



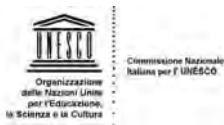
GENOA AND ITS TREASURES
the Strade Nuove and the Palazzi dei Rolli
Unesco World Heritage


lovingenova
ART AND CULTURE

The Strade Nuove and the System of the Palazzi dei Rolli inscribed on the World Heritage List

The Strade Nuove and the system of the Palazzi dei Rolli, in Genoa's historic centre, dates back to late 16th and early 17th centuries when the Republic of Genoa was at the height of its financial and seafaring power.

- Inscribed on the World Heritage List in 2006,
- They represent the first example in Europe of an urban development project with a unitary framework, where the plans were specially parcelled out by a public authority and a particular system of 'public lodging', based on legislation, as decreed by the Senate in 1576.
- The site includes an ensemble of Renaissance and Baroque palaces along the so-called "new streets" (Strade Nuove).



The palazzi offer an extraordinary variety of different solutions, feature spectacular open staircases, courtyards and loggias overlooking gardens, positioned at different levels in a relatively tight space.

- They also offer an original example of a network of public hospitality houses for visits of state. The owners of these palazzi were obliged to host state visits, thus contributing to the dissemination of knowledge of an architectural model and a residential culture which attracted famous artists and travellers.













NOT TO BE MISSED

The itineraries we suggest will bring you on a journey back in time along streets and inside palaces whose magnificence is unequalled in the world. For those of you who don't have much time we suggest to visit Palazzo Lomellino, unique for the decoration of its façade, and for the spectacular atmosphere of the eighteenth century nymphaeum. If you have more time we recommend the museums of Palazzo Rosso, Palazzo Bianco and Palazzo Tursi, that guard art treasures of extraordinary value. On a beautiful day ask to go up on the belvedere in Palazzo Rosso, from which you will enjoy a striking view of the roofs of the old city.

- 1 **The Golden Gallery of Palazzo Pallavicino** [12]
- 2 **Palazzo Lomellino** [17]
- 3 **Museum of Strada Nuova** [27]
- 4 **Palazzo Reale and Falcone Theatre** [33]
- 5 **Nazionale Gallery of Palazzo Spinola** [37]



GENOA "CITY OF THE PALACES"

The forty-two Rolli Palaces, added to the list of UNESCO World Heritage Sites in 2006, are in fact part of a much richer heritage, made up of at least 120 recognised palaces in the city that, between the end of the sixteenth and the middle of the seventeenth centuries, boasted an extraordinary economic and political power in Europe.

The "rollo" was subdivided into three "bussoli" or levels, assigned to the palaces according to their magnificence and beauty.

The residence was awarded by way of lots, according to the rank of the guest; first level: cardinals, princes and viceroy; second level: feudatories and governors; third level: subordinate princes and ambassadors.

STRADA NUOVA THE "RUE DES ROIS"

This is the luxury itinerary of the old town, it runs through the most elegant streets of sixteenth and seventeenth century Genoa, those "strade nuove" (new streets) that better represent the reputation of 'Superb' town that Genoa managed to attain in the golden centuries of its financial power. The whole itinerary unwinds at 20 meters above the sea level, in a territory that for centuries has been a thin peripheral land, interrupted by some large monasteries, until imposing noble residential areas were built there. Now those grand palaces host public offices, museums, companies, banks and luxury antique shops.

The first palace we meet on our journey is **Palazzo Doria Spinola [1]** today seat of the prefecture in Largo Eros Lanfranco, 1. Originally built for Antonio Doria, between 1541 and 1543, it was handed down to the Spinola, who added a storey on to it. The palace is ascribed to the contribution of Bernardino Cantone. From the frescoed hallway you can access the courtyard and a marble staircase that leads to the main floor. The loggia was frescoed in 1584 by Aurelio and Felice Calvi, with views of cities.



left:
Palazzo Doria-Spinola,
detail of a lunette in
the hall frescoed by
Giovanni e Luca
Cambiaso and detail
of the façade.
Palazzo Giacomo
Spinola dei Marmi.

Inside, frescoes by Giovanni and Luca Cambiaso can be admired.
After leaving the palace you can walk down Salita Santa Caterina where, on the left, you can see **Palazzo Clemente della Rovere [2]** (XVI century), in Piazza Rovere. Carrying on along the same road, you'll find **Palazzo Giorgio Spinola [3]** (street number 4, XVI century), and **Palazzo Tommaso Spinola [4]** (street number 3) built since 1558, facing each other. They contain mythological themed frescoes by Luca Cambiaso and Andrea Semino.

In the irregularly shaped Piazza delle Fontane Marose are black and white striped palaces – **Palazzo Giacomo Spinola dei Marmi [5]** (street number 6, built since 1445) – and delicately frescoed palaces, such as **Palazzo Agostino Ayrolo [6]** (street number 3-4, XVI century) and **Palazzo Paolo e Nicolò Interiano [7]**, (street number 2, built since 1565). From Piazza delle Fontane Marose you can get a direct view of the row of palaces that form Via Garibaldi: a living room, a quarter unparallel in the city and, they say, in the whole world.

In the middle of the sixteenth century, a few families belonging to the financial oligarchy divided this inhabited suburban piece of land into lots, and erected those palaces

PIETRO PAOLO RUBENS

A young Rubens arrived in Italy in the summer of 1600, upon invitation of Vincenzo Gonzaga to his wedding. He met a few Genoese noblemen to whom he remained attached by work and friendship connections for all his life. In 1604, passing through Genoa on his way back from a journey to Spain, at the court of Philip III, he strengthened his friendship with Nicolò Pallavicino, grandson of Tobia. He commissioned to Rubens the altar-piece of the *Circoncisione* (Circumcision), destined to the Chiesa del Gesù. Nicolò himself, and his wife Maria Serra Pallavicino, were among the first Genoese noblemen that had their portrait made by Rubens, followed in 1606 by the portrait of Gio. Carlo Doria on horseback, conferred by Philip III the insignia of the Order of San Giacomo. His stays in the villas and palaces of the Genoese noblemen, inspired him to gather the drawings of the palaces in a single *corpus*, that he published in 1622 in Antwerp, and by which he proposed the Genoese palaces house model to his fellow-countrymen, defining it "comfortable and of a good taste". Rubens himself was the first to purchase a Flemish-style house, that he restructured by adding an extension, a courtyard and a garden in the Genoese manner.





left:
A fresco by Domenico Parodi in Palazzo Agostino Ayrolo. Façade of Palazzo Paolo e Niccolò Interiano. A fresco in Palazzo Pallavicini-Cambiaso.
below:
Palazzo Franco Lercari Parodi: detail of the façade and the frescoed vault of the staircase.

that have been represented in the drawings of P. P. Rubens. The street was designed as a 250 meters long, 7.5 meters wide straight stretch: the palaces had been planned starting from 1558 by a group of architects (Bernardino Cantone, Bernardo Spazio, Giovanni Ponzello and Pietro Antonio Corradi), that drew inspiration from the models that Galeazzo Alessi left in the town.

Via Garibaldi opens with **Palazzo Agostino Pallavicini-Cambiaso** [8] (street number 1).

The area covered by the palace was purchased by Tobia Pallavicino who sold it again to his brother Agostino, senator of the Republic and ambassador to the emperor Charles V. The building works, directed by Bernardino Cantone, took place between 1558 and 1560. This palace was the first to be built in Strada Nuova. Around 1776 it was handed down to the Cambiaso family, whose coat of arms appears on the doorway and on the hallway's fireplace. Inside the palace there are frescoes by Andrea and Ottavio Semino.

Opposite is **Palazzo Pantaleo Spinola-Gambara** [9] (street number 2), built for Pantaleo Spinola, who died in 1563 without seeing the conclusion of the works, and planned by Bernardo Spazio.









TOBIA PALLAVICINO

The marquis Tobia Pallavicino, was one of the richest Genoese aristocrats of the XVI century. A merchant of alum of Tolfa all over Europe, together with his family he practically held the monopoly on the precious ore, used as a dye-fixer for textiles. From 1541, with his brother Agostino, he controlled the importation of the ore. His sons, Alessandro, Fabrizio and Orazio, strategically established themselves in London, Rome and Antwerp, from where they oversaw the family business. In 1560, thanks to his many acquaintances in Europe, he was sent, together with Gerolamo Lomellino, as an ambassador to the French court, in order to win Caterina Medici over. He died in 1581, leaving a priceless patrimony, estimated at 400.000 scudi, to his sons.

LORENZO DE FERRARI AND THE GOLDEN GALLERY

Born in Genoa on the 14th of November 1680, he was taught painting by his father Gregorio. After his Father's death, he collaborated together with Paolo Gerolamo Piola. In Genoa he devoted himself to fresco painting, and he worked in several churches and palaces. In 1734 he went to Rome where he stayed for two months, and upon his

return to Genoa he completed numerous frescoes. Finally he devoted himself to his last, and most important artistic task: the Golden Gallery of Palazzo Tobia Pallavicino. He died in Genoa in 1744.

EL SIGLO DE LOS GENOVESES

The Genoese aristocracy, led by characters like Nicolò Grimaldi, so rich to be called 'the Monarch', Tobia Pallavicino, "the king of the alum" and Franco Lercari "the rich", maintained an extremely prosperous trade with Spain and the recently conquered new worlds, so much so that it was said that silver was originated in America, shone in Seville but was buried in Genoa. It financed the European kings, from Charles V to Philip II, and, in order to have their portrait done and their sumptuous palaces decorated, it requested the most famous artists, architects, painters and trompe l'oeil artists, such as: Bernardino Cantone, Antonio Ricca, Pietro Paolo Rubens, Antoon Van Dyck, Lorenzo De Ferrari and Valerio Castello.

previous pages:

Palazzo Pantaleo Spinola-Gambaro with *Allegoria della Pace* by Domenico Piola.

top left:

Palazzo Tobia Pallavicino: Pierre Puget, *Madonna con bambino*, Giovanni Battista Castello detail of a fresco in the hall.

right:

The golden Gallery of Palazzo Tobia Pallavicino.





In 1609 the palace was sold to Andrea Spinola and only in 1780 did it pass from the Spinola to the Cambiaso family, who were its owners until 1798; later it was handed down to the Giustiniani's then to the Gambaro's and, in 1923, to the Banco di Chiavari. The exterior of the palace, very plain, is characterised by the two allegoric figures of *Prudenza* and *Vigilanza* that adorn the tympanum of the doorway. The internal rooms contain frescoes by Giovanni Carlone and Domenico Piola. At street number 3 is **Palazzo Franco Lercari Parodi [10]**, commissioned to Taddeo Carlone in 1571 by Franco Lercari, wealthy and influential banker that held several prestigious public offices. The door jambs, with their snub-nosed telamons, allude to the legend of Megollo Lercari, also represented in a fresco by Luca Cambiaso, according to which the Genoese merchant would have acquired credit and esteem in the Oriental colonies by cutting off the ears and noses of those who betrayed him. Inside are frescoes by Luca Cambiaso. On the other side of the street at number 4, is **Palazzo Tobia Pallavicini-Carrega Cataldi [11]**, seat of the Chamber of Commerce, built between 1558 and 1561 by Giovanni Battista Castello also known as the Bergamasco, on behalf of Tobia Pallavicino,

one of the wealthiest and most influential Genoese of the time. The chapel and the famous Golden Gallery, a refined example of Genoese rococo, are by Lorenzo De Ferrari. The planning of **Palazzo Angelo Giovanni Spinola [12]** (street number 5), was commissioned in 1558 to the architect Giovanni Ponzello, the façade was decorated in fresco by the Calvi's and Lazzato Tavarone. Inside are frescoes by Bernardo Castello, Andrea Semino and Lazzaro Tavarone. Today the palace belongs to, and is the headquarters of, Deutsche Bank. On the other side of the street, number 6, is **Palazzo Gio. Battista Spinola-Doria [13]**. The construction of the palace was commissioned to Bernardino Cantone. Belonging to the Spinola's since 1723, it was later purchased by the Doria family. In the courtyard, the eagle standing above the oil lamp is the symbol of the family. In the halls there are frescoes by Andrea and Ottavio Semino and Luca Cambiaso. The palace, a private residence, cannot be visited and houses the Tunnel Artistic Circle. At street number 7 is **Palazzo Nicosio Lomellino-Podestà [14]**, built since 1563, unique among Strada Nuova palaces because of its façade, which flaunts rich stucco decorations, with herms, trophies, mascarons and garlands, created by the



left:
Façade of Palazzo
Angelo Giovanni
Spinola and fresco in
the atrium.

below:
Palazzo Gio. Battista
Spinola-Doria: vault in
a hall with *La caduta
di Fetonte* by Luca
Cambiaso, and detail
of the garden.

sculptor Marcello Sparzo. At the beginning of the XIX century the palace was handed down to the Raggio's and in 1865 to the baron Andrea Podestá, whose descendants are the present owners. Recent restoration works brought to light frescoes by Bernardo Strozzi depicting *Christopher Columbus in the Indies*. In the halls are paintings by Antonio Boni, Domenico Parodi and Lorenzo De Ferrari. The palace is open to visitors.

The only example of a two-family building, **Palazzo Lazzaro and Giacomo Spinola-Cattaneo Adorno [15]** (built since 1583) can be found at street number 8 and 10. The west residence, for three centuries property of the Adorno family, is richly decorated by Lazzaro Tavarone; the decoration of the east residence, more plain, is from the nineteenth century and is ascribed to the Cattaneo family, the last owner of the palace.

Palazzo Nicolò Grimaldi-Doria duca di Tursi [16] (street number 9) hosts the town council and is part of the "Musei di Strada Nuova".

It was built by Giovanni and Domenico Ponzello since 1564 on behalf of Nicolò Grimaldi, also known as 'the monarch', due to the considerable properties and the commercial relationships that he







left:
Palazzo Nicolosio
Lomellino-Podestà:
details of the stucco
decorated façade.
following pages:
Detail of the
nymphaeum.

maintained with Philip II, who conferred numerous titles upon him.

The strict commercial relationships with Spain had strong repercussions on the business of the noble Genoese at the time of the King's second bankruptcy and, in 1596 Giovanni Andrea Doria, prince of Melfi, came into possession of the residence and commissioned the building of the lateral loggias to Taddeo and Battista Carlone and, in 1598, the arrangement of the top garden to Battista Orsolino.

In 1820 the palace was purchased by Vittorio Emanuele I of Savoia who, after the demolition of San Francesco church, had it expanded on the uphill side and commissioned the building of the clock turret. Between 1838 and 1848 the palace was the seat of the College of Jesuits and finally it passed to the City Council.

The imposing façade, enhanced by the long wainscoting along the main face, ashlar-worked with pink stone from Finale, is a work by Giovanni Ponzello. The mascarons above the windows and the majestic portal are by Taddeo Carlone. Originally devoid of decorations, the palace was enriched with tapestries and artistic works coming from England and Flanders by Giovanni Andrea Doria; only in the second half of the XIX century were the

A "HIDDEN" FRESCO

The palace, built in 1563 for Nicolosio Lomellino, was sold to Luigi Centurione who assigned the frescoes to Bernardo Strozzi in 1623. In 1625 the client and the artist had a dispute, possibly because the works were taking too long: Strozzi was supposed to complete the assignment in 18 months. However, in a document sent to the Senate of the Republic, the artist complained of having toiled far beyond the terms of the agreement made, and for not having been paid adequately up to that point.

Centurione immediately responded to the provocation and accused Strozzi of not respecting the agreement. A widely documented legal controversy resulted, whose outcome was the abrupt interruption of the decoration works. The frescoes were thus restricted to the first three rooms among those planned: in the two lateral rooms the roof decorations were stippled and whitewashed, possibly the wish of Centurione himself, while the client liked the frescoes in the central room, that were kept. However in the eighteenth century the room was furnished with a false ceiling and only in 2002 did the brilliantly coloured fresco come to light.









left:
Palazzo Spinola
Cattaneo-Adorno: a
hall, detail of a fresco
by Lazzaro Tavarone.
below:
The façade.

halls decorated with frescoes by Francesco Gandolfi and Nicolò Barabino. In addition to housing the mayor's boardrooms, the palace accommodates the expansion of the Gallery of Palazzo Bianco; art pieces such as the famous *Guarneri del Gesù*, the violin that belonged to Paganini, the canvasses by Alessandro Magnasco, in addition to an unpublished exhibition of decorative works of art (tapestries, furniture, Ligurian pottery, textiles) are displayed in the halls.

Palazzo Baldassarre Lomellini-

Campanella [17] (street number 12), was built in 1562 by Giovanni Ponzello for Baldassarre Lomellini. Cristoforo Spinola, the Republic's ambassador in France, purchased it in 1770 and in 1780 commissioned the architectural renovation of the building in neoclassical style to Andrea Tagliafichi, while Charles de Wailly, court architect in Versailles, was the creator of the redecoration of the palace interior. In 1778 the palace is acquired by Domenico Serra, whose family's coat of arms adorns the ceiling lamp in the atrium and whose family motto, *Venturi non immemor aevi* (descendants shall not forget their ancestors), can be read on the portal. In 1917 the building was handed down to the ship-owner Tito Campanella and

partially assigned to host offices. The 1942 bombings caused serious damage, demolishing the *Salone del Sole* (the Sun Hall), which up to that time counted among the wonders of the city. The second main floor, the ceiling frescoed by Gio. Batta Castello, the stuccos on the west side and an eighteenth century parlour remain. On the first floor frescoes by Andrea Semino adorn the room known as 'sequins' room' due to the splendour of the golden stuccos designed by De Wailly.







left:
Palazzo Tursi, stairway
and a hall.
below:
Palazzo Baldassarre
Lomellini-
Campanella: fresco
by Andrea Semino in
the "sequin's room".

Still on the first floor the palace hosts "Via Garibaldi 12", a space dedicated to interior design, whose decoration was designed in 2001 by the architect William Sawaya. At street number 11, **Palazzo Luca Grimaldi [18]**, in contrast with the facing Palazzo

Rosso due to the bright colour of its stucco decorated plaster, is called "Bianco" (white) and it hosts one of the most important city museums, today enlarged with new rooms, which offers a rich and well-constructed overview of the Italian, Flemish and







left:
Palazzo Rosso seen
from the garden.
Palazzo Luca
Grimaldi, Museum of
Palazzo Bianco:
stairway and the
statues of *Janus* and
Jupiter.

Genoese pictorial production from '400 al '700. The mezzanine hosts the Istituto per lo Studio del Tessuto e della Moda (Institute for the Study of Textiles and Fashion).

The palace, built in the first half of the sixteenth century by Girolamo Grimaldi for his son Luca, originally had its front entrance on Salita San Francesco. In 1580 Luca Grimaldi's heirs modified the building by adding an external, multiple tiered arcade wing in the garden. The two statues in the courtyard arcade, representing *Janus* and *Jupiter*, were sculpted by Pierre Franqueville in the same period. The palace was acquired in 1711 by the De Franchi family who in turn conceded it to Maria Durazzo Brignole Sale, also the owner of Palazzo Rosso. The building was restructured according to the architect Giacomo Viano's plan, and a new entrance was created in Strada Nuova. In 1884 Maria Brignole Sale De Ferrari, widow of Raffaele, duke of Galliera, bequeathed the palace to Genoa City Council "to establish a public gallery". The building underwent its first restructuring in 1889 and was subject to several partial renovation works until 1942, when, after being destroyed by the bombings, it was rebuilt and reopened to the public in 1950, displaying a new arrangement due to Caterina Marcenaro's wishes and a fitting designed by Franco Albini.

If we cross the street we come to Palazzo Rosso (street number 18): **Palazzo Rodolfo e Gio Francesco M. Brignole Sale [19]**. Built between 1671 and 1677 by Pier Antonio Corradi for Ridolfo and Gio Francesco Brignole Sale, the building owes its name to the dark red colour of its plastering. As for Palace Balbi Senarega in Strada Balbi, the requirement the two brothers had for its use was satisfied by creating a double main floor. The main block unwinds around the courtyards and is enhanced by an arcade overlooking the garden.

A sumptuous series of frescoes adorn the vaults and the walls (Gregorio De Ferrari, Domenico Piola, Andrea Carlone, Carlo Antonio Tavella and Bartolomeo Guidobono).

In 1871, Maria Brignole Sale donated the palace to Genoa City Council. After the 1943 air bombing, which caused the almost complete destruction of the upper mezzanine and the loss of the hall decoration on the second noble floor, Caterina Marcenaro, who back then was the director of the beaux arts office, in collaboration with the architect Franco Albini, carried out the restoration works and the re-fitting of the palace. Brignole Sale family's historical furnishing and art collections are displayed in the museum. Moreover, there are works by





left:
Palazzo Rosso:
Diana's loggia and a
fresco by Gregorio
De Ferrari with the
Estate.
below:
Palazzo Tursi,
Paganini's violin.

Van Dyck, Dürer, Guercino, Veronese, Reni, Preti, Strozzi and, in rotation, drawings and prints. In addition Palazzo Rosso hosts the History of Art Library, the Photographic Archive and the Topographical and Cartographic Collections. Additionally the large terrace overlooking Via Garibaldi and the belvedere on the roof's ridge are also accessible to the public.



MUSEUMS OF STRADA NUOVA

Palazzo Tursi

Via Garibaldi 9 - Tel 010 5572193

Fax 010 5572269

Palazzo Bianco

Via Garibaldi 11 - Tel 010 5572193

Fax 010 5572269

Palazzo Rosso

Via Garibaldi 18

Tel 010 557472 - Fax 010 5574973

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Dipendenze di Palazzo Rosso

Via ai Quattro Canti

di San Francesco 49/51

History of Art Library

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1.45 pm - 4.30 pm,

Friday 8.30 am - 1.00 pm

Photographic Archive

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Fax 010 5574970

archiviofotografico@comune.genova.it

open by appointment Tuesday to Friday

Topographical and Cartographic Collection

Tel 010 554961 - Fax 010 5574971

archiviotopografico@comune.genova.it

open by appointment Tuesday to Friday



STRADA NUOVISSIMA

Leaving the splendid Strada Nuova we come across a small square that takes the name of the sundial painted on the façade of **Palazzo Gerolamo e Battista Grimaldi-della Meridiana [20]** (Piazza della Meridiana, street number 1). The building was commissioned by Gerolamo Grimaldi and the construction works began in 1541, on very steep land that, from Castelletto, reached the area where the square linking Strada Nuova (Via Garibaldi) and Strada Nuovissima (Via Cairoli) would rise. The entrance of the building was originally in Salita San Francesco and the lateral faces stretched along two gardens one uphill and the other, downhill. In the first half of the seventeenth century the courtyard entrance was covered, with the aim of obtaining the greatest number of rooms.

At the end of the eighteenth century the palace was restructured, and the lower garden was sacrificed for the creation of the square. The south face of the building was transformed into its main façade and a sundial was painted on it. Inside the palace frescoes by Luca





left:
Two views of Palazzo
Grimaldi della
Meridiana.
Via Cairoli.
below:
Luca Cambiaso *Ulisse
che saetta i Proci*.
Palazzo Gio. Carlo
Brignole.





Cambiaso and Lazzaro Calvi can be found. In the XIX century Lloyd Italico became the owner of the palace and entrusted the architect Gino Coppedè with the works to modify the building for office use. The palace has been completely restructured in 2010. Where Strada Nuova ended, **Gio. Carlo Brignole** purchased some houses, which were the property of Luca de Franchi, between 1623 and 1626 and commissioned the building of his own residence (Piazza della Meridiana, 2) to Bartolomeo Bianco. The entrance to the palace [21] was originally in Salita Quattro Canti di San Francesco and its garden occupied the space today covered by Piazza della Meridiana. With the opening of Strada Nuova, the entrance was moved to the present position and it was decorated with two telamons by Filippo Parodi. The noble floor displays frescoes by Gregorio and Lorenzo De Ferrari. In 1820 the palace became property of the Durazzo family, which commissioned the decorations of portico to Giuseppe Isola and those of the upper atrium to Federico Leopardi. After walking Via Cairoli, we reach Largo Zecca, where **Palazzo di Bartolomeo Lomellino** [22] (street number 4) stands

out just in front of us. Built between 1565 and 1570 on behalf of Bartolomeo Lomellini, brother of Nicolosio, owner of a palace in Strada Nuova, the building belonged to the Lomellini's until 1575, when it passed to the Rostan Reggio's and in 1820 to the Raggio's.

The palace could be recognised only thanks to the eight plates that Paolo Rubens dedicated to it. The numerous works carried out to adapt the palace to different uses and those undertaken due to the two excavations to cut Strada Nuovissima and to the parcelling before the opening of the tunnel made its identification difficult.

At the end of Via Cairoli (street number 18), **Palazzo Stefano Lomellini** [23], whose history intertwines with the 1777 call for bids for the construction of "Strada Nuovissima" (Via Cairoli), considered as a natural outlet of Strada Nuova on Piazza del Guastato. Gregorio Pettondi won the bid, also thanks to the support of Giuseppe Lomellini, doge di Genova and owner of the property. Later the building passed on to the Balbi family that commissioned the restructuring works to Petondi. The works concerned two properties overlooking "Strada Lomellina" (Via



left:
Palazzo Stefano Lomellini: façade on Via Cairoli.
The atrium of Palazzo Lomellini-Patrone.
Palazzo Antoniotto Cattaneo Belimbau seen from pronaos of the Church of the Annunziata.

Lomellini), separated by an alley (Vico Molini) and encircled by Vico dell'Argento and Salita de' Forni (today Piazza della Zecca). Pettondi merged the two buildings using a system of courtyard and atrium, dominated by a double marble staircase and a monumental entrance portal on "Via Nuovissima". Gaetano Carbone collaborated the reconstruction works of the palace fronts (1775 - 1788), he also designed and directed the rebuilding works for Saloni del Maggiore e del Minor Consiglio in Palazzo Ducale.

Palazzo Giacomo Lomellini-Patrone [24] overlooks Largo della Zecca (street number 2): built in 1617 for the doge Giacomo Lomellino, it was frescoed entirely by Domenico Fiasella with a series of paintings inspired to the seventeenth century poem by Ansaldo Cebà *La regina Ester*, Giovanni and Giovanni Battista Carlone also contributed to the paintings. In 1927 the building was handed over to Genoa City Council that, in order to expand the street bed between Largo Zecca and Piazza della Nunziata demolished one of the building's corners, depriving the palace of a living room with an adjoining private room on each floor. The atrium

and the small porticoed courtyard are on the same floor, and in the early twentieth century the courtyard was covered, losing the distinction of an airy and bright space. Since 1945 the palace hosts the Regional Military Commando Liguria. Carrying on towards Piazza della Nunziata, right in front of the majestic church we can see **Palazzo di Antoniotto Cattaneo-Belimbau [25]** (street number 2). The palace, built in 1594, was incorporated by Francesco De Ferrari in 1611 to an adjoining palace he owned. In the first half of the XVII century Lazzaro Tavarone frescoed the vaults of the vestibule and of the hall on the noble floor with a series of paintings inspired by Christopher Columbus. In 1785 the architect G.B. Pellegrini directed the restructuring works of the building on behalf of its new owner, Senator Andrea Cambiaso. An inscription on the entrance portal reminds one that in 1815, pope Pio VII stayed in the palace as prisoner of Napoleone Bonaparte. In 1890 Belimbau family came into possession of the palace. Today the building is property of the University of Genoa that restored the façade, and it hosts offices and university departments.



VIA BALBI

The first palace to be built in strada dei Balbi is the one belonging to **Gio Agostino Balbi-Cattaneo Adorno [26]** (street number 1). Built in 1618 according to Bartolomeo Bianco's design, the building develops lengthwise with lateral loggias and roof gardens. In 1710 the Balbi's let Marcello Durazzo have the palace. In 1774 Marcello Durazzo called Andrea Tagliafichi and commissioned the palace renovation works to him: Tagliafichi transformed the atrium, creating a cross stairway that connects it with the courtyard, embellished by the two statues leaning on the first columns. Moreover he radically changed the shape of the stairway leading to the upper floor into one without support columns – a technically sophisticated and highly refined solution. One of the richest and most important private art collections existing in Genoa is kept inside the splendid palace halls. The building, a private residence of Cattaneo Adorno marquises, cannot be visited. On the opposite side of the road we find the **Palace of Gio. Francesco Balbi [27]** (street number 2, XVI century), and that of **Giacomo and Pantaleo Balbi-Balbi Senarega [28]** (street number 4), the first

Genoese palace, built since 1618, conceived to host two noble apartments, with the same size and room height. The news about the peculiarity of this aristocratic residence spread rapidly, attracting visitors from all over Europe. An imposing stairway leads off the portico floor, a common space where the Balbi family carried out their business negotiations, to the upper floors. The series of decorations inside, which were started in 1650, bears the signature of the best artists working in that period: Valerio Castello, Domenico Piola and Gregorio De Ferrari.





left and below:
Palazzo Reale:
Galleria degli Specchi
and court of honor.
on this page:
Two views of Via
Balbi.
*in the following
pages:*
Palazzo Balbi
Senarega, detail of a
fresco.

On the same side of the road we can also find the **Palace of Francesco M. Balbi Piovera [29]** (street number 6, built since 1618). The three palaces now host university departments. **[30] Palazzo Stefano and Gio. Battista Balbi-Palazzo Reale:** in 1643 Stefano Balbi commissioned this palace to the architects Pier Francesco Cantone and Michele Moncino. In 1677 the palace became property of the Durazzo's, who enlarged it considerably. Carlo Fontana carried out the works. In 1823 the building was acquired by the Savoia family, and thus became a royal residence. The palace has belonged to the Italian State since 1925 and it is today the site of the Museum of Palazzo Reale. The frescoes that can be found on the two noble floors were realised by some of the main artists of the great Genoese artistic period: Domenico Parodi, Lorenzo De Ferrari, Valerio Castello, Giovanni Battista and Giovanni Andrea Carlone. We owe the striking Galleria degli Specchi (Gallery of Mirrors) to Parodi. In addition, the museum contains more than one hundred masterpieces, such as *Ritratto di Caterina Durazzo* by Anton van Dyck, *Elemosina di San Lorenzo* by Bernardo Strozzi, *Ratto di Proserpina* by Valerio Castello and *Sibilla Samia* by Guercino, among others.

Palazzo Reale Museum

Via Balbi 10

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www.palazzorealegenova.it

palazzorealegenova@arti.beniculturali.it

Tuesday – Wednesday 9.00-13.00 from

Thursday to Sunday 9.00-19.00

closed on Monday

Falcone Theatre

Linked to the activities of the inn on Strada di Prè, where one could lodge before venturing into the heart of town and watch the shows that travelling companies, in particular, hosted in its garden, the tavern was bought in 1602 by Gabriele Adorno, who turned it into an actual theatre and, later, by Eugenio Durazzo who restructured it. When the whole properties of the Durazzo's were handed down to the Savoia's in 1824 and when the new Carlo Felice Theatre opened in 1828, a slow decline started for the old Falcone. In 1944 a incendiary bomb ripped through the roof, destroying a large part of the stage. In 1953 the new theatre was erected, and in 2004, after further restoration, it was opened to the public as venue for exhibitions.







OLD TOWN

Coming back down again towards Largo della Zecca and turning into Via Lomellini, by the church of San Filippo Neri and its oratory, we come across **Palazzo Giorgio Centurione-Durazzo Pallavicini [31]** (street number 8, XVI century), built on an area of great importance, belonging to the Centurione family. Successively the palace came into possession of the Pallavicini family that took up their residence there, and between 1718 and 1724 the architect Giacomo Viano was in charge of the complete renovation of the building. Among the works carried out, the creation of a gallery fresco painted by Domenico Parodi with the *Sbarco di Cristoforo Colombo*. The building was enlarged between 1756 and 1763 and embellished with a roof garden. A little further on stands **Palazzo Cosma Centurione [32]** (street number 5, XVI century), which belonged to the Centurione family until the XVIII century, at which point, it was acquired by the Doria's. Together with two other buildings, the palace overlooks Vico dell'Oro. The windows on the main façade have a painted frame, semicircular tympanums and panelling underneath. The tympanum

on the main portal contains a *Madonna in trono con Bambino*. The palace hosts private residences, offices and shops. Carrying on to Via del Campo (street number 1) is **Palazzo di Gio. Battista Centurione-Cambiaso [33]**. The construction of this palace started in 1612 and was realised by Battista and Pier Filippo Cantone on behalf of Gio. Battista Centurione. In 1798 the Saluzzo-Brignole's became its owners and in 1874 it was acquired by the Cambiaso's that still own it. The halls on the second noble floor were frescoed by Domenico Piola, *Bacco e Arianna*, Gregorio De Ferrari, *Trionfo di un guerriero* and Bartolomeo Guidobono, *Carro di Giunone, Metamorfofi and Venere e Adone*; while we owe the magnificent frescoes in the chapel to Giovanni Carlone. The well preserved palace is private residence. In Piazza del Fossatello at street number 2, stands **Palazzo Cipriano Pallavicini [34]**, whose portal, a work by Michele and Antonio Carlone, is kept at the Victoria and Albert Museum. The palace was built at the end of the XV century, leading at the same time to the construction of Piazza Fossatello. **Palazzo di Nicolò Spinola [35]** was built in Via San Luca (street number 14, sec. XVI-XVII) over three medieval



left:
Galleria Nazionale di
Palazzo Spinola:
façade.
Palazzo Cosma
Centurione.
Palazzo Cipriano
Pallavicini.
below:
A view of the interior
of the National
Gallery.

buildings belonging to the Centurione and Gentile families, and we can still see the old logge at the ground floor. The epic and allegorical frescoes by Semino (1560) and Ansaldo (1610), once representing the most valuable element of the façade, are today almost faded. The portal sculpted by Valsoldo with herms and volutes is really precious.

In the small Piazza di Pellicceria (street number 1) we can access **Palazzo di Francesco Grimaldi- Spinola di Pellicceria [36]**, today National Gallery. This palace, built at the end of the XVI century, was donated to the Italian State by Francesco and Paolo Spinola in 1958. The historical furniture and the marvellous collection of paintings that the eminent owners, from the Grimaldi's to the Pallavicino's, the Doria's and the Spinola's, gathered over the centuries is preserved inside the palace, restoring to the eye of the visitor, the magnificent atmosphere of a seventeenth-eighteenth century noble residence. The frescoes in the halls of the two noble floors are by Lazzaro Tavarone, while the collection of paintings lists extremely well-known masterpieces, such as the *Ecce Homo* by Antonello da Messina and the *Ritratto equestre di Gio Carlo Doria* by Pietro Paolo Rubens, as well as works belonging to the

National Gallery of Palazzo Spinola

Piazza Pellicceria 1

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right:
Palazzo Ambrogio Di Negro, the façade on Piazza Banchi and the courtyard.
Palazzo Gio. Battista Grimaldi.
below:
Palazzo De Marini-Croce.

Genoese school. Nearby in Vico San Luca (street number 4), standing between the church of San Luca and the National Gallery of Palazzo Spinola, we find **Palazzo Gio. Batta Grimaldi [37]**, built in 1610 over four preexistent house units over a continuous portico, called "Grimaldi's vaults". The palace is well preserved and inside, on the first and second noble floors, frescoes attributed to Lorenzo De Ferrari can be found. Once in Piazza San Luca (street number 2) we find **Palazzo Gio. Battista Grimaldi [38]**. Its current structure dates from the sixteenth century, it was built on medieval volumes of Grimaldi and Spinola families who have alternated in the property; Filippo Penco bought it in the mid-nineteenth century and rearrange the facade. Inside frescoes by Lazzaro Tavarone and the 17th century portal with the motto *Parvo bene*. The adjoining palace (street number 5, XVI century) belonged to **Stefano De Mari [39]**, appointed doge in 1663. Inside the palace we can find a fresco attributed to G.B. Carlone. **Palazzo di Ambrogio Di Negro [40]** overlooks Piazza Banchi. Started in 1568 for the extremely rich banker doge, it displays faces painted in architectonic designs, a quadriangular courtyard with three orders of arches laid one on top of the other, and a monumental

stairway leading to the two noble floors, the second of which is richly decorated with frescoes inspired to mythological themes, attributed to Andrea Semino's circle. Included in Rubens's volume dedicated to the Genoese palaces and in all the 'rolli', the building has been for over two centuries the headquarter for important commercial transactions of the Di Negro family. The restoration works carried out in 1991 contributed to the upgrading of the square. In Via Ponte Reale (street number 2) stands **Palazzo di Emanuele Filiberto Di Negro [41]**, built in the XVI century after the medieval houses belonging to the Di Negro's were demolished. In 1614 it appears in the 'rolli', and subsequently it is often mentioned for the valuable collection of paintings, among which works by Reni, Tiziano e Rubens are kept. The faces of the building display rich stucco decorations and in the Nineteenth century it was turned into the Holtel Feder, the favourite of many notorious personalities during their stays in Genoa. Overlooking Piazza De Marini (street number 1, XVI century), **Palazzo De Marini-Croce [42]** has a monumental stairway with three orders of logge, and a marble portal made by Gian Giacomo della Porta. Inside frescoes by Jacopo Boni and Agostino Ratti can be found.

9 PANTALEO SPINOLA

(Banco di Chiavari e della Riviera Ligure)
via Garibaldi, 2

10 FRANCO LERCARI

(Lercari Parodi)
via Garibaldi, 3

11 TOBIA PALLAVICINO

(Camera di Commercio)
via Garibaldi, 4

12 ANGELO GIOVANNI SPINOLA

(Deutsche Bank)
via Garibaldi, 5

13 GIO. BATTISTA SPINOLA

(Doria)
via Garibaldi, 6

14 NICOLOLO LOMELLINI

(Podestà)
via Garibaldi, 7

15 LAZZARO E GIACOMO SPINOLA

(Cattaneo Adorno)
via Garibaldi, 8-10

16 NICOLÒ GRIMALDI

(Museums of Strada Nuova, Palazzo Tursi)
via Garibaldi, 9

17 BALDASSARRE LOMELLINI

(Campanella)
via Garibaldi, 12

18 LUCA GRIMALDI

(Museums of Strada Nuova, Palazzo Bianco)
via Garibaldi, 11

19 RODOLFO E FRANCESCO BRIGNOLE SALE

(Museums of Strada Nuova, Palazzo Rosso)
via Garibaldi, 18

20 GEROLAMO GRIMALDI

(della Meridiana)
sal. S. Francesco, 4

21 GIO. CARLO BRIGNOLE

(Durazzo)
p.zza Meridiana, 2

22 BARTOLOMEO LOMELLINO

largo Zecca, 4

23 STEFANO LOMELLINI

(Balbi Piovera)
via Cairoli, 18

24 GIACOMO LOMELLINI

(Patrone)
largo Zecca, 2

25 ANTONIOTTO CATTANEO

(Belimbau)
p.zza della Nunziata, 2

26 G. AGOSTINO BALBI

(Cattaneo Adorno)
via Balbi, 1

27 GIO. FRANCESCO BALBI

via Balbi, 2

28 GIACOMO E PANTALEO BALBI

via Balbi, 4

29 FRANCESCO BALBI PIOVERA

(Raggio)
via Balbi, 6

30 STEFANO BALBI

(Museum of Palazzo Reale)
via Balbi, 10

31 GIORGIO CENTURIONE

(Durazzo Pallavicini)
via Lomellini, 8

32 COSMA CENTURIONE

via Lomellini, 5

33 GIO. BATTISTA CENTURIONE

(Cambiaso)
via del Campo, 1

34 CIPRIANO PALLAVICINI

(Rayper)
p.zza Fossatello, 2

35 NICOLÒ SPINOLA

via San Luca, 14

36 FRANCESCO GRIMALDI

(National Gallery of Palazzo Spinola)
p.zza Pellicceria, 1

37 GIO. BATTISTA GRIMALDI

(Cattaneo di Belforte)
vico S. Luca, 4

38 GIO. BATTISTA GRIMALDI

p.zza S. Luca, 2

39 STEFANO DE MARI

via S. Luca, 5

40 AMBROGIO DI NEGRO

via S. Luca, 2

41 EMANUELE FILIBERTO DI NEGRO

via Ponte Reale, 2

42 DE MARINI-CROCE

piazza De Marini, 1





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