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## A STATISTICAL APPROACH TO CHANGES IN THE DESIGN AND FUNCTION OF GALLERIES

(WITH A SUMMARY CATALOGUE OF 173 GALLERIES IN ROME AND ITS ENVIRONS, 1500–1800)

In his pioneering study *Die Entstehung der Galerie in Frankreich und Italien* of 1970, Wolfram Prinz discussed nine galleries located in Rome that to this day certainly remain the most prominent galleries in the Eternal City. Over the past decades, however, the meticulous research on individual palaces, collections and inventories by hundreds of scholars has brought to light a wealth of new information on little-known, and in many cases no longer extant galleries. On the basis of this rich bibliography it can now be ascertained that there were no less than one hundred and seventy-three galleries in Rome and its immediate surroundings during the Early Modern period (1500–1800), and perhaps even more.

The appendix to this essay, a “summary” of an as yet unpublished book-length study, presents a chronological list of these galleries with information on their architectural characteristics, decoration and the persons who commissioned them. This large set of data enables me to introduce a statistical method of analysis new to this field. On this basis I will address several fundamental questions, for instance: how relevant was the French model for Italian galleries? Were there significant shifts in the design and decoration of galleries over the centuries? In what ways do galleries in town and country settings differ from each other? Is it true that galleries took on ever more public functions, rivalling the *sala grande* as the main representational centre of the palace? And did certain social groups promote the development of particular types of galleries?

I would like to thank Gail Feigenbaum and Thomas W. Gaehtgens who enabled me to update my catalogue of Roman galleries by inviting me to use the excellent resources of the Getty Research Institute. I also gratefully acknowledge Anna Cera Sones’ and Christian Huemer’s help in consulting the Provenance Index, and above all Ingo Herklotz’ constant support over the years in which this study evolved.

<sup>1</sup> Nos. 1, 2, 6, 9, 33.

<sup>2</sup> Nos. 3, 4, 5, 7, 9, 12, 13, 16, 19, 20, 22, 25, 26, 27.

<sup>3</sup> Nos. 8, 10, 11, 14, 15, 17, 18, 21, 23, 24, 28. For my definition of a “suburban” setting, see the introduction to the appendix.

<sup>4</sup> Nos. 30, 32, 33, 36–38, 41, 43, 45, 47, 51, 54, 57–59, 61, 67–70, 73, 74, 77, 78, 81, 83, 87–93, 96, 97, 99–104, 106, 108–111, 114, 115, 117–125, 127–129.

### Some General Trends

Although it is quite probable that already by the early 16<sup>th</sup> century some galleries existed in Rome,<sup>1</sup> galleries became “fashionable” only from about 1550 on. In the 50-year period 1549–1599, 25 galleries were created (14 within the city<sup>2</sup> and 11 in suburban or country settings<sup>3</sup>). Accordingly, one might expect in the following 100 years a total of about 50 new galleries. Interest peaked during the 17<sup>th</sup> century, however, with 60 newly created galleries in the city alone<sup>4</sup> and an additional 41 galleries in its environs.<sup>5</sup> Many noble families erected several galleries, even within the same building, which demonstrates the growing importance of galleries as a standard feature of noble apartments. In the 18<sup>th</sup> century, a certain saturation point had been reached. Only 24 new galleries were built in Rome<sup>6</sup> and 13 in its environs.<sup>7</sup> Some earlier galleries were redecorated,<sup>8</sup> and the long corridors and loggias of the Cortile del Belvedere were adapted as museum spaces.<sup>9</sup> During the 17<sup>th</sup> century the first “public”, “scientific” galleries had been created,<sup>10</sup> but in the 18<sup>th</sup> century such galleries were notably on the increase.<sup>11</sup> “Museum galleries” will not be discussed in this paper, however, as I would like to focus on the role of the gallery in the context of the lived-in house or palace.

<sup>5</sup> Nos. 29, 31, 34, 35, 39, 40, 42, 44, 46, 48–50, 52, 53, 55, 56, 60, 62–66, 71, 72, 75, 76, 79, 80, 82, 84–86, 94, 95, 98, 105, 107, 112, 113, 116, 126.

<sup>6</sup> Nos. 130, 131, 132, 134, 136–138, 143, 145–147, 150–153, 156, 157, 160, 162, 164, 166, 169, 170, 173.

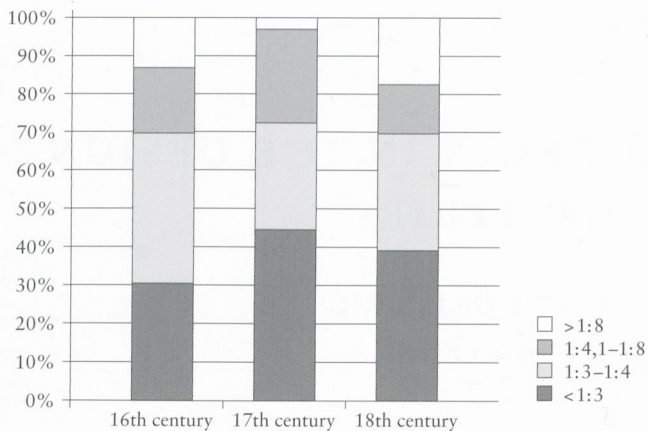
<sup>7</sup> Nos. 133, 135, 139–142, 144, 148, 149, 155, 158, 159, 161.

<sup>8</sup> In chronological sequence: nos. 51A, 77A, 91A, 102A, 24B, 47A, 94A, 82A, 40A, 30A, 108A.

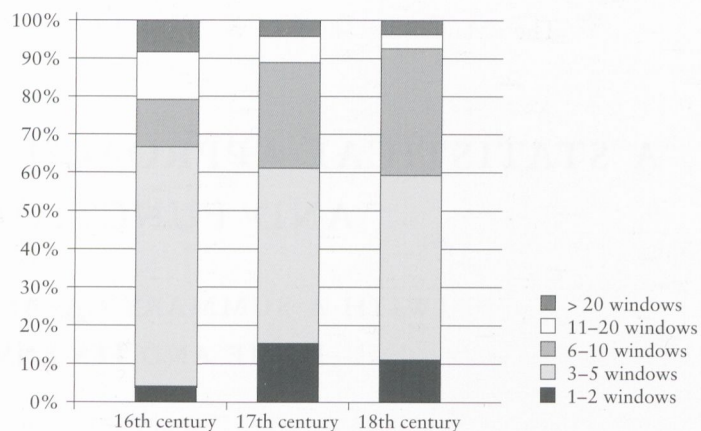
<sup>9</sup> Nos. 154, 163, 165, 167, 168, 171, 172.

<sup>10</sup> Nos. 81, 128, 129. Other galleries had a certain “public” dimension, too, as they were open to select visitors, but what distinguishes them from nos. 81, 128 and 129 is that they formed part of the functional structure of a family residence and that their holdings had a less “scientific” character.

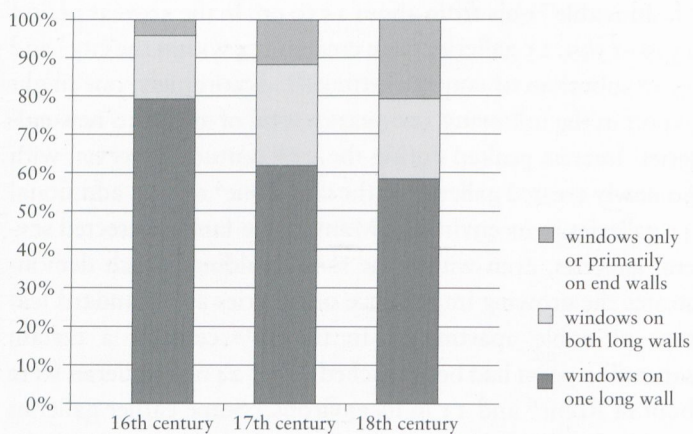
<sup>11</sup> Apart from the Vatican galleries (see note 9) there was also the new Museo Capitolino (no. 78A) and a gallery with “didactic” ceiling paintings for the art students of the French academy in Rome (no. 166).



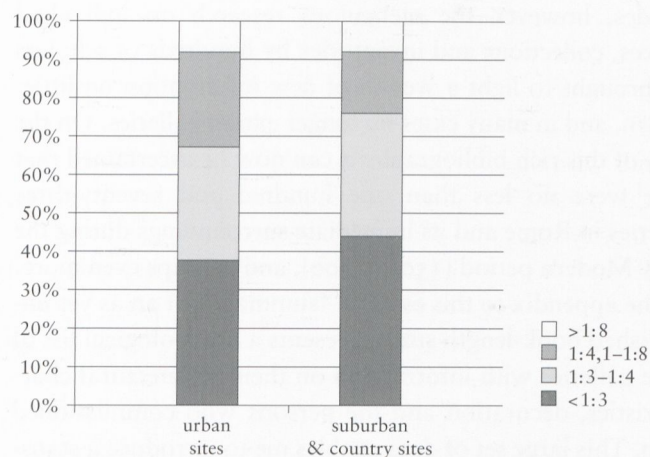
1. Proportions of gallery buildings, 16<sup>th</sup>-18<sup>th</sup> centuries



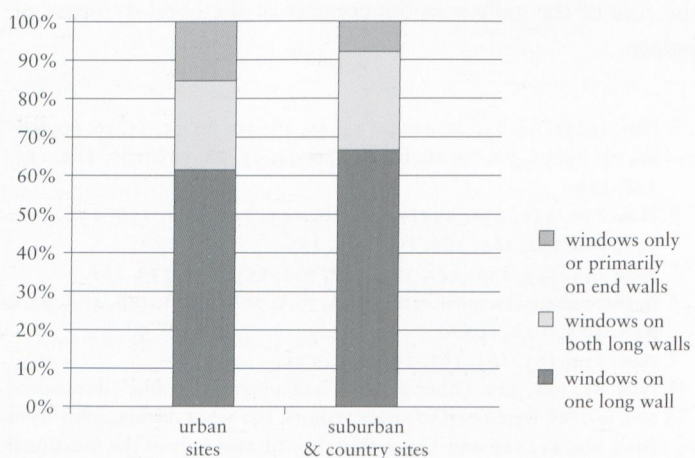
2. Number of windows in gallery buildings, 16<sup>th</sup>-18<sup>th</sup> centuries



3. Distribution of windows in gallery buildings, 16<sup>th</sup>-18<sup>th</sup> centuries



4. Proportions of galleries in city and country



5. Distribution of windows in city and country galleries

### The Relevance of the French Model

It has long been recognized that galleries were “imported” into Italy from France.<sup>12</sup> But did this mean that Italian galleries sought to imitate French design?

In theory, French and Italian writers agreed that the length of a gallery should be as great as possible. This idea was upheld, for example, both by Vincenzo Scamozzi in 1615 and by Louis Savot in 1624.<sup>13</sup> In practice however, long, narrow galleries after the French model were not especially popular in Rome and its environs. The majority had fairly compact proportions; in each of the three centuries under consideration, ca. 70% of the galleries had a ratio of width to length that did not exceed 1:4 (fig. 1). But while in the 16<sup>th</sup> century 13% of the galleries were characterized by proportions greater than 1:8, in the 17<sup>th</sup> century the percentage of extremely elongated galleries was in considerable decline (3%).<sup>14</sup> In the 18<sup>th</sup> century this trend continued in private gallery buildings, while “museum galleries” tended to be very long in plan.<sup>15</sup>

The predominance of fairly compact galleries corresponds with the fact that the majority of galleries examined for this paper have only 3–5 windows (fig. 2). The openings are mostly located on one of the long walls, similar to the traditional loggia (fig. 3).<sup>16</sup> Only a small number of such galleries, however, were actually created by walling in pre-extant loggias.<sup>17</sup> Therefore the prevalence of this particular type of ground plan cannot be explained through the building history of the galleries in question – but it underlines the point expressed by a number of Italian 16<sup>th</sup> and 17<sup>th</sup>-century writers on art, namely that the terms gallery, loggia and portico can be regarded as synonymous.<sup>18</sup>

At first glance it may not seem too surprising that the majority of Roman galleries are fairly small with compact pro-

portions and only a few windows concentrated on just one long wall. After all, most of the galleries analyzed for this paper are located within the city. One is tempted to think that the limited availability of building space within the city restricted the possibilities for creating long free-standing gallery wings and thus forced architects to adopt compact gallery plans. This explanation does not hold true, however, as the diagrams figs. 4 and 5 prove.

These charts compare and contrast the proportions and the distribution of windows in galleries located in the city and in the countryside respectively. If the ideal was the long, narrow gallery with windows on both long walls according to the French model, then one might expect to find a large number of such galleries in the countryside where there was plenty of building space available. But surprisingly it is just the other way round: as fig. 4 shows, in the countryside there were even fewer galleries with elongated proportions than in the city! 76% of the villas and country seats had actually galleries with compact proportions under 1:4. Fig. 5 demonstrates that the tendency towards loggia-like galleries (with windows on one long wall) was even slightly more pronounced in the country than in the city. Thus the ready availability of building space in the countryside did not lead to a significant increase in “French” free-standing long gallery wings with windows on either side. On the contrary we have to conclude that the predominance of compact galleries with windows on just one long wall is the expression of a real preference rather than the result of limited building space.

How is this preference to be interpreted? Part of the explanation might actually lie with the Italian climate. In France and England country seats often had long galleries where one could take walks even in bad weather. In Italy it was not necessary to build galleries as a shelter against rain; when one stayed in the countryside it was much more pleasant to walk in the shade of trees or under an open loggia than in a long enclosed gallery. Galleries with too many windows would have favoured an unpleasant accumulation of heat; moreover they were not well suited for the exhibition of works of art. Indeed, Vincenzo Scamozzi expressly stated that ideal galleries should only have windows on one side, “acciò che quelle cose, che faranno là dentro habbino il lume eguale, e proportionato, e non alterato dal Sole”.<sup>19</sup>

The Italian art theorists of the 17<sup>th</sup> century generally agreed with Scamozzi that the main function of the gallery was to be an exhibition space.<sup>20</sup> The compact proportions of the galleries in Rome and its environs reflect this usage,

<sup>12</sup> See the introductory essay and section 1 of this book.

<sup>13</sup> SCAMOZZI 1615, reprinted in DE BENEDICTIS 1995, p. 236; SAVOT 1685 (1<sup>st</sup> ed. 1624), pp. 99–102.

<sup>14</sup> Nos. 43, 87.

<sup>15</sup> The pure “museum galleries” have been disregarded here for the statistical analysis: see the introduction to the appendix. In fig. 1 the large percentage of galleries with proportions over 1:8 in the 18<sup>th</sup> century is due to the four galleries of the Palazzo Doria Pamphili (nos. 150–153) that were created by completing a 16<sup>th</sup> century courtyard design. Their “anomalous” form was therefore determined by the preexisting structure, as was the case with the extremely long galleries in the Belvedere courtyard of the Vatican.

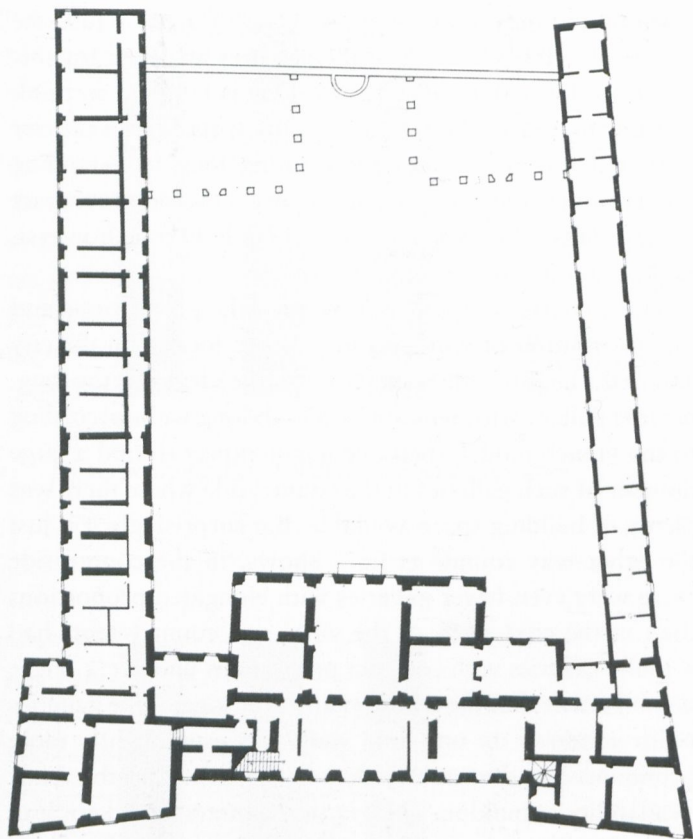
<sup>16</sup> See SCAMOZZI 1615: “le proporzioni loro si cavano dalle logge” (DE BENEDICTIS 1995, p. 236).

<sup>17</sup> See nos. 9, 25, 36, 45, 70, 144, 160. Unfortunately in many cases the building history remains to be traced, so that there is as yet no basis for exact statistics regarding the number of galleries that were created by walling in loggias.

<sup>18</sup> See the introduction, pp. 12, 20–22 and Christoph Luitpold Frommel’s contribution to this volume.

<sup>19</sup> SCAMOZZI 1615, reprinted in DE BENEDICTIS 1995, p. 236; LEONCINI 1679, Cap. XIX, p. 35.

<sup>20</sup> MANCINI (ed. 1956–1957), I, pp. 143–145; OTTONELLI/BERRETTINI (ed. 1973), p. 295, 314f.; LEONCINI 1679, Cap. XIX, p. 35.



6. Oriolo Romano, Palazzo Altieri, ground plan  
(photo BENTIVOGLIO/MAGNANI CIANETTI 1983, p. 66, fig. 9)

indicating that they did not serve for taking walks but rather for the intimate enjoyment of art, and perhaps for small receptions. Because it was customary to distribute works of art throughout the whole palace or villa, the gallery did not have to be enormously large; in some cases it is documented that the gallery contained only a few select works considered to be the best of the entire collection.<sup>21</sup>

As a more detailed look at the proportions reveals, among the large number of compact galleries there is a considerable section (40% of the total number of galleries) characterized by ratios similar to the traditional *sala*, that is below 1:3.<sup>22</sup> This could actually be due to an aesthetical preference: Such proportions may have been perceived as more harmonious, more in keeping with the established principles of Italian architecture. The so-called “Galleria rustica” of the Palazzo Colonna provides a case in point, since the very long gallery wing (measuring a total 67 metres) was bisected by a central rotunda. The resulting two

rectangular galleries to either side of the rotunda possess the “canonical” proportions of 1:3.<sup>23</sup>

The Galleria Altieri in Oriolo can further illustrate the tendency to avoid extremely elongated proportions (fig. 6). In the 1670s the Altieri country seat received a new long and narrow gallery wing which was however partitioned into a number of single rooms containing a series of more than 200 papal portraits.<sup>24</sup> The insertion of dividing walls slightly increased the space for hanging the paintings, but I think this solution was primarily dictated by aesthetical rather than practical concerns: By partitioning the exhibition space the monotony of the portrait series was counterbalanced, and the single rooms received a more unified, harmoniously proportioned structure. Although in the 18<sup>th</sup> century some very long “museum galleries” were created in order to gain exhibition space, analogous attempts towards “compartmentalization” can still be observed.<sup>25</sup>

#### Gallery versus *sala grande*

As we have seen, the predominance of “compact galleries” resembling a *sala* was not caused by the limited availability of building space, but rather by a conscious, aesthetically motivated choice. This preference becomes even more evident if we look at the proportions of “long galleries”. For the purposes of this paper I have defined a “long gallery” as a gallery that is either more than 25 metres long or which has at least seven windows in a row. My list comprises 22 such long galleries,<sup>26</sup> with 14 of them being located in the city. While in the 16<sup>th</sup> century 60% of the long galleries had an extremely elongated – “French” – form (over 1:8), in the 17<sup>th</sup> century more moderate proportions were preferred: most long galleries had proportions between 1:4 and 1:8, while some were even characterized by compact proportions under 1:4.<sup>27</sup>

<sup>23</sup> No. 162. The “nickname” refers to the fact that the decoration of this gallery remained in an unfinished state well into the 19<sup>th</sup> century. For this gallery and an illustration of its ground plan, see STRUNCK 2007, pp. 126–129, 407, pl. 7, no. 21.

<sup>24</sup> Rosa Gemma Cipollone, *Palazzo Altieri, Oriolo Romano*, Rome 2003, pp. 5, 12, 24f. See also BENTIVOGLIO/MAGNANI CIANETTI 1983; Sigrid Epp, “Il palazzo Santacroce-Altieri di Oriolo Romano: Cronologia e funzioni”, *Quaderni dell’Istituto di Storia dell’Architettura*, 33 (1999), pp. 77–88, esp. pp. 78, 84.

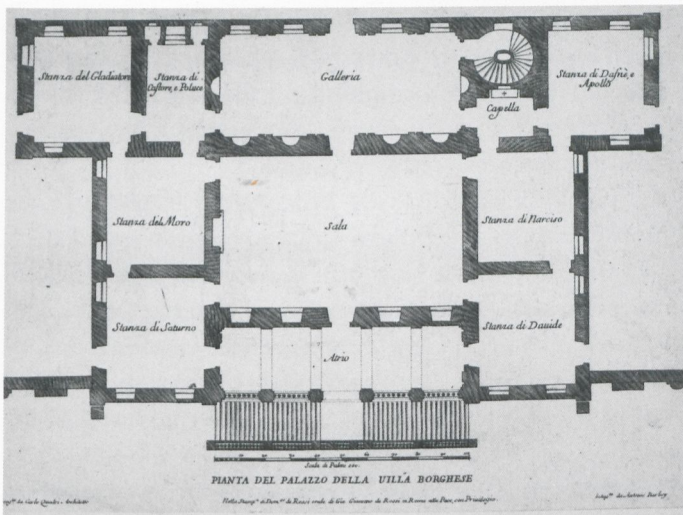
<sup>25</sup> For instance, the Galleria dei candelabri in the Vatican (no. 171) received screen-like partitions.

<sup>26</sup> Nos. 9, 14, 15, 19, 23, 33, 44, 46, 53, 73, 83, 89, 93, 94, 98, 109, 145, 150–153, 162. As stated above, I did not count the pure “museum galleries” nos. 78, 129, 154, 167, 168, 171 and 172.

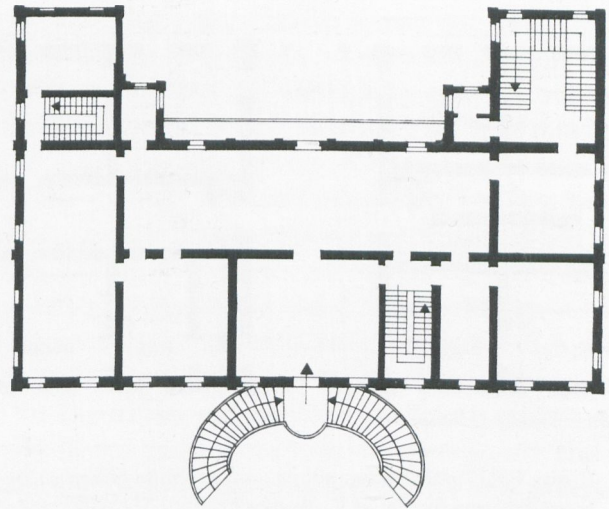
<sup>27</sup> Of the 17<sup>th</sup>-century “long galleries” nos. 53 and 83 had proportions under 1:4, nos. 33, 46, 73, 98, 109 between 1:4 and 1:8 and only nos. 44 and 89 boasted proportions over 1:8. The Galleria Colonna (no. 93) was originally conceived as a long room with compact proportions (1:3.75), but was later enlarged, bringing the ratio to 1:6.1.

<sup>21</sup> See for instance nos. 25, 33, 92, 132.

<sup>22</sup> Over the centuries, a total of 45 galleries were characterized by proportions of under 1:3. Considering the total number of galleries for which the proportions can be ascertained, 45 equals 40%.



7. Rome, Villa Borghese, ground plan (photo DI GADDO 1985, p. 71, fig. 107)



8. Rome, Villa Altieri, ground plan (photo BELLI BARSALI 1983, p. 406)

In practice, the preference for fairly compact proportions meant the emergence of gallery rooms of unprecedented dimensions. The now no-longer extant gallery of the Palazzo Pamphili on the via del Corso measured 11.20 × 38 metres and was 15.20 metres high; the enormous vaulted room had 30 windows distributed in two rows on top of each other. The Galleria Colonna, built slightly later, had very similar dimensions (10.67 × 40 metres with a maximum height of 13 metres) and boasted 42 windows stacked on top of each other in three rows.<sup>28</sup> In both cases there was plenty of construction space available. Nevertheless the owners decided against particularly elongated proportions; what they wanted instead was maximum spaciousness, and thus the width and height was designated accordingly. The numerous windows did not leave much space for the display of works of art. It is evident that these galleries were not designed as recreational rooms but rather as highly imposing public spaces. They were intended to dwarf and overwhelm the beholder, vaunting the wealth of an owner who could “waste” such an enormous expanse of expensive urban space. Their proportions (1 : 3.4 and 1 : 3.75 respectively) resembled the traditional *sala grande* or *sala dei palafrenieri*.

As is well known, every major palace in Rome contained a certain number of so-called apartments. In these noble living quarters each room fulfilled a specific function. The rooms got ever more private the further one moved away from the main entrance. The most public room, located

next to the stairs, was the *sala dei palafrenieri* or *sala grande* that could be used for grand occasions. It was not only very spacious but also extremely high-ceilinged, often running through two storeys and having two rows of windows one on top of the other. The gallery was usually located at the other end of the apartment, behind the private rooms.<sup>29</sup>

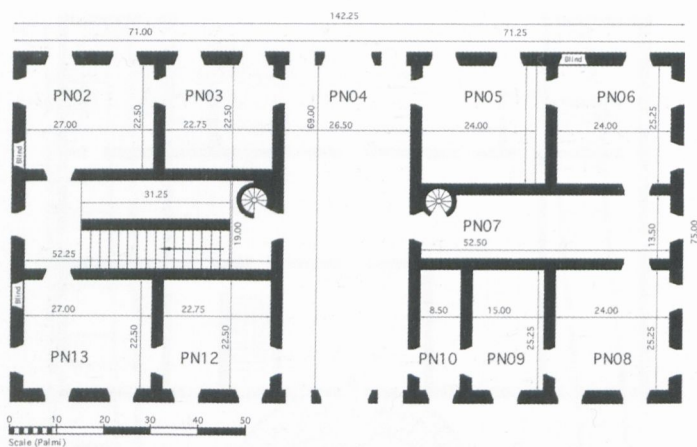
By likening their galleries to a huge *sala grande*, the Pamphili and the Colonna created a second highly imposing space intended for the entertainment of guests. Thus, the traditional association of the gallery with the private rooms of the apartment was relinquished. In the Palazzo Colonna the gallery still appears in the traditional place at the very end of an extremely long sequence of rooms, but this apartment was not lived in and thus had no private rooms.<sup>30</sup> In the Palazzo Pamphili the new wing containing the gallery was located close to the main entrance. The unusual placement next to the main staircase underlined the official function of the gallery and its similarity to the traditional *sala grande*.

Although the size of the Colonna and Pamphili galleries was exceptional, the tendency to liken gallery and *sala grande* can be detected in a number of other cases as well. In the Casino of the Villa Borghese (fig. 7) the position of the gallery was ambivalent: while on the one hand it formed the end of two apartments (which were however destined for public use throughout), on the other hand the gallery could

<sup>28</sup> Nos. 83, 93. For a comparison of the Galleria Pamphili and the Galleria Colonna (with illustrations) see STRUNCK 2007, pp. 352–355.

<sup>29</sup> Christoph Luitpold Frommel, *Der römische Palastbau der Hochrenaissance*, I, Tübingen 1973, pp. 66–70, 78f.; WADDY 1990, pp. 3–13 (esp. pp. 4, 6), 59f.

<sup>30</sup> See STRUNCK 2007, pp. 119–123.



9. Rome, Villa Patrizi, piano nobile with centrally placed gallery, reconstruction by David R. Marshall (photo MARSHALL 2003, p. 36)

be entered directly from the *sala grande*. Both its size and location made it an ideal setting for receptions and other festive events.<sup>31</sup>

In the Villa Altieri (fig. 8) the gallery actually replaced the *sala grande*.<sup>32</sup> Instead of the *sala* there was only a *vestibolo* leading directly into the gallery, the latter being the single most important and largest room of the house, graced by a particularly rare decoration, that is, ancient frescoes from the so-called “Sepolcro de Nasonii”, then interpreted as a monument to the poet Ovid.<sup>33</sup> It may well be that the spectacular discovery of these frescoes during the Altieri pontificate was a motivating factor in the design of the Villa Altieri. If it was pre-established from the outset that the gallery would contain these precious fragments, this might explain its unusually prominent position.

There are a number of other noble residences where the gallery takes the place of the *sala grande*. The first such instance seems to have been at the Villa Benedetta built in 1663–1665 for Elpidio Benedetti, who served as one of the French king’s “agents” in Rome. According to a contempo-

rary description it was Benedetti’s aim to make his gallery a royal hall dedicated to Louis XIV, whose portrait was displayed there. Thus the emphasis on the gallery within the plan of the villa may have been intended to suggest the particular “Frenchness” of the structure.<sup>34</sup>

At the Villa Colonna, the Villa Patrizi (fig. 9) and the Villa Albani, the gallery also replaced the *sala grande*.<sup>35</sup> It is significant that this substitution occurred in villa architecture. Evidently the more relaxed character of *villeggiatura* and its emphasis on enjoyment favoured the replacement of the formal apartment through a structure which centred on a room dedicated to the enjoyment of the arts.

As far as I can tell, galleries in city palaces never occupied the actual space of the *sala grande*. The traditional apartment structure had to remain intact because it was needed for acting out the highly codified rituals of Roman etiquette. Nevertheless galleries often served as an alternative *sala grande*, that is as a second public room for the entertainment of guests. For instance, in the Palazzo Pamphili at Piazza Navona and in the Palazzo Braschi the gallery was clearly the most prestigious space of the whole palace, both through its size and its particularly rich decoration.<sup>36</sup> Even many comparatively small galleries were accessible without having to cross the private rooms and could thus fulfil “public” functions.<sup>37</sup> Guide books and travel accounts testify to the fact that numerous galleries in Rome were open to the public.

All in all, it seems that aesthetical and functional preferences were closely intertwined. The aesthetical preference for galleries with compact (*sala*) proportions that was already noticeable in the 16<sup>th</sup> century intensified over the course of the 17<sup>th</sup> century and led to important changes in design: on the one hand even very large galleries were given compact proportions and could thus act as an alternative *sala grande*, on the other hand this ever more public character of the gallery affected the location and accessibility of the gallery within the apartment.

In the Jesuit Ottonelli’s treatise on painting, which he wrote in tandem with Pietro da Cortona, the author states that galleries contribute to the “grandezza, e magnificenza

<sup>31</sup> No. 40. See Kristina Herrmann Fiore, “Galleria Borghese”, in *Rom – Meisterwerke der Baukunst von der Antike bis heute. Festgabe für Elisabeth Kieven*, ed. by Christina Strunck, Petersberg 2007, pp. 327–332 (with earlier literature).

<sup>32</sup> No. 112.

<sup>33</sup> *Le Pitture Antiche del Sepolcro de Nasonii nella Via Flaminia Disegnate, ed intagliate alla similitudine degli Antichi Originali da Pietro Santi Bartoli Descritte, & illustrate da Gio: Pietro Bellori*, Rome 1680, esp. p. 14f., Tav. XIX, XXVIII; Isa Belli Barsali, *Ville di Roma*, Milan 1970, pp. 406f.; Aloisio Antinori, “Alcune notizie sulla Villa Altieri all’Esquilino e sull’attività di Giovanni Antonio De Rossi”, *Bollettino d’arte*, 71.37–38 (1986), pp. 113–128.

<sup>34</sup> No. 98. On Benedetti, his French contacts and his villa see also Christina Strunck, “Die Kontakte des *Tedesco* nach Frankreich. Johann Paul Schors Mitwirkung am ‘Char d’Apollon’ in Versailles, an der Kapelle

des Heiligen Ludwig in San Luigi dei Francesi und an der ‘Spanischen’ Treppe in Rom”, in *Un regista del gran teatro del barocco. Johann Paul Schor und die internationale Sprache des Barock*, ed. by Christina Strunck (Römische Studien der Bibliotheca Hertziana, 21), Munich 2008, pp. 95–144, esp. pp. 123–141.

<sup>35</sup> Nos. 121, 139, 140, 161.

<sup>36</sup> Nos. 73, 173.

<sup>37</sup> Nos. 3, 5, 9, 13, 17, 18, 25, 27, 28, 29, 34, 38, 39, 53, 54, 60, 67, 69, 70, 71, 77, 86, 89, 91, 92, 102, 103, 106, 117, 138, 144, 145, 146, 164, 169.

d'un gran Palazzo."<sup>38</sup> In order to understand the reasons behind the increasing importance and public character of galleries in the 17<sup>th</sup> century it is useful to take a look at the individuals who actually commissioned gallery buildings.

### Social Groups Involved in the Building of Galleries

The pope and the papal families built 57 galleries in total, 36% of the galleries examined in this paper.<sup>39</sup> Second in line were the cardinals with a total of 30 galleries.<sup>40</sup> The old nobility of Rome were fairly passive in this regard,<sup>41</sup> with the exception of the Orsini di Bracciano<sup>42</sup> and still more remarkably the Colonna di Paliano, who built no less than seven galleries in the city and three in the countryside, several of them of a highly prestigious character.<sup>43</sup> The percentage of patrons from less distinguished social backgrounds remained almost constant over the centuries (between 20 and 28% of all patrons).<sup>44</sup> Even some artists manifested their social ascent and 'equality' with their patrons by creating galleries in their own houses.<sup>45</sup>

At first glance these numbers may not seem especially surprising. The successive popes, their families, and the cardinals outnumbered the old nobility and had substantial financial resources at their disposal. They were thus able to build galleries at their leisure. A more detailed look at the building activities of the individual papal families, however, reveals an astonishingly vital interest in the creation of galleries. Fig. 10 concentrates on the period when nepotism was at its apogee. Many papal families bought or rented palaces which already contained galleries, but each of them also created new galleries of their own (with the exception of the Odescalchi and the Pignatelli, whose relative on the papal throne tried to cut back on nepotism).<sup>46</sup> The especially 'francophile' Barberini erected five new galleries, as did the Altieri, while the Pamphili built four (and another seven in the 18<sup>th</sup> century).<sup>47</sup> The Pamphili thus top the list, followed by the Borghese with eight galleries in total. If one also counts galleries that were planned though never executed, the Chigi family's patronage equals that of the Borghese.<sup>48</sup> These figures raise the question as to why the papal families were so keen on creating galleries. Was it simply

<sup>38</sup> OTTONELLI/BERRETTINI (ed. 1973) p. 315.

<sup>39</sup> In this figure I included galleries created by papal families both during and after the pontificate of "their" pope. As stated in the introduction to the appendix, I excluded the galleries marked with an asterisk, as well as nos. 22, 30, 33 and 39 where it is unclear who commissioned them.

<sup>40</sup> This figure does not comprise cardinals belonging to papal families or to the old nobility (who were instead counted within these social groups).

<sup>41</sup> In addition to those mentioned in notes 42 and 43, the following galleries were created by members of the old Roman nobility: nos. 7, 32, 41, 43, 79, 80, 90, 107, 126, 169 and 170. Between 1629 and 1713 the Caetani also owned the Palazzo Rucellai with its gallery (no. 19).

<sup>42</sup> Both Orsini galleries in Rome (nos. 16, 26) had fairly modest dimensions, and the gallery in Cerveteri (no. 42) was completely unspectacular, to judge from the inventory. I am grateful to Barbara Furlotti for having brought various documents concerning Orsini galleries to my attention, among them a further gallery in the Orsini castle of Palo mentioned in an inventory of 1680 (no. 117a). According to Pietrangeli the Palazzo Orsini "a Pasquino" (on Piazza Navona) also contained a gallery, but the historic ground plans do not support this claim. The gallery of Anne-Marie de la Trémoille (princesse des Ursins) was not located in the Palazzo Orsini, but in a rented palace at SS. Apostoli. See Carlo Pietrangeli, "Storia del Palazzo. Palazzo Orsini a Pasquino e Palazzo Braschi", in *Palazzo Braschi e il suo ambiente*, Rome 1967, pp. 33-56; Roberto Valeriani, "La Princesse des Ursins e l'eredità Orsini", in *Studi sul Settecento*, vol. 2 (*Antologia di Belle Arti*, N. S. 59/62, 2000), Rome 2001, pp. 5-29. It is as yet not entirely clear whether it was Corradino Orsini who had the loggia of the Palazzetto dei Piceni (no. 38) walled in to become a gallery. Marchese Alessandro Orsini owned a gallery originally created by the Caetani (no. 7A).

<sup>43</sup> Nos. 75, 76, 82, 89, 93, 95, 121, 122, 138, 162. The galleries no. 60 and 156 were created by other branches of the Colonna family.

<sup>44</sup> 16<sup>th</sup> century: nos. 12, 19, 20, 24, 27, 28 (= 25% of all 16<sup>th</sup> century galleries); 17<sup>th</sup> century: nos. 35, 37, 45, 46, 47, 51, 74, 87, 88, 91, 96, 97, 98, 99, 100, 101, 104, 106, 108, 115, 116, 117, 118, 120, 124, 125,

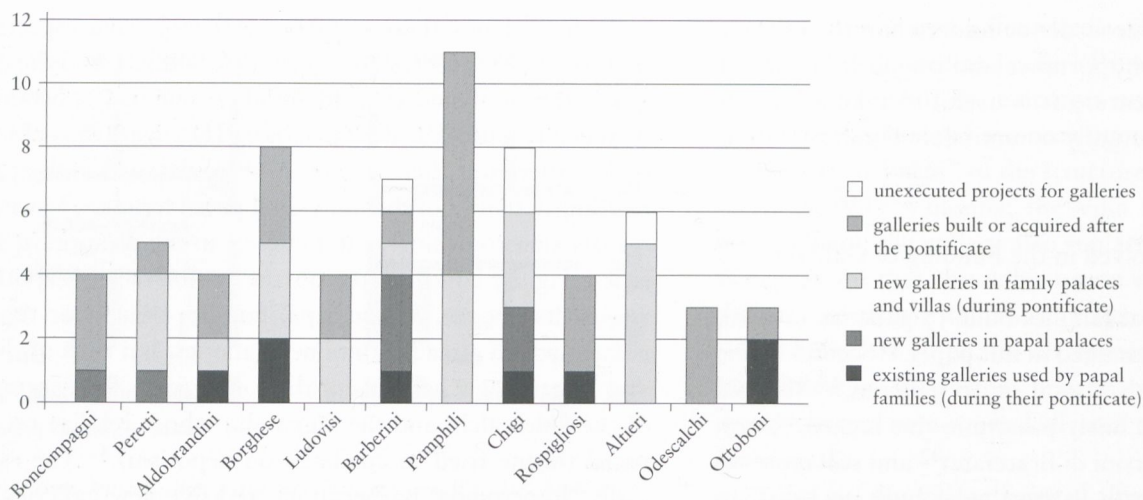
127 (= 28% of all 17<sup>th</sup> century galleries); 18<sup>th</sup> century: nos. 130, 132, 134, 136, 137, 145, 157, 164 (= 20% of all 18<sup>th</sup> century galleries). See note 39 on the galleries excluded from this survey.

<sup>45</sup> Nos. 28, 96, 104, 106, 134, 136, 137. These galleries were included in the statistics in note 44.

<sup>46</sup> Boncompagni: nos. 15, 29, 77, 30A (and perhaps also no. 22, which was however not counted for the chart). Peretti: nos. 17, 18, 21, 23, 30. Aldobrandini: nos. 22, 31, 54, 55 (no. 83, the gallery of the Palazzo Aldobrandini-Pamphili, was grouped with the Pamphili for the purposes of this chart). Ludovisi: the chart includes only nos. 52, 63, 64, and 103, but there is a possibility that nos. 61 and 102 were also created by Ludovico Ludovisi. Rospigliosi: nos. 30, 48-50. Odescalchi: nos. 103, 102A, 155 (all of them built or acquired after the Odescalchi pontificate). Ottoboni: nos. 30, 61, 135. For the other papal families, see notes 47 and 48.

<sup>47</sup> Barberini: nos. 53, 60, 62, 66, 86. Moreover there was a project for a very long gallery at Palazzo Barberini alle Quattro Fontane, which was explicitly meant to outdo the gallery of the Villa Mondragone (WADDY 1990, p. 60). It should also be noted that Urban VIII Barberini restored the Galleria delle carte geografiche (no. 15); see Laura Laureati and Ludovica Trezzani, *Il patrimonio artistico del Quirinale. Pittura antica*, Rome 1993, p. 184; Lucio Gambi and Antonio Pinelli, *La Galleria delle Carte geografiche in Vaticano*, Modena 1994, I, p. 178 and II, pp. 39-45. Pamphili: nos. 71-73, 83, 133, 141, 142, 150-153. Altieri: nos. 109-113. An unexecuted gallery project by Carlo Fontana for the Palazzo Altieri in Rome is documented in a drawing (Stockholm, Nationalmuseum, Fonds Tessin, T.H.C. 3176 and 3177).

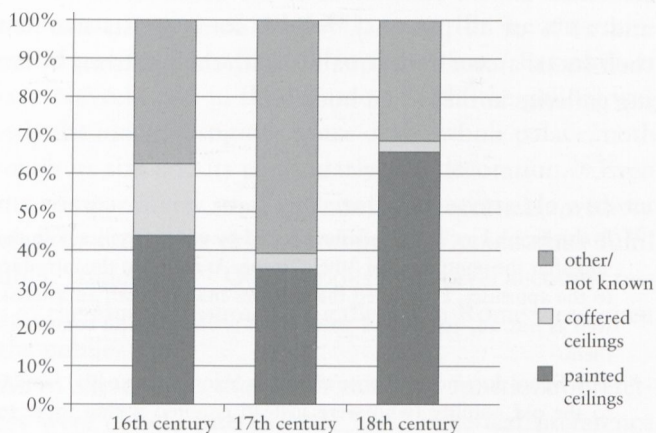
<sup>48</sup> Borghese: nos. 33, 36, 39 (the villa Acquaviva belonged to Scipione Borghese in 1612-1613), 40, 44, 114, 148, 149; in the 18<sup>th</sup> century they also redecorated the gallery of their Roman villa (no. 40A). Chigi: nos. 54, 23A (complete redecoration of the Galleria del Quirinale), 94, 102, 103, 105. On unexecuted projects for two large galleries in the Palazzo Chigi at SS. Apostoli, see *Bernini in Vaticano* (exhibition catalogue Città del Vaticano), Rome 1981, pp. 190-191, nos. 174, 175; and Elisabeth Sladek, "Der Palazzo Chigi-Odescalchi an der Piazza SS. Apostoli. Studien und Materialien zu den frühen Bauphasen des



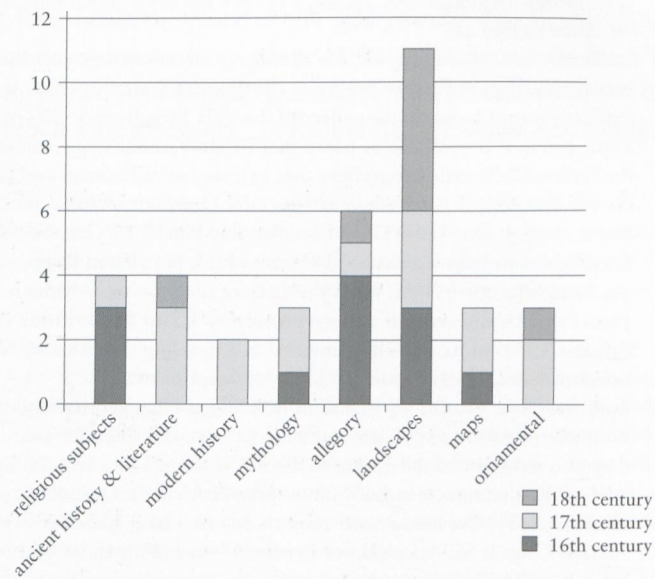
10. Galleries of late 16<sup>th</sup> and 17<sup>th</sup> century papal families



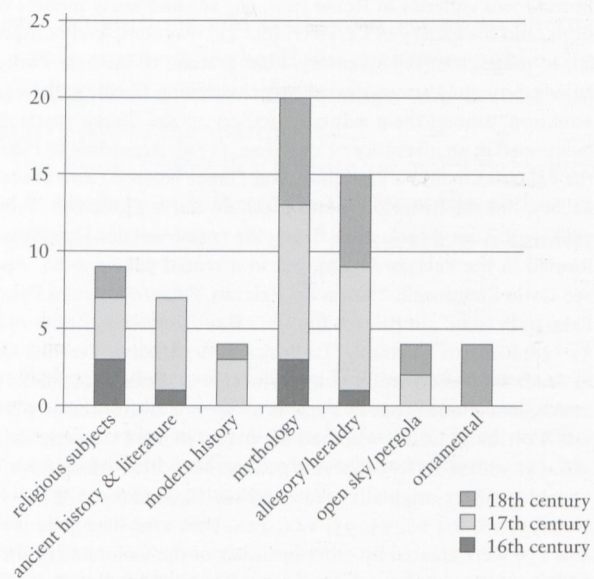
11. Types of wall decoration in gallery buildings, 16<sup>th</sup>–18<sup>th</sup> centuries



12. Types of ceiling decoration in gallery buildings, 16<sup>th</sup>–18<sup>th</sup> centuries



13. Prevalent themes of wall decoration in gallery buildings, 16<sup>th</sup>–18<sup>th</sup> centuries



14. Prevalent themes of ceiling decoration in gallery buildings, 16<sup>th</sup>–18<sup>th</sup> centuries



that every fashionable palace required a gallery, or is the explanation more complex?

In 1621 Federico Borromeo's artistic advisor Girolamo Borsieri wrote: "Soleva dir Guglielmo, duca di Mantova, che le belle pitture son gemme, non facili ad esser rubate né ad esser mandate da questa a quella mano, come i rubini e i diamanti. Ben deve a ciò cedere la fama che viene dalle giostre, avvegna che compra con abiti superbissimi e nella corte dello stesso Cesare, perché questa cessa e tace appena nata, dove allo incontro quella che viene dalle gallerie persevera e chiama i forastieri fino da' paesi lontanissimi ad esserne ammiratori e propagatori."<sup>49</sup> He then cited pope Paul V's nephew Scipione Borghese as foremost among those who had acquired immortal fame through their collection of art rather than through military prowess and magnificence demonstrated at "giostre" (tournaments), which had once been the pride of the old nobility.

By juxtaposing the old and the new social élite in this way, Borsieri put his finger on a sore point: most papal families could not claim an ancestral past of renowned heroic deeds. Since in Italy it was traditional to display portraits of famous ancestors or depictions of their deeds in the *sala grande* of a palace, it is evident that the decoration of the *sala grande* presented problems for the papal families and nouveau riche nobility. In my view this helps to explain why galleries became so popular especially in Rome, where wealthy families of relatively obscure origin sought ways to establish themselves in high society. The gallery provided them with an alternative space for self-representation where the decoration did not necessarily have to focus on the family lineage. By creating impressively large galleries they could display the wealth that constituted their power base.<sup>50</sup> Here they could present their art collection, upon which, at least according to Borsieri, their fame rested.

16. und 17. Jahrhunderts", *Römische Historische Mitteilungen*, 27 (1985), pp. 439–503, esp. pp. 458, 477, 478 and fig. 10. Sladek does not consider the large vaulted room above the stables as a gallery, even though Alexander VII called it "Coridore a galleria". It bears a striking similarity with the Galleria Colonna which was being built just across the road (see STRUNCK 2007, p. 411, figs. 11a and b). The rear wing of the Chigi palace in Piazza Colonna completed by the end of the 17th century contained a longitudinal room with five windows facing onto the courtyard, which was probably conceived as a gallery but seems to have remained without any particularly magnificent decoration (so that the space was later divided into five separate rooms): see Renato Lefevre, "Ricerche sull'appartamento Aldobrandini di Palazzo Chigi e sulle sue pitture", *Rivista dell'Istituto Nazionale d'Archeologia e Storia dell'Arte*, 13–14 (1964–1965), pp. 375–403, esp. p. 377, fig. 2 (current ground plan); and Renato Lefevre, *Palazzo Chigi*, Rome 1972, pp. 128–154, 165 (historical ground plan).

<sup>49</sup> DE BENEDICTIS 1995, p. 239.

## Some Trends in Gallery Decoration

Fig. 11 presents an overview of the galleries for which the original wall decoration is known. The diagram charts significant changes of taste over the centuries. In the 16th century, 71% of the galleries were given frescoed wall decoration, while only 23% of the galleries created during the 17th century had wall frescoes. In the 18th century the number of newly created frescoed galleries was slightly on the increase (26%).<sup>51</sup>

In the 16th century, 57% of the galleries contained sculptures (sometimes combined with frescoes or easel paintings), whereas in the 17th and 18th centuries this percentage diminished considerably, probably due to the reduced availability of antiquities. At the same time easel paintings became ever more prominent. While during the 16th century no gallery to my knowledge was decorated exclusively with easel paintings, the 17th century saw an explosion of „quadrerie“. The percentage of pure „quadrerie“ (which contained only easel paintings) remained constant during the 17th and 18th centuries, but if the segment of galleries with a mix of sculpture and easel paintings is included it becomes evident that on the whole, paintings were less popular in the 18th century. Instead, new decorative elements appeared, such as porcelain, mirrors, and French silk wall hangings.<sup>52</sup>

While the popularity of frescoes as wall decoration diminished over the centuries (fig. 11), it is interesting to note an exactly contrary trend in ceiling decoration: painted vaults graced 66% of all 18th-century galleries, whereas in the 16th and 17th centuries the majority of vaults had remained undecorated (fig. 12). In total, 37 galleries had their walls embellished by frescoes and as many as 56 boasted ceiling paintings. Interestingly, in only a few galleries were the wall and ceiling decorations devoted to the same theme. Therefore in figs. 13 and 14 the themes of wall and ceiling decorations are analyzed separately.<sup>53</sup>

<sup>50</sup> This is discussed in greater detail in Christina Strunck, "Die Konkurrenz der Paläste: Alter Adel versus Nepoten im Rom des Seicento", in *Die Kreise der Nepoten. Neue Forschungen zu alten und neuen Eliten Roms in der frühen Neuzeit. Interdisziplinäre Forschungstagung, 7. bis 10. März 1999, Istituto Svizzero di Roma*, ed. by Daniel Büchel and Volker Reinhardt (Freiburger Studien zur frühen Neuzeit, vol. 5), Bern 2001, pp. 203–233.

<sup>51</sup> This figure refers only to the galleries which were created during the 18th century. The percentage of galleries decorated with frescoes is of course much higher if one also counts the earlier frescoed galleries which continued to exist during the 18th century.

<sup>52</sup> See nos. 150, 156, 159, 161, 164, 169, 170. The mirrors had precursors in the Borghese gallery (no. 114) and in the Galleria Colonna: see STRUNCK 2007, pp. 168f., 345.

<sup>53</sup> The various categories of subject matter refer to the main theme of each fresco decoration; secondary themes were not taken into consideration.

Landscapes were clearly the most popular genre in wall decoration and remained fashionable throughout the period (fig. 13). If maps, ornamental and allegorical decorations and ceiling paintings are also taken into consideration, a total of 39 galleries received a permanent decoration suggesting airiness and a link with nature, that is landscapes, colonnades, feigned pergolas with birds and putti, painted sky, allegories of the seasons, elements, and times of day, cosmological imagery and maps.<sup>54</sup> Such decorations testify to the function of galleries as recreational rooms that ideally had access to a real garden or a beautiful view. At the same time the relatively 'neutral' character of these frescoes made them suitable for a large audience. Thus Giulio Mancini mentioned landscapes and maps as particularly appropriate for public galleries.<sup>55</sup>

As a comparison between figs. 13 and 14 demonstrates, mythology and allegory dominated the ceilings of Roman galleries, though such themes were relatively unpopular as wall decoration. Religious subjects, too, appeared more often on ceilings than on walls. Deities and allegorical figures seem to have been considered especially appropriate for the 'heavenly' sphere of a room – a clear indicator of the conceptions of decorum which informed the decoration of galleries. The emergence of merely ornamental ceiling frescoes in the 18<sup>th</sup> century goes to show that fashionable painted vaults could be achieved at a fairly low cost.

Sixteenth and seventeenth-century writers on art like Paleotti, Lomazzo, Mancini and Ottonelli stressed the private character of galleries, where it was even possible to present paintings of a lascivious nature.<sup>56</sup> Only a small number of the frescoes examined for this paper, however, had erotic overtones.<sup>57</sup> Moreover, the choice of erotic subject matter did not necessarily mean that such paintings were intended only for the intimate enjoyment of the master of the house, as the example of the Galleria Farnese aptly demonstrates: although it contained some fairly lascivious images, it was used in 1617 for a banquet in honour of the son of the Viceroy of Naples and two cardinals.<sup>58</sup>

In antiquity, gallery-like public spaces (e.g., porticoes) had been decorated with the likenesses of famous men. Portrait galleries following this model can be found in northern Italy from the late 16<sup>th</sup> century on, and became highly popular in France just after 1600.<sup>59</sup> In Rome, however, gal-

leries decorated chiefly with portraits are on the whole not very numerous.<sup>60</sup> Papal relatives who normally lacked a spectacular lineage preferred galleries as spaces for self-representation precisely because this enabled them to avoid the problem of genealogical subject matter. At times however they resorted to "alternative genealogies", as may be seen for instance in the gallery of the Villa Borghese, where Borghese portraits hung together with the likenesses of European rulers underlining the newly acquired status of the papal family,<sup>61</sup> in the Galleria Altieri in Oriolo with its hundreds of papal portraits,<sup>62</sup> and in the gallery at Monterotondo, where the Barberini displayed Tuscan *uomini illustri* to demonstrate their pride in the cultural traditions of their region of origin.<sup>63</sup> Some members of the old nobility "countered" by glorifying their noble descent through portrait galleries.<sup>64</sup>

Alberti and Armenini reported that the emperors Caracalla and Severus had the triumphs of their fathers depicted in their porticoes, while Agathocles exhibited paintings of his own conquests.<sup>65</sup> Similar themes drawn from ancient and modern history did not appear in the galleries of Rome before the 17<sup>th</sup> century (figs. 13, 14).<sup>66</sup> History painting in fresco, the premier pictorial genre, traditionally had its place in the public areas of a palace, above all in the *sala grande*.<sup>67</sup> A print by Antonio Tempesta datable to ca. 1625, however, depicts the young Antonio Barberini in a gallery decorated with modern history paintings (fig. 15).<sup>68</sup> Soon after, the francophile Barberini family began to create galleries inspired by this model, followed by other Roman nobles.<sup>69</sup> The choice of such themes for galleries confirms

<sup>59</sup> See introduction, esp. pp. 21–22, and Christina Strunck, "Les galeries italiennes comme lieux de pouvoir. Relations croisées avec la France, 1580–1740", in *Les grandes galeries européennes XVIIe–XIXe siècles*, ed. by Claire Constans and Mathieu da Vinha (forthcoming).

<sup>60</sup> Nos. 40, 55, 57, 60, 67, 75, 76, 86, 90, 98, 99, 113, 123, 126.

<sup>61</sup> No. 40. Similarly, in the gallery of Palazzo Borghese a series of emperors' busts was displayed (no. 114).

<sup>62</sup> No. 113. A combination of papal portraits and family portraits was on display at the Villa Aldobrandini (no. 55).

<sup>63</sup> No. 86; see also no. 60.

<sup>64</sup> Nos. 75, 76, 90, 123, 126.

<sup>65</sup> Frank Büttner, "Zur Frage der Entstehung der Galerie", *Architectura*, 2 (1972), pp. 75–80, esp. p. 79; Frank Büttner, *Die Galleria Riccardiana in Florenz*, Frankfurt/Main 1972, p. 136; Giovan Battista Armenini, *De' veri precetti della pittura*, ed. by Marina Gorreri, Turin 1988, pp. 206f.

<sup>66</sup> The only exception is the gallery of the Palazzo dei Penitenzieri (no. 9), but the history paintings there take the form of very small, almost illegible *camaieu* cartouches.

<sup>67</sup> See Julian Kliemann, *Gesta dipinte. La grande decorazione nelle dimore italiane dal Quattrocento al Seicento*, Cinisello Balsamo 1993.

<sup>68</sup> LEUSCHNER 2005, pp. 501–504.

<sup>69</sup> Nos. 62, 65, 66. Further examples for a permanent decoration with modern history paintings: nos. 43 (?), 73, 93, 104, 169.

<sup>54</sup> Nos. 4, 9, 15, 18, 19, 20, 32, 35, 39, 45, 49, 56, 67, 71, 89, 23A, 92, 98, 102, 103, 110, 116, 118, 121, 125, 133, 138, 140, 144, 145, 146, 148, 149, 155, 158, 94A, 160, 164, 170.

<sup>55</sup> DE BENEDICTIS 1995, p. 265.

<sup>56</sup> See the introduction to this book, esp. pp. 20–21.

<sup>57</sup> Nos. 3, 19, 25, 35, 38, 45, 49, 54, 116, 118, 121 (?), 125, 145, 170, 40A.

<sup>58</sup> Roberto Zapperi, *Der Neid und die Macht. Die Farnese und Aldobrandini im barocken Rom*, Munich 1994, p. 155.

my observation that over the course of the 17<sup>th</sup> century galleries tended to become alternative public spaces.<sup>70</sup>

Just as Agathocles had magnified his own exploits in the paintings in his portico, so the Pamphili glorified the deeds of a living family member, the reigning pope Innocent X, in the Galleria Pamphili in Piazza Navona. Spadarino's ceiling paintings dedicated to "le attioni di Nostro Signore Innocenzo X" were soon replaced, however, by Pietro da Cortona's frescoes inspired by Vergil's *Aeneid*, which contained only veiled allusions to the pope. The reasons for this change in program are not documented. Perhaps the quality of the paintings did not satisfy the patron, but it is equally likely that the immortalization of a living person was regarded as too audacious, especially as the political situation was rapidly changing. If controversial events were depicted, some of the scenes might eventually have caused more embarrassment than pride.<sup>71</sup>

Lorenzo Onofrio Colonna employed a more cautious strategy in the decoration of his gallery. He decided to showcase the deeds of a famous predecessor, Marcantonio Colonna, who as papal commander in chief had had a vital share in the victory over the Turks at Lepanto in 1571. The paramount importance of this battle against the infidels was widely accepted. By presenting it in the gallery rather than in the *sala grande*, the imposing public character of this space became even more evident.

It seems that Lorenzo Onofrio Colonna wished to surpass the Pamphili by combining two Pamphili galleries in a superlative synthesis: as I have already indicated, the architecture of the Galleria Colonna was very similar to the no-longer extant gallery in the Palazzo Pamphili al Corso, whereas the style and design of its ceiling decoration clearly refer to the Galleria Pamphili in Piazza Navona. But while Aeneas was to be understood as the epic *alter ego* of Innocent X, the Colonna boasted a true epic hero in their own family lineage. By staging Marcantonio's exploits, the Colonna could outbid the Pamphili still further, displaying a glorious family tradition that the Pamphili were unable to rival.

Lorenzo Onofrio Colonna, whose family had played a leading role in the city for centuries, was intent on defending the dignity of the old nobility of Rome against the papal "upstarts". In his gallery he asserted the primacy of his own family both through the choice of subject matter and through the grandeur of the whole structure. He actually seems to have succeeded in discouraging the papal families, since the two extremely large galleries built by the Pamphili



15. Luca Ciamberlano after Antonio Tempesta, Antonio Barberini with "Pictura", allegories of "Time" and "Fame" in a gallery with history paintings, ca. 1625 (photo LEUSCHNER 2005, p. 503, fig. 14.38)

and the Altieri in the 17<sup>th</sup> century were demolished soon after.<sup>72</sup> They had not yet been given a suitable decoration, and after the completion of the Galleria Colonna there was no way of outdoing it. As Giovan Paolo Panini's paintings of imaginary galleries demonstrate, the characteristic features of the Galleria Colonna, i.e., its size, the huge columns of coloured marble, the abundance of easel paintings, and the lofty proportions were still perceived as beautiful in the Settecento. But no gallery built in Rome during the 18<sup>th</sup> century followed the model of the Galleria Colonna, since to improve upon it was an impossible enterprise.<sup>73</sup>

### Conclusion

In this paper I have used a statistical approach in order to highlight some of the principal characteristics of galleries created in Rome during the 16<sup>th</sup>, 17<sup>th</sup>, and 18<sup>th</sup> centuries. This approach has enabled me to show that several features such as the compact proportions of the ground plan and the prevalent placement of the windows on only one long wall were due to functional and aesthetical preferences rather than to insufficient construction space. I have also emphasized that galleries in Rome tended to resemble the *sala grande* and to serve as alternative public spaces for the self-representation of their owner, as is evident from their form, decoration, and location within the apartment.

<sup>70</sup> Accordingly, in his *Carta del navegar pitoresco* of 1660 Marco Boschini objected to the presence of the lesser genres of painting in galleries: DE BENEDICTIS 1995, p. 242.

<sup>71</sup> Regarding this paragraph and the subsequent ones, see note 50 above and STRUNCK 2007, pp. 237–241, 352–355.

<sup>72</sup> Nos. 83, 109.

<sup>73</sup> Some specific aspects of the Galleria Colonna were copied in Rome, but it is abroad that the most outspoken variations on this model can be observed: see STRUNCK 2007, chapter 10.

Especially during the 17<sup>th</sup> century, galleries became increasingly important. New and particularly ambitious types of decoration were created, and occasionally the gallery actually replaced the *sala grande*. The number of gallery buildings added to residences peaked during the 17<sup>th</sup> century, a process in which the papal families and the cardinals played a leading role. In my view, the peculiar structure of Roman society accounted for the astonishing popularity of galleries, which were particularly well suited for the self-representation of social newcomers. The Colonna di Paliano, however, attempted to surpass the galleries of the papal families in order to assert their primacy as Rome's oldest and most important family.

While in the 16<sup>th</sup> century galleries were a French 'import', in the 17<sup>th</sup> century the process was reversed, and Roman innovations in gallery design were exported back to France. For instance, the innovations that characterize the Galleria Colonna (pl. 11) played an important role in the creation of the Galerie des Glaces at Versailles.<sup>74</sup> Le Corbusier, for whom the Galleria Colonna was a primary example of "La Rome des Horreurs", might well have agreed to this conclusion, given that according to his treatise on architecture Versailles was just as much a failure as its Roman model.<sup>75</sup>

<sup>74</sup> See Christina Strunck, "Le chef d'œuvre inconnu du Bernin: la galerie Colonna, Fischer von Erlach et un possible séjour romain de Jules Hardouin-Mansart", in *Le Bernin et l'Europe du baroque triomphant*

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<sup>75</sup> LE CORBUSIER, *Vers une architecture*, Paris 1958, pp. 139, 159.

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## APPENDIX: AN OVERVIEW OF GALLERIES IN ROME, 1500 – 1800

The following table extracts the statistically relevant facts from a book-length catalogue of galleries in Rome and its environs that I began to compile as an appendix to my doctoral thesis on the Galleria Colonna (completed in 2000). It was updated and expanded in 2005, 2009 and 2010. For reasons of space, the catalogue could not be included in the printed version of the thesis,<sup>76</sup> but it will form the basis for a general book on the design and decoration of Roman galleries.

The list only includes galleries in the architectural sense of the word (i.e. longitudinal rooms with a special decoration that distinguishes them from a simple corridor), while excluding spaces that can be termed “gallery” only in the most general sense (i.e., “areas for display” with any architectural shape). Several longitudinal rooms that today seem quite un-spectacular were included because they are cited as “galleria” in historical documents (e.g., nos. 10, 11). On the other hand, rooms nowadays called “galleria”, but which originally served other functions, do not figure in the list,<sup>77</sup> nor do unexecuted projects for galleries.<sup>78</sup> When the architectural form and still extant decoration of a room suggest that it served as a gallery, but documentary proof is lacking, I have marked it with an asterisk \* and excluded it from the statistical analysis (e.g., nos. 1, 2, 6). The asterisk also denotes galleries that served as public museums and did not form part of the owner’s apartment (for instance the numerous Vatican galleries created in the 18<sup>th</sup> century). I disregarded them in the statistical analysis because my intention here is to focus on the role of galleries within the functional arrangement of the living quarters of residential architecture (i.e., palaces, villas, and houses).

The list is arranged chronologically, with the earliest documented date determining the position of an individual gallery within the sequence, even if it is likely that some galleries were created considerably earlier. For example, it can be argued that the gallery of Palazzo Giraud-Torlonia was already created in ca. 1520 by Cardinal Adriano Castellesi, but because the documented *terminus ante quem* is 1607 the building appears under that date, as no. 33.

Sometimes a gallery was decorated long after its construction, as for instance in the case of the gallery of Palazzo

del Quirinale, which was built in the 16<sup>th</sup> century but only received its spectacular frescoes in the 17<sup>th</sup> century. In such cases I created an extra entry under the same number, but marked it with an “A” (e.g., the Galleria del Quirinale is no. 23, while its decoration was inserted chronologically as part of the 17<sup>th</sup>-century section of the list after no. 90, as no. 23A). In this way the architecture of the gallery may be considered in relation to 16<sup>th</sup>-century galleries, while the subject matter of the frescoes can be analyzed in the context of 17<sup>th</sup>-century gallery decoration.

Given that over the past centuries Rome has expanded voraciously, it is not legitimate to consider every residence within the modern city perimeter as a ‘town palace’. This is evident, for example, both in the Villa Borghese and the Villa Medici where the *casino* is still surrounded by large expanses of green. Other areas that were used for *villeggiatura* in the Early Modern period, however, are now completely urbanized: the Palazzo del Quirinale, to cite only one such instance, was originally conceived as a papal villa for summer retreat. For the purposes of this paper it is important to distinguish between zones that were already densely populated in the Early Modern period, and areas where galleries could (at least theoretically) expand freely to any desired length. The classification “s/c” (suburban or country sites) in the following list refers only to this fairly unrestricted availability of building ground, regardless of the actual function of the building (e.g., although located in suburban surroundings, the Vatican and Quirinal palaces both functioned as seats of government).

Finally, I should add a few terminological clarifications: the storeys within a building are designated using the European rather than American style, i.e., the *piano nobile* corresponds to the first floor (not to the second, as in American usage). The term “Getty I-” followed by a number refers to an inventory in the Getty Provenance Index (see <http://piprod.getty.edu/starweb/pi/servlet.starweb>). If proportions are approximately indicated (e.g., “ca. 1:3”) the precise dimensions of the gallery were not available, and the calculation was instead based on measurements taken from published ground plans.

For the translation of the following list I would like to thank Kristopher Riggs.

<sup>76</sup> STRUNCK 2007.

<sup>77</sup> For instance the so-called “Galleria di Urbano VIII” in the Vatican palace was originally a library: see José Ruysschaert, “La Biblioteca Apostolica Vaticana”, in *Il Vaticano e Roma cristiana*, Vatican City 1975, pp. 307–333, esp. p. 316; Giovanni Morello, “Il ‘Museo Cristiano’ di Benedetto XIV nella Biblioteca Vaticana”, in *Benedetto XIV (Prospero Lambertini). Convegno Internazionale di studi storici sotto il patrocinio dell’Archidiocesi di Bologna, Cento, 6–9 dicembre 1979*, II, Cento 1982, pp. 1117–1151, esp. p. 1134f.; Olivier Michel, “La décoration de la Galerie d’Urbain VIII par Giovanni Angeloni: images du mécénat de Benoît XIV”, *ibid.*, pp. 1153–1177.

<sup>78</sup> On some unexecuted projects, see above notes 47 and 48. I also excluded the gallery that was to be created according to Martino Longhi’s testament, as it is unclear whether his heirs respected this aspect of his will: see Vincenzo Golzio, “Il testamento di Martino Longhi juniore (da documenti dell’Archivio di Stato in Roma)”, *Archivi*, 5 (1938), pp. 140f., 207f. On the other hand, I included galleries that remained unfinished but which were at least begun to be built (and which appear as “galleria” in contemporary documents): see nos. 28, 108, 109.

No.	Name	Site u = urban s/c = suburban or country site	Date (t.a.q. = terminus ante quem; t.p.q. = terminus post quem)	Location: Storey, view, relation to stairs and other rooms of the apartment; indicators for a primarily "public" or "private" function	Proportions	Disposition of the windows	Decoration	Commissioned by
1*	"Gallery" of the Villa La Magliana	s/c	1505-1511	Piano nobile, above a loggia. Corridor-like, situated in front of other rooms, leads to a room with a view.	5 × 20 m (1:4)	5 on one long side	Elegant marble window frames with the names of Cardinal Alidosi and Pope Julius II della Rovere; further décor: ?	Cardinal Alidosi „per conto del papa“
see No. 9 below	[Gallery of the Palazzo dei Penitenzieri]		prior to 1511?					
2*	Gallery of the Palazzo della Valle	u	room: between 1508 and 1517; decoration: prior to 1534	Piano nobile, between reception chambers and private rooms	ca. 1:4.2	5 on one long side	Coffered ceiling, putti frieze	Andrea della Valle, bishop of Milet
see No. 33 below	[Gallery of the Palazzo Castellesi in the Borgo]		1520-1523?					
3	First gallery of the Palazzo Capodiferro- Spada	u	room: 1549-1550; decoration: around 1555	Piano nobile, view onto courtyard. Corridor (position of a loggia) and ambulatory	3.40 × 11.75 m (1:3.5)	3 on one long side	Walls: Stucco figures as "image bearers", ancient busts in niches, painted female allegories (after 1632 addition of Lucrezia, Sofonisba, Cleopatra); ceiling frescoes (Giulio Mazzoni): Adonis, Ganymede, Narcissus	Cardinal Giro- lamo Capodiferro (1541-43 papal nuncio to France); additions (after 1632) commissioned by Cardinal Bernardino Spada
4	Gallery of the Palazzo Firenze	u	1552-1555?	Piano nobile, above a loggia; view onto court- yard, garden and Tiber	ca. 6 × 11 m (1:1.8)	3 on one long side, 1 in the middle of the second long side	Pilaster articulation; coffered ceiling with 3 mythological-allegorical oil paintings by Prospero Fontana and assistants; in the center the del Monte mountain and the Tiber and Arno rivers; wall decoration (pilasters) not until 1610 under the direction of Cigoli	Baldovino del Monte (brother of Pope Julius III Ciocchi del Monte)
5	Gallery of the Palazzo Sacchetti	u	room: t.a.q. 1556; decoration: prior to 1576 (coat of arms switchend later); front side ca. 1630/40	Piano nobile, view onto garden and Tiber, exit to balcony. On the rear side of the palace, but due to its size and grandiose décor usable as a banquet hall (easily accessible from the main stairway)	ca. 7,80 × 20 m (ca. 1:2.6)	4 on each long side, 3 on the front side (only one row of windows, but room very high)	Coffered ceiling; frieze: Genesis histories, above windows and doors: sibyls and prophets (copied from the Sistine Chapel by Giacomo Rocca); front side: Adam & Eve, Madonna (Pietro da Cortona?); statues and busts in niches	Cardinal Giovanni Ricci da Monte- pulpiano? Small additions commissioned by Tiberio Ceuli (after 1576)
6*	"Gallery" of the Palazzo Salviati-Adimari alla Lungara	u	1556/57	Piano nobile, anterior to the Sala grande, position of a loggia (above ground floor loggia); view onto courtyard	ca. 1:4.5	5 on one long side	Pilaster articulation	Bernardino Salviati
7	Gallery of the Palazzo Caetani all'Orso	u	between 1557 and 1567?	Piano nobile, view onto garden and Tiber, location at the end of the apartment	80 <sup>1</sup> / <sub>2</sub> × 24 <sup>1</sup> / <sub>3</sub> palmi (= 17.98 × 5.43 m) 1:3.3	5 on one long side	Original decoration unknown; 17 <sup>th</sup> century decoration: see No. 7A below	Niccolò Caetani, "cardinale di Sermoneta" (?)

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8	Gallery in the Casino of Pius IV	s/c	room: completed 1560; decoration: 1561/62 (stucco reliefs: 1591)	1 <sup>st</sup> floor with view onto statue courtyard and gar- den. At the end of the apartment; private room	ca. 1:2.7	3 on one long side, 1 each on the short sides	Frescoes (Federico Zuccari), ceiling: Saints Catherine, Peter, Paul; frieze: stories from the OT and the NT; ancient style framing; ancient statues? Stucco reliefs in lunettes	Pius IV Medici (stucco reliefs: Urban VII Castagna)
9	Gallery of the Palazzo dei Penitenzieri	u	room: t.a.q. 1563 (walling in of a frescoed loggia to make it into a gallery already prior to 1511?); second decora- tion campaign: begun between 1533 and 1553 (vault zone)?	1 <sup>st</sup> floor, view onto court- yard, access to hanging garden. Access from private rooms as well as from a grandiose stairway	5.60 × 32.95 m (1:5.9)	9 on one long side (ex-loggia)	Walls: Landscape views in painted "marble" fram- ings; lunettes: landscapes; vault: history paintings (feigned reliefs), allegorical figures; inventory of 1668: see No. 9A below	Decoration probably begun by Cardinal Giovanni Salviati, continued by Cardinal Jean du Bellay and Car- dinal Cristoforo Madruzzo
10	Gallery on the piano nobile of the Torre Pia in the Vatican	s/c	room: completed 1570; decoration: 1573	2 <sup>nd</sup> floor (piano nobile) of the Vatican Palace; view onto garden. Behind the old Papal Apartment (Appartamento Borgia); vestibule of the Chapel of St. Peter Martyr	ca. 1:4	originally 4 on one long side (reduced to 3 under Paul V)	Travertine fireplace; mar- ble sedilias in the window niches; further décor: ?	Pius V Ghislieri and Gregory XIII Boncompagni
11	Gallery on the second floor of the Torre Pia in the Vatican	s/c	room: completed 1570; furnishing details: ?	3 <sup>rd</sup> floor of the Vatican Palace; view onto garden. Behind the Papal Apart- ment (Raphael Rooms), situated like a corridor in front of the Appart- amento di Pio V; connecting room between St. Michael's Chapel (decorated in 1570/71) and the later Galleria della carte geografiche	ca. 1:4	originally 4 on one long side (reduced to 3 under Paul V)	Marble fireplace; further décor: ?	Pius V Ghislieri
12	Gallery of Girolamo Garimberto	u	t.a.q. 8.4.1572	Piano nobile above portico and beneath library	?	?	Small sculpture on capitals, 13 emperors' busts and other busts on marble columns, easel paintings, 6 marble tables, two "studioli" (cabinets for coin collections)	Girolamo Garimberto
13	Gallery of the Palazzo dei Convertendi	u	room: ca. 1577-1581?	Piano nobile, view onto Piazza. Behind the apart- ment, but also accessible via a special stairway	ca. 1:5.5	6 on one long side, 1 on front side	?	Cardinal Giovanni Francesco Commendone
14	Gallery of the Villa Medici	s/c	1577-1584	Piano nobile above carriage house, handball courts and storage room, under "guardarobba"; view and access to garden. At the end of the apartment (behind the cardinal's parade bedroom), but publicly accessible	6 × 60 m (1:10)	8 on the north side, 11 on the south side, 1 on each front side (at the front of the building with balcony); two-storied	Wall articulation by pilasters; statues and busts (emperor series) in niches; décor with stuccoed and frescoed ornamentation all'antica planned, but never begun (preparatory drawings by J. Zucchi)	Cardinal Ferdinando de' Medici

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15	Galleria delle carte geografiche	s/c	room: 1578– 1580; frescoes: according to an inscription over the northern por- tal completed in 1581, but still un- finished according to a description of 1585. Later additions in 1632	3 <sup>rd</sup> floor of the Vatican Palace; view onto garden and Cortile del Belvedere. Behind the Papal Apart- ment; between the Galleria di Pio V and the "apparta- mento nuovo" (in which guests were sometimes also quartered)	6 × 120 m (1:20)	17 on each long side; in the middle of each long side a French door with balcony	Walls: maps and plans of regions and cities of Italy as well as of the Italian- dominated islands (some with depictions of histor- ical events); vault: religious histories and allegories (G. Muziano, C. Nebbia). 1632 update of the maps "Italia nova" and "Italia antiqua".	Gregory XIII Boncompagni; additions (1632): Urban VIII Barberini
16	Gallery of the Palazzo Orsini at Campo de' fiori	u	1579/80	probably ex-loggia on the piano nobile	?	3 on one long side?	Inventory of 1585: wall hangings made of purple velours; 23 paintings and 31 sculptures (among others, 12 emperors' busts); 4 columns made of alabaster and paragone respectively; cembalo, artistic furniture and a splendid "lettuccio"	Paolo Giordano Orsini
17	Gallery on the piano nobile of the Casino Felice (Villa Montalto)	s/c	room: 1579–1581; frescoes: prior to 1588?	Piano nobile, at the main stairway, accessible from both apartments, could assume functions of a sala grande	ca. 1:2.5	3 on one long side, 1 on each front side	Frieze with 12 Moses histories between grisaille caryatids and landscapes; in the corners 4 personi- fications of Fama; above the entrance (middle of the long side opposite the window wall): Calling of the Apostles Peter and Andrew	Cardinal Felice Peretti (later Pope Sixtus V) and his sister Camilla Peretti
18	Gallery on the second floor of the Casino Felice (Villa Montalto)	s/c	room: 1579–1581; frescoes: prior to 1588?	2 <sup>nd</sup> floor, at the main stair- way, accessible from both apartments, could assume functions of a sala grande	ca. 1:2.5	3 on one long side, 1 on each front side	12 landscapes, with "Stigmatization of St. Francis", "Vision of the Stag before St. Eustace", depictions of hunting and fishing etc.	Cardinal Felice Peretti (later Pope Sixtus V) and his sister Camilla Peretti
19	Gallery of the Palazzo Rucellai- Ruspoli	u	1583–1586	above a loggia and beneath a "guardarobba"; view onto via del Corso and garden. Behind the apart- ment but bigger and more splendidly decorated than the Sala grande	7.80 × 26.80 m; height 8.90 m (1:3.4)	7 on each long side, 2 on the front side	Frescoes (J. Zucchi), ceiling: planet deities and genealogy of the pagan Gods, signs of the zodiac, allegories; walls: Florence, Rome, other allegories; 12 emperors' busts in niches	Orazio Rucellai
20	First gallery of the Palazzo Giustiniani	u	1585–1587	Piano nobile above stables, access to a hanging garden (uccelliera). At the end of the apartment	7 × 20 m; height 10 m (1:2.9)	two rows of windows on top of each other, no win- dows on the long sides; 4 on the south façade (facing the street); formerly 4 windows/ doors to the hanging garden on the north façade	Wall frescoes: landscapes framed by painted Solomonic columns, alle- gories; ceiling: histories from the OT (life of Solomon), allegories; deco- ration in the 17 <sup>th</sup> century: see No. 20A below	Frescoes commissioned by Pietro Vento, possibly continued under Giuseppe Giustiniani's ownership



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21	Gallery of the Palazzo alle Terme of the Villa Montalto	s/c	room: 1586/87; frescoes: after 1590	Piano nobile, at the end of the apartment	ca. 1:3	3 on one long side	Vault: 8 lunettes with Apollo and the 9 Muses (Clio & Terpsichore and also Calliope & Euterpe summarized in single lunettes); in the corners of the vault: Sapientia, Virtus, Fama, Gloria; between the lunettes of the long sides portraits of Socrates, Pythagoras, Aristotle and Plato; in the center of the ceiling: allegory of the Peretti Erudition	Sixtus V Peretti and his sister Camilla Peretti
22	Gallery of the Palazzo Parisani al Pantheon	u	t.a.q. 1587 (per- haps as early as 1550–1559?)	Piano nobile, at the end of the Cardinal's apart- ment; access to a "cortile pensile" (courtyard with antiquities?)	ca. 1:4	3 on one long side, 1 on the narrow side	Girolamo Sauli's collection of antiquities? As of 1596 owner Giovan Francesco Aldobrandini, prior to that Cardinal Alfonso Gesualdo	Bishop Girolamo Sauli (1550–1559)? Cardinal Filippo Boncompagni (1586/87)?
23	Gallery of the Palazzo del Quirinale	s/c	room: 1589–1594; frescoes: 1655–1657	Piano nobile above por- tico, view onto the city. Connecting corridor between the two parts of the papal residence (between the main papal apartment and the winter apartment); used by Alexander VII for meetings	7.50 × 68.15 m (1:9.1)	13 on one long side	Window panes with the coat of arms of Clement VIII (1594); coffered ceiling; opposite the windows: tapestries or easel paintings? (after 1635: 27 paintings of hermitages?); wall fres- coes: see No. 23A below	Sixtus V Peretti, Gregory XIV Sfondrato, Clement VIII Aldobrandini
24	Gallery of the Palazzo Riario- Corsini	s/c	room: 1590–1594, restructured 1736–1738	Piano nobile, above a loggia; view onto court- yard and garden. Situated like a corridor in front of the bedroom and audience chamber of the apartment	4 × 20 m (1:5)	4 on one long side, 1 on the front side facing the garden	Original décor not known; later décors: see Nos. 24A and 24B below	Abbot Galeazzo Riario
25	Galleria Farnese	u	room: ca. 1595–1597; ceiling frescoes 1597–1601, wall paintings ca. 1603/04	Piano nobile above por- tico, view onto the garden. On the back side of the palace but open to the public (from the courtyard loggia)	6 × 20 m (1:3.3)	4 on one long side (ex-loggia)	Mythological wall and ceiling frescoes based on Ovid's Metamorphoses (Annibale and Agostino Carracci); sculptures and busts in niches	Cardinal Odoardo Farnese
26	Gallery of the Palazzo Orsini (Montegiordano- Taverna)	u	t.a.q. 1597	Piano nobile, view onto garden. Situated like a corridor in front of the private rooms of the apartment, adjacent to the chapel	ca. 1:2.5	2 on one long side	Inventory of 1597: 13 emperors' busts, 7 antique statues; inven- tory of 1609: additionally 22 tapestries and one kitchen piece; inventory of 1615: the same sculp- tures as previously, but without tapestries, 2 new paintings (one of them Federico Zuccari's "Calunnia") and a cembalo	Orsini family

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27	Gallery of the Palazzo Odescalchi (Falconieri) in Via Giulia	u	room: t.a.q. 1597 (perhaps 1570s?), restructured 1648/49	2 <sup>nd</sup> floor, view onto courtyard and Tiber. At the main stairway, situated like a corridor in front of the apartment, but at the same time connected to the rooms for private enjoyment	ca. 1:4.75	3 on one long side	?	Paolo Odescalchi, restructured by Orazio Falconieri
28	Gallery of the Palazzo Zuccari	s/c	room: t.a.q. 1600 (probably ca. 1590-1598)	1 <sup>st</sup> floor above loggia, view onto garden; accessible by bypassing the private rooms	ca. 4.5 × 16 m (ca. 1:3.6)	3 on one long side, 1 each on the front sides	Following Zuccari's death (1609) there appears to have been no further work done on the incomplete gallery	Federico Zuccari
17 <sup>th</sup> Century								
29	Gallery of the Villa Sora in Frascati	s/c	room: t.p.q. 1600; frescoes: between 1603 and 1608/1612	Piano nobile, above loggia, on the back side of the palace (but at the main stairway, assuming func- tions of a Sala grande)	ca. 6 × 14 m (1:2.3)	4 on each long side (one later walled in?)	Wall frescoes (Cesare Rossetti using designs by Cavalier d'Arpino?): Muses, allegories of the arts, feigned busts of scholars and commanders of ancient times; coffered ceiling with heraldic motives	Giacomo Boncompagni, duca di Sora
30	Gallery of the Palazzo Peretti- Fiano	u	room: t.a.q. 1601	Piano nobile	?	3 windows	Mythological ceiling frescoes (Grimaldi/Perrier)? Inventory of 1780: see No. 30A below	Peretti/Rospig- liosi/Ottoboni families
31	Gallery of the Villa Aldobrandi in Frascati	s/c	1601-1603	ground floor (?), view onto garden, behind the apart- ment	ca. 1:2.75	3 on one long side, 1 each on the front sides	Ceiling frescoes (Cavalier d'Arpino): Paradise, Fall of Mankind, Banishment. Fireplace opposite window wall	Cardinal Pietro Aldobrandini
32	Gallery of the Palazzo Massimo alle Colonne	u	1602-1603	Piano nobile above corri- dor, view onto 2 court- yards; noble access area to the private chambers of Massimo de' Massimi	2.75 × 8.95 m (1:3.25); height ca. 4.50 m	originally 2 on each long side	Ceiling frescoes (Tarquinio Ligustri): illusionistic architecture; in the center the Massimo coat of arms; grotesques on the walls (probably by Prospero Orsi); according to the inventory drawn up after Massimo de' Massimi's death, 1644: 8 busts	Massimo de' Massimi
33	Gallery of the Palazzo Castellesi (Giraud-Torlonia) in the Borgo	u	room: t.a.q. 1607 (perhaps planned in 1515 and built 1520-23?)	1 <sup>st</sup> floor above portico, view onto courtyard and garden; behind the private rooms	ca. 5.60 × 33 m (ca. 1:5.9)	on both long sides: 3 to the courtyard, 5 to the garden	The most valuable pieces of Scipione Borghese's sculpture collection (according to Francucci 1613); inventory of 1689 (tenant Cardinal Decio Azzolino): 75 paintings, relatively many of which contained erotic content	Cardinal Adriano Castellesi?

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34	Gallery of the Villa Arrigoni in Frascati	s/c	prior to 1607?	Piano nobile, situated above ground floor loggia; view onto courtyard and garden; accessible by bypassing the private rooms	ca. 1:3.5	3 on each long side	Probably sculptures since according to the floor plan of 1629 there were 2 statue niches on each long side. Further work on the decoration was apparently suspended following the death of the owner; after 1629 the gallery was partitioned	Cardinal Pompeo Arrigoni
35	Gallery of the Palazzo Giustiniani in Bassano Romano	s/c	room: 1607-1609; frescoes: 1609/10	Piano nobile, view onto garden; last room of an apartment that was possibly used primarily for reception	6.20 x 12.40 m (1:2)	2 on one long side, 1 on one front side	Mythological wall and ceiling frescoes based on Ovid's Story of Phaethon (Francesco Albani)	Marchese Vincenzo Giustiniani
36	First gallery of the Palazzo Borghese in Campo Marzio	u	ca. 1607-1609	Ground floor, access to the garden	ca. 7 x 22 m (ca. 1:3.2)	4 windows and 1 door on one long side (ex-loggia)	Sculptures; leather wall hangings	Cardinal Camillo Borghese
37	Gallery of the Palazzo del Bufalo	u	t.a.q. 1610	Piano nobile, at the end of the apartment, view onto two courtyards	ca. 1:3	3 facing the large courtyard, 2 on the opposite long side (facing the small courtyard)	?	del Bufalo family
38	Gallery of the Palazzetto dei Piceni	u	walling in of a frescoed loggia prior to 1610?	Piano nobile, ex-loggia (between the main stairway and the Sala grande)	ca. 1:2	3 facing the courtyard	Mythological ceiling frescoes ("Omnia vincit amor"), pagan deities, deeds of Hercules by the Cavalier d'Arpino. Inventory of 1610: textile wall hangings, 5 easel paintings, elaborate pietra dura table	Corradino Orsini di Bracciano?
39	First gallery of the Villa Acquaviva (Montalto-Grazioli) in Frascati	s/c	prior to 1612?	Ground floor, access to the Giardino segreto; directly adjacent to the Sala grande; function as connecting room between two apartments	ca. 1:2	3 on one long side	Ceiling frescoes (A. Ciampelli): Pergola	Cardinal Ottavio Acquaviva?
40	Gallery of the Villa Borghese	s/c	room: 1612/13; frescoes: 1778-1780	Ground floor (= piano nobile in this case), access to garden; directly adjacent to the Sala grande; joining the last rooms of two symmetrical apartments, but nevertheless a "public" area	length 20.10 m (ca. 1:2.5)	4 windows and one door on one long side	Pilaster articulation of the walls, statuettes and busts on porphyry tables and columns, statues in niches, reliefs (4 seasons), portraits of rulers; 18th century decoration: see No. 40A below	Cardinal Scipione Borghese
41	Gallery of the Palazzo Mattei di Giove	u	room: 1613-1616; frescoes: 1622-1624; easel paintings: 1624-1631	Piano nobile above carriage house, view onto courtyard and street; at the end of the apartment	5.50 x 17 m (1:3.1)	3 on the eastern long side (facing the street), 2 on the westward long side (facing the courtyard)	Ceiling frescoes (P. da Cortona, P. P. Bonzi): OT histories (life of Solomon), views of Mattei country estates; walls: easel paintings made exclusively for the gallery (Biblical and contemporary histories, saints, Roman cityscapes, battles, still lifes); cabinets, table & chairs, writing utensils	Asdrubale Mattei

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42	Gallery of the Palazzo Orsini in Cerveteri	s/c	t.a.q. 1615	?	?	?	Inventory of 1615 (Getty I-3442): 4 paintings of the seasons	Virginio Orsini?
43	Gallery of the Palazzo Savelli-Orsini	u	1615	Piano nobile, view onto courtyard and garden; accessible by bypassing the private rooms; used for a banquet in 1615	ca. 1:3.2	4 on one long side (ex-loggia?), 1 on the front side	Mythological ceiling frescoes (Mount Parnassus, among others) by Giacomo Galli ("Spadarino"), landscapes in lunettes, cardinal virtues. Walls articulated by pilasters; maybe wall frescoes with deeds of the Savelli (A. Fontebuoni)	Principe Paolo and Cardinal Giulio Savelli
44	Gallery of the Villa Mondragone in Frascati	s/c	1617-1620	Ground floor, originally with view onto courtyard and park and probably also access from the courtyard; used in 1755 and later for theater performances	ca. 6.50 x 6.5 m (1:10); height 12 m	originally two-storied with 52 windows (two rows of 13 windows on each long side)	Walls whitewashed, decorated with easel paintings; bust on the front wall; leather "portiere". 1693: "varie pitture"; inventories of 1705, 1737 and 1741 list numerous paintings. Exact description of the hanging in the inventory of 1737/41 (Getty I-6004): "wallpaper" of rural paintings	Cardinal Scipione Borghese
45	Gallery of the Palazzo Verospi	u	between 1617 and 1626 (erection of the loggia 1613/14, frescoes 1616/17, transformation of the loggia into a gallery prior to 1626, perhaps even prior to 1620: cf. Giulio Mancini)	Piano nobile, view onto courtyard	ca. 1:3	4 on one long side (ex-loggia)	Wall articulation with columns and pilasters with heraldic Verospi capitals; ceiling frescoes (F. Albani): planet deities, signs of the zodiac, seasons and times of the day; easel paintings; busts in niches, statues; rare musical instruments no later than 1673	Ferdinando (Ferrante) Verospi
46	Gallery of the Villa Giustiniani at the Lateran	s/c	t.a.q. 1618	Piano nobile, view onto the garden	ca. 1:5	7 on one long side, 1 each on the front sides	Inventory of 1662: paintings (no sculptures)	Marchese Vincenzo Giustiniani
47	Gallery of the Palazzo Capponi	u	t.a.q. 1619	Piano nobile, behind the fourth room of the apartment; view onto garden and access to a balcony (ringhiera)	?	?	Original décor unknown; 18 <sup>th</sup> century decoration: see No. 47A below	Amerigo Capponi?
48	Gallery on the ground floor of the Palazzo Pallavicini Rospigliosi	s/c	1620-1623	Ground floor, next to the garden (but without a direct view); between Cardinal Guido Bentivoglio's apartment and a loggia	ca. 1:2.4	4 on one long side (but only mezzanine windows)	Pilaster articulation; original ceiling design unclear; used in 1708/09 as a theater (contained stage décor)	Marchese Enzo Bentivoglio and Cardinal Guido Bentivoglio
49	Gallery on the piano nobile of the Palazzo Pallavicini Rospigliosi	s/c	room: 1620-1623; decoration: prior to 1624 or 1627?	Piano nobile, view onto the garden	ca. 1:1.8	2 on one long side and 2 on one front side	Ceiling painting in stucco framing: "Carro della Notte" by Giovanni da San Giovanni	Marchese Enzo Bentivoglio and Cardinal Guido Bentivoglio

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50	"Galleria grande" on the second floor of the Palazzo Pallavicini Rospigliosi	s/c	1620–1623	Second floor, view onto garden	ca. 1:3	5 on one long side, above that another row of mezzanine win- dows, plus 2 on one front side	Original ceiling painting: ? (the gallery was divided into 3 rooms in the early 18 <sup>th</sup> century); inventory of 1708/9: among other things a cembalo and billiards table	Marchese Enzo Bentivoglio and Cardinal Guido Bentivoglio
51	Gallery of the Palazzo Costaguti	u	ca. 1621–1624	Piano nobile	?	?	Costanzo Patrizi's inven- tory, 1624 (Getty I-2279): 108 paintings by famous masters (all thematical groups); inventory of 1704: see No. 51A below	probably Costanzo Patrizi (tesoriere generale)
52	Gallery of the Palazzo Grande of the Villa Ludovisi	s/c	1622/23	Ground floor (= piano nobile in this case), view onto garden	ca. 1:2,5	3 on one long side, 1 on one front side	Inventory of 1623: 14 vases from "alabastro orientale", 4 busts in oval wall niches, 2 Venus statues in wall niches, above that 2 niches with marble busts, small format ancient and modern scul- ptures; 30 paintings, espe- cially Madonnas and depictions of Christ	Cardinal Ludovico Ludovisi
53	First gallery of the papal palace at Castel Gandolfo	s/c	1623–1626	Piano nobile, view onto courtyard and Lake Albano; near a large stairway	very long and very wide (ca. 1:2,3)	7 on the long side facing the lake, 5 on the long side facing the courtyard, 3 on the front side	Leather wall hangings; presumably easel paintings	Urban VIII Barberini
54	Gallery of the Palazzo Aldo- brandini-Chigi at Piazza Colonna	u	1623–1630	Piano nobile, view onto the via del Corso and Piazza Colonna, access to a balcony (ringhiera); at the end of the apartment, but also accessible from the Sala grande	ca. 1:2,5	3 on one long side, 1 on the front side	Ceiling frescoes (Cavalier d'Arpino?): OT histories (Eve and other women of the OT, Fall of Mankind, Banishment): warning against the female sex	Cardinal Giovan Battista Deti (relative of Clement VIII Aldobrandini)
55	Gallery of the Villa Aldobran- dini a Monte Magnanapoli	s/c	room: ? display: t.p.q. 1623	?	?	?	Inventory of 1710 (Getty I-1102) that probably reflects an older condition: 32 paintings, almost exclu- sively portraits (members of the Aldobrandini family, popes through Urban VIII)	Cardinal Ippolito Aldobrandini?
56	Gallery of the Villa Sacchetti in Castel Fusano	s/c	1624–1629	2 <sup>nd</sup> floor, view onto garden, access to a balcony	ca. 5 × 20 m (ca. 1:4)	5 on one long side, 1 each on the front sides	Walls: maps, views of Sacchetti estates; ceiling: times of day and seasons, signs of the zodiac, ancient histories and gods with reference to rural life	Cardinal Giulio Sacchetti
57	"Galleria nova stretta" of the Palazzo Avogadro (del Monte)	u	t.a.q. 1626	adjacent to another gallery (see No. 58 below)	?	?	Inventory of 1627 (Getty I-3849): 23 portraits of beatified and canonized persons in whose beatifica- tion/canonization del Monte had played a part	Cardinal Francesco Maria del Monte

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58	Second gallery of the Palazzo Avogadro (del Monte)	u	t.a.q. 1626	adjacent to the "Galleria nova stretta" (see No. 57 above); presumably ex-loggia between the main stairway and the Sala grande	?	?	Inventory of 1627 (Getty I-3849): 67 paintings and pastels from all pictorial genres, among them 5 paintings by/after Caravaggio and 10 women portraits; 9 busts on "scabellini" and "scabelloni"; a "Tavolino d'Alabastro" and 13 chairs	Cardinal Francesco Maria del Monte
59	"Galleria piccola, che va sulla loggia" of the Palazzo Avogadro (del Monte)	u	t.a.q. 1626	adjacent to a loggia	?	?	Inventory of 1627 (Getty I-3849): decoration alludes to a hermitage; 43 paintings, mainly of landscapes and saints, among them 5 paintings of "Brucolo" (Brueghel) as well as St. Francis and St. Catherine by Caravaggio	Cardinal Francesco Maria del Monte
60	Gallery of the Palazzo Colonna- Barberini in Palestrina	s/c	1627, room enlarged between 1637 and 1648	Piano nobile; the gallery could also be used as "anticamera" (documented in 1669)	originally ca. 1:1.5; after 1637/48: ca. 1:4	1 on the front side	Inventories of 1637 and 1648 (Getty I-3723): paintings of Barberini estates and portraits, mainly of emperors and cardinals	Principe Francesco Colonna; enlarge- ment: Principe Taddeo Barberini
61	Gallery of the Cancelleria	u	room: t.a.q. 1628; redecorated between 1689 and 1693	Piano nobile	?	?	Description from 1628: tapestries and silver scul- ptures; inventory drawn up after Francesco Barberini's death, 1679 (cf. Getty I- 3730): 36 predominantly religious paintings; Rossini 1693: 10 alabaster tables, silver sculptures, "galanterie", paintings; Ottononi inventory of 1740: numerous religious paintings	Cardinal Ludovico Ludovisi; redeco- ration: Cardinal Pietro Ottoboni
62	Gallery of the Palazzo Barberini alle Quattro Fontane	s/c	room: 1630; frescoes: 1631/32	Piano nobile, view onto Piazza Barberini; in front of the chapel of Anna Colonna's summer apartment	ca. 1:3.25	2 on one long side	Ceiling fresco: crowning of the Barberini coat of arms; frieze: ancient histories related to the Barberini estate in Palestrina	Principe Taddeo Barberini (Prefetto di Roma)
63	"Gallerietta di sopra" of the Palazzo grande of the Villa Ludovisi	s/c	t.a.q. 1633	First floor	?	?	Inventory of 1633: mainly small format ancient and modern sculptures (Bernini, Algardi etc.); probably also paintings (the 1633 inventory of paintings is, however, not classified by room)	Cardinal Ludovico Ludovisi
64*	Sculpture gallery in the Casino Capponi of the Villa Ludovisi	s/c	between 1633 and 1641	Ground floor	?	?	Inventories of 1641 and 1670 (Getty I-919): numer- ous ancient sculptures	Principe Niccolò Ludovisi

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65	"Galleria grande" of Urban VIII in the Palazzo del Quirinale	s/c	1634/35	Piano nobile, view onto courtyard, adjacent to the gallery later frescoed under Alexander VII	?	4 on one long side?	16 wall frescoes (M. T. Montagna, S. Lagi); building projects of Urban VIII	Urban VIII Barberini
66	"Galleria piccola" of Urban VIII in the Palazzo del Quiri- nale (Passaggio delle Corna)	s/c	1634/35	Piano nobile, view onto Rome; private corridor	ca. 1:4	2 on one long side, 1 on front side	18 wall frescoes in two rows, one on top of the other (M. T. Montagna, S. Lagi); building projects of Urban VIII	Urban VIII Barberini
67	Second gallery of the Palazzo Capodiferro- Spada	u	room: 1636/37; decoration: 1638, 1650; redecorated 1698/99	Piano nobile, view onto garden and courtyard, access to a balcony; on the rear side of the palace but open to the "public"	ca. 1:4.1	originally 3 on each of the two long sides (1 on the western long side eliminated in 1653), 1 on the front side	Coffered ceiling; decorative paintings by G. B. Magni (1638), G. B. Laurenti (1650); inventory of 1661: easel paintings (only por- traits and other "heads"), 2 book cabinets; ceiling paintings (M. Ricciolini 1698/99); continents, sea- sons, elements; inventory of 1717: histories, land- scapes, floral still lifes	Cardinal Bernardino Spada; 1698/99 redeco- rated by Cardinal Fabrizio Spada (secretary of state to Innocent XI Pignatelli)
68	Gallery of the Palazzo Madama	u	ca. 1637–1642	Piano nobile, view onto street; connecting passage- way between "public" and "private" rooms of the apartment	ca. 1:2.6	3 on one long side	?	Cardinal Carlo de' Medici
20 A (see No. 20 above)	[First gallery of the Palazzo Giustiniani]		t.a.q. 1638	according to the inventory of 1638, part of the "appartamento grande del Cardinale" (Cardinal Benedetto Giustiniani, † 1621); Vincenzo Giusti- niani lived on the floor above, i.e. the gallery was part of an apartment used solely for display and receptions			Inventories of 1638: several easel paintings and more than 240 ancient sculptures	Marchese Vincenzo Giustiniani
7 A (see No. 7 above)	[Gallery of the Palazzo Caetani all'Orso]						Inventory of 1640 follow- ing change of owners (Marchese Alessandro Orsini; Getty I-1010): four religious "quadretti", no sculptures, 3 credenzoni, 1 studiolo, musical instru- ments, porcelain tableware, many textiles (among other things women's clothing and tablecloths)	Marchese Alessandro Orsini
69	Gallery of the Palazzo Carpegna	u	room: 1643–1644	Ground floor, view onto street; open to the public from the portico	ca. 1:3.7	2 on one long side	?	Cardinal Ulderico Carpegna
70	Third gallery of the Palazzo Capodiferro- Spada (Galleria della Meridiana)	u	1644	Piano nobile, view onto courtyard; near the main stairway and the Sala grande (ex-loggia?)	ca. 1:6.2	2 rows with 5 windows each on one long side	Catoptric sun dial, alle- gories of various sciences (E. Maignan/ G. B. Magni); easel paintings	Cardinal Bernardino Spada

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71	First gallery of the Villa Pamphili	s/c	1645-1648	halfway sunk into the ground as ancient crypto- porticos; at the main stair- way	6 × 16.60 m (1:2.8)	3 on one long side (in the vault), 2 on one front side	Walls: landscapes with Hercules histories (G. F. Grimaldi); vault: stucco reliefs with deeds of Hercules (A. Algardi); ancient sculptures	Camillo Pamphili
72	Second gallery of the Villa Pamphili	s/c	1645-1648	halfway sunk into the ground as ancient crypto- porticos; at the side stairs	6 × 16.60 m (1:2.8)	4 on one long side (in the vault), 2 on one front side	Vault: stucco reliefs illus- trating "costumi dei Romani" with allusions to Camillo Pamphili (A. Algardi); on the front side facing the building's inter- ior a lunette with a battle fresco ("Alexander at Issus"?) and a marble group of "Cibeles on the Lion"; inventory of 1666: ancient sculptures and genre paintings	Camillo Pamphili
73	Gallery of the Palazzo Pamphili at Piazza Navona	u	room: 1646/47; ceiling frescoes: 1647, replaced 1651-1654	Piano nobile above carriage house and "guardarobba", view onto Piazza Navona; on the periphery of the palace but probably intended for ceremonial usage	7.15 × 33.05 m; height 8.93 m (1:4.6)	3 on each front side	Vault: deeds of Innocent X (Spadarino, 1647), 1651- 54 replaced by scenes from the Aeneid that allude to Innocent X and the Pam- phili family coat of arms (Pietro da Cortona); walls: 12 emperors' busts in niches, statuettes on side tables, easel paintings (in- ventory of 1666)	Pamphili family (and Innocent X Pamphili)
74	Gallery of Alessandro Vittrice (Vittrici)	u?	t.a.q. 1650	in the winter apartment (piano nobile?), with fireplace	?	?	Inventory of 1650 (Getty I-2251): 101 paintings and 7 drawings, 16 sculptures as well as "molte teste" and other "anticaglie"; table, 4 chairs, studiolo, prie-dieu, 3 cabinets with books	Alessandro Vittrice (bishop, Governatore di Roma)
75	"Galleria grande" of the Palazzo Colonna in Paliano	s/c	t.a.q. 1651	Piano nobile above ground floor loggia, access to the church S. Andrea	ca. 4 × 20 m (1:5)	5 on one long side (facing courtyard), 1 on the front side	Inventory of 1651: 10 paintings of Roman churches, 10 portraits (precise naming in the inventory of 1666), 26 landscape paintings; inven- tory of 1689: almost all portraits; inventory of 1714: portraits, hunting scenes, maps and city maps	Cardinal Girolamo Colonna?
76	"Galleriola" of the Palazzo Colonna in Paliano	s/c	t.a.q. 1651	Piano nobile, between the Sala grande and the interior courtyard, view onto courtyard	ca. 3.5 × 9 m (ca. 1:2.8)	3 on one long side	Inventory of 1651: depic- tions of family history (on paper); inventory of 1689: 18 Colonna family por- traits and portraits of the Queen of Spain and her son; inventory of 1714: 18 portraits plus 2 busts of Lucrezia Tomacelli and Filippo Colonna	Cardinal Girolamo Colonna?



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77	Gallery of the Palazzo Fieschi-Sora	u	1651/52	Piano nobile, view onto courtyard; at the main stairway (position of a loggia)	5.25 × 11.17 m (1:2.1)	2 on one long side	One door to the stairwell out of coloured marble, heraldic frieze; other décor unknown; 18 <sup>th</sup> century decoration: see No. 77A below	Ugo Boncompagni, duca di Sora/Cardinal Girolamo Boncompagni
78*	Gallery of the "Palazzo nuovo" on the Capitoline Hill	u	1651–1654; redecoration in the context of the new Museo Capitolino 1734–1736	Piano nobile above portico, view onto statue courtyard; corridor leading from the main stairway into the palace (position of a loggia)	ca. 1:13.7	3 on one long side, 1 on each front side	Statues in niches; coat of arms of Alexander VII; pilaster articulation, doors made of coloured marble	Comune di Roma/Alexander VII Chigi
79	"Gallariola" on the piano nobile of the Palazzo Savelli (Chigi) in Ariccia	s/c	t.a.q. 1652	Piano nobile, in the more "private" area of the apartment	?	?	Inventory of 1652: leather wall hangings ("parati di corame dorati, argentati, e rossi"); 16 paintings from all pictorial genres; a "studiolo", 2 chairs	Savelli family
80	"Gallariola" on the second floor of the Palazzo Savelli (Chigi) in Ariccia	s/c	t.a.q. 1652	2 <sup>nd</sup> floor, part of the "appartamento del Signor Abbate"; probably with a fireplace (the 1652 inventory mentions "un paro di Capofochi")	?	4 doors	Inventory of 1652: 23 drawings, "un Letto a credenza con suo corame sopra a cascata", "un buffetto di noce con suoi ferri", 6 chairs	Savelli family
81*	First gallery of the Collegio Romano (Museo Kircheriano)	u	1652	2 <sup>nd</sup> floor, view onto courtyard; part of the cloister and near the library	ca. 3.35 × 21 m (ca. 1:6.3)	5 on one long side	Easel paintings (portraits of European rulers), antiquities, coins, items related to natural history, instruments, curiosities; ceiling frescoes: signs of the zodiac?	Athanasius Kircher/Jesuit order
82	Gallery of the Palazzo all'Olmo at Santi Apostoli	s/c	t.p.q. 1652 (after 1750?)	Piano nobile, access to a balcony (ringhiera)	?	3 on one long side, 1 on a narrow side	18 <sup>th</sup> century decoration: see No. 82A below	Anna Colonna Barberini?
83	Gallery of the Palazzo Aldobrandini-Pamphili on the Corso	u	1652–1654	Piano nobile above stables, view onto courtyard; near the main stairway	11.20 × 38 m; height 15.20 m (1:3.4)	30 windows, divided among both long sides (2 rows of 7 facing the courtyard, 2 rows of 8 facing the street)	Easel paintings? (cf. inventory of 1710, Getty I-1102)	Camillo Pamphili
84	"Galleria" of the Casino Riario on the Gianicolo	s/c	t.a.q. 1653	Piano nobile, roughly in the middle of the sequence of rooms	?	?	Casino as of 1645 rented by Cardinal Federico Cornaro; inventory drawn up after his death in 1653 (Getty I-999): several series of "quadretti" (114 in total) in various techniques (on copper, slate, mirrors, embroidered); no religious images, but landscapes, genre, still lifes, portraits ("baroni"); also obscene subject matter ("un cavallo che monta una cavalla"); 6 busts and 6 statuettes; 2 tables, 2 "studioli", 13 seats; writing utensils, optical devices	Display: Cardinal Federico Cornaro

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85	"Gallarietta" of the Casino Riario on the Gianicolo	s/c	t.a.q. 1653	Piano nobile, at the end of the apartment	?	?	Cornaro's inventory of 1653 (Getty I-999): 12 em- perors' busts made of terra cotta; 4 small sculptures; porcelain collection; 64 "quadretti" with no indica- tion of theme; a "tavolino" with drawers	Display: Cardinal Federico Cornaro
86	Gallery of the Palazzo Barberini in Monterotondo	s/c	t.a.q. 1653 (walling in of a loggia that was built from 1627-1630)	Piano nobile, view onto courtyard and Montero- tondo; situated at the main stairway (ex-loggia)	ca. 1:4.5	3 on the long side facing the courtyard, 1 on a narrow side	Inventory of 1690 (Getty I-3562): among other things, 55 portraits of famous men from Tuscany as well as numerous reli- gious paintings and depic- tions of the "Creation" and "Adoration" of Urban VIII	Barberini family
87	Gallery on the piano nobile of the Palazzo Patrizi	u	t.a.q. 1654	Piano nobile	?	?	Mariano Patrizi's inventory (1654): 58 paintings from all pictorial genres	Display: Mariano Patrizi
88	Gallery on the second floor of the Palazzo Patrizi	u	t.a.q. 1654	Second floor	?	?	Mariano Patrizi's inventory (1654): 88 paintings from all pictorial genres	Display: Mariano Patrizi
89	First (carto- graphic) gallery of the Palazzo Colonna	u	room: 1654-1655; frescoes: 1671-1673	Piano nobile, view onto statue courtyard, by a bridge to the garden; at the end of the Cardinal's apart- ment but accessible by by- passing the private rooms	$13\frac{3}{4} \times 136\frac{1}{2}$ palmi = 3.07 × 30.49 m (ca. 1:10)	6 on one long side	First décor (Girolamo I Colonna, 1655-1657): Colonna coat of arms in the vault, primarily reli- gious easel paintings, tables, cabinets, possibly statuettes; second décor (Lorenzo Onofrio Colonna, 1671-1673), ceiling: planet divinities, Prometheus, cityscapes; walls: continents, maps (by Crescenzo Onofri and his équipe)	Architecture: Cardinal Giro- lamo Colonna; frescoes: Principe Lorenzo Onofrio Colonna
90	Gallery of the Palazzo Cesi- Conti (Palazzo Poli)	u	t.a.q. 1655	Piano nobile, view onto courtyard and street; between public and private rooms of the contessa Borromei, near the chapel	ca. 1:2	2 on each front side, 1 on one long side	Inventory of 1657 (Getty I-933): 94 easel paintings, mostly with religious con- tent, as well as landscapes and flower still lifes; inven- tory of 1690: ancestors of the Conti family, among them 11 popes	? (used by con- tessa Borromei = Giovanna Cesi); inventory of 1690: Conti family
23 A (see No. 23 above)	[Gallery of the Palazzo del Quirinale]	s/c	frescoes: 1655-1657				Wall frescoes: colonnade with views of a landscape, 20 history paintings (18 OT, 2 NT); 4 doors of green marble	Alexander VII Chigi
91	Gallery of the Palazzo d'Aste on the Corso	u	room: 1658-1667	Piano nobile, center axis of the façade facing the Piazza S. Marco, situated above the entry corridor, access via main stairway and loggia	ca. 1:2.6	1 on one front side	Original décor unknown; 18 <sup>th</sup> century decoration: see No. 91A below	Cavaliere Francesco Bonaventura d'Aste

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92	Gallery of the Palazzo Santacroce ai Catinari	u	1660–ca. 1664	Piano nobile, view onto courtyard; position of a loggia; according to inventory of 1670 at the end of the Cardinal's apartment, but nonetheless also open to the public since next to a grand stairway	ca. 1:2.5	2 on one long side	Vault frescoes (G. B. Grimaldi): 6 lunettes with landscapes, feigned stucco, 3 quadri riportati on the central axis of the vault: in the middle "Sara and the Angel", framed by "Hagar and Ismael" and "Jacob Wrestling with the Angel". According to an inventory of 1670, the gallery contained the most precious paintings of the Santacroce collection, including Albani's "4 Seasons"	Cardinal Marcello Santacroce
93	Second gallery of the Palazzo Colonna in Rome (Galleria grande)	u	room: 1661–1665, enlarged 1674–1683; decoration: 1665–1703	Piano nobile, view onto garden courtyard and street; since 1698/1700 access to the garden; at the end of an uninhabited reception apartment	main gallery: 10.67 × 40.05 m (1:3.75); after its enlargement: 10.67 × 65 m (1:6.1)	main gallery: originally 42 windows (3 rows of 7 windows on each long side), reduced prior to 1700 to 20 windows (2 rows of 5 on each long side); western vestibule (status in 1700): 3; eastern annex (status in 1700): 9	Ceiling frescoes in the main gallery (J. P. Schor, G. Coli, F. Gherardi): glorification of Marcantonio Colonna as diplomat and military commander during and after the naval battle at Lepanto; in the western vestibule (S. Ricci): allegory of the sea battle of Lepanto; in the eastern annex (G. B. Chiari): apotheosis of Marcantonio Colonna; easel paintings, antiquities, statuettes, art cabinets; pilaster articulation only in the main gallery	Principe Lorenzo Onofrio Colonna, Filippo II Colonna
94	Second gallery of the papal palace at Castel Gandolfo	s/c	room: 1661; frescoes: 1747	Piano nobile, view toward the sea	?	7 on one long side, 2 on the front side	Original décor unknown; 18 <sup>th</sup> century decoration: see No. 94A below	Alexander VII Chigi
95	Second gallery of the Palazzo Colonna in Paliano	s/c	between 1661 and 1671	Piano nobile, above a ground floor loggia, mirror-symmetric to the pre-existent old gallery	ca. 4 × 20 m (1:5)	5 on one long side (facing the courtyard), 1 on the front side	Inventory of 1689: 10 paintings of Roman churches (transferred from the old gallery), 5 "quadri Certosini", images of saints and other portraits, several religious paintings; inventory of 1714: among other things, 15 paintings of churches and 17 portraits	Cardinal Girolamo Colonna
96	Gallery of Costanza Bonarelli	u	t.a.q. 1662	Piano nobile, presumably near the "seconda scala" (ex-loggia?)	?	2 (to be deduced from the presence of 2 curtains)	Inventory of 1662: paintings, sculptures, cabinets, seating furniture and tables	Matteo and Costanza Bonarelli [Matteo († 1654) was one of Gian- lorenzo Bernini's collaborators]

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97	Gallery of the Palazzo Baldinotti- Carpegna	u	room: t.p.q. 1662; frescoes: between 1680 and 1689?	?	2.60 × 18 m (1:6.9)	3 windows and one door (lead- ing to a bal- cony?) on one long side?	Ceiling frescoes: apotheosis of Caesar and 4 scenes from his life (alluding to Baldinotti's first name); project for wall frescoes (L. Gimignani): colonnade or atlantes, between them (opposite the windows) 3 history paintings and one door (completion possibly documented by 2 of Passeri's drawings)	Marchese Cesare Baldinotti (banker)
98	Gallery of the Villa Benedetta ("Villa Il Vascello")	s/c	room: 1663-1665; decoration: t.a.q. 1677 (perhaps only partially com- pleted)	Piano nobile, view onto garden; at the main stairway, in place of a Sala grande	4.69 × 29 m; height 4.90 m (1:6.2)	4 on each long side plus door to one terrace each, 1 on the front side (change during the building process: three- piece Serlian window leads into "Belvedere")	Walls: stucco decoration, including allegorical trop- hies, inscriptions; ceiling frescoes: times of day (Aurora, Mezzo Giorno = Fall of Phaethon, Notte), landscapes; portraits of the French royal family	Abbot Elpidio Benedetti
99	Gallery of Paolo Maccarani	u	t.a.q. 1664	?	?	?	According to Bellori (1664): paintings and statues; according to the inventory drawn up after Maccarani's death (1667): 66 female portraits and several sculptures	Paolo Maccarani
100	Gallery of Pompeo Angelotti in via Giulia	u	t.a.q. 1664	presumably piano nobile, behind the "terza stanza"			Inventory of 1664 (Getty I-1090): numerous paint- ings, almost exclusively of religious content	? (Inventory of 1664: Archbishop Pompeo Angelotti)
101	"Galleriola" of the art dealer Leonardo Santi	u	t.a.q. 1664	next to the "bottega" that was situated opposite S. Ivo alla Sapienza	?	?	Inventory of 1664: 107 small scale paintings "di mezza testa", 325 "ottan- goli", 27 "tondini", 2 portraits "da tre palmi" (= 67 cm)	Leonardo Santi
102	Gallery on the ground floor of the Palazzo Chigi-Odescalchi	u	room: 1664-1667 (restructuring of a gallery which had been created in 1622/23?); frescoes: 1667	Ground floor, view onto a small statue courtyard; on the back side of the palace between "public" and "private" rooms of the apartment, accessible by bypassing the private rooms; starting around 1667 part of a "sculpture apartment"	ca. 1:2.8	2 large arcades on one long side (in 1622/23 pos- sibly 3 windows and 1 door to the courtyard, 3 windows to other rooms on the second long side: Waddy, fig. 197)	Wall and vault frescoes (by Vincenzo Corallo) "ad uso di pergolata" with views; Tessin 1688: 13 small scale sculptures; 18 <sup>th</sup> -century decoration: see No. 102A below	Cardinal Flavio Chigi (perhaps to restructure a gallery already created by Car- dinal Ludovico Ludovisi)

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103	Gallery on the piano nobile of the Palazzo Chigi-Odescalchi	u	room: 1664–1667 (restructuring of a gallery which had been created in 1622/23); frescoes: 1668	Piano nobile, view onto a small statue courtyard; on the back side of the palace between "public" and "private" rooms of the apartment, accessible by bypassing the private rooms; starting around 1667 part of a "paintings apartment"	originally ca. 1:1.8; after ca. 1667: ca. 1:2.8	originally 2 small windows facing the courtyard (as of ca. 1667: 2 large arcade windows); as of ca. 1667: 5 windows to other rooms on the second long side	Walls: painted Doric colonnade that expands the room on the front sides; above the doors of both front sides allegories of the 4 seasons and 2 feigned antique reliefs; ceiling frescoes: illusionistic architecture with festoons and coats of arms, in the center view into heaven towards a flower-scattering Flora with putti (by Girolamo Troppa); 11 busts on wooden pedestals	Cardinal Flavio Chigi (enlargement of a gallery already created by Cardinal Ludovico Ludovisi)
104	Gallery of the Palazzo Bernini	u	Painted decoration: t.p.q. 1665	Piano nobile, view onto the courtyard; position of a loggia	?	3 on one long side	Lunette frescoes: two scenes from the life of Bernini (t.p.q. 1665, possibly 1681–1683?); sculptures on pedestals	Gianlorenzo Bernini or his heirs
105	Gallery of the Palazzo Chigi in Ariccia	s/c	ca. 1665–1670	Piano nobile, between the main stairway and the "seconda sala" (but no ex-loggia)	ca. 1:2	3 on one long side	?	Principe Agostino Chigi
9 A (see No. 9 above)	[Gallery of the Palazzo dei Penitenzieri]						Inventory of 1668 (Cardinal Giovanni Battista Pallotta): paintings (mostly landscapes, still lifes, "prospettive"), several sculptures, an organ and 32 pots with "agrumi" (orange and lemon trees)	Cardinal Giovanni Battista Pallotta
106	Gallery of the architect Matthia de' Rossi in via Sistina	u	between 1668 and 1695	Piano nobile, view onto via Felice (Sistina), access to a balcony (ringhiera); near the stairwell and Sala grande (position of a loggia?)	?	4 on one long side (ex-loggia?), 2 on one front side	Red wall hangings, easel paintings, sculptures, mirrors, coloured marble tables, chairs	Matthia de' Rossi
107	Gallery of Camillo Massimi (in the Palazzo Albani del Drago)	s/c	between 1670 (1673?) and 1677	Piano nobile; probably part of a special set of rooms dedicated to the arts: between a library and an octagonal room decorated with landscapes	5 × 16.4 m (1:3.3)	2 on the one long side, 3 on the other long side	Inventory of 1677 (cf. Getty I-758): antique sculptures and 107 paintings; lunettes: paintings of ancient triumphs?	Cardinal Camillo Massimi
108	Second gallery of the Palazzo Giustiniani	u	1671–1675	Piano nobile, view onto street; on the back side of the palace, between "public" and "private" rooms of a new apartment	project ca. 1:5, room as built ca. 1:1.8	project: 3 on each front side; room as built: 3 on one front side	18th-century decoration: see No. 108A below	Carlo Benedetto Giustiniani
109	First gallery of the Palazzo Altieri	u	ca. 1671–1676	Piano nobile (two-storied), view onto courtyard; between the private chambers of the "clerical" and "secular" apartments, situated like a corridor in front of a third apartment, accessible from several stairwells	length 23.76 m (ca. 1:5.2)	14 on one long side (2 rows of 7)	Decoration remained incomplete until the gallery was divided horizontally and vertically in 1730	Gaspare Paluzzi Albertoni (Altieri)

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110	Second gallery of the Palazzo Altieri	u	room: t.p.q. 1671; frescoes: t.a.q. 1687	Piano nobile, view onto courtyard; on the back side of the palace behind the "secular" apartment	ca. 1:5	5 on one long side (according to Tessin's description possibly with a second row of windows)	Wall frescoes (by students of Maratti according to Tessin): colonnade imitat- ing coloured marble (with the front sides standing out in terms of colour) with landscape views and feigned statues; in the second register (above the landscapes): virtues in medallions and octagons; 3 real sculptures on pedestals (fourth pedestal empty)	Gaspare Paluzzi Albertoni (Altieri)
111	Third gallery of the Palazzo Altieri	u	room: t.p.q. 1671; frescoes: t.a.q. 1687	Piano nobile, view onto courtyard and street; behind the "secular" apartment (?)	ca. 1:3.2	4 on each long side	Wall frescoes: colonnade with feigned bronze statues and reliefs; ceiling: several paintings, including "im principalesten styck" (Tessin), "wie die Pallas die Laster stürzte"; 6 marble busts; Bernini's bust of Clement X Altieri	Gaspare Paluzzi Albertoni (Altieri)
112	Gallery of the Villa Altieri	s/c	between 1671 and 1680 (1674-1679?)	Piano nobile, view onto garden; in place of a Sala grande	length over 2.2 m (ca. 1:3.8)	3 on one long side	Antique frescoes from the "Sepolcro de Nasonii" that was discovered in 1674 (memorial to Ovid according to Bellori), among others "Oedipus and the Sphinx"	Gaspare Paluzzi Albertoni (Altieri)
113	Gallery of the Palazzo Altieri in Oriolo Romano	s/c	ca. 1671-1676	Piano nobile above stable, view onto courtyard and landscape; in the center of a gallery wing that has 9 rooms and is 70 m long	ca. 1:7	6 windows each on both long sides	Papal portraits (also in the adjacent rooms of the wing), thus a sort of "pseudo-genealogy"	Gaspare Paluzzi Albertoni (Altieri)
114	Second gallery of the Palazzo Borghese in Campo Marzio	u	1671-1676	Ground floor, with no noteworthy view; behind the parade bedrooms of the two uninhabited "art apartments"	ca. 1:2.7	1 on one front side	16 emperors' busts in niches; 16 stucco figures (virtues) on the pediments; stucco reliefs in the vault: "Invicta Roma aeterna" and scenes from the life of ancient emperors; 8 mirrors with flowers and birds painted on them; 2 fountains; marble tables (?) and marble floor	Giovan Battista Borghese
115	Gallery of the Palazzo Marucelli	u	between 1671 and 1704	Piano nobile, next to a "loggia scoperta"; view onto the courtyard	ca. 1:2	3 on one long side	Inventory of 1704 that documents an older display: 85 paintings (mainly landscapes, still lives, genre scenes and several religious subjects), 1 statue, 4 telescopes, 2 tables and 14 chairs	Abbot Francesco Marucelli

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116	Gallery of the Palazzo Patrizi in Castel Giuliano	s/c	room: 1674/75; frescoes: around 1680?	Piano nobile (two-storied); connected to a balcony; at the end of the apartment but a "public" room in terms of its character	6.8 × 15 m (1:2.2)	3 on each long side, 1 on the front side	Ceiling frescoes (G. Passeri), Quadro riprato: Allegory with the motto "Virtute duce comite Fortuna"; view into heaven, birds; on the cornice: flower vases, putti, medallions with loves of the gods; inventory of 1689: very large wall paintings (probably order- ed especially for this loca- tion), among others, 4 emperors on horseback and 4 Venus histories	Patrizio Patrizi
117	Gallery of the Palazzo del Grillo	u	t.a.q. 1679	Piano nobile, view onto garden; near the main stairway; behind the apart- ment, but also accessible from the Sala grande	ca. 1:2.6	3 on one long side, 1 on the front side	?	Cosimo del Grillo?
117a	Gallery of the Castello Orsini in Palo	s/c	t.a.q. 1680	Piano nobile	?	?	Inventory of 1680: 28 paintings, mainly still lifes	Orsini family
118	First gallery of the Palazzo Muti-Papazzurri	u	room: t.a.q. 1680; frescoes: late 1670s?	Piano nobile, view onto courtyard, street and Piazza della Pilotta	ca. 1:4.2	3 on each long side, 1 on one front side	Ceiling frescoes (G. F. Grimaldi, G. Calandrucci, based on designs by C. Maratti): Venus, Flora, other "gods of love" and followers of Bacchus, landscapes with amorous histories; walls: landscapes and flower bouquets on the long sides; on the front sides: colonnades with fictive openings	Pompeo Muti Papazzurri?
119*	"Gallery" of the Casa Professa dei Gesuiti	u	room: between 1682 and 1690; frescoes: 1690– 1695	new public access to the former apartment of St. Ignatius of Loyola	ca. 3 × 13 m (ca. 1:4.3)	4 on one long side	Wall frescoes (A. Pozzo): pilaster articulation, scenes from the life of St. Ignatius and his miracles, inscrip- tions, angels with flowers and fruits (some as anamorphoses); ceiling frescoes: view into heaven with "Gloria"	Jesuit order
120	"Galleria grande" of Carlo de Rossi (in the Palazzo Caffarelli- Vidoni?)	u	t.a.q. 1683	Piano nobile, belonging to the "public" area of the apartment (clearly sepa- rated from the living area)	ca. 1:2.1	7 windows (5 facing the street and 2 facing the inner court- yard)?	Inventory of 1683 (cf. Getty I-2247): 81 paint- ings, 2 drawings, 2 books with engravings, 12 stat- uettes, 10 busts, 4 reliefs, 4 vases and urns, one pre- cious ornamental table	Carlo de Rossi (banker)

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121	Gallery of the Casino Colonna	u	1684-1690	Piano nobile, view onto street and garden; in place of a Sala grande	ca. 1:2.2	1 on each front side	Ceiling painting by Luigi Garzi: "Spring and Sum- mer"; floral and ornamen- tal stucco decoration on the cornice, marble door frames; inventory of 1689: 102 paintings in the entire casino (without precise indications regarding their location); inventory of 1783: 28 easel paintings in the gallery (mostly landscapes, genre and animal paintings)	Principe Lorenzo Onofrio Colonna
122	Third gallery of the Palazzo Colonna	u	1686/87	2 <sup>nd</sup> floor, view onto statue courtyard and garden; part of an apartment that was apparently used primarily for the display of paintings	31 × 101 palmi = 6.93 × 22.57 m (1:3.25)	5 on the easterly, 4 on the west- erly long side	Coffered ceiling; inventory of 1689: more than 100 easel paintings	Principe Lorenzo Onofrio Colonna
123	Gallery of the Palazzo D'Este	u	redcoration of an existing room in 1686/87	Piano nobile	?	?	Inventory of 1689: damask wall hangings; 21 Este family portraits, 2 mirrors, various pieces of furniture	Cardinal Rinaldo II d'Este
24 A (see No. 24 above)	[Gallery of the Palazzo Riario]	s/c	t.a.q. 1687				During the rental to Christina of Sweden (1659-1689): important coin collection and paintings (description N. Tessin 1687)	Queen Christina of Sweden
124	Gallery of the Palazzo Strozzi- Besso	u	room: ?; frescoes: between 1687 and 1690?	?	?	?	Ceiling frescoes (G. Calan- drucci): 3 scenes from the "Aeneid" (the Paris verdict as cause of the Trojan War); possibly personifi- cations of virtue	Luigi Strozzi
125	Second gallery of the Palazzo Monte Giordano (Taverna)	u	room: 1688/89; ceiling frescoes: 1689/90; wall paintings: t.a.q. 1695	Piano nobile, view onto courtyard and street, access to terrace; roughly in the middle of the reception apartment	between ca. 1:2 and 1:3	tripartite Serlian windows on both narrow sides	Ceiling frescoes (V. Lam- berti): Aurora; walls: architectural ornamenta- tion made of "alabastro siciliano", painted atlantes, 2 large easel paintings (V. Lamberti): "Abduction of Europa" and a scene from Guarini's "Pastor fido" (two love stories)	Antonio and Pietro Gabrielli
126	Gallery of the "Casino" Conti	s/c	t.a.q. 1690	in the "appartamento di sopra" at the end of the series of rooms	?	?	Inventory of 1690 (Getty I-1779): portraits of 15 cardinals from the Conti family	Conti family
127	Gallery of Giuseppe Paulucci	u	t.a.q. 1695	Piano nobile	?	?	Inventory of 1695 (Getty I-744): 52 paintings from all pictorial genres, 12 pastels by Mola, 9 drawings (8 of them by Mola)	Abbot Giuseppe Paulucci



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128*, 129*	New galleries of the Collegio Romano (Museo Kircheriano)	u	between 1698 and 1709?	3 <sup>rd</sup> floor, view onto courtyard; two former loggias perpendicular to one another	a) ca. 1:4 b) ca. 1:13.5	a) 4 on one long side (ex-loggia) b) 8 on one long side (ex-loggia)	Easel paintings, antiquities, coins, items related to natural history, instruments, curiosities; presentation of the objects in cabinets	Filippo Bonanni / Jesuit order (reorganization of the Museo Kircheriano)
<b>18th Century</b>								
130	Gallery of Angelo Domenico Maria Gavotti	u	t.a.q. 1703	Piano nobile, at the end of the apartment sequence	?	?	Inventory of 1703 (Getty I-4000): 43 paintings from all pictorial genres	Angelo Domenico Maria Gavotti
51 A (see No. 51 above)	[Gallery of the Palazzo Costaguti]						Inventory drawn up after the death of Cardinal Giovanni Battista Costaguti, 1704 (Getty I-745): 94 paintings (no portraits)	Cardinal Giovanni Battista Costaguti
131	Gallery of Aloisio Omodei (in the Palazzo Mellini?)	u	t.a.q. 1706	Piano nobile, at the end of the apartment	?	?	Inventory of 1706 (Getty I-2254): 1 papal coat of arms, 4 landscape paintings, 12 small scale sculptures (statuettes and busts), a small organ	Cardinal Aloisio Omodei
77 A (see No. 77 above)	[Gallery of the Palazzo Fieschi- Sora]						Inventory of 1707 (Getty I-834): 4 emperors' busts, 24 paintings & drawings, expensive furniture; inventory of 1734: 7 sculptures	Principe Gregorio Boncompagni Ludovisi
132	Third gallery of the Palazzo Giustiniani	u	room: 1708-1711; redecorated: 1788 (documented by the inventory of 1793)	Piano nobile, view onto street and Piazza della Rotonda (Pantheon), access to balcony; at the very end of the apartment	ca. 1:2	3 on one long side, 2 on one front side	Status in 1711: stucco decoration on the ceiling, other décor: ?; new décor in 1788: "le statue più classiche" (inventory of 1793)	Vincenzo II Giustiniani; redecorated: Benedetto Giustiniani
133	"Galleria grande" of the Palazzo Pamphili in Albano	s/c	1708-1717	Piano nobile, in the rearward part of the palace, view to the sea	ca. 1:3.5	2 on one long side, 1 each on the front sides?	Decorative fresco work (illusionistic architecture, flowers and festoons, cardinal's coat of arms); inventory of 1725 (Getty I-968): 28 paintings, especially large format landscapes and still lifes	Cardinal Benedetto Pamphili
134	Gallery of Domenico (and Giacinto?) Calandrucci	u	t.a.q. 1710 (prior to 1707?)	next to the painter's "studio"	?	?	Inventory of 1737 (Getty I-3692), which corresponds to the inventory of 1710: 20 paintings that represent several leading schools of painting of the 16 <sup>th</sup> and 17 <sup>th</sup> centuries (mostly copies)	Domenico (and Giacinto?) Calandrucci

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135	Gallery in Cardinal Pietro Ottoboni's "Casino" (Villa Vaini)	s/c	t.p.q. 1710, t.a.q. 1714 (Giuseppe Passeri's death)	?	ca. 1:2	3 on one long side?	Ceiling paintings (G. Passeri): "il Sonno e putti"	Cardinal Pietro Ottoboni
136	First gallery in Carlo Maratti's house	u	t.a.q. 1712	Ground floor, behind Maratti's bedroom	?	?	Easel paintings (not by Maratti), "scrittorio", table, mirror	Carlo Maratti
137	Second gallery in Carlo Maratti's house	u	t.a.q. 1712	Piano nobile, at the end of the apartment, but probably open to the public (a place where Maratti received clients?)	?	?	Easel paintings, among others by Maratti and his brother Bernabeo Francioni; "credenza" with Maratti's drawings; display case with books and sculptural bozzetti; costly furniture	Carlo Maratti
138	Fourth gallery of the Palazzo Colonna (Galleriola dei Paesi)	u	t.p.q. 1714 (ca. 1755-1759?)	Piano nobile, view onto courtyard and garden; at the stairway at the begin- ning of the apartment; function of a vestibule	ca. 1:2.4	1 on one front side	Wall frescoes (S. Pozzi, G. Angeloni): colonnade with landscape views, in between them feigned painted mirrors, above the marble-framed doors sirens and vases; vault: illusionis- tic architecture with open- ings towards the sky	Cardinal Giro- lamo II Colonna on behalf of his nephew Lorenzo Colonna
139	Gallery on the ground floor of the Villa Patrizi at Porta Pia	s/c	room: t.p.q. 1716; decoration: 1718-1720	Ground floor, in place of a Sala grande (access to the apartments of Cardinal Patrizi's brothers)	26.50 × 69 palmi = 5.92 × 15.42 m (1:2.6)	3 each on the front sides	Frescoes by G. P. Panini (theme unknown, presuma- bly - analogous to Panini's later gallery decora- tions - with illusionistic architecture)	Cardinal Giovan Battista Patrizi
140	Gallery on the piano nobile of the Villa Patrizi at Porta Pia	s/c	room: t.p.q. 1716; decoration: 1719/1720, 1725	Piano nobile, in place of a Sala grande (access to the apartment of Cardinal Patrizi)	26.50 × 69 palmi = 5.92 × 15.42 m (1:2.6)	3 each on the front sides (Serliana)	Ceiling frescoes by G. P. Panini and A. Crecolini (1719/20): 4 elements and their assigned deities, ornamental framing; 6 overdoors and 4 "sopra- finestre" by G. P. Panini (1725); on the walls 4 paintings by Raffaello Vanni	Cardinal Giovan Battista Patrizi
91 A (see No. 91 above)	[Gallery of the Palazzo d'Aste]						Inventory of 1718: on each long side two niches framed by pilasters; 4 pedestals with 3 busts and a statuette; "wall- paper-like" hanging of pre- dominantly small-format paintings, many pastels	Benedetto d'Aste and "Monsignor d'Aste" (his brother?)
141	"Galleria vicino alla Scala a Lumaca" of the Palazzo Pamphili in Albano	s/c	1718-1720	Piano nobile, connected to a spiral staircase	ca. 1:3	5 facing the street, 3 facing the courtyard, 2 on the front side facing the sea?	Inventory of 1725 (Getty I-968): 40 paintings, pre- dominantly landscapes and still lifes (smaller for- mats than in the "Galleria grande" of the same palace: cf. No. 133 above)	Cardinal Benedetto Pamphili

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142	"Galleriola mezzanina" of the Palazzo Pamphili in Albano	s/c	1718-1720	Mezzanine above the "Galleria vicino alla Scala a Lumaca" (cf. No. 141 above)	ca. 1:3	5 facing the street, 3 facing the courtyard, 2 on the front side facing the sea?	Inventory of 1725 (Getty I-968): 32 landscapes and still lifes in small formats ("quadretti", mostly as pendants); series of 20 engravings	Cardinal Benedetto Pamphili
143	Second gallery of the Palazzo Muti-Papazzurri	u	paintings: 1719 (redecorator of an existing gallery)	Piano nobile, view onto Piazza SS. Apostoli; main reception room of the palace (?)	ca. 1:2.3?	total of 5 (2 on both long sides and 1 on a front side?)	Decoration system like that of the Galleria Farnese, probably remaining from an older décor phase; modernization by G. A. Soccorsi (1719), vault frescoes: putti with crown and scepter, allegories of the Catholic religion and Fides (relating to Jacob III); fireplace	Clement XI Albani (on behalf of the exiled king Jacob III)
144	Gallery of the Palazzo Albani Del Drago alle Quattro Fontane	s/c	ca. 1719-1725	Piano nobile, view onto courtyard; next to a stair- way (position of a loggia), belonging to the apartment of Annibale Albani	ca. 1:3.6?	5 on one long side (ex-loggia)	Pilaster articulation; statues and busts in niches; reliefs; frescoes (G. P. Panini): colonnade on the walls, ceiling: times of the day, seasons, elements, planets; "Morning star" possibly an allusion to the Albani family coat of arms	Cardinal Annibale Albani
145	Gallery of the Palazzo de Carolus	u	around 1720	Piano nobile, at the stairs at the beginning of the apartment	6.5 x 2.8 m (1:4.3)	2 on the front side facing the Corso, 8 on one long side (one of them now walled in)	Articulation via giallo- antico columns in the Galleria Colonna style; ceiling paintings: "Bacco, Venere e Cerere" (Chiari), "Diana" (Luti), "Carro del Sole" (Garzi)	Livio de Carolis
102 A (see No. 102 above)	[Gallery on the ground floor of the Palazzo Chigi- Odescalchi]						Inventory of ca. 1721/24 (Livio Odescalchi): Jupiter, Hercules, Flora and Pomona in niches; emperor series and bust of Livio Odescalchi; total of 49 antiquities	Principe Livio Odescalchi
146	Gallery of the Palazzo Alberoni	u	room: 1722-1725; frescoes: 1726	Piano nobile, view onto street and courtyard; belonging to the "public" area of the apartment (behind Sala and 2 anti- camere)	ca. 1:2	2 on one narrow side, 1 on one long side	Frescoes (G. P. Panini), walls: colonnade; vault: illusionistic architecture with openings into the sky, Apollo on quadriga, 4 seasons	Cardinal Giulio Alberoni
147	Gallery of Anne-Marie de la Trémoille at Santi Apostoli	u	t.a.q. 1723	"presso stanza della Cap- pella"	?	4 windows	Inventory of 1723 (Getty I-419): 52 paintings, including Zuccari's "Calunnia", but especially still lifes, vedutas, land- scapes, famous contempo- raries and several female portraits	Anne-Marie de la Trémoille, "Princesse des Ursins"

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148	First gallery of the Villa Taverna-Borghese in Frascati	s/c	room: ?; frescoes: between 1729 and 1737	Ground floor, access to the garden	?	?	Frescoes (I. Heldman), vault: pergola; walls: landscape views framed by pilaster articulation	Camillo Borghese
149	Second gallery of the Villa Taverna-Borghese in Frascati	s/c	room: ?; frescoes: between 1729 and 1737	?	?	?	Frescoes (I. Heldman, G. and D. Valeriani): landscape views and feigned sculptures framed by pilaster articulation	Camillo Borghese
150	"Galleria degli Specchi" of the Palazzo Doria- Pamphili on the Corso	u	room: 1730-1732; frescoes: 1733/34	Piano nobile, view onto courtyard and via del Corso, access to a "loggia scoperta" and two balconies; part of a "museum cloister"	ca. 1 : 5.6	windows on both long sides: 8 facing the courtyard, 10 facing the via del Corso (the two outer- most axes with balconies)	Walls: mirrors; ceiling fresco (A. Milani): Fall of the Giants, Deeds of Hercules, 4 continents, allegories of painting, sculpture, architecture and astronomy; ancient marble statues; busts on console tables	Camillo Filippo Pamphili
151, 152, 153	Three gallery wings of the Palazzo Doria- Pamphili on the Corso	u	preexisting loggia (in the south wing) enclosed in 1730-1732 and linked to two newly built west and north wings; frescoes: 1733/34	Piano nobile, view onto courtyard; part of a "museum cloister"	ca. 1 : 8.3	the north and the south gallery each have 7, the west gallery has 8 windows facing the court- yard (each on one long side)	Ornamental vault paint- ings (Ginesio del Barba, F. Sciugatrosce); walls: easel paintings (the hang- ing created in the 1860s is documented in drawings)	Camillo Filippo Pamphili
154*	Galleria Clementina in the Vatican palace	s/c	1732 (restructuring of the Belvedere corridor), moder- nized in 1793 and 1818	Piano nobile (level of the Papal Apartment), but (due to the different levels of the courtyards) ground floor on the Cortile della Pigna; view onto gardens; near the Belvedere villa, as of 1767/68 adjacent to the "Museo Profano"	?	8 windows on both long sides	Library of Cardinal Querini, but also cabinets with coins, medals and Etruscan vases; 1793: partitioning into 5 com- partments by adding arches; wall paintings (D. De Angelis 1818): scenes from the life of the contractor (Pius VII)	Clement XII Corsini; restruc- tured by Pius VI Braschi and Pius VII Chiaramonti
78* A (see No. 78 above)	[Gallery of the Palazzo nuovo]		1734-1736 redecorated as a public museum of antiquities in the context of the new Museo Capitolino					Clement XII Corsini, Cardinal Neri Corsini
155	Second gallery of the Villa Acquaviva- Montalto- Grazioli in Frascati	s/c	between ca. 1735 and 1743	1 <sup>st</sup> floor, view onto court- yard and landscape; site of a former terrace, probably between the private rooms of the 2 apartments	4.40 × 18.80 m (1:4.3)	5 on one long side (on the second long side 5 oculi toward the inside of the building)	Frescoes (G. P. Panini before 1743), walls: colonnade with statues personifying the times of day, putti with attributes of the seasons; vault: 4 continents, 4 elements, ignudi	Baldassarre Erba Odescalchi
24 B (see No. 24 above)	[Gallery of the Palazzo Riario- Corsini]	s/c	redecorated 1736-1738; ceiling painting: 1769				Doors painted with ruin capricci; inventory of 1750: 71 easel paintings; ceiling painting by Liborio Mormorelli (1769)	Cardinal Neri Corsini

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156	Gallery of the Palazzo Sciarra	u	around 1740?	2 <sup>nd</sup> floor, access to loggia, behind "terza anticamera", near the chamber of mir- rors and the Cardinal's bedroom	?	5 plus 1 fine- strone	4 mirrored and painted doors; 2 mirrors painted with flowers; easel paint- ings (inventory of 1765: landscapes, bambocciate)	Cardinal Prospero Sciarra Colonna
157	Gallery of Giacinto Sacripanti	u	t.a.q. 1743	at the end of the apartment (and near the chapel?)	?	?	Inventory of 1743 (Getty I-360): 89 paintings, predominantly landscapes, still lifes, genre and reli- gious paintings, many pendants	Giacinto Sacripanti
47 A (see No. 47 above)	[Gallery of the Palazzo Capponi]						Inventory of 1746: numerous paintings, an "amorino" on a pedestal, a mirror, two "studioli" and other furniture	Marchese Alessandro Gregorio Capponi
158	Gallery of the Villa Albani at Castel Gandolfo	s/c	ca. 1746-1755	Piano nobile; in the middle of the room there is a Serlian arch on columns	?	1 on one front side	Colored (marbled) coffered ceiling; wall frescoes: feigned colonnade with landscape views; figures are copies of famous an- cient Roman wall paint- ings, among others from the Sepolcro dei Nasoni (cf. Villa Altieri, No. 112 above)	Cardinal Alessandro Albani
94 A (see No. 94 above)	[Gallery of the papal palace at Castel Gandolfo]	s/c	redecorazione 1747				Frescoes by Giuseppe Ghezzi: grisaille ornamen- tation in the vault and on the pilasters, landscapes on the walls, on the front sides 2 coats of arms of Benedict XIV	Benedict XIV Lambertini (and his Maggiordomo Girolamo Colonna)
159	Gallery of the Villa Paolina	s/c	1749-1756	Piano nobile above portico, view onto landscape, balcony; directly adjacent to Sala grande, vestibule to the Cardinal's bedroom; window to the ground floor chapel to hear Mass	ca. 1:2	3 on one long side	Porcelain collection	Cardinal Silvio Valenti Gonzaga (secretary of state to Benedict XIV Lambertini)
160	Gallery of the Palazzo Valentini	u	1752-1763	Piano nobile, view onto courtyard, next to a chapel	ca. 1:3	3 on one long side (ex-loggia?)	Pilaster articulation; vault frescoes: view into heaven with putti, in the middle "Religio victrix"	Cardinal Giuseppe Spinelli
161	Gallery of the Villa Albani	s/c	room: 1755-1757; ceiling painting: 1760/61	Piano nobile above portico, view onto landscape; in place of a Sala grande	length ca. 70 palmi (15.65 m)? (ca. 1:2.5)	3 on one long side	Ancient reliefs; statues in mirrored niches; marble floor; wall articulation with pilasters (some deco- rated with mosaics, some with marble); ceiling paint- ing (A. R. Mengs): Mount Parnassus (as allusion to the patron?), allegories of "Virtus" and "Gloria"; grisailles (A. Lopiccola); tables, taborets	Cardinal Alessandro Albani

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162	Fifth gallery of the Palazzo Colonna ("Galleria rustica")	u	room: ca. 1755-1759, completed in 1884/85	Piano nobile, view onto garden courtyard and garden; between the second (large) gallery of the palace and the Cardinal's apart- ment	length ca. 67 m; proportions in total ca. 1:8.5, but bisected by an oval central pavil- ion so that the remaining rectangular galleries are proportioned 1:3 each	26 (on each long side 10 in both square wings and 3 in the rotunda)	Fresco decoration of the vault planned to be done by Pompeo Batoni (con- tract) but not completed; ditto décor with antiquities	Cardinal Girolamo II Colonna
163*	"Museo Cri- stiano" ("Museo Sacro") of the Vatican palace	s/c	1756/57 (restructuring of the Belvedere corridor)	Piano nobile, view onto courtyard and gardens; behind the Appartamento Borgia	ca. 1:3	3 per long side	Ceiling frescoes (S. Pozzi): Triumphs of the Church and of Faith; sarcophagus reliefs and inscriptions set into the walls; bust of Benedict XIV; cabinets with more than 1,000 objects from Christian antiquity	Benedict XIV Lambertini
164	Gallery of the Palazzo Rondinini	u	room: ca. 1760-1764; ceiling painting: 1772	Piano nobile above portico, view onto courtyard; "public" room, accessible by bypassing the apartment (proximity to main stairway)	ca. 1:3.7	4 on one long side	Ceiling painting (J. Gamelin): Fall of Phaethon; walls: easel paintings; front sides: apse-like niches with mir- rors and antique statues; marble floor	Giuseppe Rondinini
165*	"Museo Profano" of the Vatican palace	s/c	1767/68 (restructuring of the Belvedere corridor)	Piano nobile of the Papal Apartment, but (due to the different levels of the courtyards) ground floor access to the Cortile della Pigna; view onto gardens; between Galleria Clementina and Belvedere villa, symmetrical counterpart to the "Museo Cristiano"	ca. 1:3	3 per long side	Ceiling frescoes (S. Pozzi): creation of the Museo Profano	Clement XIII Rezzonico
166*	Gallery of the Palazzo Mancini	u	1768/69	2 <sup>nd</sup> floor; public study room for the fellows of the French Academy in Rome	6.20 x 17.60 m (1:2.8)	1768: two very large windows on one long side; today: 3 windows	Vault: feigned stucco decoration with 48 inset tempera paintings (biblical scenes, copies of Raphael's loggias)	Charles Natoire (director of the French Academy in Rome)
167*	"Galleria Lapi- daria" of the Vatican palace	s/c	between 1769 and 1774	Piano nobile, adjacent to the Appartamento Borgia; view onto Belvedere courtyard	ca. 1:2.2	17 bays that are open to the Belvedere court- yard; 10 win- dows on the other long side	Inscriptions (1805-1807 partially transferred to the Museo Chiaramonti); wall painting (1814): painted loggia	Clement XIV Ganganelli

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168*	"Galleria delle Statue" of the Museo Pio-Clementino in the Vatican palace	s/c	ca. 1771–1778	Ground floor of the Belvedere villa, view onto landscape (ex-loggia); no longer in an apartment context, but part of a pure display architecture	ca. 1:5.3 (after its enlargement under Pius VI)	7 windows on one long side (ex-loggia)	Pre-existent wall frescoes by Pinturicchio (included in the room concept under Clement XIV, but covered up in 1776/78); pilaster articulation and on both narrow sides Serlian arches with full columns; ancient sculptures on pedestals; ceiling frescoes (C. Unterperger): glorification of the pontificate of Pius VI (partially through histories, partially allusive)	Clement XIV Ganganelli, Pius VI Braschi
82 A (see No. 82 above)	[Gallery of the Palazzo all'Olmo]						Inventory of 1772 (Getty I-596): 94 paintings from all pictorial genres	Principessa Faustina Mattei Orsini Santacroce
169	"Galleria nobile" of the Palazzo Caetani in via delle Botteghe Oscure	u	ca. 1777–1781	Piano nobile, wing to the via Michelangelo Caetani; located behind Salone, 3 Anticamera and Camera di udienza (clearly in the public area of the palace)	?	?	Ceiling painting (A. Cavallucci, before August 1780): "Triumph of Giovanni I Caetani after his Victory over the Saracens"; inventory of 1781: valuable French wall covering made of yellow satin; seating furniture with the same cover; 4 mirrors; tables with fake porphyry tops; no art works; Caetani heraldry as decorative element	Duke Francesco Caetani and Teresa Corsini
170	"Galleria dipinta" of the Palazzo Caetani in via delle Botteghe Oscure	u	ca. 1777–1781	Piano nobile, in the rearward palace section; described in the inventory of 1781 between the chapel and the "camera da letto"	?	2 on one long side?	Painted ionic pilaster articulation; ceiling painting "Juno on her Peacock-driven Coach" (A. Cavallucci, before August 1780); doors, walls and vaults otherwise decorated with grotesques (by G. B. Marchetti) and landscapes; 2 large mirrors; elaborately decorated fireplace; vanity table (according to inventory of 1781); Caetani heraldry as decorative element	Duke Francesco Caetani and Teresa Corsini/Anna Maria Meucci?
40 A (see No. 40 above)	[Gallery of the Villa Borghese]	s/c	redecorazione 1778–1780				Wall design by A. Asprucci; ceiling paintings by D. de Angelis: 3 episodes from the story of Acis and Galatea, signs of the zodiac	Marcantonio IV Borghese
30 A (see No. 30 above)	[Gallery of the Palazzo Peretti-Fiano]						Inventory of 1780 (Getty I-628): 4 wall niches with sculptures, only 2 paintings, cembalo, 12 chairs	Alessandro Ottoboni Boncompagni, duca di Fiano

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171*	"Galleria dei Candelabri" in the Vatican palace	s/c	1785-1788 (walling in of a loggia that had been created in 1761)	2 <sup>nd</sup> floor, view onto garden and courtyard	ca. 1:10.25	9 windows on each long side	Articulation by 6 Serlian arches, under which ancient candelabra were placed; ceiling frescoes (1883/84): scenes from the life and pontificate of Leo XIII Pecci	Pius VI Braschi
172*	"Galleria degli Arazzi" in the Vatican palace	s/c	1785-1788 (walling in of a loggia that had been created in 1761)	2 <sup>nd</sup> floor, view onto garden and courtyard	ca. 1:12.25	windows on both long sides: 11 to the gar- den, 4 to the courtyard	1789 chiaroscuro paint- work with "allegorie celebrative di Pio VI" (B. Nocchi / D. Del Frate / A. Marini); initially exhi- bition of "Miscellanea", then ancient candelabra and (as of 1790) art gallery of Pius VI (118 paintings); under Pius VII connecting of 3 rooms via Serlian arches; not until 1838 exhibition of tapestries	Pius VI Braschi and Pius VII Chiaromonti
108 A (see No. 108 above)	[Second gallery of the Palazzo Giustiniani]	u	redecorated 1788				Ceiling painting (P. Angeletti): "Apoteosi dell'Albani" or "Ritratto dell'Albani colle Arti"; inventory of 1793: 30 paintings, including 18 by Francesco Albani (12 Apostles, Christ, Mary, the Baptist, 3 scenes from the life of Christ); in the cor- ners of the room four statuettes on pedestals; in the 3 window niches 5 vases made of marble, alabaster and serpentine; alabaster table with bust of the Baptist	Benedetto Giustiniani
173	Gallery of the Palazzo Braschi	u	room: 1791-1795; decoration: ca. 1805	Piano nobile, view onto courtyard and Piazza Navona (?); at the end of the room sequence, but function of a Sala grande	ca. 1:3	2 on one front side, 2 on the long side facing the courtyard, 1 on the long side facing the street	Antiquities (no paintings); door frames of green marble	Pius VI Braschi on behalf of his nephews Cardinal Romualdo and Luigi Braschi, duca di Nemi