

GALLERIA SPADA



Dear Visitor

The Spada Gallery is hosted in four rooms belonging to the piano nobile (noble floor) of the Palazzo Spada Capodiferro. This Renaissance building is characterized by an amazing façade on Piazza Capodiferro and a rich inner courtyard showing stucco sculptures of Olympian Gods and Goddesses. The palace dates back to the 16th century, having being built and decorated under Cardinal Girolamo Capodiferro in 1540.

During the 17th century, in 1632, the palace was purchased by Cardinal Bernardino Spada (1594 -1661), to whom we owe the construction of the Galleria (Room III), and it was further expanded thanks to his great-nephew, Cardinal Fabrizio Spada (1643-1717).



The Cardinals' archeological and artistic collection is mostly intact and it is one of the main examples of a Roman baroque collection. The arrangement of the paintings and of the sculptures - exhibited on baroque tables and stools - still reflects the refined taste of five centuries ago.

Your visit can start in Room I ending in Room 4, where you'll find a special selection of European Caravaggesque style paintings.

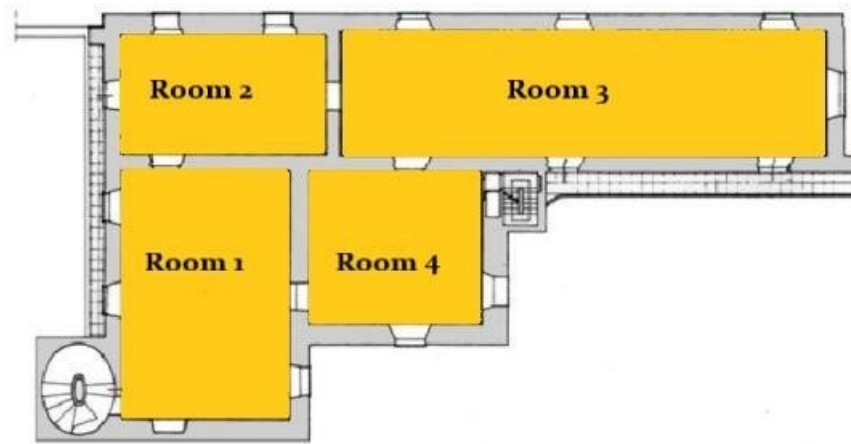
You can follow the numbers in this guide to have information about the collection, gold-colored titles are links to pages describing the work.

As you'll see, we still know the original owner of every single work of art on display, as Bernardino, Fabrizio and Virgilio Spada, or even that of the wives of some Spada family members, as Maria Veralli and Anna Rocci.

The description of the sculptures and furniture starts from the left side of the rooms' entrances. The paintings, unless specified differently, are oil on canvas; the sculptures, unless specified differently, are in white marble.

The Staff is available for any information. Enjoy your visit at the Galleria Spada!

GALLERIA SPADA



ROOM I

Room 1 belongs to the first phase of the palace, since it is a part of the stately Palazzo that was built by Cardinal Girolamo Capodiferro in the middle of the 16th century.

During the 17th century, in 1653, the room was renovated and it was known as Stanzone dei Papi ("Popes' great room") because of the 50 wall inscriptions - now unfortunately lost - regarding the lives of the roman Popes.

The present decoration of the ceiling date back to 1777.

In this room you can find the Portrait of Cardinal Bernardino Spada (32), one of the most important examples of Guido Reni's exquisite art, and that of Bernardino's great-nephew, Cardinal Fabrizio Spada (45). Furthermore, you can see the portraits of Orazio Spada (17b) and his wife, Maria Veralli (18b): all of them were the original owners of this admirable art collection.

On the false wall to the right of the entrance Lazzaro Baldi's Parnassus, with Apollo and the nine Muses, introduces the collection of the Spada Cardinals.

- 1) **Onofrio LOTH (Naples 1665-1717), Still life with puttos, 1714 (FabrizioSpada Coll.)**
- 2) **Jacques COURTOIS, called Il BORGOGNONE (St. Hippolyte 1621-Rome 1676), Fight between imperial and turkish horsemen, c.1668 (FabrizioSpada Coll.)**
- 3) **Jacques COURTOIS, called Il BORGOGNONE (St. Hippolyte 1621-Rome 1676), Battle, c.1640-45 (Fabrizio Spada Coll.)**
- 4) **Jacques COURTOIS, called Il BORGOGNONE (St. Hippolyte 1621-Rome 1676), Battle, c.1640-45 (Fabrizio Spada Coll.)**
- 5) **Jacques COURTOIS, called Il BORGOGNONE (St. Hippolyte 1621-Rome 1676), Joshua orders the sun to stop, c.1668 (Fabrizio Spada Coll.)**
- 6) **Giuseppe CHIARI (Rome 1654-1727), Bacchus and Ariadne, 1697 (Fabrizio Spada Coll.)**
- 7) **Onofrio LOTH (Naples 1665-1717), Still Life with puttos, 1714 (FabrizioSpada Coll.)**
- 7 b) **Pietro MONTANINI or Pandolfo RESCHI (second half of 17th century), After the battle, c.1689 (Fabrizio Spada Coll.)**
- 8) **Pietro MONTANINI or Pandolfo RESCHI (second half of 17th century), Battle, c.1689 (Fabrizio Spada Coll.)**
- 9) **Vincenzo CAMUCCINI (Rome 1771-1844), Portrait of Cardinal Benedetto Naro, after 1823 (Alessandro Spada Coll.)**
- 10) **Orsola Maddalena CACCIA (Moncalvo 1596-Asti 1676) and Guglielmo CACCIA, called MONCALVO (Montabone 1568-Moncalvo 1625), St. Francis in Ecstasy, 1616-20 (Veralli Legacy)**
- 11) **Bartolomeo TORREGIANI (Naples?-Rome 1675 ?), Landscape with a river, c.1660 (Fabrizio Spada Coll.)**
- 12) **Gaspard DUGHET (Rome 1615-1675), Landscape with figures, c.1660 (Fabrizio Spada Coll.)**

- 13) ROMAN School, Landscape with shepherds, end of the 17th century (Spada-Veralli Coll.)
- 14) ROMAN School, Landscape with a waterfall, end of the 17th century (Spada-Veralli Coll.)
- 15) Giuseppe CHIARI (Rome 1654-1727), Mercury confiding the Infant Bacchus to the Nymphs, 1699 (Fabrizio Spada Coll.)
- 16) Giovanni Domenico CERRINI (Perugia 1609-Rome 1681), David with head of Goliath, 1649 (commissioned by Virgilio Spada and given to his brother Bernardino as a birthday present)
- 17) François DUQUESNOY (Bruxelles 1594-Livorno 1643), plaster, The divine Love knocks down the profane Love, about 1630 (Bernardino Spada Coll.)
- 17 b) Giovanni Domenico CERRINI (Perugia 1609-Rome 1681), oil on copper, Portrait of Orazio Spada, c.1660 (Orazio Spada Coll.)
- 17.c) Flemish School, Storm on the sea, 17th century (Rocci Legacy)
- 18) Giuseppe CHIARI (Rome 1654-1727), [Apollo and Daphne](#), 1695 (Fabrizio Spada Coll.)
- 18.b) Eberath KEILHAU, called MONSÙ BERNARDO (Elsingor 1624-Rome 1686), The Marquise Maria Veralli with five of her sons, c.1663-65 (Luigi Koelliker Coll.)
- 19) Attr. to Domenico ZAMPIERI, called DOMENICHINO (Bologna 1581-Naples 1641), Portrait of Paolo Spada, c.1615-18 (Bernardino Spada Coll.)
- 20) Giovanni Domenico CERRINI (Perugia 1609-Rome 1681), Portrait of elderly Bernardino Spada, 1653 (Bernardino Spada Coll.)
- 21) Niccolo' TORNIOLI (Siena 1598-Rome 1651), Roman Charity (Caritas Romana or the Story of Cimon and Pero), before 1643 (Bernardino Spada Coll.)

- 22) Lazzaro BALDI (Pistoia c.1624-Rome 1703), Emperor Claudius saves the life of his assailants, end of the 17th century (Fabrizio Spada Coll.)
- 23) Lazzaro BALDI (Pistoia c.1624-Rome 1703), Emperor Domitian assailed by hired killers while in his bed, end of the 17th century (Fabrizio Spada Coll.)
- 24) Lazzaro BALDI (Pistoia c.1624-Rome 1703), Nero is crowned Emperor, end of 17th century (Fabrizio Spada Coll.)
- 25) Lazzaro BALDI (Pistoia c.1624-Rome 1703), The killing of Emperor Caligola, his wife and his daughter, end of the 17th century (Fabrizio Spada Coll.)
- 26) Lazzaro BALDI (Pistoia c.1624-Rome 1703), Episode life of Emperor Tiberius, end of 17th century (Fabrizio Spada Coll.)
- 27) Lazzaro BALDI (Pistoia c.1624-Rome 1703), Vespasian crowned emperor at Caesarea, end of 17th century (Fabrizio Spada Coll.)
- 28) Giuseppe CHIARI (Rome 1654-1727), Latona changing Lycian shepherds into frogs, 1699 (Fabrizio Spada Coll.)
- 29) Guido RENI (Calvenzano 1575-Bologna 1642), St. Jerome, end of 16th or beginning 17th century (Spada-Veralli Coll.)
- 29b) Anonymous, Landscape, end of 17th century (Spada-Veralli Coll.)
- 30) Lazzaro BALDI (Pistoia 1624-Rome 1703), St. Gaetano Thiene writing the rule of Theatini Clerical Order, end of 17th century (Fabrizio Spada Coll.)
- 31) Viviano CODAZZI (Bergamo 1604-Rome 1670), Colonnade, c.1649-50 (Fabrizio Spada Coll.)
- 32) Guido RENI (Calvenzano 1575-Bologna 1642), [Portrait of Cardinal Bernardino Spada](#), 1631 (Bernardino Spada Coll.)
- 33) Domenico ROBERTI (Rome c.1642-1707), Landscape with Roman ruins, 1703 (Fabrizio Spada Coll.)

- 34) Attr. to Guido RENI (Calvenzano 1575-Bologna 1642), The Slave of Ripa Grande, c.1613 (Spada-Veralli Coll.)
- 34 b) Anonymous, Landscape, end of 17th century (probably Fabrizio Spada Coll.)
- 35) Giovan Francesco BARBIERI, called Il GUERCINO (Cento 1591-Bologna 1666), [Portrait of Cardinal Bernardino Spada](#), 1631 (Bernardino Spada Coll.)
- 36) Viviano CODAZZI (Bergamo 1604-Rome 1670), Roman ruins, c.1649-50 (Fabrizio Spada Coll.)
- 37) Circle of Lorenzo LOTTO (Venice? 1480-Loreto 1556), Christ and the Adulteress, after 1548. Original painting: Holy House of Loreto, c. 1548 (Virgilio Spada Coll.)
- 38) Anonymous Italian painter, oil on panel, Portrait of a Gentlewoman, 16th century (Bernardino Spada Coll.)
- 39) Giovan Battista CRESPI (Cerano 1567/68-Milan 1632), oil on panel, St. Jerome penitent, end of 16th or beginning of 17th century (Spada-Veralli Coll.)
- 40) LAZZARO BALDI (Pistoia c.1624 – Rome 1703), St. Juan Grande treating plague-stricken, end of the XVIIth century (Fabrizio SpadaColl.)
- 41) School of Domenico ZAMPIERI, called Il DOMENICHINO (Bologna 1581-Naples 1641), Landscape, first half of 17th century (Spada-Veralli Coll.)
- 42) School of Domenico ZAMPIERI, called Il DOMENICHINO (Bologna1581-Naples 1641), Landscape, first half of 17th century (Spada-Veralli Coll.)
- 43) Gaspard DUGHET (Rome 1615-1675), Landscape with shepherds, c.1670(Spada-Veralli Coll.)
- 43 b) School of RAPHAEL (Urbino 1483-Rome 1520), oil on panel, St. Catherine of Alexandria, first quarter of 16th century (Virgilio Spada

Coll.)

- 44) Circle of Jacques COURTOIS (St.Hippolyte 1621-Rome 1675), Battle, c.1650 (Fabrizio Spada Coll.)
- 45) Sebastiano CECCARINI (Fano 1703-1783), Portrait of Cardinal Fabrizio Spada, 1754 (Clemente Spada Coll.)
- 46) Circle of Jacques COURTOIS (St.Hippolyte 1621-Rome 1675), Battle, c.1650 (Fabrizio Spada Coll.)
- 47) Niccolò TORNIOLI (Siena 1598-Rome 1651), Sacrifice of Mirtillo, before 1651 (Bernardino Spada Coll.)
- 48) Hendrik Frans VAN LINT (Antwerp 1684-Rome 1763), oil on copper, View with a convent near Rome, signed and dated 1712 (Fabrizio Spada Coll.)
- 49) Hendrik Frans VAN LINT (Antwerp 1684-Rome 1763), Imaginary coastal view near Rome, signed and dated 1711 (Fabrizio Spada Coll.)
- 50) Bartolomeo CASTELLI Jr., called SPADINO (Rome 1696-c.1738), Still Life, c.1717 (Fabrizio Spada Coll.)
- 51) Hendrik Frans VAN LINT (Antwerp 1684-Rome 1763), oil on copper, Imaginary coastal view, signed and dated 1712 (Fabrizio Spada Coll.)
- 52) Hendrik Frans VAN LINT (Antwerp 1684-Rome 1763), A view of Janiculum hill with St. Peter in Montorio church, signed and dated 1711 (Fabrizio Spada Coll.)
- 53) Bartolomeo CASTELLI Jr., called SPADINO (Rome 1696-c.1738), Still Life, c.1717 (Fabrizio Spada Coll.)
- 53 b) Domenico ROBERTI (Rome c.1642 -1707), Landscape with ruins, 1703 (Fabrizio Spada Coll.)
- 54) Attributed to Nicolò CIRCIGNANI (Pomarance 1517- c. 1597) copy from PERIN DEL VAGA, The Holy Family, after 1545 (Veralli Legacy). Original painting in the National Gallery of Melbourne.
- 55) Filippo LAURI (Rome 1623-1694) St. Anthony the Abbot, second half

of 17th century (Spada-Veralli Coll.)

Furniture and Sculptures: Furniture and sculptures' descriptions start at the entrance, left the door.

- ♦ Two stools. Carved, painted and partially gilded wood, first half of 17th century
- ♦ Console-table, Roman School, c.1780, carved and gilded wood with a veined black marble top (probably Giuseppe Spada Coll.)
- ♦ Bust of Caracalla, baroque sculpture from Roman models 17th century (Bernardino Spada Coll.)
- ♦ Console-table, last quarter of 18th century, lacquered wood with gilded relief. Top in alabaster-onyx.
- ♦ A Putto on a sea-horse, Roman Imperial Sculpture, 2nd century AD (Veralli Legacy)
- ♦ Head of Minerva, Roman Imperial Sculpture 1st century AD (additions of 17th cent.)
- ♦ Double head, Luna marble, Roman Imperial Sculpture, age of Emperor Hadrian.
- ♦ Console-table, end of 18th century, carved and gilded wood with antique marble top (probably Giuseppe Spada Coll.)
- ♦ Female Portrait, Roman Imperial Sculpture, second half of 2nd century AD (Bernardino Spada Coll.)
- ♦ Pendulum clock with sound box, white marble, gilded bronze, wood. Parisian manufacture 1780-90. Mechanism by Raffaele FIORELLI.
- ♦ Portrait of a Young Boy, sculpture in white marble, Roman art, first half of 1st century AD
- ♦ Console-table. Beginning of 19th century, lacquered wood with gilded friezes in relief, with top in alabaster-onyx (probably Giuseppe Spada

or Clemente Spada Coll.)

- ◆ Bust of a Young Girl, sculpture in white marble, Roman art, 2nd century AD
- ◆ Glass picture with ebony frame, representing Susan's stories. Several biblical scenes on crystal in gold-foil form in a glass églomisé technique, 16th century (Ravaschieri Coll.)
- ◆ Bust of a Young Boy, sculpture in white marble, Roman Imperial Sculpture, 2nd -3rd century AD
- ◆ Console-table, light green lacquered wood with gilded friezes in relief, end of 18th century
- ◆ Female Head, a 17th century sculpture after ancient Roman art models
- ◆ Bust of Diana, sculpture in white marble, Roman art of 2nd century AD (Veralli legacy)
- ◆ Bust of Caesar, a 16th century sculpture after ancient Roman Art models (Bernardino Spada Coll.)
- ◆ Console-table, carved and gilded wood with ancient green furled top, end of 18th century
- ◆ Pieter VAN LAER, called Il BAMBOCCIO (Haarlem 1599- 1642), A Night scene, about 1630-39 (Fabrizio Spada Coll.)
- ◆ Chandelier, of colourless Murano glass, second half of 18th century, with two series of arms (8 above and 16 below).
- ◆ Twelve arm-chairs, gilded wood, last quarter of 18th century (probably Giuseppe Spada Coll.)

ROOM II

In 1636-37 Cardinal Bernardino Spada added a new wing to the 16th century Capodiferro Palace, corresponding to this Room 2 and to the next one.

This small and intimate room was the Studiolo del Cardinale (Cardinal's small studio) and it was originally decorated with a rich boiserie (a carved wooden bookcase, now lost) realized by Andrea Battaglini on the basis of a Gian Lorenzo Bernini's drawing; Cardinal Bernardino's rare books and archive documents were collected here. During the 17th century, the walls boiserie was surmounted by the rich painted frieze that you can still admire.

The frieze (tempera on canvas) is a Renaissance masterpiece: the long canvas opposite to the windows was painted during the 16th century by the Raphaelesque painter Perin DEL VAGA (Florence 1501-Rome 1547) for a tapestry that was originally meant to be located on the wall under Michelangelo's Last Judgement in the Sistine Chapel.

In the first half of the 17th century, Cardinal Bernardino collected this precious Renaissance painting while in the city of Imola, and then he wanted to have it reproduced along all the walls of the room. The French baroque painter François PERRIER (Pontalier 1594-Paris 1650) made a copy of the long painting of Perino, while Andrea GENNAROLI painted in 1636 two copies of the frieze on the short sides of the studiolo, also adding the Cardinal's coat-of-arms (three swords).

56) Andrea DEL SARTO (Florence 1486-1530), oil on panel, The Visitation, after 1524. The fresco with the same scene is located in Florence, Chiostro dello Scalzo (Spada-Veralli Coll.)

57) ROMAGNA Painter, oil on panel, Portrait of a Gentlewoman, 16th century (Bernardino Spada Coll.)

58) Antonio CAMPI (Cremona 1524-1587), Portrait of a Prelate, 16th century (Bernardino Spada Coll.)

59) Leandro BASSANO (Bassano 1557-Venice 1622), Portrait of a

Man, c.1580 (Bernardino Spada Coll.)

- 60) TIZIANO Vecellio (Pieve di Cadore 1480/85-Venice 1576), [Portrait of a Musician](#), c.1513 (Spada-Veralli Coll.)
- 61) Bartolomeo PASSEROTTI (Bologna 1528-1593), King David, c.1570 (Bernardino Spada Coll.)
- 62) Attr. to Girolamo SICIOLANTE da Sermoneta (Sermoneta 1521- Rome 1575), Portrait of Cardinal Girolamo Veralli, after 1549 (Veralli legacy)
- 63) Prospero FONTANA (Bologna 1512-1597), The Astrologer, c.1575. Initialed "P.F." (Bernardino Spada Coll.)
- 64) Andrea DONDUCCI, called MASTELLETTA (Bologna 1575-1655), Scene from fable, first quarter of 17th century (Bernardino Spada Coll.)
- 65) Bartolomeo PASSEROTTI (Bologna 1528- 1593), [Portrait of a Botanist](#), c.1570 (Bernardino Spada Coll.)
- 66) Bartolomeo PASSEROTTI (Bologna 1528- 1593), Portrait of a man, c.1570 (Bernardino Spada Coll.)
- 67) Andrea DONDUCCI, called MASTELLETTA (Bologna 1575-1655), Night scene of fishing and wade, first quarter of 17th century (Bernardino Spada Coll.)
- 68) Jan Stephen VAN CALCAR (Calcar c.1499-Naples 1546/50), Portrait of a Musician, first half of the 16th century (Bernardino Spada Coll.)
- 69) Andrea DONDUCCI, called MASTELLETTA (Bologna 1575-1655), Marching soldiers, first quarter of 17th century (Bernardino Spada Coll.)
- 70) Andrea DONDUCCI, called MASTELLETTA (Bologna 1575-1655), Moses brings forth water in the desert, c.1602-03 (Bernardino Spada Coll.)
- 71) Circle of Bernardino LUINI (Luino? 1480/85-Milan? 1532), Christ between the Doctors, half of the 16th century. Original painting in the National Gallery of London 1515-30 (Fabrizio Spada Coll.)
- 72) Andrea DONDUCCI, called MASTELLETTA (Bologna 1575-

1655), Rural Feast, first quarter of 17th century (Bernardino Spada Coll.)

73) Andrea DONDUCCI, called MASTELLETTA (Bologna 1575-1655),
The crossing of the Red Sea, c.1602-03 (Bernardino Spada Coll.)

74) Jacopino DEL CONTE (Florence 1510-Rome 1598), Portrait of a Man,
c.1560 (Bernardino Spada Coll.)

75) Domenico TINTORETTO (Venice 1560-1635), Portrait of Luca Stella,
Archbishop of Zara, after 1615 (Bernardino Spada Coll.)

76) Sante DI APOLLONIO DEL CELANDRO (Perugia, active 1475-1486),
oil on panel, St. Sebastian, c.1475-78 (Veralli Legacy)

77) Jan VAN SCOREL (Schoorl 1495-Utrecht 1562), oil on panel, Portrait of
a young man, c.1531 (Bernardino Spada Coll.)

78) Hans DÜRER (Nuremberg 1490-Cracow c.1528), oil on panel, Portrait
of a man. Initialed "H.D." and dated 1511. Three drawings on the back:
Madonna and Child, An Eagle and A Saint (Bernardino Spada Coll.)

79) School of painters from ROMAGNA, oil on panel, St. John the
Baptist, mid. of the 17th century (Bernardino Spada Coll.)

80) Marco PALMEZZANO (Forlì 1459-1539), tempera on panel, [The Road to Calvary](#),
The Eternal blessing (lunette), end 15th-beginning 16th
century (Bernardino Spada Coll.)

81) School of painters from ROMAGNA, also attributed to Giovanni
Battista BERTUCCI (Faenza 1465/70-1516), tempera on panel,
Madonna and Child with St. John the Baptist, beginning 15th century
(Bernardino Spada Coll.)

82) Anonymous, also attributed to Giovanni Battista ALEOTTI, called
L'ARGENTA (Ferrara, active end 15th-beginning 16th century), oil on
panel, Madonna and Child, beginning 16th century (Bernardino
Spada Coll.)

83) School of Francesco FRANCA (Bologna c.1450-1517), Madonna
and Child, beginning 16th century (Bernardino Spada Coll.)

84) Girolamo MARCHESE (Cotignola c.1472-Rome c.1540), Christ carrying
the Cross, c.1515 (Bernardino Spada Coll.)

- 85) **ROMAN School (Girolamo SICIOLANTE da Sermoneta?), oil on wall, unstuck and transferred on a support in masonite, Portrait of Pope Julius III, after 1550 (Capodiferro Coll.)**
- 86) **Attributed to Scipione PULZONE (Gaeta 1540-42 ca.-Roma, 1598) copy from TITIAN Vecellio, Portrait of Pope Paul III, after 1543 (Veralli Legacy). Original painting in the National Gallery of Capodimonte, Naples 1543.**
- 87) **A 16th century copy from TITIAN Vecellio (Pieve di Cadore 1480/85-Venice 1576), oil on glass, Portrait of Laura De' Dianti as Salome, (Spada-Veralli Coll.). Original painting in Heinz Kisters Coll. of Kreuzlingen, c.1523.**
- 88) **A 16th century copy from Giovanni LUTERI, called Dosso DOSSI (Ferrara c.1489-c.1541), oil on panel, Holy Family with Shepherds, after 1520 (Spada-Veralli Coll.) Original painting in the Museum of Art of Cleveland.**
- 89) **Francesco MAZZOLA, called Il PARMIGIANINO (Parma 1503-Casalmaggiore 1540), detached fresco transferred on masonite, Three Heads, c.1529-31 (Spada-Veralli Coll.)**
- 90) **Lavinia FONTANA (Bologna 1552-Rome 1614), Cleopatra, c.1585 (Spada-Veralli Coll.)**
- 91) **Amico ASPERTINI (Bologna c.1475-1552), tempera on panel, St. Christopher/St. Luke, c.1510 (Bernardino Spada Coll.)**
- 92) **Sigismondo FOSCHI (Faenza, active from 1520 to 1532/36), oil on panel, Madonna and Child with St. John the Baptist, c.1522 (Bernardino Spada Coll.)**
- 93) **Bartolomeo CESI (Bologna 1556-1629), Portrait of Cardinal Nicolò Caetani with the Secretary Giovan Francesco Peranda, c.1585 (Bernardino Spada Coll.)**
- 94) **UMBRIA Painter, tempera on panel, Madonna and Child, end of the 15th century (Spada-Veralli Coll.)**

Furniture and Sculptures Furniture and sculptures' descriptions start at the entrance, left the door.

- ♦ Trapezophoron (table leg), Roman art 1st century AD.
Decoration Satyr and Winged Victory.
- ♦ Annunciation Circle of Michelangelo. Jacopo DEL DUCA (?) (Cefalù 1520-Messina 1601) second half of the 16th century. In the collection from 1636, thanks to the marriage between Orazio Spada and Maria Veralli. Cardinal Bernardino Spada added the wooden tabernacle, carved with his coat of arms.
- ♦ Console-table. Giacomo FANCELLI sculptor. Giovan Battista Pictori gilder. Carved and gilded wood, sicilian jasper stone top, supported by eagles unfolding their wings 1695 (Fabrizio Spada Coll.)
- ♦ A couple of Canton vases, Celadon type, Ch'ing dynasty, first quarter of 19th century (Ravaschieri Coll.)
- ♦ Head of a child. Roman art, 2nd century A.D.
- ♦ Two columns, in purple-veined marble with modern bases and capitals in white marble, Roman Imperial Sculpture
- ♦ Console-table. Giacomo FANCELLI sculptor. Giovan Battista Pictori gilder. Carved and gilded wood, sicilian jasper stone top, supported by eagles unfolding their wings 1695 (Fabrizio Spada Coll.)
- ♦ Head of Laocoon. early work of Gian Lorenzo BERNINI, 17th century
- ♦ A couple of Imari potiches, porcelain Ch'ing Dynasty, second half of the 18th century
- ♦ Chandelier. Colourless Murano glass, second half of the 18th century
- ♦ Five sofas, clear lacquered wood and gilded reliefs, second half of the 18th century
- ♦ Nine chairs second half of the 18th century. Light green lacquered

ROOM III

Room 3 ("la Galleria del Cardinale", the Cardinal's Gallery) was built in 1636-37 under Cardinal Bernardino Spada and it hosted from the very beginning his sophisticated art collection. The room is dominated by one of Guercino's masterpieces, The Death of Dido (132), originally painted for the French Queen Maria De Medici and then purchased by Cardinal Bernardino; the bozzettone showing The Triumph of the Name of Jesus (133) is an important sketch for the main Roman baroque church ceiling decoration and belonged to Cardinal Fabrizio.

The latter had the Galleria restructured in 1698-99: the ceiling, enriched with tempera paintings on canvas, and the wall decorations were painted by Michelangelo RICCIOLINI (Rome 1654-Frascati 1715).

The important cycle on the ceiling shows a series of Allegories (The four Continents; The four Elements and the The four Seasons), each one divided as follows: Europe and Asia, Africa and America; Fire and Air; Water and Earth; Summer and Spring; Autumn and Winter.

95) Niccolò TORNIOLO (Siena 1598-Rome 1651), [The Astronomers](#), 1645 (Virgilio Spada Coll.)

96) Carlo CIGNANI (Bologna 1628-Forlì 1719), Spring, about 1660-70 (Fabrizio Spada Coll.)

97) Pier Francesco MOLA (Coldrerio 1612-Rome 1666), Bacchus, about 1655-60 (Fabrizio Spada Coll., prob. from Chigi Coll.)

98) Salvator ROSA (Napoli 1615-Roma 1673), Seascape, (Fabrizio Spada Coll.)

99) Salvator ROSA (Napoli 1615-Roma 1673), Seascape, (Fabrizio Spada Coll.)

- 100) Nicolò DELL'ABATE (Modena, about 1509-Fontainebleau 1571), [Landscape with boar hunting and maypole](#), about 1550-60 (Bernardino Spada Coll.)
- 101) Ciro FERRI (Rome 1634-1689), [The Vestal virgins](#), about 1666-67 (Fabrizio Spada Coll.)
- 102) Jan BRUEGHEL The Elder (Bruxelles 1568-Antwerp 1625), oil on panel, [Landscape with windmills](#), signed and dated 1607 (Bernardino Spada Coll.)
- 103) Peter SNAYERS (Antwerp 1592-Bruxelles 1666), oil on copper, The plunder of a village, initialed "P.S.", I half of the 17th century (Fabrizio Spada Coll.)
- 104) School of Salvator ROSA (Naples 1615-Rome 1673), Rocky Landscape, second half of the 17th century (Fabrizio Spada Coll.)
- 105) Jacob Ferdinand VOET (Antwerp 1639-Paris 1689), Portrait of Pompeo Rocci, about 1669 (Rocci legacy)
- 106) Giacinto CAMPANA (Bologna 1600 ?-Warsaw ? 1650) and Guido RENI (Calvenzano 1575-Bologna 1642), The kidnapping of Helen, 1631 (Bernardino Spada Coll.). Original painting Louvre 1629
- 107) Egbert Lievensz VAN DER POEL (Delft 1621-Rotterdam 1664), oil on panel, A view of a beach by moonlight, signed and dated 1663 (Fabrizio Spada Coll.)
- 108) School of Gillis VAN CONINXLOO (Antwerp ? 1544-Amsterdam 1607), oil on panel, Landscape with St. John the Baptist Preaching, beginning of the 17th century (Bernardino Spada Coll.)
- 109) School of Salvator ROSA (Naples 1615-Rome 1673), Seascape, second half of the 17th century (Fabrizio Spada Coll.)
- 110) Jacob Ferdinand VOET (Antwerp 1639-Paris 1689), Portrait of Urbano Rocci as a pilgrim, about 1670-79 (Rocci legacy)
- 111) Domenico Maria MURATORI (Vedrana, 1661-Rome 1742), Death of Cleopatra, 1706, (Fabrizio Spada Coll.)

- 112) **Domenico Maria MURATORI (Vedrana, 1661-Rome 1742), Death of Mark Antony, 1702, (Fabrizio Spada Coll.)**
- 113) **Niccolò TORNIOLO (Siena 1598-Rome 1651), Cain killing Abel, before 1651 (Bernardino Spada Coll.)**
- 114) **Francesco SOLIMENA (Canale di Serino 1657-Barra 1747), Boreas kidnapping Orithyia, about 1699 (Fabrizio Spada Coll.)**
- 115) **Giovan Francesco ROMANELLI (Viterbo 1610-1662), Boreas kidnapping Orithyia, about 1640 (Fabrizio Spada Coll.)**
- 116) **FLEMISH School, Badger and Guinea pigs, about 1670-80 (Spada-Veralli Coll.)**
- 117) **Annibale CARRACCI (Bologna 1560-Roma 1609), Portrait of a boy, about 1598-1600 (Bernardino Spada Coll.)**
- 118) **Niccolò TORNIOLO (Siena 1598-Rome 1651), Holy Family, before 1643 (Bernardino Spada)**
- 119) **Jacob Ferdinand VOET (Antwerp 1639-Paris 1689), Portrait of a Spada Gentlewoman, about 1670 (Rocci legacy)**
- 120) **Jan VAN DEN HOECKE (Antwerp 1611-Bruxelles 1651), Portrait of Cardinal Luigi Caetani, after 1623 (Fabrizio Spada Coll.)**
- 121) **FLEMISH School, attributed to Justus VAN HAMME (active in Rome from 1651 to 1657), Portrait of a Man, half of the 17th century (Bernardino Spada Coll.)**
- 122) **GENOESE School, attributed to Paolo Girolamo PIOLA (Genoa 1666-1724), Ceres, after 1690 (Fabrizio Spada Coll.)(not on display)**
- 123) **Francesco FURINI (Florence 1604-1646), Saint Lucy, after 1630 (Bernardino Spada Coll.)**
- 124) **Marco BENEFIAL (Rome 1684-1764), Portrait of Angela Mignanelli, about 1737-40 (Rocci legacy)**
- 125) **FLEMISH School, Birds, about 1670-80 (Spada-Veralli Coll.)**

- 126) Giovanni Battista GAULLI, called BACICCIA (Genoa 1639-Rome 1709), Christ and the Samaritan Woman, about 1677 (Fabrizio Spada Coll.)
- 127) Jacob Ferdinand VOET (Antwerp 1639-Paris 1689), Portrait of Pulcheria Rocci born Maffei, about 1665 (Rocci legacy)
- 128) Jacob Ferdinand VOET (Antwerp 1639-Paris 1689), Portrait of Cardinal Bernardino Rocci, after 1675 (Rocci legacy)
- 129) Lazzaro BALDI (Pistoia, about 1624-Rome 1703), A poet's entrance into Parnassus, about 1680-85 (Fabrizio Spada Coll.)
- 130) Attr. to Andrea DONDUCCI, called MASTELLETTA (Bologna 1575-1655), The Mystical Wedding of St. Catherine of Alexandria, about 1600 (Bernardino Spada Coll.)
- 131) Follower of Luigi GARZI (Pistoia 1638-Rome 1721), Spring and Winter, before 1704 (Fabrizio Spada Coll.)
- 132) Giovanni Francesco BARBIERI, called GUERCINO (Cento 1591-Bologna 1666), [The Death of Dido](#), 1631 (Bernardino Spada Coll.)
- 133) Giovanni Battista GAULLI, called BACICCIA (Genoa 1639-Rome 1709), [The Triumph of the Name of Jesus](#), about 1676-79 (Fabrizio Spada Coll.). Sketch for the vault of the Chiesa del Gesù, Rome
- 134) Follower of Luigi GARZI (Pistoia 1638-Rome 1721), Summer and Autumn, before 1704 (Fabrizio Spada Coll.)
- 135) Sebastiano CONCA (Gaeta 1680-Naples 1764), Painting and Sculpture, about 1707-13 (Fabrizio Spada Coll.)
- 136) Sofonisba ANGUISSOLA (Cremona 1532-Palermo 1625), Portrait of a Gentlewoman, about 1577-79 (from the Casanate legacy, acquired by Fabrizio Spada)
- 137) Circle of Matthias WITHOOS (Amersfoort 1621-Hoorn 1703), Herbs, insects, flowers, about 1652 (Fabrizio Spada Coll.)

- 138) School of Justus SUSTERMANS (Antwerp 1597-Florence 1681),
Portrait of young woman, II half of the 17th century (Bernardino Spada
Coll.)
- 139) Francesco TREVISANI (Capodistria 1656-Rome 1746), Banquet of
Mark Antony and Cleopatra, initialed "F.T" and dated 1702
(Fabrizio Spada Coll.)
- 140) Sebastiano CONCA (Gaeta 1680-Naples 1764), Music
and Poetry, about 1707-13 (Fabrizio Spada Coll.)
- 141) School of Annibale CARRACCI (Bologna 1560-Rome 1609), Portrait
of a young man, about 1590-95 (Bernardino Spada Coll.)
- 142) Circle of Matthias WITHOOS (Amersfoort 1621-Hoorn 1703), Herbs,
insects, flowers, about 1652 (Fabrizio Spada Coll.)
- 143) ROMAN school, circle of Simon VOUET (Paris 1590-1649), Portrait
of a Man, about 1615-25 (Bernardino Spada Coll.)
- 144) Pietro TESTA called Il Lucchesino (Lucca 1607/11-Rome 1650),
Allegory of the Massacre of the Innocents, about 1639-40 (Fabrizio
Spada Coll.)
- 145) Pietro TESTA called Il Lucchesino (Lucca 1607/11-Rome 1650), The
Sacrifice of Iphigenia, about 1639-40 (Fabrizio Spada Coll.)
- 146) Gillis VAN TILBORG (Bruxelles ? 1625? -1678), Ambush in the
snow, initialed "T.B.", about 1670-78 (Fabrizio Spada Coll.)
- 147) Attributed to Simone CANTARINI (Pesaro 1612-Verona 1648), Holy
Family, about 1640-48 (Spada-Veralli Coll.)
- 147 a- 147 b- 147 c) Giovanni VALINOTTI STANCHI (Rome
17th/18th century), Basket of flowers, 1703 (Fabrizio Spada Coll.)

Furniture and Sculptures

Furniture and sculptures' descriptions start at the entrance, left the door.

- ♦ **Female Bust, Roman art, 2nd century A.D. on a Quadrangular base, painted and gilded wood, 2nd half of the 16th century. On the four sides, the coats of arms of Cardinal Fabrizio Veralli (1560-1624), with decorations and allegories inside oval shields (Veralli legacy).**
- ♦ **Goddess of Air, Roman art, 2nd or 3rd century A.D. on a Stool, painted wood with reliefs in gilded papier maché, end of the 16th century. On the four sides, Cardinal Bernardino Spada's coats of arms added later (Bernardino Spada Coll.).**
- ♦ **Female Bust, Roman art, end of the 2nd century A.D. and a Portrait of young Commodus, Roman art, end of the 2nd century A.D., on a Console-table (Stefano GOCCIARELLI chiseller; Antonio CERALLI carver; Giovenale ZANNACCA gilder). Carved and gilded wood with verte antique marble top, about 1699-1700 (Fabrizio Spada Coll.)**
- ♦ **Statue of young boy with lion-skin. Roman art 1st century A.D. (Bernardino Spada Coll.) on a Stool, painted wood with reliefs in gilded papier maché, end of the 16th century. On the four sides, Cardinal Bernardino Spada's coats of arms – added later (Bernardino Spada Coll.).**
- ♦ **Aphrodite, Roman art 1st century A.D. (Bernardino Spada Coll.) on a Stool (see above).**
- ♦ **Portrait of Faustina junior, Roman art, 2nd century A.D. (Bernardino Spada Coll.) and a Female bust, Roman art, end of 1st century A.D. (Bernardino Spada Coll.) on a Console-table (Stefano GOCCIARELLI chiseller; Antonio CERALLI carver; Giovenale ZANNACCA gilder). Carved and gilded wood with verte antique marble top, about 1699-1700 (Fabrizio Spada Coll.).**
- ♦ **Apollo. Roman art, 2nd century A.D. (Veralli legacy)**

- ◆ Bearded male bust. 16th century (pseudo-ancient), white and grey marble, on a Quadrangular base, painted and gilded wood, 2nd half of the 16th century. On the four sides, the coats of arms of Cardinal Fabrizio Veralli (1560-1624), with decorations and allegories inside oval shields (Veralli legacy).
- ◆ A sitting philosopher. Roman art 1st century B.C./ 1st century A.D. On the left side of the base, five letters in Greek characters allude to the name of a philosopher. Previously identified with Aristotle, but maybe Aristippus, the famous hedonist of Cyrene (Veralli legacy).
- ◆ Bust of Plotina. Roman art, first half of the 2nd century A.D. (the head in white marble); the bust is in cottanello marble, dating 17th century (Bernardino Spada Coll.). Quadrangular base in painted and gilded wood, 2nd half of the 16th century. On the four sides, the coats of arms of Cardinal Fabrizio Veralli (1560-1624), with decorations and allegories inside oval shields (Veralli legacy).
- ◆ Diana the huntress, Roman art, end of the 2nd century A.D. (Bernardino Spada Coll.) on a Stool in painted wood, with reliefs in gilded papier maché, end of the 16th century. On the four sides, Cardinal Bernardino Spada's coats of arms – added later (Bernardino Spada Coll.).
- ◆ Portrait of a Man and a Female Bust, both Roman art, end of the 1st or beginning of the 2nd century A.D. (Bernardino Spada Coll.) on a Console-table (Stefano GOCCIARELLI chiseller; Antonio CERALLI carver; Giovenale ZANNACCA gilder). Carved and gilded wood with verte antique marble top, about 1699-1700 (Fabrizio Spada Coll.).
- ◆ Hercules. Roman art, end of the 2nd century A.D., Luni marble (Veralli legacy) on a Stool in painted wood, with reliefs in gilded papier maché, end of the 16th century. On the four sides, Cardinal Bernardino Spada's coats of arms – added later (Bernardino Spada Coll.).
- ◆ A Young boy wearing a cloak. Roman art, 2nd century A.D. (Bernardino Spada Coll.) on a Stool (see above)

- ◆ Female bust. Roman art, 2nd century A.D. and a probable Portrait of Faustina Major (the Elder, wife of emperor Antoninus Pius) A.D. Roman art, end of the 2nd century A.D. (probably Bernardino Spada Coll.). Both on a Console-table (Stefano GOCCIARELLI chiseller; Antonio CERALLI carver; Giovenale ZANNACCA gilder). Carved and gilded wood with verte antique marble top, about 1699-1700 (Fabrizio Spada Coll.).
- ◆ Female Bust. Roman art, second half of the 3rd century A.D. on a Quadrangular base in painted and gilded wood, 2nd half of the 16th century. On the four sides, the coats of arms of Cardinal Fabrizio Veralli (1560-1624), with decorations and allegories inside oval shields (Veralli legacy).

Middle of the Room:

- ◆ Terrestrial Globe. Willem BLAEU (Alkmaar 1571-Amsterdam 1631) was a famous Dutch cartographer, printer and manufacturer of astronomical instruments. This globe is signed with his latinized name Caesius, date of edition 1622, and it was made in Amsterdam. The terrestrial Globe was dedicated to Gustav II of Sweden. (Bernardino Spada Coll.)
- ◆ Sleeping Cupid, Roman school (pseudo-ancient), 17th century.
- ◆ Sleeping Child (Sleep Allegory). Circle of Alessandro ALGARDI (Bologna 1595-Rome 1654). Cradle of carved and painted wood, by Andrea BATTAGLINI 1654. Original black marble sculpture in the Borghese Gallery, Rome 1630 (Bernardino Spada Coll.) Stool in painted wood, with reliefs in gilded papier maché, end of the 16th century. On the four sides, Cardinal Bernardino Spada's coats of arms – added later (Bernardino Spada Coll.).
- ◆ Celestial Globe. A pair with the Terrestrial Globe seen above. Here Willem BLAEU signed with his first name Wilhelm and with the latinized patronymic Jansonius. Date of edition 1616, though the author declares he has updated the position of the stars to 1640 (“ad epocham anni 1640 reduximus”). Above the inscription, Portrait of Tycho Brahe, master of Willelm Blaeu (Bernardino Spada Coll.).

- ♦ **Sleeping Cupid, Roman art, II/III A.D.**
- ♦ **Two Chandeliers. Colourless Murano glass, with twelve arms.
(second half of the 18th century)**
- ♦ **Twenty six arm-chairs. Carved and gilded wood with back and chair upholstered with red velvet (last quarter of the 18th century)**

ROOM IV

Room 4 was built since 1653 in the place of a pre-existing wooden terrace. It was used as a Studiolo grande (Cardinal Bernardino's large private room). It was redecorated during the 19th century and it now houses some very important works from Caravaggio's international followers, as for example the wonderful David with Goliath's head by Orazio Gentileschi (155), or the admirable Holy family with young the St. John the Baptist (184) by the French painter Valentin de Boulogne. Both Artemisia Gentileschi's paintings, the Saint Cecilia as a lute player (162) and the Madonna and Child (166), entered the collection in 1636, when Maria Veralli married Orazio Spada.

- 148) **The Candlelight Master, The Taking of Christ, about 1620 (Fabrizio Spada Coll.).**
- 149) **Nicolas TOURNIER (Montbéliard 1590-Toulouse 1657), St. John the Evangelist, about 1620-30 (Spada-Veralli Coll.)**
- 150) **Mattia PRETI (Taverna 1613-Valletta 1699), Christ being tempted by Satan, about 1680-85 (Fabrizio Spada Coll.)**
- 151) **Pieter VAN LAER, called Il BAMBOCCIO (Haarlem 1599-1642), An Ambush in the Forest, about 1630-39 (from the Casanate legacy, acquired by Fabrizio Spada)**

- 152) Michelangelo CERQUOZZI (Rome 1602-1660), At the horse-pond, about 1650-60 (Fabrizio Spada Coll.).
- 153) Giovanni Battista MAGNI, called Il MODENINO (Modena, about 1592-Rome 1674), Allegory of the Astronomy, about 1644 (Bernardino Spada Coll.)
- 154) Giovanni Antonio GALLI, called lo SPADARINO (Rome 1585-after 1650), Two Cherubs, about 1647 (Virgilio Spada Coll.)
- 155) Orazio GENTILESCHI (Pisa 1563-London 1639), [David with the Head of Goliath](#), about 1613-21 (Alessandro Biffi Coll., ceded to the Veralli family in settlement of a rent debt)
- 156) ROMAN school, The meeting of Jacob and Rachael, second half of the 17th century (Fabrizio Spada Coll.)
- 157) Pieter VAN LAER, called Il BAMBOCCIO (Haarlem 1599-1642), A Rest in the Inn, about 1630-39 (from the Casanate legacy, acquired by Fabrizio Spada)
- 158) Michelangelo CERQUOZZI (Rome 1602-1660), The Death of the Donkey, about 1650-60 (Bernardino Spada Coll.)
- 159) Giovanni LANFRANCO (Terenzio 1582-Rome 1647), A Boy in a feathered Hat, first half of the 17th century (probably Bernardino Spada Coll.)
- 160) CECCO da Caravaggio? (Bergamo 1588-1620), A Singer and a Drinker, first half of the XVII century (Bernardino Spada Coll.)
- 161) Michelangelo CERQUOZZI (Rome 1602-1660), [The Revolt of Masaniello](#), 1648 (Virgilio Spada Coll.)
- 162) Artemisia GENTILESCHI (Rome 1593-Naples 1652), Saint Cecily, about 1613-21 (Alessandro Biffi Coll., ceded to the Veralli family in settlement of a rent debt)
- 163) Bartolomeo CAVAROZZI (Viterbo 1587-Rome 1625) or Domenico FIASSELLA (Sarzana 1589-Genoa 1669) from Bertolomeo CAVAROZZI, The Holy Family, before 1617 (Spada-Veralli Coll.)

- 164) Lazzaro BALDI (Pistoia, about 1624-Rome 1703), The Parnassus, end 17th century (Fabrizio Spada Coll.)(now in Room I)
- 165) Willem REUTER (Bruxelles 1642-Rome 1681), A Market Scene, about 1670-81 (Fabrizio Spada Coll.)
- 166) Artemisia GENTILESCHI (Rome 1593-Naples 1652), [Madonna and Child](#), about 1610-12 (Alessandro Biffi Coll., ceded to the Veralli family in settlement of a rent debt)
- 167) Mattia PRETI (Taverna 1613-Valletta 1699), Christ and the Adulteress, about 1680-85 (Fabrizio Spada Coll.)
- 168) Lubin BAUGIN (Pithiviers, about 1612-Paris 1663), Still Life with candle, signed and dated 1630 (Fabrizio Spada Coll.)
- 169) Pieter VAN LAER, called Il BAMBOCCIO (Haarlem 1599-1642), The Pillaging of a hamlet, about 1630-39 (from the Casanate legacy, acquired by Fabrizio Spada)
- 170) Attributed to Andrea PODESTA' (Genoa 1608-about 1674), An Allegory of Vanity, before 1641 (Bernardino Spada Coll.)
- 171) Bartolomeo CAVAROZZI (Viterbo, about 1585-Rome 1625), Madonna and Child, about 1624-25 (probably from the Veralli legacy)
- 172) Orazio BORGIANNI (Rome, about 1578-1616), Pietà, about 1615 (Bernardino Spada Coll.)
- 173) Pieter VAN LAER, called Il BAMBOCCIO (Haarlem 1599-1642), A Shipwreck, about 1630-39 (Fabrizio Spada Coll.)
- 174) Not on display
- 175) ROMAN school, attributed to Tommaso SALINI (Rome 1575 ca.-1625), Madonna and St. Anne, about 1622-25 (Fabrizio Spada Coll.)
- 176) Nicolas REGNIÉR (Maubege 1591 ca.-Venice 1667), David with the Head of Goliath, after 1616 (Alessandro Biffi Coll., ceded to the Veralli family in settlement of a rent debt)

- 177) Attributed to Domenico ZAMPIERI, called il DOMENICHINO (Bologna 1581-Naples 1641), oil on copper, The martyrdom of a Saint, about 1603-04 (Bernardino Spada Coll.)
- 178) Attributed to Francesco ALBANI (Bologna 1578-1660), oil on copper, The Flagellation of Christ at the column, about 1600-1610 (Bernardino Spada Coll.)
- 179) A 17th century copy from Ludovico CARRACCI (Bologna 1555-1619), oil on copper, St. Francis at the Porziuncola with two Saints, before 1640. Original painting in the Prado, Madrid (Bernardino Spada Coll.)
- 180) Giovan Gioseffo DAL SOLE (Bologna 1654-1719), oil on copper, Magdalene, signed and dated 1695 or 1696 (Fabrizio Spada Coll.)
- 181) ROMAN school, Saint Francis praying, 17th century
- 182) Michelangelo CERQUOZZI (Rome 1602-1660), A Wayfarer and a Shepherd, about 1650-60 (Fabrizio Spada Coll.)
- 183) VALENTIN BE BOULOGNE (Coulommiers en Brie 1591-Rome 1632), Herodias with the Head of St. John the Baptist, about 1626-30 (Bernardino Spada Coll.)
- 184) VALENTIN DE BOULOGNE (Coulommiers en Brie 1591-Rome 1632), Holy Family with young St. John the Baptist, about 1626-30 (from Giustiniani Coll., then Spada-Veralli Coll.)
- 185) Giovanni BAGLIONE (Rome 1573-1644), Saints Peter and Paul, beginning of the 17th century (Bernardino Spada Coll., formerly Veralli Coll.)
- 186) School of Michelangelo CERQUOZZI (Rome 1602-1660), The Gipsy Woman, first half of the 17th century (Spada-Veralli Coll.)
- 187) Attributed to Hendrick VAN SOMER, called Enrico FIAMMINGO (Amsterdam 1607/15-1684), St. Jerome, about 1650 (from Casanate legacy, acquired by Fabrizio Spada)

Furniture and Sculptures:

- ◆ Two trapezophori. Sides of the door leading to Room III. Sculpted white marble table legs supporting two African marble spheres. Roman Imperial art, 2nd cent. A.D. (Bernardino Spada Coll.)
- ◆ Console-table by Giuseppe MONTACI, carved and gilded wood, with red "cottanello" (or Rosso di Castellammare?) marble top, 1688 (Fabrizio Spada coll.); Two male heads (a young man and a child), Roman art, 1st and 2nd century A.D. and two Chinese potiches in white and blue porcelain, 17th century.
- ◆ Chimney. White and red marble, end of the 18th century or beginning of the 19th century.
- ◆ Chronos devouring his son, gilded and lacquered wood, Roman school, 17th century (Francesco Spada Coll.)
- ◆ Hercules strangling the Nemean lion, gilded and lacquered wood, Roman school, 17th century (Francesco Spada Coll.)
- ◆ Cinerary Urn. Roman Imperial art, 2nd century A.D. The cover and the pedestal are 17th century additions (probably Bernardino Spada Coll.)
- ◆ Console-table by Giuseppe MONTACI, carved and gilded wood, with red "cottanello" (or Rosso di Castellammare?) marble top, 1688 (Fabrizio Spada coll.); The Deposition, Relief in gilded terracotta, dated 1602, RTG monogram.
- ◆ Chandelier. Colourless Murano glass; end of the 18th century.
- ◆ Five armchairs. Carved wood, clear blue lacquered bottom with gilded relief, second half of the 18th century.
- ◆ Four armchairs Directory style (end of the 18th century). In gilded wood and chair upholstered with gold-yellow velvet (probably Giuseppe Spada Coll.)