

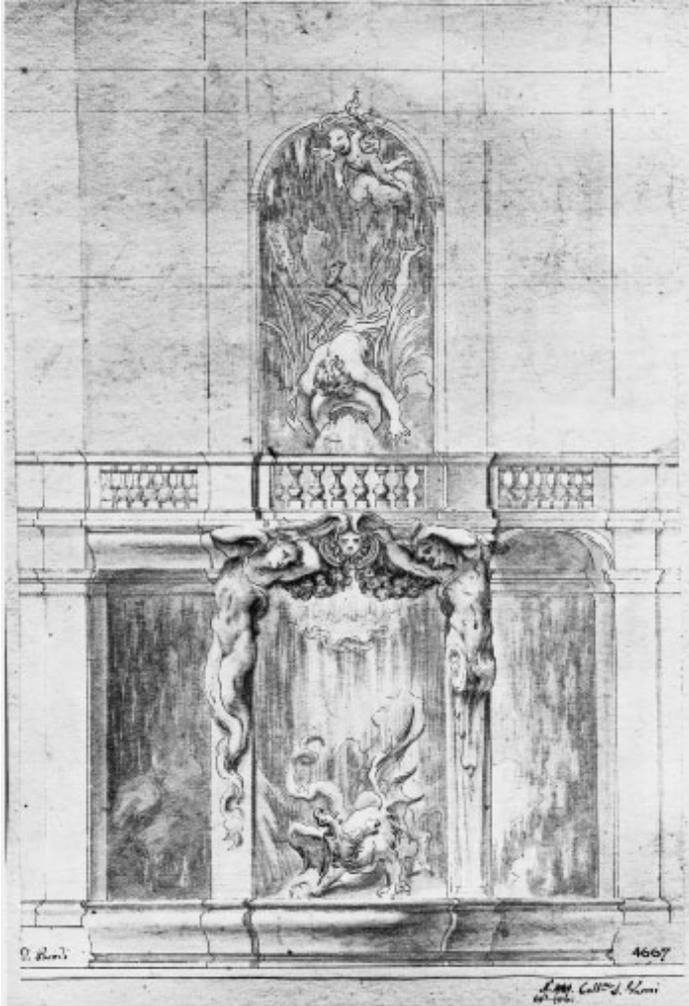
## A palace between city and nature

*Lauro Magnani*

Palazzo Lomellino in Strada Nuova, Genoa, later owned by the Centuriones and the Pallavicinis, features a very characteristic façade: a wing articulated in the plastic three-dimensional nature of the surface on which the stucco decoration rests, between the public space of the street and the private space of the palace, between the urban dimension of the street and the natural one of the garden. It was an original attribute, an alternative solution to the more traditional ones with their stone and marble facing or their painted surface, created and then turned into a model by Giovan Battista Castello, called the Bergamasco. Even the following works carried out by Sparzo at the outset of the seventeenth century did not modify, if only marginally, the project<sup>1</sup>. A solution that the Lombard artist conjugated many times— between the end of the 1650s and the beginning of the 1660s— in the palace of Vincenzo Imperiale in Campetto and in the palace of Tomaso Spinola in Santa Caterina, working by plastic planes the illusion, perhaps two-dimensional, that was introduced in a pictorial dimension on the southern facade of Palazzo Grimaldi at the Meridiana. For the facade of the Lomellino palace, Pesenti saw huge sculpted busts, panoplies and festoons, ribbons and tablets “all presumed to be against an aerial inlaid bay”<sup>2</sup>, Poggi spoke about a “figured sheet [...] superimposed [...] on the building parallelepiped”<sup>3</sup>: the two readings, and specifically the first, open to the idea of an ephemeral that triumphs on the solid structure of the erected body, that reiterates itself internally in the many planes of the atrium decorations, in the fleeting ellipsis of its plan, but above all in the shadows and in the lights that follow one another between the street, the façade, the atrium and the different garden levels. The gar-

den, then, is instantly an element incorporated with the building's structure and with its external and internal ornamentation. Conditioned by the steep hill right behind the palace, as a result high above the courtyard, “fantastic destination accessible only to initiates” according to the interpretation given by Profumo Muller, devoted to a sapient itinerary, according to her, already declared in the façade<sup>4</sup>. Without a doubt, Castello plays— as in the structure of his decorations between stucco and fresco— on the “sequence” of the planes, on the plurality of the “views”: the plans by Peter Paul Rubens show on the penetration axis, the atrium, portico, courtyard, brief nymphaeum and, on the first floor, the loggia, curvilinear galleries, balustrade and garden finished by a nymphaeum and flanked by two open galleries, the latter in continuity with the sequence of rooms facing the portico.

The inverted perspective from the garden to the residential building was customary for the owners, as proven by the fresco in a small room of the adjacent palace of Angelo Giovanni Spinola, depicting the garden and the palace on the background<sup>5</sup>: an assortment of views, then, from the first garden level, where the two open galleries feature once again the pergolas theme, so traditional in Genoese gardens, from the second level in the full recovery of the rear façade and finally, from the third level and more specifically from the tower with its very high vantage point - from the terrace that runs around the octagonal body on the second to last floor, or from the belvedere room on the last floor – that overturn the viewer's attention from the private space of the residence to the image of the city, from the limited space and from the geometric



1. Domenico Parodi, *Project for the nymphaeum of Palazzo Pallavicini*, first quarter of the XVIII century. Genoa, Gabinetto Disegni e Stampe di Palazzo Rosso

perfection of the garden as seen from above to the landscape in its amplest terms. In fact, a revelation of nature, of the “world” at the end of the itinerary, corresponds to the path of a visitor, walking through the villa, from the palace to the formal gardens, to the grotto, to the woods, finally reaching the top of the hill and opening up to the wide view of the city and of the surrounding landscape. Two small nymphaeums closed in sequence the courtyard axis and that of the first garden. A higher level not mentioned by Rubens – the second garden listed in the transfer of property from the Centuriones to the Pallavicinis in 1711 – already featured a nymphaeum on the left side of the rear embankment – traces of it surfaced under the eighteenth-century rocaïlle – and the access to the tower on the right. This represented the solution adopted in order to build staircase connecting to the last floors of the property, a third terracing, the “Castelletto water tank” and, at the same time, an extraordinary belvedere.

The spiral staircase enclosed in a cylindrical body is certainly not a new concept, but it is original considering its non-adherence to a building, so much so as to seem an independent artifact: the Lomellinos’ contact with the North African Islamic world, the attribution to the family, albeit not fully examined yet, of a building in Pegli featuring particular architectural traits, described with the Ottoman word “Konak”, urge us to explore this implication as well in trying to place the tower element among the “wonders” of the garde<sup>6</sup>. In the seventeenth-century, when the Centuriones owned the property, the palace/structure of the gardens seems to survive probably unchanged – as evidenced by the traits shown in Bordoni’s view of 1616. Only in the second decade of the eighteenth century did the villa require some interventions, which were then commissioned by the Pallavicinis, the subsequent owners.

The original sixteenth-century street/atrium concept left unchanged, the transformation begins at the center of the courtyard: it is a typical process of enlarging spaces and “moving farther away” the visible confines of the property in a scenographic dimension, typical of major interventions carried out between the second half of the seventeenth century and early eighteenth century on palaces dating back to the 1500’s or early 1600’s: examples of this around the middle of the century were Palazzo Balbi Senarega, on the Balbis street, with Corradi’s two new wings obtained by demolishing acquired portions of the medieval framework located behind the palace and with the creation of a larger garden, Palazzo Spinola in Strada Nuova, featuring a garden en-

closed in an octagonal terraced courtyard that once again enlarges the property on top of “minor” residences located behind the palace, and precisely the palace already owned at that time by the Pallavicini. In all these examples the scenographic dimension of the nymphaeum, placed at the end of gardens and courtyards, becomes a distinguishing element: the large superhuman figures and the performing actors in the cavities of the nymphaeum/grotto for the Balbi palace, the double nymphaeum on two levels, perceived in continuity and with the qualifying presence of the group featuring Helen’s abduction by Pierre Puget (1620-1694) for Palazzo Spinola, and Domenico Parodi’s invention (Genoa, 1668-1740), in agreement with the architectural/scenographic use of sculpture plastic, already experimented by Domenico’s father, Filippo<sup>7</sup>. By now the sculpture/architect – as Parodi defined himself – has the possibility of designing space through his decorative intervention, showing a certain familiarity in dealing with the topic of placing the plastic element in the garden, also demonstrated in his experience abroad<sup>8</sup>.

Having a very steep ground behind it rather than an area to acquire and to expand the property on certainly penalizes the Pallavicini palace. At the most it is a matter of working within predefined spaces, by excavating the previous garden: the purpose of the designed nymphaeum is to scenographically finish the courtyard, almost doubled in depth, and to occupy the front of the high containment wall of the garden itself. Domenico Parodi’s solution to the problem is brilliant: the project structurally joins the two floors, incorporating in the architecture the first terraced level in a movement repeated by the large fountain on the ground floor, by the balustrades, by the large rocky niches featuring lines curved inward and outward. At the same time Parodi proposes a subject which is in itself a movement connecting the higher level with the lower one, the sky above the garden with the earth in the courtyard: Phaeton precipitates accompanied by water gushing out of a vase held by a putto positioned at a higher level that draws water from the courtyard fountain (fig. 1).

And it is precisely the second decade of the century that this project refers to, confirmed in its design phase by a drawing of Palazzo Rosso (4667) and enriched during its development by a much brighter and emphasized naturalism: of the two choices depicted on the sheet, a figure of a telamon supported by a modillion and one of a fish-shaped protome, the latter will be selected, so that the restless plastic of the two giant figures supporting the ter-

race moves farther away from Filippo Parodi’s model of the telamons in Palazzo Brignole Durazzo in order to return to Bottalia’s ‘cortonesque’ pictorial invention of Palazzo Negrone in Strada Nuova. In this manner the scrolls of the volutes-shells supported by the two figures - if they have not been modified during the nineteenth-century renovations - are emphasized.

Alizeri gives evidence that prior to the late nineteenth-century works commissioned by the Baron Podestà there was still a memory – also reported by Ratti – of the figure of Phaeton falling, depicted underneath the putto pouring water: but “Fetonte non tardò ad isquagliarsi al continuo spruzzo e al gocciar della volta” (It was not long before Phaeton melted under the constant spraying and dripping of the vault)<sup>9</sup>. The restorations commissioned by the Podestà, with elements – such as the inclusion of “rustic cement” parts - highlighted in the current renovations, did not go as far as rebuilding the lost figure. Once again Ratti gives evidence of how the stucco execution of Parodi’s idea is to be attributed to Francesco Biggi, a member of the workshop, someone who already worked with Filippo. He was the executor of the masters’ ideas, a sculptor and a stucco artist. And Biggi may in fact be the man behind the monumental plastic group that, clearly within the scope of a single project, finally concludes, along the same nymphaeum axis, the middle directrix of the upper garden. The same stucco artist is also responsible for the plastics that decorate the eastern gallery leading to the garden on the second state floor.

The continuity in choosing the executor of the stuccos from the courtyard, to the inner rooms and garden is merely an indication to underscore the absolute unity of the eighteenth-century intervention. The entire garden, with its decorative statues, in Carrara marble and stucco –most likely the result of Parodi’s supervision – is in strict contact with the indoor rooms decorated in the same years by Domenico Parodi, Marcantonio Franceschini, Aldovrandini and by Giacomo Antonio Boni<sup>11</sup>.

Bacchus and Diana, silenus, satyrs, nymphs and the constant underlining, albeit in different formats, of a mimesis of nature’s elements seem to portray the location of the Pallavicini’s residence as an ambiguously projected urban space, with actual gardens, an opening to the imagination of the view from above of the belvedere tower, toward a landscape interpreted as an Arcadian and idealized context.

Starting in the courtyard, the water, the rocks, the stalactites, the shells, the “mineral” elements included in the

nymphaeum's decorations, together with the transformation of the telamons shapes, lead to the garden space, perceived above, beyond the first balustrade adorned with marble vases holding potted plants – perhaps orange or lemon trees – and beyond the second balustrade, where statues of satyrs stand out in the celestial background. If access to the garden may be directed from the courtyard through the staircase built at the side of the nymphaeum, the decorations of the rooms renovated in the eighteenth-century on the second state floor are – as already mentioned – in considerable agreement with those spaces, in search of a relationship with a very particular permeability with the outside, a search typical of this palace. Also, even the first half of the seventeenth century, with the works commissioned to Strozzi by the Centuriones, the less fortunate rooms situated on the first state floor, originally “closed off” to the outside by the massive wall in the Tursi's garden and on the opposite side by the “walled” mass of Angelo Giovanni Spinola's palace, found in the “fantasy” of the New World's iconographic theme an illusive opening onto spaces of unreachable verifiability and unapproachable distance, a reference perhaps to the virtues of men traveling to “new worlds”, virtues typical of the Centuriones.

An immediate link, on the other hand, joins nature's space with pictorial illusion in the three rooms overlooking the Strada Nuova and in the two spaces accessing the garden, the only vestiges of the apartment decorations, as it was renovated in the eighteenth century: Domenico Parodi frescoed the central room illustrating in his choice of topic, but above all in the reference to natural elements found in the decorative page, a continuity with the new expression of the garden.

The artist worked with all the seductive richness that typifies the free use of paint and stucco plastic, and he confirmed the importance of his role as head of the interior and exterior decorative project of this eighteenth-century ‘facies’. If the central theme – Bacchus holding Ariadne's crown – is in strict relationship with the representations of a Dionysian nature of the majority of the garden sculptures, it is however the composite traits adopted by the artist that weave a subtle series of references to the outside space, making the most of a gift of virtuous mimesis so characteristic of him: “Questi chiaroscuro così sembrano rilevati che bisognano toccarli per disingannarsi” (these chiaroscuro seem to be so in relief that you need to touch them to undeceive yourself)<sup>12</sup> writes Ratti quoting Zanotti. And it is precisely the artist's quality, a sculptor who paints with plastic evidence his

figures, the decorator capable of expressing the three-dimensionality of stucco and the illusive two-dimensionality of paint, that determines a very special space. In the decorative structure of the room the various levels of ornaments play on the alternating wall elements that simulate marble relief, the corner figures simulating stucco or marble, the putti painted as if to seem natural, the pairs of small satyrs in false bronze and, finally, the naturalistic illusion of the main scene, with the god and the putti playing among vine branches and grapes, the vine branches with white and black grapes in their naturalistic perfection in the middle panel, done in gold paint that feigns a metal sculpture in the decoration of the panel, where the same vine branch can change into bronze in the pictorial illusion and find a plastic three-dimensionality in the stucco at the meeting point of the vault with the cornice.

The invention of the pairs of corner Nereid on the cornice, with fish-shaped protomes, recalls on the other hand to the tritons of the nymphaeum, while the large vases in a wonderful light-blue material refer to the garden decorations and those of the same nymphaeum, the playful putti to the plastic figures of the silenus and to the small satyrs in stucco on the garden fountain. A constant allusion, then between painting and sculpture, between indoor and outdoor spaces: the boyish Bacchus riding the goat depicted on one of the walls is associated with a sculpture having a similar structure – apparently not too distant from Parodi's techniques – known only through an historic photograph. And in Palazzo Pallavicini – as Ezia Gavazza points out – the artist worked with ‘con straordinaria libertà, non costretto da un'architettura imposta, ma da lui stesso pensata’ (extraordinary liberty, free of any type of architecture imposed upon him, but rather according to an architecture one conceived by him)<sup>13</sup>. We cannot avoid underlining the unity of design of a generation of artists who worked with total familiarity and expertise with the graphic arts, painting, stucco plastic and marble sculpture, capable of toying with all the various chances for ambiguity and enjoyment between three-dimensionality and its yield in pictorial illusion, and in the various levels of a decorative scenography that becomes Arcadia's territory, in the garden as well as in those palace spaces actually or illusively projected onto it.

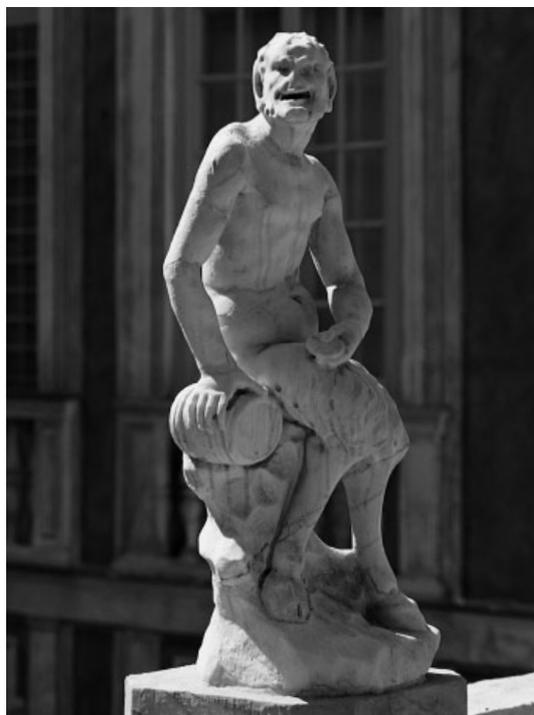
The walls are also involved in the decorative game, not only because in the passing over of the three-dimensional stucco, but also in the painted architectural fantasies, in an overlaying of planes, with shelves, tympanums and large vases on top of shells, always with the continuity of the vine bran-

ches-and-grapes motif to simulate gold and bronze, next to the bay profiles where the bar surrounded by golden vines repeats itself over and over with rhetorical redundancy. Elements translated in macroscopic scale, placed by Parodi according to a regular order in the scans of the walls, while Aldovrandini genially spaces them in asymmetric arrangement in the next room, inflating citations almost from a mannerist decoration of protomes between the architectural and the vitalistic, of elongated vases exhibiting distorted proportions, of phytomorphic elements of unimaginable candelabras abnormally grown: an heroic and at the same time ironic scale for Jove and Juno, for their symbols more than for the actual pair of gods. In fact, the dominating elements are peacocks and eagles, oak festoons – attributed to Jove as the first plant to grow on Earth – , lilies – sacred to Juno<sup>14</sup> – and myrtle branches of unnatural proportions, tied with ribbons. But then the relationship between the two is “asymmetrically” varied by the infidelity of the king of the gods, announced by the events depicted in the small single-color tablets on the vault, the love for Leda, with the huge representation of a swan on the wall, the relationship with Latona and the birth of Apollo and Diana, whose deeds are narrated by the classic vein exhibited by Franceschini in the five paintings mounted into the walls<sup>15</sup>. These five works reiterate, in the reference to the prince of Liechtenstein’s series in Vienna, the desire to adapt to an “international” taste.

The third room on the western side, on the other hand, exhibits an adoration of the golden age with the tale of Jove and the goat Amaltea: in this case it is Boni who pushes his own limits to the acme, to underline in the representation a tone of proclaimed joy, between sounds of tambourines and flutes, putti flying and zephyrs as well as the entire rhetorical paraphernalia, from the goat’s cornucopia to the crown, the scepter, the garlands made of flowers, harvests, oak leaves, to the lit torches, the eagle flying on little Zeus, while, in the corner, the putti repeat their playful games at the sound of the flute and behave childishly with roebucks, doves, carols of flowers repeated between the painted architecture and the overhanging cornice.

The painter, the ‘quadraturista’ (the artist painting illusionist decorations) and the stucco worker collaborated in the small gallery of the state floor, in the eastern wing and in strict contact with the garden, on one of those spatial connections where the decorative design between the interior and the exterior moves in strict unity.

The gallery– with Boni’s figures – is conceived as an open-



2-3. Domain of Domenico Parodi, *Satyrs*, first quarter of the XVIII century. Genoa, Palazzo Nicolosio Lomellino, balustrade in the garden

sky space in which the actual walls border with the illusive architectures, a parapet with large flower-filled vases: Venus' chariot is stopped in the foreground, its doves flying, while the goddess sleeps with Cupid in her arms, a cherub holds in his hands the symbols of the pair, the apple and the arch, Juno, Athena, Mars, Jove look on from the higher sky; at the entrance a small winged putto hushes the visitor, while the other putti at the exit leading into the garden hold garlands of flowers. On the cornice the four elements from which all the other objects are generated seem to underline the strength of love on nature. Along with these four elements the four parts of the world as per the allegories derived from Ripa: a drawing of Palazzo Rosso attributed to Paolo Gerolamo Piola shows the four figures in the same form, but in this drawing a small angel with a cross gives the scene a religious interpretation. Here, on the other hand, the lively putti, in sequence with those holding the symbols of the elements – all of Parodian origin and perhaps done by Biggi – denote a vitalistic and laic happiness.

Through a small room looking to the west, through the eastern gallery, both wings of the building open directly onto the garden. If Venus is on one side, on the other we find a young silenus painted on the wall, sporting a flute and a wine flask, who accompanies the visitor to nature's space. An iron pergola – greenery architecture when limited by creeping plants, currently wisteria, and by laurel hedges – leads the visitor towards a grotto that opens in the garden wall: a path marked, on the western side along the wall bordering the Dorias' property, by marble busts of the twelve Caesars, of different authors, some contemporary to the work of Domenico Parodi. The path finished with the rustic concretions of the short grotto, at the entrance of which we find the marble statue of a young man frozen in the act of shooting arrows at a creature hiding in the deepest part of the grotto: the animal turns out to be a wild boar and the young man is perhaps Adonis, related to the representation of Venus in Boni's fresco, in the gallery: the stylistic traits and the high quality of the group once again lead us to the work of Domenico Parodi.

The natural gallery results in an almost independent setting with respect to the central space of the garden through which one could cast a glance or enter from an opening in the hedges; basically an architectonic structure, already completed during the first eighteenth-century phase, if in 1788 there is talk of one of the master blacksmiths having to replace one of the "cambre" (staples): was it perhaps a wooden structure in the beginning, if we take this term to mean

the iron element that connected the wooden boards, or perhaps an iron structure if the term was simply an extension of the French word "cambre" or curvature, in which case it indicated one of the curved iron elements of the vaulted structure. At any rate, it is important to note that, as for the large pergola found in the garden of Villa Doria in Fasolo, the word used in documents to define the structure is precisely "cubba", with the emphasis on a name of Islamic origins, clearly widespread at that time.

Other built elements had to characterize the limited spaces of the garden: the findings by Anna Manzitti and Margherita Priarone give evidence of a large bird cage called "the peacocks' cage" restored in 1791<sup>16</sup> and perhaps even the western side showed somewhat of a continuity with the built wing. Surely, the symmetry of the garden still shows today two lateral paths and a middle one, divided by four flowerbeds, a circular fountain in the middle, with a low-rimmed marble basin, marked by the presence of a statue – again by Parodi – depicting Hercules and the snake; four large marble vases and four benches, again in Carrara marble and with an arched shape emphasize the middle section of the garden. The pergola lane features a border with cobbled paving, which perhaps also existed on the opposite side, coinciding with the western wing of the palace where part of the garden was destroyed during the construction of the Garibaldi tunnel; the same cobbled paving continues to the area in front of the second nymphaeum. Inside the niche, on the large fountain in Finale stone that concludes the garden, we find the high-relief stucco group with the giant figures of Silenus pouring wine from an amphora – the fountain's water – into the mouth of Jove's son, while two putti share bunches of grapes. Both the subject and the forms provide an immediate reference to the theme depicted in the main room of the second state floor, where Domenico disclosed the continuity of his work through a project that connects the interior and exterior spaces, surely assisted by the stucco worker, Biggi. The Dionysian theme, managed inside the virtuosity of the paint alluding to sculpture and in the noble forms of the glory of the god and his beloved, is depicted here in the rustic frame of tartars and glass pieces and in the "coarse" dimension of the stucco.

The various outlook points open up from the garden to the palace, which appears with the curved front of the courtyard beyond the marble balustrade surmounted by figures of satyrs, a border between the space of urban living and nature's space: a "population of statues" – more than twenty – as the poets of similar commissioned works prai-

sed in their celebratory speeches, inhabits the concise space of the Pallavicinis' garden.

Five additional figures dominate the garden from above the second level embankment, characters once again in harmony with the Bacchus theme: two female figures and three male ones, the same Dionysus that seems to be wearing a panther skin and vine leaves, a satyr playing bagpipes and another playing the flute, the typical instruments of rural life, as they appear in the drawings by Scorza or Tavella or how they are evoked by literary sources, in those tales of Arcadian presences in an idealized villa landscape. Even if the decorative works on the garden are thought of as being protracted in time, the entire statue decorations are most likely limited to the years between the second and fourth decade of the century, as a result it would fall within the scope of Parodi's design. The plurality of views in the Strada Nuova palace is reconstructed then, reiterating the role in depth of diaphragms developed in a scenographic sense; the first approach, the one from the outside street, frames in the prospective channel of the portal and of the atrium the background with the first level of Phaeton's nymphaeum, and opens in the courtyard to the view from below of the two levels with the falling water, showing the putto hanging over the first level, the first balustrade with the vases, and the second with the satyrs; then, going up from the first level loggia the view frames the second level wall, so that the second curtain of statues is added to the first, and we come to understand the sense of the different proportions, the smaller satyrs in the foreground and the larger distant figures that subsequently become perfectly proportioned when seen in perspective (figures 2-3): on the second state floor, the garden reveals itself completely with the second nymphaeum as a final escape point. Alternative views were created from the galleries and from the rooms overlooking the garden, through the "cubba" towards the grotto. At the end of the short itinerary among the flower-beds, the prospective overturns towards the palace and, again, from the balustrade of the second garden the geometric dimension of the same flower-beds, with their marble border, is finally revealed, along with the drawing of the central fountain and the flowered surface of the parterres, once probably adorned with flowers scattered in the four compartments of the lawn: additional research will explain the characters of these surfaces, although in the difficulty of establishing the various phases of an ephemeral delicately sensitive to the taste of the various patrons as to the passage of the seasons and of the years.

And among the many trees we find of course the citrus fruits; in 1791 there was a new purchase of lemon stumps and "high" trees, but the first documents taken into considerations also show – at least for those years – the widespread use of buttercups, together with hyacinths, jonquils and carnations in vases.

In fact, from the height of the tower terrace, leaning on the sixteenth-century balustrades in Finale stone, both owners and visitors could distinguish the geometric shapes of the garden dotted with the many colors of the *ranunculus asiaticus*, "whites splattered with red", "crimson with green in between", "multicolored doubles", "reds of France", "golden-colored yellows", "corals", "rose of Holland", "whites splattered with blacks", "yellows with green in between", "whites with leaves half pink"; looking up, the palace appears in perspective between the cathedral's bell tower and the Bishop's tower, right in the middle of the city, while in the small plot of land below, wet from the water seeping out of the "Castelletto tank" through the marble mask of a fountain with the basin in Finale stone, a microcosm of a villa appears, with the vegetable garden where luxuriant and delicate early fruits and vegetables, strawberries, or those "hundred artichoke plants" listed in eighteenth-century registers, but that already in the sixteenth century the Genoese gentlemen sent as precious gifts to their counterparts in the European courts.

In conclusion, in the center of the city, from the highest room of the tower the visitor enjoys a view of the entire Genoese panorama, the city, the sea, the mountains, an Eden-like territory admired by travelers of the past, still enjoyable today and then unchanged, well described in the words of an anonymous person at the end of the sixteenth century when, he gazes out from the garden of a Genoese villa onto the landscape and observes: "*I bei viali [...] tirati in linea retta [...] i pergolati [...] il mare ligustico [...] i gran monti [...] le molte case e i superbi palagi di gentiluomini genovesi, posti in uno in qua un altro in là come gemme in un ricamo d'oro*" (The beautiful boulevards [...] drawn in straight lines [...] the pergolas [...] the Ligurian sea [...] the great mountains [...] the many houses and the superb palaces of Genoese gentlemen, arranged one here and one there, like gems in a golden embroidery)<sup>17</sup>.

<sup>17</sup> For Sparzo's intervention on the Castello project, already guessed by Alizeri and always accepted by the critics, refer to, as the most recent documents about steps, times and characters see the essay from R. Pesenti, G.B. *Castello, Rubens, Sparzo and Palazzo Nicolosio Lomellini in Genova, in L'arte nella storia. Contributi di critica e di storia dell'arte per Gian-*

ni Carlo Sciolla, Milan 2000, pages 289-295.

<sup>2</sup> F.R. Pesenti, *Gli affreschi della villa delle Peschiere a Genova: una traccia per l'evoluzione dei "nuovi modi di ornamenti" di G.B. Castello, il Bergamasco, in Yetwart Arslan. Una scuola di storici dell'arte*, Atti della giornata di studi (1983), Venice 1985, page 151.

<sup>3</sup> E. Poleggi, *Strada Nuova una lottizzazione del Cinquecento a Genova*, Genova 1972, page 281.

<sup>4</sup> L. Muller Profumo, *Le pietre parlanti. L'ornamento nell'architettura genovese 1450-1600*, Genoa 1992, pages 401-424.

<sup>5</sup> For the image cfr. P. Torriti, *Tesori di Strada Nuova*, page 106, fig. 107, which attributes the fresco to Andrea Semino.

<sup>6</sup> A. Naser Eslami, *Genova e il Mediterraneo*, Genoa 2000, page 188.

<sup>7</sup> L. Magnani, *Il tempio di Venere. Giardino e villa nella cultura genovese*, Genoa 1987, pages 165-184.

<sup>8</sup> For these terms and the mentions to Parodi's activities for prince Eugenio di Savoia at the Belvedere in Vienna cfr. L. Magnani, in E. Gavazza, L. Magnani, *Pittura e decorazione a Genova e in Liguria nel Settecento*, Genoa 2000, pages 152-157.

<sup>9</sup> F. Alizeri, *Guida illustrativa per la città di Genova*, Genoa 1875, page 191.

<sup>10</sup> L. Magnani, "Sheep, shepherds, and wild beasts, cut artificially in stone": Production and Consumption of Garden Sculpture in Genoa at the End of the Seventeenth and during the Eighteenth Century, in *The lustrous trade. Material Culture and History of Sculpture in England and Italy c. 1700-c. 1860*, edited by C. Sicca and A. Yarrington, London-New York 2000, pages 114-120.

<sup>11</sup> E. Gavazza, L. Magnani, *op. cit.*, pages 32, 61, 66-68, 158.

<sup>12</sup> C.G. Ratti, *Storia de' pittori scultori et architetti liguri e de' forestieri che in Genova operarono (according to a manuscript dated 1762)*, by M. Migliorini, Genoa 1997, page 156.

<sup>13</sup> E. Gavazza, in E. Gavazza, L. Magnani, *op. cit.*, page 32.

<sup>14</sup> V. Cartari, *Imagini delli dei de' gl'antichi*, Venezia 1647, pages 94, 105.

<sup>15</sup> In 1715 the first two paintings are paid, in 1722 the three overdoors: the relationship between paintings—done according to the models already experimented for the palace of the Prince of Liechtenstein in Vienna—and the panels by Aldovrandini, already analyzed by E. Gavazza in the quoted text of 2000 (pages 61-63), is recently dealt with by the same author: "A rare and excellent painter" from Bologna in the environment of artistic culture in Genoa, in *Marcantonio Franceschini. The cartons found*, catalog of the exhibit, Genoa, Milan 2002, pages 193-195.

<sup>16</sup> Archives of the Durazzo Giustiniani Marquises, Cash Expenses 1788-1791.

<sup>17</sup> The citation was taken from "Dialogo per la lode della Casa di Spagna", XVI century, n. 280s, page 131, in *Archivio di Stato di Genova*, cit. in L. Magnani, *op. cit.*, page 109.