

## Common areas

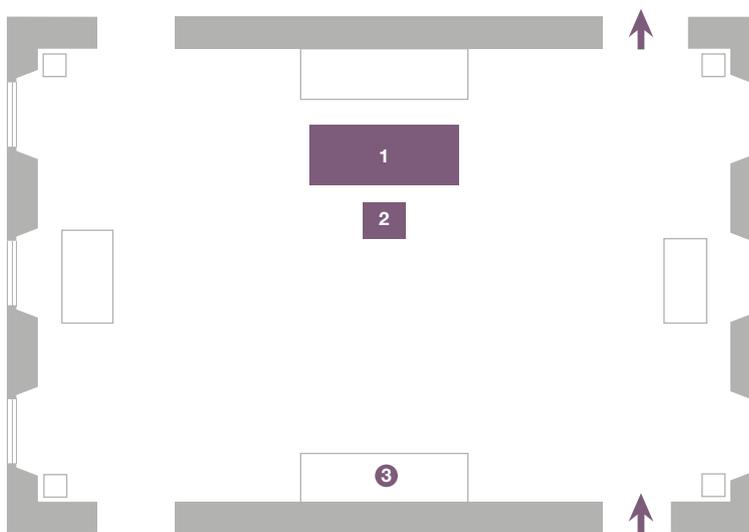
## Grand Salon

Central to the arrangement of the other rooms, the Grand Salon is the most formal room in the house. Located between two courtyards, it is one of the few rooms architecturally altered by Fausto and Giuseppe Bagatti Valsecchi, who removed the floor separating two rooms to create this grand space. The largest in the house, the room was deemed fit for activities expressing the family's enhanced social status, after their father had received a baronetcy and Giuseppe had married the noblewoman, Carolina Borromeo.

The **wooden paneling** came from the choir of the Church of Classe di Dentro in Ravenna. The walls above are decorated with an extremely rich deep pile velvet **wall covering** with a gold background. Designed by the two brothers, it was inspired by fifteenth century Italian fabrics, and personalized with the abbreviation BA-VA—adopted by the museum as its logo—and the Bagatti Valsecchi coat-of-arms.

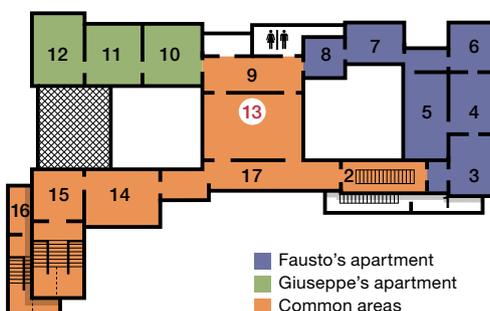
Beneath the coffered ceiling is an important **frieze** composed partly of early sixteenth century frescoes painted in the Cremona area and partly of tempera paint additions on canvas by the nineteenth century Milanese artist Giacomo Campi, in order to fit the older paintings to the size of the room. The monumental **fireplace** also integrates the old with the new: the lower part, attributed to the Venetian school of the second half of the sixteenth century, was bought by the Bagatti Valsecchi brothers, and integrated with elements of their own design inspired by the work of the Renaissance architect, Sebastiano Serlio. In the modern fireplace hood, they inserted a sixteenth century fresco from Cremona portraying the sea god Neptune. The motif is not well suited to a fireplace, but the fresco was available on the art market when the brothers were finishing it. Facing the fireplace, on the right hand side the far left upper window has one of the family crests invented by the brothers. A shoe, it humorously expresses the meaning of "Bagatt" in the Milanese dialect.

This large room is lit by bronze **wall lamps** (made by the brothers in 1884 for gas, they were immediately adapted for electricity in these first years after Edison had brought electricity to Milan), floor **lamps** of then modern design and the large central chandelier inspired by those of bygone times.



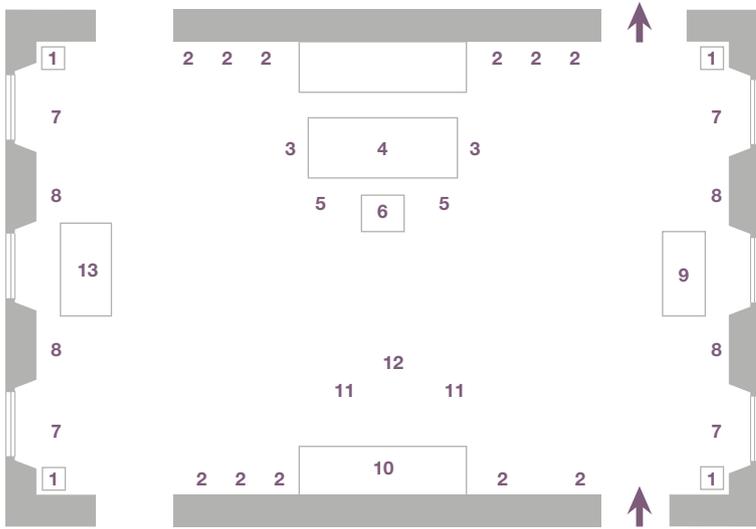
## HIGHLIGHTS

- 1 **Walnut table** with urn-shaped side supports, perhaps made in Lombardy in the 16th or 17th C
- 2 **Richly upholstered and fringed red velvet armchair** realized in the 19th C based on the one in which Pope Sixtus IV is shown sitting in the fresco by Melozzo da Forlì of the nomination of Platina as papal librarian; once in the Vatican palace's Latin library, the fresco now is in the Vatican Pinacoteca
- 3 **Pair of firedogs** richly decorated with allegorical figures, 19th C based on 16th C models



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- 1** Four lamps with walnut pedestals, Lombardy, 19th C (n.89, 90, 1057, 91)
- 2** Eleven chairs in walnut covered with brown velvet, Milan, Innocente Cattaneo (?), 19th C (nn.151-n.161)
- 3** One of two "Dante chairs" in walnut with geometrical ivory inlay and red upholstery on the back and seat, Liguria (?), 16th C (n.168, 169)
- 4** Walnut table with amphora-shaped side supports, Lombardy, 16th to 17th C (n.88)  
From left to right:
- wooden box decorated with stylized architecture in ivory inlay, Venetian area (?) (n.582)
  - lusterware basin decorated with naturalistic motifs, Manises (Spain), ca. 1730-1750 (n.440)
  - ivory box with fine inlaid geometrical motifs, northern Italy, second half of the 15th C (n.923)
- 5** Faldstool in iron and bronze, Italy, 19th C (?) (n.400)
- 6** Armchair covered with richly fringed red velvet, Italy, 19th C (n.167)
- 7** One of four stools in carved wood covered with velvet, Italy, 17th C seats transformed into stools in the 19th C (n.163, 164, 165, 166)
- 8** Four chairs in carved walnut covered with velvet, northern Italy, one dates to the 17th C, the others to the 19th century (n.148, 149, 150, 1058)
- 9** Walnut table with flat base, Lombardy, 16th-17th C (n.86)  
· cypress wood coffer with allegorical decorations in flat relief, Venetian area, first half of the 16th C (n.1050)
- 10** Fireplace  
Above the fireplace:
- collection of four ceramic vases, one of which is missing its lid, Pavia (?), 19th C (n.478,444,445,457)
- Inside the fireplace:
- pair of firedogs richly decorated with allegorical figures, Italy, 19th C (n.377,378)
  - set of four fire irons with putti figures on the handles, Italy, 19th C (n.318,319,320,321)
- 11** One of two folding "Savonarola chairs" in wood with a coat-of-arms on the back, Italy, 19th C (n.224, 225)
- 12** "Savonarola chair" decorated on the back with two dolphins, northern Italy, 16th C (n.229)
- 13** Wooden table with lyre-shaped supports and an iron cross-bar, central Italy, 16th C (n.87)  
· wooden box inlaid with geometrical motifs and a game board, Venetian area, 16th C (?) (n.597)