

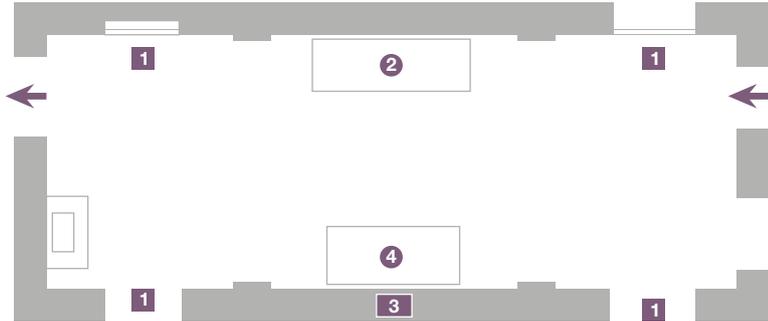
Common areas

Gallery of the Cupola

The Cupola Gallery—like the parallel Gallery of Arms located on the other side of the Grand Salon—connected the two areas that had developed around the mansion's two courtyards. The Cupola Gallery was not considered merely a passageway, rather a kind of antechamber to Giuseppe's suite. The cupola was designed by the brothers to allow natural sunlight to enliven the room. In the room, a part of the important ceramic collection was displayed, for example, the **vase with serpentine handles** and the depiction of the allegory of Eloquence, which was signed and dated under the foot by the famous ceramicist "Ippolito Rombaldoni 1678" active in Urbania (once called Casteldurante).

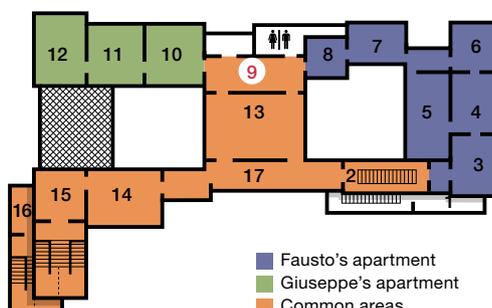
The friezes running around the drum under the cupola and down the pilasters are an interesting example of how the brothers approached decorating their home. In the area just under the drum, mid sixteenth century **frescoes** taken from the Milanese deconsecrated church San Vincenzino were inserted. In order to coordinate the room's decoration without indulging in slavish imitation, in 1884 the pilasters were painted in a similar fashion by Luigi Cavenaghi, one of the most important painters and restorers of the period, evidence of the family's importance and wealth.

The room also contains one of the precious **door hangings** that once enriched the rooms. Their elegant motifs of masks and anthropomorphic figures in painted silk frame the Bagatti Valsecchi family crest.



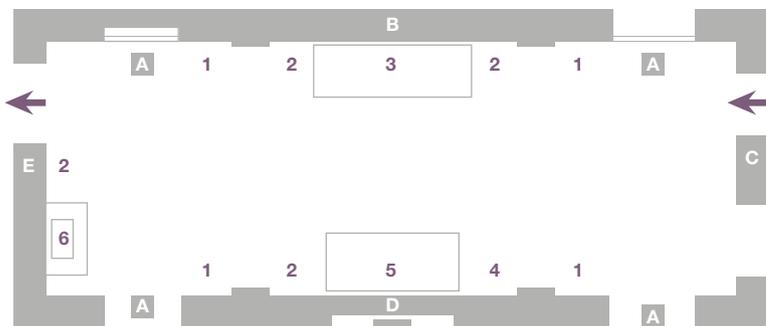
HIGHLIGHTS

- 1 One of four allegorical figures, canvas, Andrea Lilio (Ancona, 1560 ca.-Ascoli Piceno, after 1639), first half of the 17th C
- 2 Pair of large "albarelli" (pharmacy jars) in blue majolica decorated with narrative scenes and fitted with handles in the form of harpies, Alfonso Patanazzi, Urbino, ca. 1620
Vase with eel-shaped handles decorated with an image of Eloquence, signed and dated "Ippolito Rombaldoni 1678," Urbania
Lusterware plates, Spanish Moor style, 17th C
- 3 Adoration of the Child with Saints, painting on wood attributed to the Master of Castelnuovo Scrivia, early 16th C
- 4 One of four vases in blue and white majolica decorated with vegetal motifs and grotesque figures (inspired by classical motifs found in the so-called "grottos"), Rome (?), late 16th C
Writing box with sunken field and pyrographed decorations, northeastern Venetian territory, early 16th C



Common areas

Gallery of the Cupola



1 One of four seats with backs decorated with anthropomorphic figures, Italy, assembled in the 19th C with 16th C fragments (n.219, 220, 221, 222)

2 One of five chairs in stamped leather, knot design on the cross-bar, Piedmont, mid 17th C (n.200, 201, 245, 171, 246)

3 Lion's paw table with cross-bar, Italy, 16th C, restored in the 19th C (n.57)

From left to right, back row:

- vase with eel-shaped handles and a depiction of Susanna and the Elders, Urbania, Ippolito Rombaldoni, second half of the 17th C (n.482)

- large blue majolica "albarello" (pharmacy vase) with handles shaped like harpies and decorated with monochrome scenes, Urbino, Alfonso Patanazzi, 1620 (n.480)

- vase with eel-shaped handles decorated with an image of Eloquence, signed and dated "Ippolito Rombaldoni 1678," Urbania (n.484)

- large blue majolica "albarello" (pharmacy vase) with handles shaped like harpies and decorated with monochrome scenes, Urbino, Alfonso Patanazzi, first half of the 17th C (n.481)

- vase with eel-shaped handles and a depiction of Lot and his Daughters, Urbania, Ippolito Rombaldoni, second half of the 17th C (n.483)

Front row:

- one of two wrought iron candlesticks decorated with naturalistic motifs, Italy, 19th C (n.267,268)

- collection of five lusterware ceramic artifacts, Manises (Spain), 18th C (n.684,437, 438,436,686)

4 Chair in stamped and gilded leather, Bologna (?), 17th C (n.968)

5 Table with panel supports with a coat-of-arms and anthropomorphic figures, Italy, 19th C (n.56)

From left to right, back row:

- large majolica vase with eel-shaped handles, decorated with portrayals of S. John the Evangelist and S. Michael, Urbania, Ippolito Rombaldoni, second half of the 17th C (n.485)

- portable writing desk with sunken field of pyrographic decorations; inside there is a depiction of the Crucifixion; north-eastern Venetian area, early 16th C (n.605)

- white majolica vase with two eel-shaped handles, center decoration: a coat-of-arms, Lombardy (Pavia?), 19th C (n.479)

Middle row:

- collection of four blue and white majolica pharmacy jars with naturalistic decorations and grotesque figures, Rome (?), end of the 16th C (n.441,453, 442,455)

Front row:

- wooden box painted with a red and white rhomboid pattern, Italy, 15th-16th C with subsequent interventions (n.801)

- wooden box with sunken field of pyrographic decorations depicting court scenes, north-eastern Venetian area, early 16th C (n.593)

6 Table with balustrade, Italy, assembled in the 19th C with 16th-17th C fragments (n.58)

- chest finely decorated with ivory and mother-of-pearl inlay, northern Italy, 16th C (n.40)

Above table:

- door hanging in painted silk decorated with the Bagatti Valsecchi coat-of-arms, Lombardy, 19th C (n.978)

On the walls:

A One of four allegorical figures, canvas, Andrea Lilio (Ancona, 1560 ca.-Ascoli Piceno, after 1639), first half of the 17th C (n.1005, 1004, 1007, 1006)

B Triptych with the Crucifixion, S. John the Baptist and a Sainted Martyr Knight, panel painting on wood, painter from the Varesino or Ticinese area, first half of the 16th C (n.999)

C S. Francis, S. Bartholomew, the Archangel Michael, S. Anthony of Padua, two early 16th C panel paintings reassembled in a 19th C frame, painter from Cremona (n.1003)

D Adoration of the Child with Saints, painting on wood attributed to the Master of Castelnuovo Scrivia, early 16th C (n.1000)

E S. John the Evangelist, S. Augustine (?), two early 16th C panel paintings reassembled in a 19th C frame, Lombard painter (?) (n.1001)