



Gallery Guide

This guide will accompany you on a tour of the Rooms.

The floor-to-ceiling display of the works follows the model of 17th and 18th century Roman collections, where paintings were arranged in large compositions that covered the walls entirely.

In the Rooms, you will find numbers next to the paintings. The numbering in this Guide corresponds to the one in the museum, so you can easily identify each work.

The active titles (highlighted in dark red) allow you to open a page with a detailed description of the work. At the end of the Guide, you will find a Glossary explaining some of the technical terms used in the text.

Unless otherwise noted:

- The paintings are oil on canvas
- The sculptures are made of white marble.

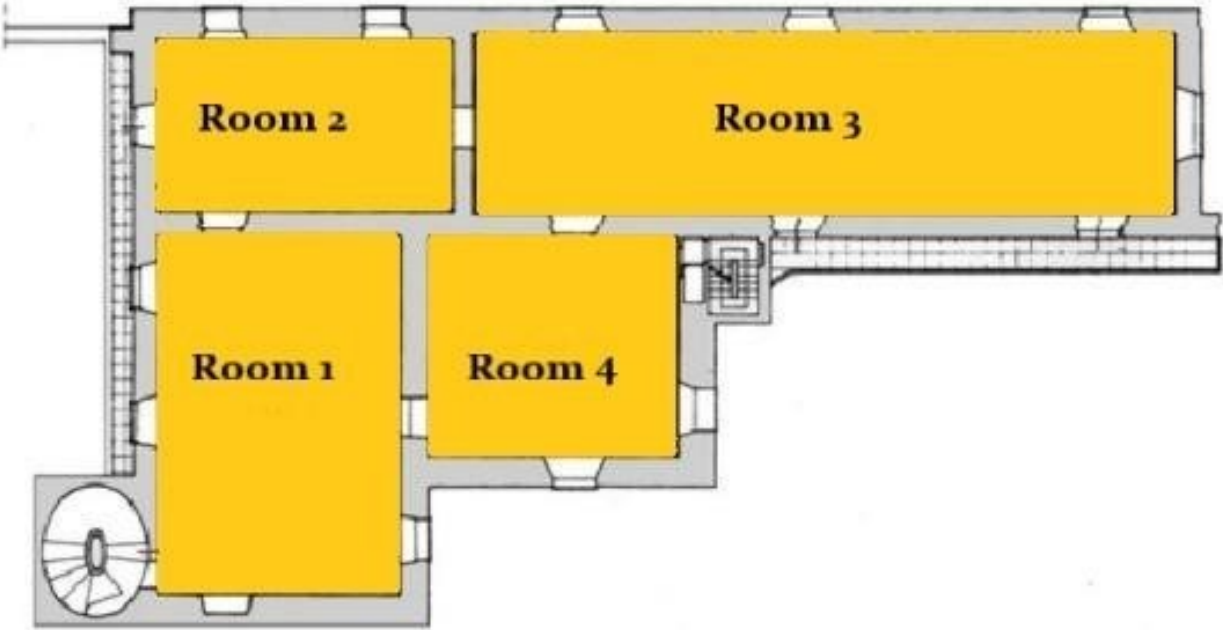
The provenance of the works is indicated in parentheses – for example: the collection of Cardinals Bernardino and Fabrizio Spada, the Spada Veralli family, or the Rocci estate.

For sculptures and furnishings, the description follows a systematic order: it begins on the left side of the entrance to each Room.

Our Staff is here to help if you need any assistance or information.

We hope you enjoy your visit!

Map of the Rooms



ROOM I

The current appearance of the Room, accessed through a 19th century vestibule, dates to 1777. To this period belongs the coffered ceiling decorated with rosettes and the central coat of arms of the Spada Veralli family. The space, originally created in the 16th century, was nevertheless renovated several times by Cardinal Bernardino Spada.

At first, the Cardinal had his “camerini da verno” installed here, used as his residence during the colder months. Later, in 1653, he transformed the area into a large ceremonial hall, known as the “gran camerone” or “Hall of the Popes”, named after a series of inscriptions on the lives of the pontiffs designed by the humanist Gibbesio, now lost. The Room was also referred to as the “New Antechamber” or the “Room with the Blue Ceiling”, due to the presence of a turquoise cloth originally applied to the ceiling.

The Room houses several masterpieces of Baroque painting. Its undisputed focal point is the magnificent *Portrait of Cardinal Bernardino Spada* (32), painted by Guido Reni in 1631

and given to the Cardinal by the artist as a token of their friendship. Bernardino, born in Brisighella in 1594, was an exceptional figure, passionate about the arts and sciences. During his years in Bologna, when he served as papal legate (1627–1631), he developed close relationships with several artists, including Guercino.

To Guercino we owe the refined *Portrait of Cardinal Bernardino Spada* (35), a half-length portrait dated to the same period of Reni's work.

Also displayed in the Room is the *Portrait of Cardinal Fabrizio Spada* (1643–1717) (45), Bernardino's cultivated great-grandnephew and the intelligent continuator of the family collection. The painting was executed posthumously by Sebastiano Ceccarini in 1754, based on earlier likenesses. Appointed cardinal in 1674, Fabrizio enriched the family collection with works of high quality, many of which are still preserved in the museum.

Among the works he commissioned are two large canvases with *Still Lifes and Putti* (1) and (7), painted in 1714 by Onofrio Loth, and the series of *Metamorphoses* by Giuseppe

Bartolomeo Chiari: *Apollo and Daphne* (18), *Transformation of the Lycian shepherds into frogs* (28), *Mercury entrusts the infant Bacchus to the Nymphs* (15), and *The Meeting of Bacchus and Ariadne* (6).

Fabrizio also acquired the four small and exquisite *Views* by the Flemish painter Hendrik van Lint, close in style to Gaspar van Wittel, as well as the four *Battle scenes* by Jacques Courtois, known as il Borgognone, a pictorial genre recalling the conflicts ravaging Northern Europe during the Thirty Years' War.

On the faux wall to the right of the entrance:

Lazzaro Baldi (Pistoia c. 1624–1703), *Parnassus*, late 17th (collection of Cardinal Fabrizio Spada).

1. Onofrio Loth (Naples 1665–1717), *Still Life with Genies*, 1714 (collection of Cardinal Fabrizio Spada).

2. Jacques Courtois known as Il Borgognone (St. Hippolyte 1621–Rome 1676), *Battle between Christian and Turkish Cavalry*, c. 1668 (collection of Cardinal Fabrizio Spada).

3. Jacques Courtois known as Il Borgognone (St. Hippolyte 1621–Rome 1676), *Cavalry Battle*, c. 1640–45 (collection of Cardinal Fabrizio Spada).

4. Jacques Courtois known as Il Borgognone (St. Hippolyte 1621–Rome 1676), *Cavalry Battle*, c. 1640–45 (collection of Cardinal Fabrizio Spada).

5. Jacques Courtois known as Il Borgognone (St. Hippolyte 1621–Rome 1676), *Joshua commanding the Sun to stand still*, c. 1668 (collection of Cardinal Fabrizio Spada).

6. Giuseppe Bartolomeo Chiari (Rome 1654–1727), *The Meeting of Bacchus and Ariadne*, 1697 (collection of Cardinal Fabrizio Spada).

7. Onofrio Loth (Naples 1665–1717), *Still Life with Genies*, 1714 (collection of Cardinal Fabrizio Spada).

7b. Pietro Montanini or Pandolfo Reschi (second half of 17th century), *After the Battle*, c. 1689 (collection of Cardinal Fabrizio Spada).

ROOM I

- 8. Pietro Montanini or Pandolfo Reschi** (second half of 17th century), *Battle scene*, c. 1689 (collection of Cardinal Fabrizio Spada).

- 9. Vincenzo Camuccini** (Rome 1771–1844), *Portrait of Cardinal Benedetto Naro Patrizi Montoro*, after 1823 (collection of Alessandro Spada).

- 10. Orsola Maddalena Caccia** (Moncalvo 1596–Asti 1676), with **Guglielmo Caccia known as Il Moncalvo** (Montabone 1568–Moncalvo 1625), *Saint Francis of Assisi comforted by two Angels*, c. 1616–20 (formerly Veralli collection).

- 11. Bartolomeo Torregiani** (Naples?–Rome 1675?), *River Landscape*, c. 1660 (collection of Cardinal Fabrizio Spada).

12. Gaspard Dughet (Rome 1615–1675), *Landscape with Figures*, c. 1660 (collection of Cardinal Fabrizio Spada).

13. Roman School, *Landscape with Shepherds*, late 17th century (Spada Veralli collection).

14. Roman School, *Landscape with Waterfall*, late 17th century (Spada Veralli collection).

15. Giuseppe Bartolomeo Chiari (Rome 1654–1727), *Mercury entrusts the infant Bacchus to the Nymphs*, 1699 (collection of Cardinal Fabrizio Spada).

16. Gian Domenico Cerrini (Perugia 1609–Rome 1681), *David with the Head of Goliath*, 1649 (collection of Cardinal Bernardino Spada, gift from his brother Virgilio).

17. François Duquesnoy (Brussels 1597–Livorno 1643),
Divine Love overcoming Profane Love, stucco relief, c. 1630
(collection of Cardinal Bernardino Spada).

17b. Gian Domenico Cerrini (Perugia 1609–Rome 1681),
Portrait of Orazio Spada, oil on copper, c. 1660 (collection
of Orazio Spada).

17c. Anonymous Flemish artist, *Storm at Sea near the
port of Civitavecchia*, 17th century (collection of Prince
Clemente Spada, formerly Rocci collection).

18. Giuseppe Bartolomeo Chiari (Rome 1654–1727),
Apollo and Daphne, 1695 (collection of Cardinal Fabrizio
Spada).

18bis. Eberarth Keilhau known as Monsù Bernardo
(Elsingor 1624–Rome 1686), *Portrait of the Marchesa Maria*

Veralli and five of her Children, c. 1663–65 (Luigi Koelliker collection, on loan to the Galleria Spada).

19. Domenico Zampieri known as Domenichino

(Bologna 1581–Naples 1641), *Portrait of Paolo Spada*, c. 1615–18 (collection of Cardinal Bernardino Spada).

20. Gian Domenico Cerrini (Perugia 1609–Rome 1681),

Portrait of Cardinal Bernardino Spada in old age, 1653 (collection of Cardinal Bernardino Spada).

21. Niccolò Tornioli (Siena 1606–Rome 1651), *Roman*

Charity (Cimon and Pero), before 1643 (collection of Cardinal Bernardino Spada)

22. Lazzaro Baldi (Pistoia c. 1624–Rome 1703), *Emperor*

Claudius spares his assailants, late 17th century (collection of Cardinal Fabrizio Spada).

23. Lazzaro Baldi (Pistoia c. 1624–Rome 1703), *Emperor Domitian attacked in his bed by hired killers*, late 17th century (collection of Cardinal Fabrizio Spada).

24. Lazzaro Baldi (Pistoia c. 1624–Rome 1703), *Nero crowned emperor*, late 17th century (collection of Cardinal Fabrizio Spada).

25. Lazzaro Baldi (Pistoia c. 1624–Rome 1703), *The murder of Emperor Caligula, his wife and daughter*, late 17th century (collection of Cardinal Fabrizio Spada).

26. Lazzaro Baldi (Pistoia c. 1624–Rome 1703), *Episode from the life of Emperor Tiberius*, late 17th century (collection of Cardinal Fabrizio Spada).

27. Lazzaro Baldi (Pistoia c. 1624–Rome 1703), *Vespasian crowned emperor in Cesarea*, late 17th century (collection of Cardinal Fabrizio Spada).

28. Giuseppe Bartolomeo Chiari (Rome 1654–1727),
Transformation of the Lycian shepherds into frogs, 1699
(collection of Cardinal Fabrizio Spada).

29. Formerly attributed to **Guido Reni** (Calvenzano 1575–
Bologna 1642), *Saint Jerome*, late 16th–early 17th century
(Spada Veralli collection).

29b. Anonymous, *Landscape*, late 17th century (Spada
Veralli collection).

30. Lazzaro Baldi (Pistoia c. 1624–Rome 1703), *Saint
Cajetan of Thiene's Vision of the Cross*, late 17th century
(collection of Cardinal Fabrizio Spada).

31. Viviano Codazzi (Bergamo c. 1603–Rome 1670),
Colonnade, c. 1649–50 (collection of Cardinal Fabrizio
Spada).

32. Guido Reni (Calvenzano 1575–Bologna 1642), *Portrait of Cardinal Bernardino Spada*, 1631 (collection of Cardinal Bernardino Spada).

33. Domenico Roberti (Rome 1642 c.–1707), *Landscape with Roman Ruins*, 1703 (collection of Cardinal Fabrizio Spada).

34. Formerly attributed to **Guido Reni** (Calvenzano 1575–Bologna 1642), *The Slave of Ripa Grande*, c. 1613 (Spada Veralli collection).

34b. Anonymous, *Landscape*, late 17th century (probably collection of Cardinal Fabrizio Spada).

35. Giovanni Francesco Barbieri known as Guercino (Cento 1591–Bologna 1666), *Portrait of Cardinal Bernardino Spada*, 1631 (collection of Cardinal Bernardino Spada).

36. Viviano Codazzi (Bergamo 1603 c. –Rome 1670),

Roman Ruins, c. 1649–50 (collection of Cardinal Fabrizio Spada).

37. Ancient copy of Lorenzo Lotto (Venice? 1480–Loreto

1556), *Christ and the Adulteress*, (collection of Monsignor Virgilio Spada).

38. Anonymous artist from Romagna, *Portrait of a*

noblewoman, oil on panel, 16th century (collection of Cardinal Bernardino Spada).

39. Giovan Battista Crespi known as Il Cerano (Cerano

1565–70–Milan 1632), *Saint Jerome*, oil on panel, late 16th century–early 17th century (Spada Veralli collection).

40. Lazzaro Baldi (Pistoia c. 1624–Rome 1703), *Saint Juan*

Grande Ròman healing the Plague Victims, late 17th century (collection of Cardinal Fabrizio Spada).

41. School of Domenico Zampieri known as Domenichino (Bologna 1581–Naples 1641), *Landscape*, first half of 17th century (Spada Veralli collection).

42. School of Domenico Zampieri known as Domenichino (Bologna 1581–Naples 1641), *Landscape*, first half of 17th century (Spada Veralli collection).

43. Gaspard Dughet (Rome 1615–1675), *Landscape with Shepherds*, c. 1670 (Spada Veralli collection).

43b. Anonymous, *Saint Catherine of Alexandria*, oil on panel, first quarter of 16th century (collection of Monsignor Virgilio Spada).

44. Jacques Courtois known as Il Borgognone (St. Hippolyte 1621–Rome 1676), *Battle scene*, c. 1660 (collection of Cardinal Fabrizio Spada).

45. Sebastiano Ceccarini (Fano 1703–1783), *Portrait of Cardinal Fabrizio Spada*, 1754 (collection of Prince Clemente Spada).

46. Jacques Courtois known as Il Borgognone (St. Hippolyte 1621–Rome 1676), *Battle scene*, 1660 c. (collection of Cardinal Fabrizio Spada).

47. Niccolò Tornioli (Siena 1606–Rome 1651), *The Sacrifice of Mirtillo*, c. 1645–51 (collection of Cardinal Bernardino Spada).

48. Hendrik Frans van Lint (Antwerp 1684–Rome 1763), *View of the Lazio Countryside with a convent*, oil on copper, signed and dated 1712 (collection of Cardinal Fabrizio Spada).

49. Hendrik Frans van Lint (Antwerp 1684–Rome 1763),
Imaginary coastal view near Rome, signed and dated 1711
(collection of Cardinal Fabrizio Spada).

50. Bartolomeo Castelli jr. known as Spadino (Rome
1696– c. 1738), *Still Life*, c. 1717 (collection of Cardinal
Fabrizio Spada).

51. Hendrik Frans van Lint (Antwerp 1684–Rome 1763),
Imaginary coastal view, oil on copper, signed and dated
1712 (collection of Cardinal Fabrizio Spada).

52. Hendrik Frans van Lint (Antwerp 1684–Rome 1763),
*View of the Janiculum hill with the church of San Pietro in
Montorio*, signed and dated 1711 (collection of Cardinal
Fabrizio Spada).

53. Bartolomeo Castelli jr. known as Spadino (Rome 1696– c. 1738), *Still Life*, c. 1717 (collection of Cardinal Fabrizio Spada).

53b. Domenico Roberti (Rome c. 1642–1707), *Landscape with Ruins*, 1703 (collection of Cardinal Fabrizio Spada).

54. Attributed to Cristoforo Roncalli known as Pomarancio (Pomarance 1552–1626 c.), copy of Perin del Vaga, *Holy Family with Saint Anne*, oil on panel, late 16th century (Veralli collection).

55. Filippo Lauri (Rome 1623–1694), *Saint Anthony Abbot*, second half of the 17th century (Spada Veralli collection).

Furnishings and sculptures

The sequence of furnishings and sculptures follows the natural reading path, starting from the left of the entrance door.

Two carved, painted and gilded wood stools, first half of the 17th century.

Wall-table with black veined marble top, late 18th century.

Bust of Caracalla, pseudo antique, 17th century (collection of Cardinal Bernardino Spada).

Wall-table with alabaster-onyx top, late 18th century.

Boy riding a Seahorse, Imperial Roman art, 2nd century AD (formerly Veralli collection).

ROOM I

Head of Minerva, Imperial Roman art, 1st century AD (with 17th century restorations).

Herm, Roman art, Hadrian's reign (on unrelated bust), 2nd century AD.

Wall-table with a veneered *verde antico* marble top, end of the 18th century.

Female portrait bust, Imperial Roman art, second half of the 1st century AD (collection of Cardinal Bernardino Spada).

Table clock signed Raffaele Fiorelli, 1793.

Portrait of a boy, Imperial Roman art, first half of the 1st century AD.

Wall-table with onyx-alabaster top, early 19th century.

ROOM I

Portrait of a girl, Imperial Roman art, end of the 2nd century AD.

Plaque with *Scenes from the Story of Susanna*, Northern European workshop (?), painted rock crystal, second half of the 16th century.

Portrait of a young man, Imperial Roman art, 2nd–3rd century AD.

Portrait of a young girl, pseudo antique, 17th century.

Bust of Diana, Imperial Roman art, 2nd century AD (formerly Veralli collection).

Bust of Caesar, pseudo antique, 16th century.

Wall-table with a veneered *verde antico* marble top, end of the 17th century.

ROOM I

**Pieter van Laer known as Il Bamboccio (Haarlem 1599–1642),
Night scene, 1630–39 (collection of Cardinal Fabrizio Spada).**

Chandelier in cut glass with two sets of arms (eight and sixteen), second half of the 18th century.

ROOM II

The Room, together with the one that follows, is part of a 17th century extension toward via Giulia. It was built between 1636 and 1637 at the request of Cardinal Bernardino Spada, who intended it for his “small studiolo”. Originally, the room was lined with wooden *boiserie*, complete with decorative elements and capitals, designed by Gian Lorenzo Bernini. This furnishing, which earned the space the name “Flemish Room”, survived until the early decades of 18th century but was removed by 1759, when the family inventories began recording here a series of paintings.

From the first layout commissioned by the Cardinal, the frieze beneath the ceiling is still preserved, decorated with winged female figures, herms, and masks. The most important element is the large band along the long wall opposite the window: it is a 16th century model for a tapestry intended for the Sistine Chapel and never executed, painted by Perin del Vaga, Raphael’s principal pupil. Bernardino Spada succeeded in acquiring it nearly a century later. To complete the frieze, copies were produced in the 17th century: those on the short

walls were painted by Andrea Gennaroli, while the section of the windowed wall is by the French artist François Perrier.

The Room houses the earliest paintings in the collection. Among them stands out the *Way to Calvary* (80) by Marco Palmezzano, executed between the late 15th and early 16th century. The work combines references to Melozzo da Forlì with tonal and atmospheric elements reminiscent of Giovanni Bellini, visible both in the colors and in the background landscape.

Of great importance are the three canvases by the Bolognese painter Bartolomeo Passerotti, painted around 1570: the celebrated *Botanist* (65), the *Portrait of a Notable* (66) and *King David* (61). The Room also preserves the *Portrait of a Musician* (60) by Titian, dated around 1515, a youthful masterpiece of remarkable intensity.

The display is completed by four *Fable scenes* di Andrea Donducci, known as Mastelletta, painted in the first half of the 17th century in his darker manner. Two additional works by the same artist are also present, from his earlier style and

depicting *Stories from the Old Testament*, characterized by lighter tones.

Numerous small panels with *Madonnas and Child*, attributed to the Umbrian School of the 16th century, further enrich the Room.

Also noteworthy are the *Visitation* (56) by Andrea del Sarto and a panel painted by Amico Aspertini, featuring *Saint Christopher and Saint Luke* (91) on recto and verso, executed around 1510 and displaying a strong influence of Northern European figurative culture.

56. Andrea del Sarto, (Florence 1486–1530), *The Visitation*, oil on panel, c. 1524 (Spada Veralli collection)

57. Anonymous artist from Romagna, *Portrait of a Noblewoman with Lyre and Music Score (Isotta Vespignani?)*, oil on panel, 16th century (collection of Cardinal Bernardino Spada).

58. Antonio Campi (Cremona 1524–1587), *Portrait of a Thirty-Year-Old Prelate*, c. 1560 (collection of Cardinal Bernardino Spada).

59. Leandro Bassano (Bassano 1557–Venice 1622), *Portrait of a Man*, c. 1580 (collection of Cardinal Bernardino Spada).

60. Titian (Pieve di Cadore c. 1489–Venice 1576), *Portrait of a Musician*, c. 1515 (Spada Veralli collection).

61. Bartolomeo Passerotti (Bologna 1529–1592), *King David*, c. 1570 (collection of Cardinal Bernardino Spada).

62. Girolamo Siciolante da Sermoneta (Sermoneta 1521–Rome 1575), *Portrait of Cardinal Girolamo Veralli*, c. 1550 (formerly Veralli collection).

- 63. Prospero Fontana** (Bologna 1512–1597), *The Astrologist*, c. 1575. Signed P.F. (collection of Cardinal Bernardino Spada).
- 64. Andrea Donducci known as Il Mastelletta** (Bologna 1575–1655), *Fable*, first quarter of the 17th century (collection of Cardinal Bernardino Spada).
- 65. Bartolomeo Passerotti** (Bologna 1529–1592), *The Botanist*, c. 1570 (coll. cardinale Bernardino Spada).
- 66. Bartolomeo Passerotti** (Bologna 1529–1592), *Portrait of a Notable*, c. 1570 (collection of Cardinal Bernardino Spada).
- 67. Andrea Donducci known as Il Mastelletta** (Bologna 1575–1655), *Night scene of Fishing and Ford*, first quarter of

the 17th century (collection of Cardinal Bernardino Spada).

68. Jan Stephen Van Calcar (Calcar? 1499–Naples after 1545), *Portrait of a Musician*, first half of the 16th century (collection of Cardinal Bernardino Spada).

69. Andrea Donducci known as Il Mastelletta (Bologna 1575–1655), *Soldiers on the march*, first quarter of the 17th century (collection of Cardinal Bernardino Spada)

70. Andrea Donducci known as Il Mastelletta (Bologna 1575–1655), *Moses makes water flow from the rock*, c. 1602–03 (collection of Cardinal Bernardino Spada).

71. Bernardino Luini, circle of (Luino? 1481–82–Milan? 1532), *Christ among the Doctors*, mid–16th century (collection of Cardinal Fabrizio Spada).

72. Andrea Donducci known as Il Mastelletta (Bologna 1575–1655), *Country Festival*, first quarter of the 17th century (collection of Cardinal Bernardino Spada).

73. Andrea Donducci known as Il Mastelletta (Bologna 1575–1655), *The Crossing of the Red Sea*, c. 1602–03 (collection of the Cardinal Bernardino Spada).

74. Jacopino del Conte (Florence 1510–Rome 1598), *Portrait of a Man*, c. 1560 (collection of Cardinal Bernardino Spada).

75. Domenico Tintoretto (Venice 1560–1635), *Portrait of Luca Stella, Archbishop of Zara*, after 1615 (collection of Cardinal Bernardino Spada).

76. Sante di Apollonio del Celandro (Perugia, documented 1475–1486), *Saint Sebastian*, oil on panel, c. 1475–78 (formerly Veralli collection).

ROOM II

77. Jan van Scorel (Schoorl 1495–Utrecht 1562), *Portrait of a Young Man*, oil on panel, c. 1531 (collection of Cardinal Bernardino Spada).

78. Hans Dürer (Nuremberg 1490–Krakow c. 1534?), *Portrait of a Man*, oil on panel, signed H.D. and dated 1511 (collection of Cardinal Bernardino Spada).

79. School of Romagna, *Saint John the Baptist*, oil on panel, mid-16th century (collection of Cardinal Bernardino Spada).

80. Marco Palmezzano (Forlì c. 1459–1539), *The Way to Calvary and Eternal Father Blessing with Cherubins*, tempera on panel, late 15th century–early 16th century (collection of Cardinal Bernardino Spada).

81. Attributed to Giovanni Battista Bertucci (Faenza 1465–70–1516), *Virgin and Child with the young Saint John*,

tempera on panel, early 16th century (collection of Cardinal Bernardino Spada).

82. Attributed to **Giovanni Battista Aleotti** known as **L'Argenta** (Ferrara, active late 15th century–early 16th century), *Virgin and Child*, oil on panel, early 16th century (collection of Cardinal Bernardino Spada).

83. **School of Francesco Francia** (Bologna c. 1450–1517), *Virgin and Child*, oil on panel, early 16th century (collection of Cardinal Bernardino Spada).

84. **Girolamo Marchesi** (Cotignola c. 1480–Rome c. 1550), *Christ carrying the Cross*, c. 1515 (collection of Cardinal Bernardino Spada).

85. Attributed to **Girolamo Siciolante da Sermoneta** (Sermoneta 1521–Rome 1575), *Portrait of Pope Julius III*, oil

ROOM II

on wall, transferred to a Masonite panel, c. 1550
(Capodiferro collection).

86. Attributed to **Scipione Pulzone** (Gaeta c. 1544–Rome 1598), copy of **Titian** (Pieve di Cadore c. 1489–Venice 1576), *Portrait of Pope Paul III*, after 1543 (formerly Veralli collection).

87. Ancient copy of **Titian** (Pieve di Cadore c. 1489–Venice 1576), *Laura Dianti depicted as Salome*, oil on glass, late 16th century (Spada Veralli collection).

88. Ancient copy of **Giovanni Luteri known as Dosso Dossi** (Ferrara c. 1487–c. 1541), *Holy Family with Shepherds*, oil on panel, after 1520 (Spada Veralli collection).

89. **Francesco Mazzola known as Parmigianino** (Parma 1503–Casalmaggiore 1540), *Three Heads*, fresco

ROOM II

transferred to canvas, c. 1529–31 (collection of Prince Clemente Spada Veralli, formerly Giustiniani collection).

90. Lavinia Fontana (Bologna 1552–Rome 1614),
Cleopatra, c. 1585 (Spada Veralli collection).

91. Amico Aspertini (Bologna c. 1474–1552), *Saint Christopher/ Saint Luke* (recto/verso), tempera on panel, c. 1510 (collection of Cardinal Bernardino Spada).

92. Sigismondo Foschi (Faenza, recorded from 1520 to 1532–36), *Virgin and Child with Saint John*, oil on panel, c. 1522 (collection of Cardinal Bernardino Spada).

93. Formerly attributed to **Bartolomeo Cesi** (Bologna 1556–1629), *Portrait of Cardinal Nicolò Caetani and his secretary Giovan Francesco Peranda*, c. 1585 (collection of Cardinal Bernardino Spada).

94. Umbrian School, *Virgin and Child*, tempera on panel, late 15th century (Spada Veralli collection).

Furnishings and sculptures

The sequence of furnishings and sculptures follows the natural reading path, starting from the left of the door leading from Room I to Room II.

Trapezophoros (table support) with Satyr and Winged Victory, Imperial Roman art, 1st century AD.

17th century wooden tabernacle containing a marble relief representing the *Annunciation* by **Jacopo del Duca** (Cefalù 1520–Messina 1604), mid-16th century (collection of Cardinal Bernardino Spada).

ROOM II

Pair of wall-tables supported by eagles with spread wings in carved and gilded wood with a top in Sicilian jasper (Giacomo Fancelli: stone-cutter; Giovan Battista "Pictori" (?): gilder), 1695 (collection of Cardinal Fabrizio Spada).

Pair of Chinese vases, polychrome porcelain, Ch'ing dynasty, early 19th century (Ravaschieri collection).

Head of a child, Imperial Roman art, 2nd century AD.

Two *paonazzetto* marble columns from the Roman era, with modern bases and capitals in white marble.

Gian Lorenzo Bernini (Naples 1598–Rome 1680), *Head of Laocoon*, c. 1615 (collection of Cardinal Bernardino Spada).

Pair of *potiches*, polychrome porcelain with Imari decoration, Ch'ing dynasty, second half of the 18th century.

ROOM II

Eight-arm Murano chandelier, colourless glass, second half of the 19th century.

Five carved wooden divans painted with a light colour with gilding, second half of the 18th century.

Nine chairs in carved wood painted in a light colour with gilding, with woven cane seats and backs, second half of the 18th century.

ROOM III

This Room is part of the 17th century extension of the palace commissioned by Cardinal Bernardino Spada in 1636. The long, harmonious space overlooks via Giulia and the Tiber and was conceived to provide greater breadth and prominence to the art collection the Cardinal was assembling. It was designed by the architect Paolo Maruscelli and soon became known as “His Eminence’s Gallery” or “the Cardinal’s Gallery”.

Between 1698 and 1699, the Room was renovated by Cardinal Fabrizio Spada, Bernardino’s great-grandnephew, who entrusted the work to the architect Tommaso Mattei. The modifications concerned mainly the left side of the Gallery, but the most significant transformation involved the decoration. The Roman painter Michelangelo Ricciolini redesigned the space with the *Allegories of the Four Continents, the Elements and the Seasons* painted on the ceiling, as well as the monochrome faux bas-reliefs dedicated to *Fortune and Wealth*.

They are complemented by the lower frieze with Trophies, vases, and figured clipei, as well as the window embrasures decorated with scenes drawn from the *Metamorphoses*.

The Room displays masterpieces that reflect the taste of the Spada cardinals. The most celebrated painting is *The Death of Dido* (132) by Guercino, executed in 1631 and owned by Bernardino. Also highly impressive is the *Feast of Mark Antony and Cleopatra* (139) by Francesco Trevisani, commissioned by Fabrizio in 1702 to enrich the Gallery.

Two extraordinary works by Pietro Testa, the *Allegory of the Massacre of the Innocents* (144) and the *Sacrifice of Iphigenia* (145), exemplify his “neo-Venetian” style around 1640. On the opposite wall are *Landscape with Boar Hunt and Maypole* (100) by Nicolò dell'Abate, dated to the years between 1550 and 1560, and the *Vestal Virgins* (101) by Ciro Ferri, a follower of Pietro da Cortona.

The small panel *Landscape with Windmills* (102) by Jan Brueghel the Elder is signed and dated 1607.

From the workshop of Guido Reni comes *The Abduction of Helen* (106), painted by his pupil Giacinto Campana as a copy of the original now in the Louvre. The Bolognese master intervened in certain parts, as suggested by the exceptionally high quality of the replica.

A unique work in its genre is the celebrated painting *The Astronomers* (95) by Niccolò Tornioli, executed in 1645 and inspired by the scientific debates surrounding competing astronomical systems. Finally, a precious masterpiece belonged to Fabrizio Spada is the *Triumph of the Name of Jesus* (133) by Giovan Battista Gaulli, the modello for the fresco of the Church of the Gesù in Roma.

95. Niccolò Tornioli (Siena 1606–Rome 1651), *The Astronomers*, c. 1645 (collection of Monsignor Virgilio Spada).

96. Carlo Cignani (Bologna 1628–Forlì 1719), *Spring*, c. 1660–70 (collection of Cardinal Fabrizio Spada).

ROOM III

97. Pier Francesco Mola (Coldrerio 1612–Rome 1666),

Bacchus, c. 1655-60 (collection of Cardinal Fabrizio Spada, formerly Chigi collection).

98. Salvator Rosa (Naples 1615–Rome 1673), *Seascape*, c.

1640 (collection of Cardinal Fabrizio Spada).

99. Salvator Rosa (Naples 1615–Rome 1673), *Seascape*, c.

1640 (collection of Cardinal Fabrizio Spada).

100. Nicolò dell'Abate (Modena c. 1510–Fontainebleau

1571), *Landscape with Boar Hunting and Maypole*, c. 1550–60 (collection of Cardinal Bernardino Spada).

101. Ciro Ferri (Rome 1634–1689), *Vestal Virgins*, c.

1666-67 (collection of Cardinal Fabrizio Spada).

ROOM III

102. Jan Brueghel the Elder (Brussels 1568–Antwerp 1625), *Landscape with Windmills*, oil on panel, signed and dated 1607 (collection of Cardinal Bernardino Spada).

103. Peter Snayers (Antwerp 1592–Brussels 1666), *Sack of a Village*, oil on copper, initialled P.S., first half of 17th century (collection of Cardinal Fabrizio Spada).

104. Follower of Salvator Rosa, attributed to **Bartolomeo Torregiani** (Naples?–Rome 1675?), *Rocky Landscape*, second half of the 17th century (collection of Cardinal Fabrizio Spada).

105. Ferdinand Voet (Antwerp 1639–Paris 1689), *Portrait of Pompeo Rocci*, c. 1669 (collection of Prince Clemente Spada, formerly Rocci collection).

ROOM III

106. Giacinto Campana (Bologna 1600?–Warsaw? 1650) and **Guido Reni** (Calvenzano 1575–Bologna 1642), *The Abduction of Helen*, 1631 (collection of Cardinal Bernardino Spada).

107. Egbert Lievensz van der Poel (Delft 1621–Rotterdam 1664), *View of a Beach by Moonlight*, oil on panel, signed and dated 1663 (collection of Cardinal Fabrizio Spada).

108. School of Gillis van Coninxloo (Antwerp? 1544–Amsterdam 1607), *Landscape with Saint John the Baptist preaching*, oil on panel, early 17th century (collection of Cardinal Bernardino Spada).

109. Follower of Salvator Rosa, attributed to **Bartolomeo Torregiani** (Naples?–Rome 1675?), *Marine Landscape*, second half of the 17th century (collection of Cardinal Fabrizio Spada).

110. Ferdinand Voet (Antwerp 1639–Paris 1689), *Portrait of Urbano Rocci in Pilgrim's Garb*, c. 1670–79 (collection of Prince Clemente Spada, formerly Rocci collection).

111. Domenico Maria Muratori (Vedrana 1661–Rome 1742), *The Death of Cleopatra*, 1706 (collection of Cardinal Fabrizio Spada).

112. Domenico Maria Muratori (Vedrana 1661–Rome 1742), *The Death of Marc Antony*, 1702 (collection of Cardinal Fabrizio Spada).

113. Niccolò Tornioli (Siena 1606–Rome 1651), *Cain kills Abel*, c. 1646-47 (collection of Cardinal Bernardino Spada).

114. Francesco Solimena (Canale di Serino 1657–Barra 1747), *Borea abducts Orizia*, c. 1699 (collection of Cardinal Fabrizio Spada).

115. Giovan Francesco Romanelli (Viterbo c.1610–1662), *Borea abducts Orizia*, c. 1640 (collection of Cardinal Fabrizio Spada).

116. Flemish School, *Badger and Guinea pigs*, c. 1670–80 (Spada Veralli collection).

117. Annibale Carracci (Bologna 1560–Rome 1609), *Portrait of a Young Man*, c. 1598–1600 (collection of Cardinal Bernardino Spada).

118. Niccolò Tornioli (Siena 1606–Rome 1651), *Holy Family*, before 1643 (collection of Cardinal Bernardino Spada).

119. Ferdinand Voet (Antwerp 1639–Paris 1689), *Portrait of a Lady of the Spada family*, c. 1670 (collection of Prince Clemente Spada, formerly Rocci collection).

ROOM III

120. Jan van den Hoecke (Antwerp 1611–Brussels 1651), *Portrait of Cardinal Luigi Caetani*, after 1623 (collection of Cardinal Fabrizio Spada).

121. Flemish School, attributed to **Joost van Hamme** (active in Rome from 1651 to 1657), *Portrait of a Man*, mid-17th century (collection of Cardinal Bernardino Spada).

[122–in storage]

123. Francesco Furini (Florence 1604–1646), *Saint Lucy*, c. 1630 (collection of Cardinal Bernardino Spada).

124. Marco Benefial (Rome 1684–1764), *Portrait of Angela Mignanelli*, c. 1737-40 (collection of Prince Clemente Spada, formerly Rocci collection).

125. Flemish School, *Birds*, c. 1670–80 (from the Spada Veralli collection).

126. Giovanni Battista Gaulli known as Baciccia (Genoa 1639–Rome 1709), *Christ and the Samaritan Woman*, c.1677 (collection of Cardinal Fabrizio Spada).

127. Ferdinand Voet (Antwerp 1639–Paris c.1689), *Portrait of Pulcheria Rocci née Maffei*, c. 1665 (collection of Prince Clemente Spada, formerly Rocci collection).

128. Ferdinand Voet (Antwerp 1639–Paris1689), *Portrait of Cardinal Francesco Nerli*, c. 1670 (collection of Prince Clemente Spada, formerly Rocci collection).

129. Lazzaro Baldi (Pistoia c. 1624–Rome 1703), *Apollo and the Muses*, c. 1680–85 (collection of Cardinal Fabrizio Spada).

130. Attributed to **Andrea Donducci known as Il Mastelletta** (Bologna 1575–1655), *The Mystical Marriage of Saint Catherine of Alexandria*, c. 1600 (collection of Cardinal Bernardino Spada).

131. Follower of **Luigi Garzi** (Pistoia 1638–Rome 1721), *Allegory of Spring and Winter*, before 1704 (collection of Cardinal Fabrizio Spada).

132. **Giovan Francesco Barbieri known as Guercino** (Cento 1591–Bologna 1666), *The Death of Dido*, 1631 (collection of Cardinal Bernardino Spada).

133. **Giovanni Battista Gaulli known as Baciccia** (Genoa 1639–Rome 1709), *The Triumph of the Name of Jesus*, c. 1676-79 (collection of Cardinal Fabrizio Spada).

ROOM III

134. Follower of **Luigi Garzi** (Pistoia 1638–Rome 1721),
Allegory of Summer and Autumn, before 1704 (collection of
Cardinal Fabrizio Spada).

135. **Sebastiano Conca** (Gaeta 1680–Naples 1764),
Allegory of Painting and della Sculpture, c. 1707-13
(collection of Cardinal Fabrizio Spada).

136. **Sofonisba Anguissola** (Cremona 1532–Palermo
1625), *Portrait of a Young Noblewoman*, c. 1577–79
(collection of Cardinal Fabrizio Spada, formerly Casanate
collection).

137. Circle of **Matthias Withoos** (Amersfoort 1621–Hoorn
1703), *Herbs, Insects, Flowers*, c. 1652 (collection of
Cardinal Fabrizio Spada).

138. School of Justus Sustermans (Antwerp 1597–Florence 1681), *Portrait of a Young Girl*, second half of the 17th century (collection of Cardinal Bernardino Spada).

139. Francesco Trevisani (Capodistria 1656–Rome 1746), *The Feast of Marc Antony and Cleopatra*, signed F.T. and dated 1702 (collection of Cardinal Fabrizio Spada).

140. Sebastiano Conca (Gaeta 1680–Naples 1764), *Allegory of Music and Poetry*, c. 1707–13 (collection of Cardinal Fabrizio Spada).

141. Annibale Carracci (Bologna 1560–Rome 1609), *Portrait of a Young Man*, c. 1590–95 (collection of Cardinal Bernardino Spada).

142. Circle of Matthias Withoos (Amersfoort 1621–Hoorn 1703), *Herbs, Insects, Flowers*, c. 1652 (collection of Cardinal Fabrizio Spada).

143. Roman School, circle of Simon Vouet (Paris 1590–1649), *Portrait of a Man*, c. 1615–25 (collection of Cardinal Bernardino Spada).

144. Pietro Testa known as Il Lucchesino (Lucca 1612–Rome 1650), *Allegory of the Massacre of the Innocents*, 1639–40 ca. (coll. cardinale Fabrizio Spada).

145. Pietro Testa known as Il Lucchesino (Lucca 1612–Rome 1650), *The Sacrifice of Iphigenia*, c. 1639–40 (collection of Cardinal Fabrizio Spada).

146. Gillis van Tilborgh (Brussels? c. 1625–1678), *Travellers in the Snow*, initialled T. B., c. 1670–78 (collection of Cardinal Fabrizio Spada).

147. Simone Cantarini (Pesaro 1612–Verona 1648), *Holy Family*, c. 1640–48 (Spada Veralli collection).

147a-147b-147 c. Giovanni Valinotti Stanchi (active in Rome, late 17th century-early 18th century), *Baskets of Flowers; Vase of Flowers*, 1703 (collection of Cardinal Fabrizio Spada).

Furnishings and sculptures

The sequence of furnishings and sculptures follows the natural reading path, starting from the left of the door leading from Room II to Room III.

High painted wooden base with Veralli coat of arms and fantastical figures, second half of the 16th century; supporting a *Female Bust*, Imperial Roman art, second century AD.

Wooden stool painted with reliefs representing the Spada coat of arms, early 17th century; supporting a statue of the *Goddess of Air*, Imperial Roman art, 2nd-3rd century AD.

ROOM III

Wall-table in carved and gilded wood, with a veneered *verde antico* marble top, c. 1699–1700 (Stefano Gocciarelli: stone-cutter; Antonio Ceralli: carver; Giovenale Zannacca: gilder); supporting a *Female Bust*, Roman Imperial art, end of the 2nd century AD, and a *Portrait of the young Commodus*, last quarter of the 2nd century AD.

Painted wooden stool with reliefs of the Spada coat of arms, early 17th century; supporting a statue of a *Boy with a lion skin*, Roman Imperial art, 1st century AD (collection of Cardinal Bernardino Spada).

Painted wooden stool with reliefs of the Spada coat of arms, early 17th century; supporting a statue of *Aphrodite*, Roman Imperial art, 1st century AD (collection of Cardinal Bernardino Spada).

Wall-table in carved and gilded wood, with a veneered *verde antico* marble top, c. 1699–1700 (Stefano Gocciarelli: stone-cutter; Antonio Ceralli: carver; Giovenale Zannacca: gilder);

ROOM III

supporting a *Portrait of Faustina Minor*, Roman Imperial art, 2nd century AD and a *Female Bust*, end of the 2nd century AD.

Statue of *Apollo*, Imperial Roman art, 2nd century AD (formerly Veralli collection).

High painted wooden base with Veralli coat of arms and fantastical figures, second half of the 16th century; supporting a *Bearded Male Bust* in white marble and grey marble, 16th century.

Statue of a *Seated Philosopher* (Aristotle? Aristippus?), Imperial Roman art, 1st century BC–1st century AD (formerly Veralli collection).

High painted wooden base with Veralli coat of arms and fantastical figures, second half of the 16th century; supporting a *Bust of Plotina* in white marble and *cottanello* marble, Roman

ROOM III

Imperial art, first half of the 2nd century AD. with 17th century additions (collection of Cardinal Bernardino Spada).

Painted wooden stool with reliefs of the Spada coat of arms, early 17th century; supporting a statue depicting *Diana the Huntress*, late 2nd century AD (collection of Cardinal Bernardino Spada).

Wall-table in carved and gilded wood, with a veneered *verde antico* marble top, c. 1699–1700 (Stefano Gocciarelli: stone-cutter; Antonio Ceralli: carver; Giovenale Zannacca: gilder); supporting a *Male Portrait* and a *Female Bust*, Imperial Roman art, both from the end of the 1st century AD or the beginning of the 2nd century AD.

Painted wooden stool with reliefs of the Spada coat of arms, early 17th century; supporting a statue of *Farnese Hercules* in Carrara marble, Imperial Roman art, late 2nd century AD (formerly Veralli collection).

ROOM III

Painted wooden stool with reliefs of the Spada coat of arms, early 17th century; supporting a statue of a *Cloaked Boy*, Imperial Roman art, 2nd century AD (collection of Cardinal Bernardino Spada).

Wall-table in carved and gilded wood, with a veneered *verde antico* marble top, c. 1699–1700 (Stefano Gocciarelli: stone-cutter; Antonio Ceralli: carver; Giovenale Zannacca: gilder); supporting a *Female Bust*, Roman Imperial art, 2nd century AD and a probable *Portrait of Faustina the Elder*, end of the 2nd century AD.

High painted wooden base with Veralli coat of arms and fantastical figures, second half of the 16th century; supporting a *Female Bust*, Imperial Roman art, second half of the 3rd century AD.

In the centre of the Room

Globe and Celestial globe di **Willem Blaeu** (Alkmaar 1571–Amsterdam 1638), the first globe bears the Latinised surname *Caesius*, with the date of 1622 and a dedication to Gustav II of Sweden; the second bears the Latinised name *Janssonius* and an explanatory inscription surmounted by the portrait of Tycho Brahe (collection of Cardinal Bernardino Spada).

Sleeping putto, pseudo antique, 17th century.

Workshop of **Alessandro Algardi** (Bologna 1595–Rome 1654), *Sleep*, c. 1630, in a cradle of carved and painted wood by Andrea Battaglini, 1654 (collection of Cardinal Bernardino Spada).

Sleeping putto, Imperial Roman art, 2nd century AD.

ROOM III

Two Murano chandeliers, *Rezzonico* type with twelve arms, last quarters of the 18th century.

Set of *à la reine* armchairs upholstered in red velvet, last quarter of the 18th century.

ROOM IV

The Room was originally built as a terrace in the 1630s and assumed its present appearance around 1653. This “camerone” (large room) with a shallow vault was intended by Bernardino Spada as his “large studiolo” and, unlike the smaller one, was furnished with paintings from the very beginning.

Today, the Room houses a remarkable collection of works representing Italian and international Caravaggism. Among these stand out *David with the Head of Goliath* (155) by Orazio Gentileschi and two paintings by his daughter Artemisia: *Virgin and Child* (166) and *Saint Cecilia* (162). All three works entered the collection in 1636 as part of the dowry of marquise Maria Veralli.

The Roman painter Michelangelo Cerquozzi is represented by his masterpiece, *The Revolt of Masaniello* (161). Also by Cerquozzi is the small canvas *The Death of the Donkey* (158), which reflects his adherence to the style of the Dutch painter Pieter van Laer, known as “il Bamboccio”, from whom the

genre of the “bambocciata” derives. Belonging to this style are also several small-format octagonal canvases: *The Assault in the Forest* (151), *Rest at the Inn* (157), *Assault on the Farmhouse* (169), *Shipwreck* (173) and a *Night Scene* (in Room I). All of them depict scenes of humble, everyday life, marked by poverty and hardship, featuring roughly sketched figures treated with caricatural accents.

The Room also presents a significant selection of French works. Among these are the *Holy Family with the Young Saint John* (184) by Valentin de Boulogne, *David with the Head of Goliath* (176) by Nicolas Régnier and *Saint John the Evangelist* (149) by Nicolas Tournier, excellent examples of the French interpretation of Caravaggio’s art. Also on display is a *Still Life with Candle* (168) by the rare French painter Lubin Baugin, together with additional works by Mattia Preti, Bartolomeo Cavarozzi and Orazio Borgianni.

ROOM IV

148. Master of Candlelight (?), *The Capture of Christ*, c. 1620–30 (collection of Cardinal Fabrizio Spada).

149. Nicolas Tournier (Montbéliard 1590–Toulouse c. 1639), *Saint John the Evangelist*, c. 1620–30 (Spada Veralli collection).

150. Mattia Preti (Taverna 1613–Valletta 1699), *Christ Tempted in the Desert*, c. 1680–85 (collection of Cardinal Fabrizio Spada).

151. Pieter van Laer known as Il Bamboccio (Haarlem 1592–1642), *The Assault in the Forest*, c. 1630–39 (collection of Cardinal Fabrizio Spada, formerly Casanate collection).

152. Michelangelo Cerquozzi (Rome 1602–1660), *At the drinking trough*, c. 1650–60 (collection of Cardinal Fabrizio Spada).

153. Giovanni Battista Magni known as Il Modenino (?)

(Modena c. 1592–Rome 1674), *Girl with a Compass (Astronomy? Architecture?)*, c. 1640–50 (collection of Cardinal Bernardino Spada).

154. Giovanni Antonio Galli known as Spadarino (Rome

1585–1652), *Two Heads of Cherubs*, c. 1647 (collection of Monsignor Virgilio Spada).

155. Orazio Gentileschi (Pisa 1563–London 1639), *David*

with the Head of Goliath, c. 1610–12. (formerly Veralli collection, formerly Biffi collection).

156. Roman School, *The Meeting of Jacob and Rachel*,

second half of the 17th century (collection of Cardinal Fabrizio Spada).

157. Pieter van Laer known as Il Bamboccio (Haarlem 1599–1642), *Rest at the Inn*, c. 1630–39 (collection of Cardinal Fabrizio Spada, formerly Casanate collection).

158. Michelangelo Cerquozzi (Rome 1602–1660), *The Death of the Donkey*, c. 1650–60 (collection of Cardinal Bernardino Spada).

159. Giovanni Lanfranco (Terenzo 1582–Rome 1647), *Boy with the Feathered Cap*, first half of the 17th century (collection of Cardinal Bernardino Spada).

160. Attributed to Cecco Del Caravaggio (Bergamo c.1586–after1620), *A Singer and a Drinker*, first half of the 17th century (collection of Cardinal Bernardino Spada).

161. Michelangelo Cerquozzi (Rome 1602–1660), *The Revolt of Masaniello*, 1648 (collection of Monsignor Virgilio Spada).

162. Artemisia Gentileschi (Rome 1593–Naples 1654), *Saint Cecilia*, c. 1620 (formerly Veralli collection, formerly Biffi collection).

163. Bartolomeo Cavarozzi (Viterbo 1587–Rome 1625), also attributed to **Domenico Fiasella** (Sarzana 1589–Genoa 1669) from an invention by **Bartolomeo Cavarozzi**, *Holy Family*, before 1617 (from the Spada Veralli collection).

[164–in storage]

165. Willem Reuter (Brussels 1642–Rome 1681), *A market scene*, c. 1670–81 (collection of Cardinal Fabrizio Spada).

166. Artemisia Gentileschi (Rome 1593–Naples 1654), *Virgin and Child*, 1610–12 (collection of Maria Veralli, formerly Biffi collection).

ROOM IV

167. Mattia Preti (Taverna 1613–Valletta 1699), *Christ and the Adulteress*, 1680–85 (collection of Cardinal Fabrizio Spada).

168. Lubin Baugin (Pithiviers c.1610–Paris 1663), *Still Life with Candle*, signed and dated 1630 (collection of Cardinal Fabrizio Spada).

169. Pieter van Laer known as **il Bamboccio** (Haarlem 1599–1642), *Assault on the Farmhouse*, c. 1630–39 (collection of Cardinal Fabrizio Spada, formerly Casanate collection).

170. Andrea Podestà (Genoa 1608–c. 1673), *Allegory of Vanity*, before 1641 (collection of Cardinal Bernardino Spada).

ROOM IV

171. Bartolomeo Cavarozzi (Viterbo 1587–Rome 1625), *Virgin and Child*, c. 1624-25 (probably formerly in the Veralli collection).

172. Orazio Borgianni (Rome 1574–1616), *Pietà*, c. 1615 (collection of Cardinal Bernardino Spada).

173. Pieter van Laer known as Il Bamboccio (Haarlem 1599–1642), *Shipwreck*, c. 1630–39 (collection of Cardinal Fabrizio Spada).

[174–in storage]

175. Roman School, attributed to **Tommaso Salini** (Rome c. 1575–1625), *The Virgin and Saint Anne*, c. 1622–25 (collection of Cardinal Fabrizio Spada).

ROOM IV

176. Nicolas Régnier (Maubege c. 1588–Venice 1667), *David with the Head of Goliath*, after 1616 (formerly Veralli collection, formerly Biffi collection).

177. Bolognese School, attributed to **Domenico Zampieri**, known as **Il Domenichino** (Bologna 1581–Naples 1641), *Martyrdom of a Female Saint*, olio su rame, c. 1603–04 (collection of Cardinal Bernardino Spada).

178. Bolognese School, attributed to **Francesco Albani** (Bologna 1578–1660), *The Flagellation of Christ at the column*, oil on copper c. 1600–10 (collection of Cardinal Bernardino Spada).

179. Copy of Ludovico Carracci (Bologna 1555–1619), *Saint Francis at the Porziuncola*, oil on copper, c. 1640 (collection of Cardinal Bernardino Spada).

180. Giovan Gioseffo Dal Sole (Bologna 1654–1719), *The Penitent Magdalene*, oil on copper, signed and dated 1695 or 1696 (collection of Cardinal Fabrizio Spada).

181. Roman School, *Saint Francis*, 17th century.

182. Michelangelo Cerquozzi (Rome 1602–1660), *Wayfarer and Shepherd*, c. 1650–60 (collection of Cardinal Fabrizio Spada).

183. Valentin De Boulogne (Coulommiers en Brie 1591–Rome 1632), *Herodias with the Head of Saint John the Baptist*, c. 1626–30 (collection of Cardinal Bernardino Spada).

184. Valentin De Boulogne (Coulommiers en Brie 1594–Rome 1632), *Holy Family with the Young Saint John*, c. 1626–30 (collection of Prince Clemente Spada Veralli, formerly Giustiniani collection).

ROOM IV

185. Giovanni Baglione (Rome 1573–1643), *Saints Peter and Paul*, early 17th century (collection of Cardinal Bernardino Spada, formerly Veralli collection).

186. School of Michelangelo Cerquozzi (Rome 1602–1660), *The Gypsy*, mid-17th century (Spada Veralli collection).

187. Hendrick van Somer known as Enrico Fiammingo (Amsterdam c. 1607–1684–5), *Saint Jerome*, c. 1650 (collection of Cardinal Fabrizio Spada, formerly Casanate collection).

Furnishings and sculptures

The sequence of furnishings and sculptures follows the natural reading path, starting from the left of the door leading from Room III to Room IV.

Two Trapezophoroi with figures supporting two spheres made of African marble, Imperial Roman art, 1st century AD with additions dating from the 17th century (collection of Cardinal Bernardino Spada).

Wall-table in carved and gilded wood with large leaf-shaped scrolls, with a marble top (*Rosso di Castellamare* or *Cottanello* marble), 17th century; supporting a *Portrait of a Young Man*, Imperial Roman art, 1st century AD and a *Portrait of a Child*, Imperial Roman art, 2nd century AD and a pair of white and blue porcelain *potiches*, Chinese manufacture, 18th century.

ROOM IV

Fireplace, late 18th century–early 19th century, with *rosso antico* marble mirrors trimmed with gilded-bronze beads and frieze with three heraldic lilies in relief.

Pair of sculptures representing *Chronos devouring one of his children* and *Hercules and the Nemean lion* in carved and gilded wood, Roman manufacture (?), 17th century (collection of Francesco Spada).

Cinerary urn, Imperial Roman art, 2nd century AD, with unrelated lid; column base, 17th century (probably collection of Cardinal Bernardino Spada).

Wall-table in carved and gilded wood with large leaf-shaped scrolls, with a marble top (*Rosso di Castellamare* or *Cottanello* marble), 17th century; supporting a sculpture of the *Deposition* in gilded terracotta, with the monogram RTG and dated 1602.

ROOM IV

Six-arm Murano chandelier, in colourless glass, end of the 19th century.

Five armchair in carved wood, painted in light green with gilded reliefs, seconda half of the 18th century.

Four small armchairs in gilded wood, late 18th century.

Glossary

Boiserie: wooden wall panelling used to cover the interior walls of a room. It is often carved or decorated and serves both decorative and functional purposes.

Rock crystal reverse painting: a refined decorative technique in which very thin metal foils, usually gold or silver, are applied to the inner surface of rock crystal plates. The surface is then painted, in tempera or oil. The image is visible through the crystal, which enhances its brightness and depth.

Potiche: a decorative lidded vase, usually made of ceramic or porcelain, originally developed in China and later widely adopted in Europe.

Trapezophoros: a sculpted table support used in ancient Greek and Roman furniture. It often takes the form of a human, animal, or fantastical figure and is designed to hold up the tabletop.