

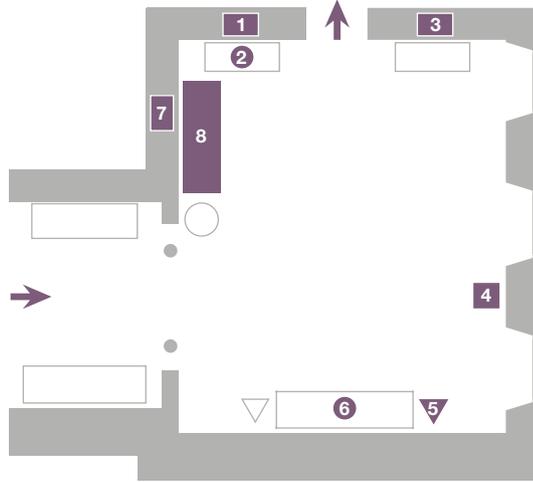
## Fausto's appartement

# Fresco Room

Carved into the marble lintel over the stairway side of the portal is the welcoming motto AMICIS PATEO AETERNUMQUE PATEBO ("For friends I am, and always will be, open"). Such was the reception with which the Bagatti Valsecchi brothers met their friends, and with which the museum greets its guests, today. **Trunk-like cassoni**, traditional wedding gifts, enrich the hall leading to Fausto's apartment; the cassone on the left (1), decorated with gilded pastiglia (a mixture of glue and plaster), comes from fifteenth century Siena. The **ceiling** of the hall resembles that of Isabella D'Este's grotta where her most precious art collections were gathered in the Palazzo Ducale in Mantua, except that her initials and heraldic elements have been replaced by delicate classicizing vegetal and floral motifs.

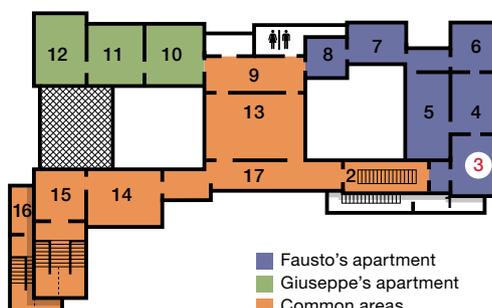
The **fresco** painted in 1495 by Antonio Boselli of Bergamo portraying the *Madonna of Mercy* gives this room its name; the artist's signature and the date are at the top. Once in the apse of the little church dedicated to the saints Vincent and Alexander in Ponteranica (Bergamo), it was purchased by the Bagatti Valsecchi brothers, as were the fragments of the frescoed frieze, also from the area around Bergamo. The **fragments**, installed just below the ceiling, were retouched in tempera to present a complete whole. The rich door frames and little marble window seats in this and the next rooms are based on those in the Ducal Palace in Urbino, albeit reduced in size, to suit a small sitting room.

For special occasions, such as weddings and christenings, this room was used as a private chapel. Its religious nature was emphasized not only by Boselli's fresco, but also by the late fifteenth century **chest with Virtues** from the Como province, which could be used as an altar, and by the **high relief carvings of David and Judith** attributed to Tommaso Rodari's workshop in Como; their stone frames set into the wall are Neo-Renaissance.



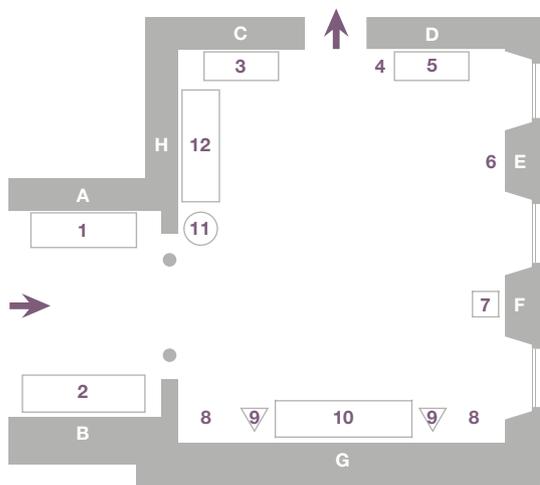
### HIGHLIGHTS

- 1 **David**, marble high relief attributed to the workshop of Tommaso Rodari, early 16th C
- 2 **Curious steelyard with a base carved in the shape of a tortoise**, Italy, 16th C
- 3 **Judith**, marble high relief attributed to the workshop of Tommaso Rodari, early 16th C
- 4 **Richly carved stool**, walnut, northern Italy, 16th C
- 5 **One of the two decorated candlesticks**, Siena, Mannerist, period, mid-1500s (Giorgio di Giovanni?)
- 6 **Series of weights and measures** in bronze and iron, Flanders and Nuremburg, 16th C
- 7 **Panel painting, Virgin and Child with Saints**, by the Sienese Girolamo di Benvenuto, first two decades of the 16th C
- 8 **Stuccoed and painted cassone** in the style of Floriano Ferramola, Lombardy, second half of the 15th C



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## PASSAGE LEADING TO THE FRESCO ROOM

- 1 **Cassone**, gilded and painted plaster decorations depicting courtly scenes, Siena, 15th C with 19th C integration (n.27)
- 2 **Cassone**, walnut with painted panels featuring the Baptism of Christ and the Stigmata of Saint Francis, Venetian area, late 15th C with 19th C restoration (n.23)

## FRESCO ROOM

- 3 **Cassone** finely inlaid with rosewood, ivory, ebony, northern Italy, 15th C, restored 19th C (n.28)

*From left to right:*

- pair of **bronze** and iron candlesticks, Milan or France, late 17th C (n.295,296)
- **wooden box**, Italy, 15th C (n.592)
- copper brazier, Italy, 19th C in the 16th C style (n.304)
- iron **steelyard** on a wooden tortoise base, Italy, 16th C (n.307)
- 4 **Iron oil-lamp stand**, Italy, 19th C (n.394)
  - three **iron oil-lamps** (n.907, 969, 970)
- 5 **Strong box** with handles, northern Italy, late 15th-early 16th C (n.32)
  - **wooden box** decorated with putti and intertwining branches, central Italy, 16th C (n.310)
  - **iron candlestick** with two serrated crowns, Italy, 15th C (n.628)
  - **iron oil-lamp stand** with oval box at one end for wicks, Italy, 19th C based on 16th C model (n.358)

- 6 **Seat** with back decorated with profiles, northern Italy, assembly of 16th and 17th C pieces (n.179)
- 7 **Seat** with back decorated with two swans and the Visconti snake, northern Italy, 16th C (n.176)
- 8 **One of two leather chairs**, northern Italy, 17th C (n.177, 178)
- 9 **One of two candlesticks** with four plaquettes painted with figures of saints in the Mannerist style, Siena (Giorgio di Giovanni?), mid 16th C (n.30, 31)

- 10 **Cassone** with decorations on the front representing the Virtues, Lombardy, late 15th C with 19th C integration (n.25)

*From left to right, back row:*

- **bronze pestle**, mortar; northern Italy, 15th C (n.249)
- **brass candlestick**, Flemish or French, 15th C (n.616)
- **bronze bucket**, Verona, 1600 (n.263)
- **bronze candlestick**, Flemish or French, 15th C (n.619)
- **bronze measure**, Milan (?), 1613 (n.255)
- **iron candlestick**, Italy, 13th C (n.645)

*Middle row:*

- **iron door-knocker**, Italy, 16th C (n.639)
- **ceramic plate** decorated with female profile, Umbria, late 19th C-early 20th C (n.435)
- **bronze mortar** decorated with three Florentine lilies, Florence, 19th C based on a 16th C model (n.248)
- **bronze mortar** decorated with naturalistic motifs, Italy, 15th C (n.293)
- **majolica fruit stand** with female profile in the center, Deruta, late 15th-early 16th C (n.419)

- **bronze mortar** decorated with coat of arms held by two putti, Italy, 17th-19th C based on a 16th C model (n.258)
- **bronze pestle and mortar** with gothic-style ornamental motifs, France or Flanders, 15th C (n.292)
- **majolica basin**, also decorated on the back, for decorative ewer, Manises (Spain), 16th C (n.439)
- **bronze candlestick**, Egyptian or Syrian, 15th C (n.615)

*Outside row:*

- **bronze oil measure** with "OGLIO QUARTI UNO" written on the base, Milan (?) 18th C (n.611)
- **bronze oil measure** with "OGLIO QUARTI UNA" written on the base, Milan (?), 18th C (n.250)
- **bronze oil measure** with "OGLIO LIRE UNA" written on the base, Milan (?), 18th C (n.251)
- **iron lock** shaped like a heraldic lily, Augsburg, 17th or 18th C (n.622)
- **small majolica fruit stand**, Deruta, 17th C (n.685)
- series of three **brass bucket-shaped weights**, Nuremburg, 16th C (n.252,253,254)
- series of **brass bucket-shaped weights**, Nuremburg, 18th C (n.612)

- 11 **Iron tripod base**, Italy (?), 15th C (n.387)
  - **beaten copper and brass basin**, Florence (?), 16th C with 19th C integration (n.273)
- 12 **Cassone** with plaster and painted decorations in the style of Floriano Ferramola (Brescia, 1480 ca-1528), second half of the 15th C (n.24)

## On the walls:

- A **Polyptych: Madonna and Child with Saints**, painting on wood, circle of the Brescian Master Paroto, first half of the 15th C (n.1025)
- B **Polyptych: Madonna and Child with Saints**, painting on wood, Giovanni Pietro Brentani (Lombardy, active 1443-1467), second half of the 15th C (n.1026)
- C **David**, marble high relief attributed to the workshop of Tommaso Rodari (Maroggia, Ticino, 1460-Como 1525), early 16th C (n.972)
- D **Judith**, marble high relief attributed to the workshop of Tommaso Rodari (Maroggia, Ticino, 1460-Como 1525), early 16th C (n.971)
- E **John the Baptist and a Bishop Saint**, Jacopo Durandi (active in Provence and Liguria), ca. 1440-1470 (n.1017)
- F **Holy Apostle and Saint Bernardino of Siena**, Jacopo Durandi (active in Provence and Liguria), ca. 1440-1470 (n.1018)
- G **Madonna of Mercy with Confraternity Members, Saints and Angels**, detached fresco mounted on canvas, signed and dated at the top edge "Antonio Boselli 1495" (n.1016)
- H **Madonna and Child with Saints**, Girolamo di Benvenuto (Siena, 1470-1524), panel painting, first decades of the 16th C (n.1015)