

Giuseppe's appartement

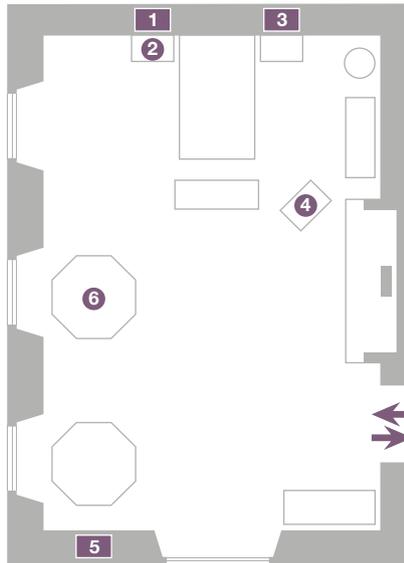
Giuseppe's Bedroom
known as the "Green Bedroom"

This bedroom, adjacent to the matrimonial one, was Giuseppe Bagatti Valsecchi's bedroom. Then, as now, being able to afford separate bedrooms was a sign of wealth. Fitted with starker furniture and colors than the previous bedroom, it nevertheless is rich in objects of considerable importance.

Along with the paneling now installed in the "Valtellinese Room," the elegant carved **ceiling** came from a room in the Carbonera family palazzo in Sondrio. Acquired in 1882 by the Bagatti Valsecchi brothers, when the ceiling and paneling were brought to Milan to be reassembled in the Bagatti Valsecchi residence, it was discovered that the ceiling was too big for the room chosen for the paneling, and its complicated design did not facilitate adaptation. The ceiling was installed in Giuseppe's bedroom, the Bagatti Valsecchi coats-of-arms replacing those of the Carbonera family.

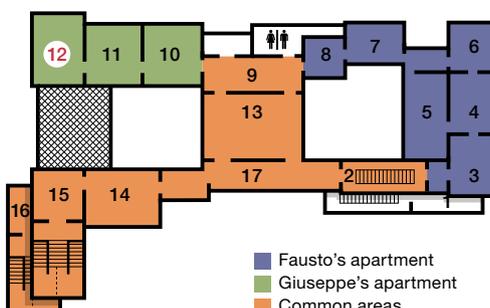
The canopied bed is embellished with an **embroidered Pietà** dating to the sixteenth century. On either side of the bed are **panel paintings** of *Saint Catherine of Alexandria* and *a Bishop Saint* by Bernardo Zenale, a Lombard painter active at the turn of the fifteenth to the sixteenth centuries. The motto running around the upper walls says, in Latin, "Neither riches, nor the illustrious name of ancestors, but honesty and intelligence make one great."

The **fireplace** is another good example of the brothers' merging of antiques with aspects of their own design: a slab of early sixteenth century carved sandstone was installed on their nineteenth century supporting structure. As in the other bedrooms in the house, the nightstands - a nineteenth century furniture form - were designed by the brothers in the Renaissance style: then-modern comforts stylistically evoking their historic past. Like the previous bedroom, this bedroom also once led to a dressing room and bathroom, no longer available to visitors.



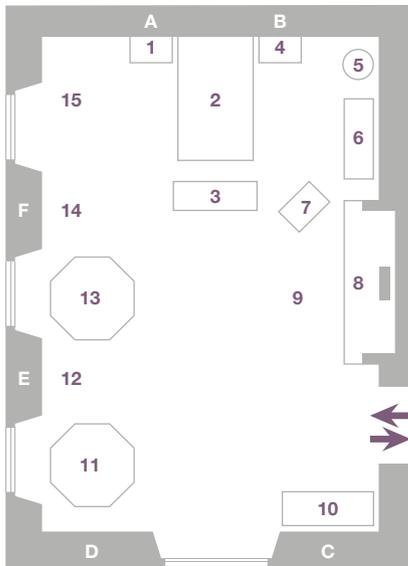
HIGHLIGHTS

- 1 **Bishop Saint**, panel painting, Bernardo Zenale (Treviglio, ca. 1460-Milan, 1526), late 15th C
- 2 **Crucifixion triptych with scenes of the Annunciation and Passion**, wood and ivory. The wooden frame, the cross and the figure of Christ date to the 19th C; the rest of the triptych was produced by the Embriachi workshop at the end of the 14th C
- 3 **S. Catherine of Alexandria**, panel painting, Bernardo Zenale (Treviglio, ca. 1460-Milan, 1526), late 15th C
- 4 Late 15th C **Venetian chair** that can be disassembled, and that features chivalric scenes carved into the back
- 5 **S. Francis and S. Mary Magdalene**, Florentine painter Lorenzo di Niccolò, early 15th C, for the de' Medici chapel, S. Croce, Florence
- 6 **Finely carved box-wood crosses** featuring Gospel scenes. They were made in Crete from the 16th to the 18th C



■ Fausto's apartment
■ Giuseppe's apartment
■ Common areas

Giuseppe's appartement

Giuseppe's Bedroom
known as the "Green Bedroom"

- 1 Walnut nightstand**, Milan, Achille Merico (?), 19th C (n.79)

From left to right:

- **pair of small candelabra** in bronze, central Italy, early 17th C (n.613,614)
- **small altar** in wood and ivory with the Annunciation and scenes from the Passion and the Crucifixion; the wooden frame, the cross and the figure of Christ are products of the 19th C, whereas the carved plaques were executed by the Embriachi workshop, end of the 14th C (n.691)
- **ivory skull**, Germany (?), 18th C (n.918)
- **small bronze candlestick** with a circular base and a baluster shaft, central Italy, early 17th C (n.617)

- 2 Canopied bed**, Lombardy, 19th C (n.84)

- **headboard cover** with 16th C embroidery (n.1046)
- **gilded copper cross**, Lombardy, 16th C (?) (n.709)

- 3 Trunk** in green velvet with metal edging, Italy, 18th C (n.78)

- 4 Walnut nightstand**, Milan, Achille Merico (?), 19th C (n.80)

- **brass candlestick**, France or Flanders, 16th C (n.633)
- **wooden cross** faced with embossed gilded copper foil: the visible side with the busts of the four Evangelists was made in Lombardy, first half of the 16th C (n.708)
- **wood and brass table clock** signed on the back "Jacob Maeyer in Wien," Vienna, mid 18th C (n.747)

- 5 Hand basin** in iron and copper with double-vaulted tripod, Italy, tripod 14th C, basin 17th C, pole with flag 19th C (n.385)

- 6** Richly carved and engraved **chest**, northern Italy, 19th C with 16th-17th C elements (n.85)

- **wooden box**, animals in flat relief, upper Venetian region or Friuli, first half of the 15th

C (n.602)

- **box** with geometrical wooden inlay and a coat-of-arms, Italy, 19th C with 15th C inlay (n.603)
- **case for writing instruments**, leather worked with naturalistic motifs, 16th C (?) (n.720)

- 7 Chair** that can be disassembled, chivalric scenes lightly carved into the back, Venetian area, late 15th C (n.241)

- 8 Fireplace**

- **pair of firedogs** in iron and bronze with decorative masks, Italy, 19th C with 17th C fragments (n.375,376)
- **set of four fire irons**, Italy, 19th C (n.325, 326,327, 328)

- 9 Folding "Savonarola chair"** with a coat-of-arms roughly cut into the back, Italy, 19th C (n.226)

- 10 Cabinet with "bambocci"** (chubby children) and a coat-of-arms, on a base with spiral supports, Italy, 19th C with 16th-17th C decorations (n.83)

- 11 Octagonal table** on a block base with doors and drawers, Italy, 16th C (n.82)

From left to right, row on window side:

- wooden box covered with embossed metal plaques and green velvet, Italy, 18th C (n.589)
- Middle row:*
- **brazier** with handles and lion's heads, area of Lombardy or Venice, mid 18th C (n.259)
- **wooden box** decorated with animal motifs in flat relief, areas of upper Venetian region or Friuli, 15th C (n.601)
- **little box** decorated with geometrical motifs in ivory and wood inlay, northern Italy, first half of the 15th C (n.788)

Outside row:

- **hexagonal pierced bronze brazier support**, Italy, 18th C (n.620)
- **round brazier** in pierced bronze and copper, Italy, 18th C (n.305)

- 12 Rib chair** with back decorated with concentric circles, northern Italy, 16th C (?) (n.242)

- 13 Table with octagonal top** on quadrangular base, Emilia or Lombardy, mid 16th C (n.81)

From left to right, row on window side:

- **boxwood cross** carved with Gospel scenes, Crete (?), 16th-17th C (n.702)
- **majolica vase** decorated with vegetable motifs and birds, Manises (Spain), 18th C (n.680)
- **boxwood cross** carved with Gospel scenes, Crete (?), 17th-18th C (n.700)

First middle row:

- **majolica vase** decorated with plant and bird motifs, Valencia or Manises (Spain), 17th C (n.678)
- **boxwood cross** carved with Gospel scenes, Crete (?), 17th-18th C (n.922)
- **majolica vase** decorated with ornamental motifs and two birds, Valencia or Manises (Spain), 17th C (n.679)

Second middle row:

- **reliquary in gilded copper**, Lombardy, mid 15th C (n.739)
- **gilded copper monstrance** (precious construction to display the Host representing the Body of Christ) with enamel decorations and a domed lid, Lombardy, it bears the date 1564 (n.695)
- **silver and gilded copper monstrance** (precious construction to display the Host representing the Body of Christ) with gothic architectural motifs, Lombardy, 15th C (n.711)

Outside row:

- **little iron coffer** decorated with naturalistic motifs, Nuremberg, 16th C (n.713)
- **little coffer** with geometrical inlay in horn and bone, central Italy (?), end of the 14th C, (n.743)

- 14 Rib chair** with lily decoration on the back, Italy, 19th C (n.243)

- 15 Seat with adjustable back**, Italy, 16th-17th C (n.244)

On the walls:

- A Bishop Saint**, panel painting, Bernardo Zenale (Treviglio, ca. 1460-Milan, 1526), late 15th C (n.994)

- B S. Catherine of Alexandria**, panel painting, Bernardo Zenale (Treviglio, ca. 1460-Milan, 1526), late 15th C (n.995)

- C Madonna and Child with SS. Anthony and Peter Martyr**, pseudo-triptych panel painting composed of a central panel (a fragment of a larger composition by Lippo di Benivieni, active 1296-1327, Florence) and two side panels, probably painted in Lombardy in the mid-15th C (n.1023)

- D SS. Francis and Mary Magdalene** (?), panel painting, part of a polyptych dated 1409 coming from the Cappella Medici, S. Croce, Florence, attributed to the Florentine artist, Lorenzo di Niccolò, active in Florence from 1391 to 1412 (n.998)

- E Madonna and Child**, with the Young S. John and S. Mary Magdalene, panel painting, Giulio Francia (Bologna, 1487-1545), ca. 1530 (n.996)

- F Madonna and Child with SS. Joseph and Helen**, panel painting, Giacomo or Giulio Francia (Bologna, 1487-1545), ca. 1520-1525 (n.997)