The Exhibition

The Seventeenth Century at Villa Farnesina

Villa Farnesina
Rome, 6 November 2024 -12 January 2025

curated by Alessandro Zuccari e Virginia Lapenta

View of the 17th-century decorations discovered above the 19th-century vault of the ancient atrium of Villa Farnesina © Luigi Spina

ACCADEMIA NAZIONALE DEI LINCEI

Associazione Amici dell'Accademia dei Lincei

The Exhibition

The Seventeenth Century at Villa Farnesina

The exhibition Il Seicento in Villa Farnesina (Rome, 6 November 2024 - 12 January 2025) recounts the new discoveries regarding the 17th-century decoration of the Farnesina: the unpublished frescoes of the villa's ancient living room, found above the 19th-century vault that hid them, will be shown to the public and scholars. This is a decorative portion from the Farnese era, consisting of a sky with cherubs flying around the Farnese coat of arms in the centre of the vault, two cherubs on a blue background in the corbels and an autumn-coloured landscape adorning the only visible lunette. The exhibition – sponsored by the Association of Friends of the Accademia dei Lincei, in collaboration with the École Française de Rome as part of the celebrations for the 150th anniversary of its foundation and with the Parco Archeologico del Colosseo – is curated by Alessandro Zuccari and Virginia Lapenta and aims to explore the 17th-century results of the works created by Raphael in the Villa Farnesina, as well as the fortune of the iconographic subjects conceived by the master of Urbino.

Through digital technologies and Luigi Spina's photographic campaign, the 17th-century frescoes dating back to the Farnese period (from 1579) that decorated the ancient Chigi living room of the villa are presented. The three-dimensional reconstruction shows the sequence of the various transformations of the living room with the aim of restoring an image of the environment and its original decoration. Between 1861 and 1863, major restoration work was carried out on the Villa Farnesina, particularly on the ground floor, which was radically altered from the 16th-century configuration designed by Baldassarre Peruzzi for Agostino Chigi. The architect Antonio Sarti found serious structural damage, due to the load of the walls above the vaults, and proposed consolidation work. The main hall was divided into two parts, disrupting the original spatial layout and adding new service areas, including a lift well.

The discovery of the frescoes, spared by the installation of the lift, constitutes a significant new development in the knowledge of the building and its 17th-century decorative phase, achieved as part of the conservation and restoration work carried out by the Accademia Nazionale dei Lincei, in collaboration with the National Institute of Geophysics and Volcanology. This discovery and

new studies dedicated to the Farnese period of the Villa also offer the opportunity to examine in greater depth the influence of Raphael's style in 17th-century Rome. To this end, the exhibition displays for the first time at the Farnesina six important paintings that are inspired by or reproduce the frescoes of Raphael and his collaborators.

In the Loggia of Cupid and Psyche: two allegories commissioned by the Farnese family attributed to Antonio Carracci (belonging to the Capodimonte Museum, now kept at the Chamber of Deputies) which rework two pennants by Giulio Romano and a Hercules with the club by Sassoferrato (from a private collection) modelled on a figure of Jupiter painted in the same loggia.

In the Loggia of Galatea: two paradigmatic works of seventeenth-century classicism, the Galatea by Pietro da Cortona, on loan from the Accademia di San Luca, and the Galatea by Andrea Sacchi, preserved in Palazzo Altieri (ABI), and the seventeenth-century copy of Galatea from the École Française de Rome.
The exhibition is dedicated to Linceo Professor Natalino Irti, who generously contributed to the restoration of several rooms in the Villa Farnesina, financing the recovery and enhancement of the seventeenth-century decoration.

Villa Farnesina, Rome

The Farnese family

Amongst ancient splendours and residences

In 1517, Cardinal Alessandro Farnese (1468-1549), the future Pope Paul III, began construction in Rome on an imposing residence designed by Antonio da Sangallo in the purest Renaissance style in Campo dei Fiori, now known as Palazzo Farnese, home to the French Embassy in Rome. The Farnese Collection is one of the largest collections of ancient sculptures formed during the Renaissance, which has remained largely intact, although today it is far from its original location, being housed in the National Archaeological Museum of Naples and the Museum and Royal Forest of Capodimonte in Naples.
The first antiquities that fuelled the antique collections of Pope Paul III

The National Archaeological Museum and the Museum and Royal Forest of Capodimonte, Naples

and his nephews, the second Duke of Parma Ottavio Farnese (1524-1586) and Cardinals Alessandro (1520-1589) and Ranuccio (1530-1565), came from successful excavations carried out in archaeological areas of Rome and were a source of admiration and wonder for visitors to the Farnese Palace for over two centuries.
These statues, found in Roman excava-

Palazzo Farnese - French Embassy, Rome

Arco Casino Farnese - Villa Farnesina building, Rome

Bottom, from left:
Raffaello Sanzio, Portrait of Cardinal Alessandro Farnese, future Pope Paul III, oil on canvas
Titian, Portrait of Paul III and his grandsons, Alessandro and Ottavio Farnese, oil on canvas
(Museum and Royal Forest of Capodimonte, Naples)

tions, except for the so-called 'Toro Farnese' (Farnese Bull), were displayed, with the specific intention of celebrating the dynasty, under the arches of the courtyard and in the rooms of the main floor of Palazzo Farnese. The initial organisation of the entire and immense complex of sculptures as part of a specific decorative project for Palazzo Farnese, finally completed, was entrusted to the great-grandson of the Grand Cardinal, Odoardo (1573-1626), with the creation of the famous 'Gallery'. Created in the south-western wing of the building and frescoed with mythological themes between 1597 and 1600 by Annibale and Agostino Carracci and their assistants, it became the focal point and heart of the statue collection of the Palazzo.

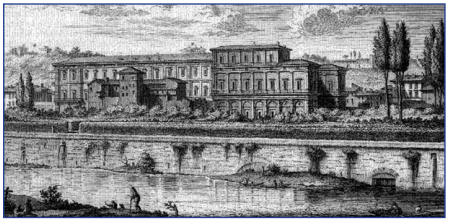
From left: Ercole Farnese and Toro Farnese, National Archaeological Museum of Naples

Bottom, from left: Carracci Gallery, Palazzo Farnese, Rome Antinous, National Archaeological Museum of Naples

The splendid head of Antinous joined the Farnese Collection, combining a head already in the Bembo Collection with a torso owned by the Farnese family. On 6 July 1579, ownership of the Palazzo del Giardino belonging to the Sienese banker Agostino Chigi was transferred to Cardinal Alessandro Farnese for the sum of 10,500 ducats. He merged it with his adjacent property, the Casino Farnese,
to Cardinal Alessandro Farnese for the sum of 10,500 ducats. He merged it with his adjacent property, the Casino Farnese, consisting of a house with a viridarium purchased at the end of the 15th century. From that moment on, Agostino Chigi's palace became known as the "Farnesina". After the purchase of the villa, the place was embellished with

Below: Casino Farnese - Villa Farnesina building, Rome

numerous sculptures, placed inside and outside, in the enchanting surroundings of nature.
The Chigi Gardens contained sarcophagi, reliefs, architectural elements and statues. The fragment of the frieze from the so-called 'Maritime Theatre of Villa Adriana" was used in a fountain, fed through a protome of a river deity or 'sea Triton', which still stands in the Chigi Gardens today with the same function. According to a design by Michelangelo Buonarroti, a bridge over the



Tiber was to connect the two properties facing each other on either side of the river.
In 1586, upon the death of Margaret of Austria, the natural daughter of Charles V, first wife of the Duke of Florence, Alessandro de' Medici, and, from 1538, of the Duke of Parma, Ottavio Farnese, the Villa Madama also passed into the Farnese family's possession. Pope Leo X Medici had begun building it on Monte Mario in 1517, based on a design by Raphael, and it housed ancient sculptures.
Madama, which Pope Leo X Medici had begun building in 1517 on Monte Mario based on a design by Raphael, and the

The Venus Callipyge and the Piccolo Donario pergameno group, National Archaeological Museum of Naples

Frieze with marine Thiasos and marine Triton, Villa Farnesina, Rome

On the left, the group of two men cooking a wild boar in a cauldron; below, Villa Madama, Rome

Horti Farnesiani, Palatine Hill, Rome

ancient sculptures housed there. New properties were then purchased: the vineyards on the Palatine Hill, the so-called Horti Farnesiani, which the Farnese family, in order to conform to sixteenth-century tastes, owned on the Palatine Hill and which were created through the gradual aggregation of vineyards and gardens belonging to other families. The property was mainly located in the area formerly occupied by one of the imperial residences, the Domus Tiberiana. Spread over several levels, connected by spectacular staircases, the Horti Farnesiani overlooked the Basilica of Maxentius through the elegant portal designed by Vignola, while the upper terrace of the internal garden dominated the valley of the Roman Forum. The Palazzo Farnese in Caprarola, the fortress outside Rome, was transformed into a delightful residence with ancient statues probably taken from the depots of the Roman palace. Alongside the sculpture collection, the Farnese Collection consists of several other collections: gems, busts and coins. The most famous piece in the Farnese Collection stands out among these, the Farnese Cup, a masterpiece of Hellenistic glyptic art produced in Ptolemaic Alexandria. When the Farnese family died out, the collection passed to the Bourbons of Naples, through a complex series of

Isis and Isis Fortuna, National Archaeological Museum of Naples. The statues decorated the niches of a fountain in the Farnese Gardens on the Palatine Hill in Rome

Horti Farnesiani, Palatine Hill, Rome

Palazzo Farnese, Caprarola (Viterbo, Northern Lazio, Italy)

hereditary transfers between Parma and Spain. Between 1786 and 1800, the former Farnese residences were emptied of their statues. The Farnese sculptures arrived in Naples, initially destined for various locations (the Capodimonte Porcelain Factory, the Royal Palace, the Royal Palace of Caserta, the gardens of the Villa Reale in Chiaia) before finally arriving at the Museo Nuovo dei Vecchi

Studi, later renamed in 1816, Real Museo Borbonico (today the Museo Archeologico Nazionale di Napoli).
The current layout of the latter, curated by Linceo member Prof. Carlo Gaspari, seeks to reproduce the collection as it was conceived and organised between the 16th and 17th centuries.

Historical view of the National Archaeological Museum of Naples

Exhibition of the Farnese Collection from Villa Farnesina at the National Archaeological Museum in Naples

Farnese Cup, National Archaeological Museum of Naples

The Loggia of Galatea

In 1579, after the annulment of the entail on the Chigi property, the Villa Farnesina was ceded to Cardinal Alessandro Farnese. However, the first maintenance work on the Loggia was most likely sponsored, around the middle of the 17th century, by another cardinal of the family, Girolamo, to whom we can attribute the restoration of the grotesques on the pilasters leaning against the wall of the Galatea (one of which bears the signature of the Modena painter Giovanni Paolo Marescotti and - although repainted - the date 1650). At the end of the century, the Villa, described as a "den of brigands", was in a state of total abandonment. The Farnese agents thus managed to convince the Duke of Parma, Ranuccio II Farnese, of the urgency of conservation work and, given the success of the restoration of the so-called "Galleria dei Carracci" in the nearby Palazzo Farnese, located on the opposite bank of the Tiber, entrusted the work to the same artist, the famous painter Carlo Maratti (1625-1713).

The Marattesca team set to work in 1693. The work in the Loggia focused, in particular, on consolidating the frescoes by Baldassarre Peruzzi on the vault, secured with numerous iron clamps, and to a lesser extent the panels depicting Raphael's Galatea and Sebastiano del Piombo's Polyphemus. The restoration of the five landscapes on the north and west walls of the Loggia di Galatea was carried out in 2019 thanks to the support of Linceo member Prof. Natalino Irti, curated by Giovanna Antonelli, Maria Rosaria Basileo, Giorgia Galanti (Coop. Fabrica Conservazione e Restauro) – ATI.

Each landscape measures 700 cm x 500 cm. Technique: mixed media on wall.

Parasta with grotesques, Loggia of Galatea, Villa Farnesina, Rome

The enigmatic cycle of landscapes that visually completes the walls of the Loggia di Galatea has always challenged scholars in their attempts to determine its chronology and identify its possible author. In the 1920s, art historian Federico Hermanin attributed them to French landscape painter Gaspard Dughet (1615-1675), suggesting they date from around the mid-17th century. Subsequent criticism has therefore largely settled – more or less doubtfully – on the same attribution, additionally putting forward the names of the Bolognese Giovan Francesco Grimaldi (1606-1680) and the Roman Crescenzio Onofri (1634-1714) and linking their execution to the maintenance work on the Loggia sponsored in 1650 by Cardinal Girolamo Farnese, who, according to established tradition, also ordered the closure of the arches that originally opened onto the garden.

New lines of research have now narrowed down the need to move forward by at least forty years the creation of these paintings – which, moreover, were never mentioned in the various descriptions published between the 17th and 18th centuries – for which the names of the decorator specialising in landscapes, François Simonot (1660-1731) and the prolific painter Girolamo Troppa (1636-1711). Regardless of who the author was, it seems appropriate in any case to place their execution in correspondence with the restoration of the Farnesina decorations coordinated by the painter Carlo Maratti (1625-1713) and carried out by his team from 1693 onwards. The same works should also be attributed to the recently rediscovered unpublished paintings in the atrium of the Villa.

Landscape scenes, Loggia di Galatea, Villa Farnesina, Rome

Raphael, The Triumph of Galatea, Loggia of Galatea, Villa Farnesina, Rome

Galatea in the 17th century: Pietro da Cortona and Andrea Sacchi

Pietro da Cortona's Galatea, preserved at the Accademia di San Luca, and the lesser-known but no less ambitious work by Andrea Sacchi, previously attributed to Albani and now in the Italian Banking Association's collection at Palazzo Altieri, are two crucial examples of seventeenth-century Raphaelism. Giovan Pietro Bellori, the theorist of classicism, defines Raphael as the 'great master of colour who knows' and takes the fresco of Galatea as an example of supreme beauty, the subject of Sanzio's famous letter to Castiglione in which he explains his aesthetic theory of the best form for the centuries to come. The work embodies the idea of beauty for all those painters who wanted to measure themselves against the classics, from Greco-Roman antiquity to the pictorial models of the great Urbino artist, as well as the frescoes in the Vatican Rooms, the Loggias, the Sibyls in the Church of Santa Maria della Pace and the Loggia of Cupid and Psyche, commissioned by Agostino Chigi.

The paintings inspired by the famous fresco demonstrate not only how Raphael's style continued to prevail as the norm, but above all the popularity of the iconographic subject, based on antique models that had become canonical – such as the Belvedere Torso, the Aphrodite of Doidalsas and Mazzarino – together with the persistence of Neoplatonic ideals in 17th-century Rome.

Pietro Berrettini, known as Pietro da Cortona, Galatea (after Raphael), oil on canvas, before 1626, Rome, Accademia Nazionale di San Luca

Andrea Sacchi, Galatea (after Raphael) oil on canvas, first half of the 17th century Italian Banking Association, Rome, Palazzo Altieri

Anonymous painter, Galatea
École française de Rome

The anonymous and unpublished copy of Raphael's Galatea joins the select circle of copies painted before 1800 and preserved to this day. An easel painting, its dimensions are reduced by a factor of 4.5 compared to the original fresco. Although the circumstances of its creation While the circumstances of its creation have yet to be fully reconstructed, the information gathered so far on its provenance and conservation history demonstrates the value attributed to the work over time. Its current state of preservation prevents a clear stylistic interpretation, however, the original quality is still perceptible.

Anonymous, Triumph of Galatea, copy after Raphael, oil on canvas transferred to panel, 17th century, École française de Rome, Palazzo Farnese, donation by Mario Menotti, 1913

The Loggia of Cupid and Psyche

The first significant restoration of the Loggia dates back to the 1690s, when, due to the serious state of neglect in which the Villa found itself, Ranuccio II Farnese ordered its renovation. In 1693, the ducal agent, Abbot In 1693, the ducal agent, Abbot Felini, commissioned Carlo Maratti (1625-1713), one of the most renowned painters of the time, and his team to begin the work. The Raphael paintings on the vault of the Loggia had been severely damaged by prolonged exposure to the elements and were therefore in a poor state of preservation. The restoration work was therefore quite extensive: Maratti and his team worked on the frescoes, consolidating them and fixing the plaster with a multitude of grappas, filling in the gaps and extending the fruit festoons, the work of Giovanni da Udine (1487-1564), up to the imposts of the arches. As the historian and art theorist Giovan Pietro Bellori was keen to point out in his famous descriptive eulogy dedicated to Maratti's restoration work (1695), these interventions were carried out with great sensitivity and respect, taking care to affect the original appearance of the Loggia as little as possible (at least from the perspective of the time).
All additions were therefore designed and executed in continuity with Raphael's work and with the aim of making the overall view "homogeneous". On the two short sides, the two blind doors that can still be seen today next to the real ones were added, while the walls, which until then had remained undecorated, were filled with niches painted in trompe l'œil, 'contenting themselves with simple architectural displays without figures out of respect for that vault' (Bellori). The lunettes at the top, also left blank, were instead completed with fake stained-glass windows painted in perspective, echoing the real windows of the loggia.

Antonio Carracci's 17th-century copies of Giulio Romano's pendentives in the Loggia of Cupid and Psyche

The two paintings are a unique reworking of the two pediments of the Loggia of Cupid and Psyche, depicting Cupid with the three Graces and Venus with Juno and Ceres. They were originally located in the hall on the main floor of Palazzo Farnese and were probably commissioned in the second decade of the 17th century by Cardinal Odoardo Farnese to accompany Vasari's Allegory of Justice and Pordenone's Dispute of the Immaculate Conception, now in Capodimonte (Pierguidi 2010). These combinations would explain the transformation of the mythological figures into religious personifications, which nevertheless retain their attractive nudity: they are therefore not the result of censorship but of a moralising interpretation aimed at celebrating the virtues of the family of Pope Paul III and, in particular, of Cardinal Odoardo. The revival of Raphael's models is crucial to the Classicism of the Carracci, whose "manifesto" is the frescoes in the Gallery of Palazzo Farnese. The Farnese inventories and Giovan Pietro Bellori indicate Annibale Carracci as the author of the two canvases, but this hypothesis is inappropriate for chronological reasons (the painter died in 1609). Given the stylistic similarities with works by Antonio Carracci (c. 1592-1618), who was associated with Odoardo Farnese, it has been suggested that the paintings should be attributed to Annibale's talented nephew (Zuccari 2019).

Antonio Carracci (attributed), Allegory of the Triumphant Church, oil on canvas, second decade of the 17th century, Naples, Museum and Royal Forest of Capodimonte, on loan to the Montecitorio Palace

Antonio Carracci (attributed), The Three Theological Virtues oil on canvas, second decade of the 17th century, Naples, Museum and Royal Forest of Capodimonte, on loan to the Montecitorio Palace

Venus, Ceres and Juno, plume by Giulio Romano, Loggia of Cupid and Psyche, Villa Farnesina, Rome

The Three Graces, plume by Giulio Romano, Loggia of Cupid and Psyche, Villa Farnesina, Rome

Giovan Battista Salvi, known as Sassoferrato, Hercules with his club

Thanks to recent restoration work, the canvas has been recognised as an authentic work from Sassoferrato's early mature period, around the 1640s/1650s. As was often the case in a climate of prevailing Classicism, it is a true reference to the beautiful image of Jupiter with Venus painted by Raphael's pupils in the Loggia of Amor and Psyche at the Farnesina. However, the elderly figure of Jupiter is transformed into a young Hercules, the thunderbolt becomes the hero's club and the cloudy sky is replaced by a background of intense blue, as in other works by Giovan Battista Salvi. The painting is unpublished and presents one of the few secular themes depicted by the painter from the Marche region. Its original provenance is unknown, but there is mention of a "Hercules" by Sassoferrato in the 1788 inventory of the Veronici collection, a family directly related to the artist who collected a considerable inheritance of his works (F. Macè de Lepinay, 2017). This document attests that the subject of Hercules had been practised by Salvi, who also used to extrapolate some figures from paintings by the great masters, such as an Apollo from the painter's early period, preserved in London in the Royal Collection.

Giovan Battista Salvi, known as Sassoferrato, Hercules with his club, oil on canvas, fifth or sixth decade of the 17th century, Private collection

Venus and Jupiter, plume by Giulio Romano, Loggia of Cupid and Psyche, Villa Farnesina, Rome

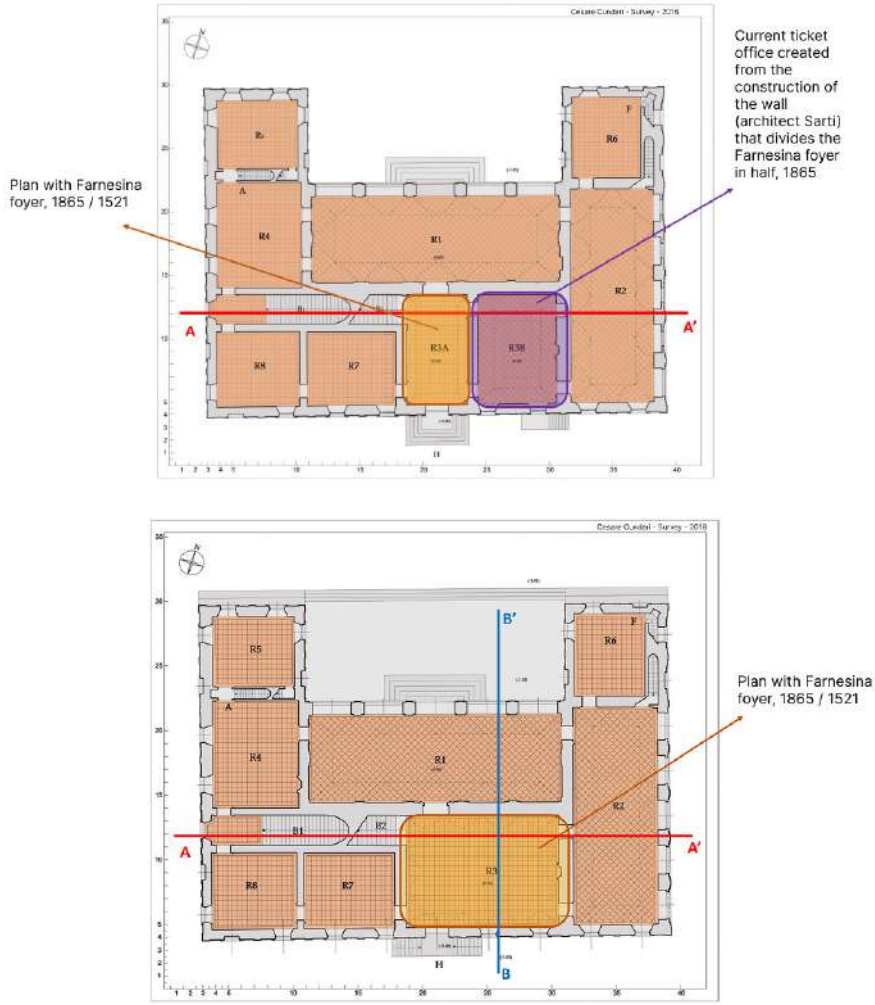
Atrium of Villa Farnesina

3D reconstruction and new frescoes

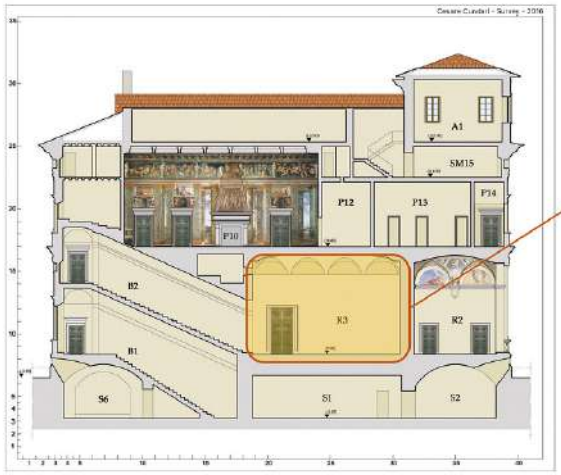
When, between 1861 and 1863, restoration work was carried out on the Villa Farnesina following surveys carried out by the architect Antonio Sarti, the layout of the ground floor designed in the 16th century by Baldassarre Peruzzi for the wealthy Sienese banker Agostino Chigi was radically altered. Architect Sarti had found serious structural damage throughout the ground floor, mainly attributable to the weight of the walls above the vaults of the loggias and the hall overlooking the secret garden, rendering the entire building uninhabitable. The consolidation work, carried out by architect Antonio Cipolla, who followed Sarti's instructions for the insertion of supporting walls on the ground floor and basement, radically altered the spatiality of the hall behind the two loggias, which Peruzzi had used as a living room with a direct connection to the pantry on the same floor and the kitchens below. The room was divided into two parts, the smaller of which, with its own vaulted ceiling frescoed by Ludovico Seitz, formed the vestibule for the new entrance moved to the south side of the building.
In turn, the second part into which the living room was divided was also fitted with a new ceiling decorated with frescoes, traces of which, emerging from beneath subsequent repainting, show how the room was later further reduced in size to make room for the lift shaft and another service room. It is therefore impossible for visitors who enter the Villa today to imagine the actual layout it must have had at the time of Agostino Chigi, particularly in the area of the living room, which Villa today to imagine the actual layout that it must have had at the time of Agostino Chigi, particularly in the living room area, which was a large, high-ceilinged room covered by a pavilion vault with side lunettes, similar to the loggias of Galatea and Cupid and Psyche. Currently, there are no traces of this roof to indicate its presence, nor is it possible to know what its decoration was at the time. At present, in fact, no documents have been found to prove that it was actually decorated at the time of Chigi; moreover, the interruption of construction work in 1520, following the sudden death of the banker, suggests that not all the surfaces of the Villa had necessarily been decorated at that time.
However, following further recent investigations into the cavity formed between the Peruzzi vault and the more modern roofing of the nineteenth-century rooms, the discovery of some frescoed parts revealed that the ancient living room, evidently still in use, was decorated when the Villa passed into the ownership of the Farnese family.
The proposed three-dimensional reconstruction, carried out following a survey conducted with the aid of new LIDAR techniques, using a laser scanner between 2014 and 2018*, and a subsequent in-depth study in 2024, aims to show the sequence in 2024, aims to show the sequence of transformations that took place in the ancient Chigi residence over the centuries and, through a process of gradually removing the elements added

during the nineteenth-century restoration, to restore an image of the environment in its original spatiality and decoration at the time of the Farnese ownership.

**Surveys carried out by the working group, initiated and coordinated by Prof. Arch. Cesare Cundari and, after his death, continued and completed by his research group, Arch. Maria Rosaria Cundari, Arch.*



Giovanni Maria Bagordo and Arch. Gian Carlo Cundari.



The watercolour reconstruction of the ancient 16th-century atrium of Villa Farnesina by Antonio Forcellino

Photographic exhibition by Luigi Spina
"The lost angels of the Farnese family"

© Luigi Spina

I enter the Loggia of Galatea. Raphael's frescoes leave no room for imagination. Everything is already accomplished in bold, sensual forms that border on perfection. The multiform variety of colours blends with the vegetation of the gardens up to the sky. I imagined Agostino Chigi, his time, his dream, the splendour of an era where patrons and artists built stories. Yet I am here to learn more. What was lost. The unseen. I venture up an impassable staircase to reach the hidden vaults. What was lost. At the top of the staircase, I glimpse a pair of eyes. They stare at me. Then the feathers of a wing. A faint light from the bottom confuses and excites me. Suddenly, the lights of the construction site come on. Sweaty, excited, I see, through a hole in the wall, an angelic dance. Cherubs flutter before my eyes and swirl around the Farnese seal. A blue sky, still intact after centuries, provides the backdrop for these figures that are reborn. The flashes of my camera illuminate different parts of the wall paintings. I sense the dimension of temporal power that legitimises spiritual power. For a single moment, I have travelled through the ages. The lost angels, their eyes, their hands, their corpulent forms, shine before my eyes.

Luigi Spina

Credits

Scientific coordination
Villa Farnesina Lincei Commission

Curators
Alessandro Zuccari, Virginia Lapenta

Promoting organisation
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Panel texts
Costanza Barbieri, Giulia Daniele, Virginia Lapenta, Alessandro Zuccari

3D video reconstruction of the ancient Chigi living room
Giovanni Maria Bagordo, Gian Carlo Cundari, Maria Rosaria Cundari

Watercolour of the ancient Chigi living room
Antonio Forcellino

Photographic exhibition curated by Luigi Spina

Coordination of restoration of the new 17th-century decorations
Alessandra Acconci, Maria Rosaria Basileo, Antonio Forcellino, Virginia Lapenta, Eleonora Leprini, Loredana Modanesi, Massimo Musacchio, Alessandro Zuccari

Diagnostic investigations of the new 17th-century decorations
Chiara Anselmi (CNR-IRET - Porano, Terni), Michela Azzarelli (Laboratorio di Diagnostica per i beni culturali-LabDia – Spoleto, Perugia), Loredana Modanesi (Restauratrice - INGV), Massimo Musacchio (INGV), Malvina Silvestri (INGV), Antonio Sgamellotti (Linceo, Università di Perugia), Manuela Vagnini (Laboratorio di Diagnostica per i beni culturali-LabDia – Spoleto, Perugia)

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The exhibition is dedicated to Professor Natalino Irti of the Linceo Academy, who made a generous contribution to the restoration of some rooms in the Villa Farnesina, financing the restoration and enhancement of the 17th-century decoration.

Festoon with the Farnese coat of arms at the centre of the 17th-century decoration discovered above the 19th-century vault of the ancient atrium of Villa Farnesina