

# THE BUILDING AND THE COLLECTIONS

## ■ ■ ■ The Building

The Museo nazionale di Villa Guinigi is conceived as a *Museum of the City and Territory*, thanks to one of the richest and most interesting collections of art produced in Lucca (from the 8<sup>th</sup> century B.C. to the 18<sup>th</sup> century A.D.) by Lucca-born or foreign artists who worked for both clerical and secular patrons. The Museum is housed in one of the most ancient and prestigious residences in the city, built as a "pleasure palace" for Paolo Guinigi, ruler of Lucca until 1430. The construction of the Villa, by Northern Italian workmen, began in 1413; after Guinigi's death it suffered severe damage until, in 1924, it was chosen as the location for a City Museum, meant to house various civic art collections. In 1948 it became a State property, and the collections were rearranged: some of the artworks remained in the Villa, while others were brought to the Museo nazionale di Palazzo Mansi.

## ■ ■ ■ Ancient Civilizations [1-5]

Located on the ground floor of the building, in the West wing, the exhibition displays artefacts pertaining to Etruscan settlements dating back to the 8<sup>th</sup> century B.C. (*stelae* and *funerary equipment*). Also exhibited are some finds from Pozzi di Seravezza (7<sup>th</sup>-6<sup>th</sup> century B.C.) and the precious funerary equipment of the tomb of Rio Ralletta (470 B.C.) with a magnificent *Attic crater* decorated with red figures [2], *earrings*, *stickpins*, *fibulae* and *small votive bronzes* from various places of worship of the Serchio valley. In the following room, fragments of a *helmet*, *fibulae* and bronze *belts studs* dating back to the time of the Ligurian rule (4<sup>th</sup>-3<sup>rd</sup> century B.C.), and four *box-shaped tombs* from Marlia, equipped with exquisite artefacts (*earthen jars*, *amber beads*, *fibulae*, *braid-holders*, *rings*, *bracelets*, *arms* and *buccaro vases*); the use of the upside down amphorae exhibited here testifies to a different burial typology. The last rooms [4-5] display ceramic objects and, for the most part, Roman-era architectural fragments from public buildings, private houses and necropolis in Lucca and its territory. Among the finds on display, fragments of a *clay pavement* and of a *mosaic pavement*, the *pedestal of a marble altar* with ox skulls and festoons (1<sup>st</sup> century) and *small marble urn* dating back to the Augustan age.

## ■ ■ ■ From the Early Middle Ages to the Romanesque period [6-11]

Located on the first floor, this section displays fragments of frescoes from the church of Santi Giovanni e Reparata (5<sup>th</sup> century) and a selection of materials from late-antique buildings of the city and its territory, followed by a precious series of 8<sup>th</sup> century artefacts testifying to the high skills of Longobard goldsmiths: the fragments of a *belt decoration*, a cross-shaped *pendent* and the refined *shield and belt ornaments* were found in the church of Santa Giulia. The exquisite capitals from the church of San Giorgio in Brancoli date back to the 11<sup>th</sup> century, while the sculptures coming from the workshop of the Cathedral (*Bust of Saint Martin*) belong to the following century. The second half of the 12<sup>th</sup> century sees the emergence of sculptor Biduino, who is the author of the *Madonna and Child enthroned* and of a *capital* decorated with lion protomes [9]. The two fragments of transenna representing *Saint Peter* and *Saint James* are major examples of late-12<sup>th</sup>-century sculpture. Behind them, a wooden *Cross* from the church of Santa Maria dei Servi.

The 13<sup>th</sup> century is characterized by the encounter between the Lombard and the Luchese cultures; some examples of this period are the *columns*, originally placed on the façade of the church of San Michele in Foro and in the cloister of San Giorgio, sculpted by Guidetto's apprentices in his studio [10]. In the following room, the splendid wooden *Cross* painted by Berlinghiero [11].

## ■ ■ ■ From the Gothic period to the Renaissance [12-15]

The large central hall, arranged so as to resemble the nave of a church, houses detached frescoes, sumptuous gold-background paintings on wood and sculptures by local or foreign artists who worked in Lucca. Particularly remarkable are the exquisite figures sculpted by Giroldo da Como for the church of San Frediano,

Tino di Camaino's *Virgin and Child*, Francesco di Valdambrino's *Saint Anthony abbot*, Deodato Orlandi's *Christus Patiens* (1288), Spinello Aretino and Angelo Puccinelli's precious tryptichs [13]. Like a high altar, acting as a scenographic background, the large work conceived by Sienese artist Priamo della Quercia manages to harmoniously combine architecture, painting and sculpture.

The "transition" from the Gothic period to the Renaissance is concretized in the following room, displaying the earliest Renaissance-style works, testifying to the close relationship between the city of Lucca and the Florentine artistic milieu (two terracottas attributed to Donatello representing *Madonna and Child* [15]).

## ■ ■ ■ From the Renaissance to the Counter-Reformation [16-21]

The exhibition continues with an *Annunciation* painted by a follower of Memling; this is the only religious-themed Flemish painting in a public building in Lucca, a residual yet significant trace of the many Northern European artworks that arrived in town. The room also houses the five wooden organ shutters from the sacristy of the Cathedral of San Martino in Lucca, made in the second half of the 15<sup>th</sup> century by Cristoforo Canozzi da Lendinara; also on display are many works by the most important Lucca-born artist of the time, Matteo Civitali (*Annunciation*, *Madonna and Child*, *Ecce Homo*, *Vir Dolorum*) [16-17].

At the centre of the large room that follows is a remarkable example of goldsmith's art, the *Cross* by Francesco Marti; on the right wall, three altarpieces by Michelangelo di Pietro Membrini, the greatest Lucca-born painter of the 16<sup>th</sup> century. The works by local painters Vincenzo Frediani and Zacchia da Vezzano are placed next to those by two important foreign artists: Amico Aspertini, a Bolognese mannerist who also painted the frescoes of the Cappella Cenami in the church of San Frediano, and Fra' Bartolomeo, who is the author of the two most prestigious paintings in the whole museum [18].

The exhibition on the first floor of the Museum ends with the wonderful *wood intarsia* (Ambrogio Pucci, 1522) and the solid engraved high-backed chairs from the chapel of Palazzo degli Anziani in Lucca; behind them, three paintings by Giorgio Vasari dating back to 1543 and coming from the church of San Pier Cigoli, also known as Chiesa del Carmine [19]. The exhibition continues on the ground floor with some Counter-Reformation-era works and begins with the large altarpieces painted in the second half of the 16<sup>th</sup> century by foreign artists such as Passignano and Federico Zuccari, who created these paintings for the church of San Pietro Maggiore, demolished in 1806 during the principedom of Elisa Baciocchi, Napoleon's sister. Worth mentioning, along with a painting by Jacopo Ligozzi depicting *The baptism of Christ*, is the *Allegory of Luccan freedom* by Paolo Guidotti [21], a Lucca-born artist who subsequently moved to Rome where he worked for the powerful cardinal Scipione Borghese.

## ■ ■ ■ From the Counter-Reformation to the Neoclassicism [22-26]

The paintings by two important foreign artists who worked in Lucca, Giovanni Lanfranco and Guido Reni, are fully baroque [23]; next to them, works by Paolo Biancucci, a leading exponent of the Luccan school. The following room provides an exhaustive overview of the work of the most important Luccan painter of the school of Caravaggio, Pietro Paolini [24]. Also on display, works by Luccan artists Girolamo Scaglia and Antonio Franchi, an excellent painter who became the official portraitist of the Medici court in Florence. The last room of the Museum houses paintings by Giovan Domenico Lombardi, an elegant artist who was likely Pompeo Batoni's master; the latter is the author of *The Ecstasy of St. Catherine* and *The Martyrdom of St. Bartholomew* [26] which, together with the *Portrait of the Archbishop Mansi* in the Museo nazionale di Palazzo Mansi, are Batoni's only remaining works owned by public institutions in Lucca.

Batoni, the most celebrated Italian painter of the second half of the 18<sup>th</sup> century, acts as a link between the collections of Villa Guinigi and those of Palazzo Mansi where, in the new rooms on the second floor, the thread of Luccan art is taken up starting with Batoni and ending with the first half of the 20<sup>th</sup> century.



## ■ Museo nazionale di Villa Guinigi

Via della Quarquonia - Lucca • tel / fax + 39 0583 496033  
www.luccamuseinazionali.it - e-mail: sbapsae-lu.museilucchesi@beniculturali.it

## ■ Opening Hours

Tuesday to Saturday: 8.30 am - 7.30 pm (last admittance: 7.00 pm)  
Sunday and Holidays: Closed  
(please visit our site [www.luccamuseinazionali.it](http://www.luccamuseinazionali.it) for special openings)

## ■ Admission

Ticket: adult 4 €, concession 2 €  
Combined ticket (including Museo nazionale di Palazzo Mansi):  
adult 6.50 €, concession 3.25 €

Free entrance for all EU citizens under 18 or over 65

## ■ Accessibility

The museum is fully accessible to mobility impaired visitors

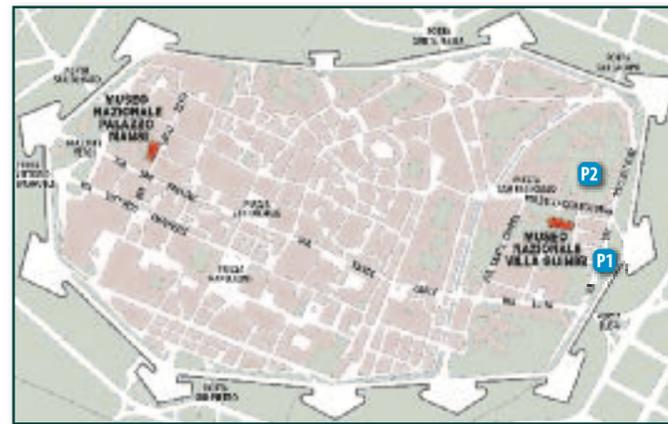
## ■ Guided tours only by reservation

School Groups: [sbapsae-lu.servizieducativi@beniculturali.it](mailto:sbapsae-lu.servizieducativi@beniculturali.it)  
Groups: tel. + 39 0583 496033

## ■ Where to park (nearby toll car parks)

- Via Bacchettoni P1  
- Ex Caserma Mazzini (underground) P2

■ Charter of service quality and Regulation available on our web site [www.luccamuseinazionali.it](http://www.luccamuseinazionali.it)



SOPRINTENDENZA PER I BENI  
ARCHITETTONICI, PAESAGGISTICI,  
STORICI, ARTISTICI ED ETNOANTROPOLOGICI  
PER LE PROVINCE DI LUCCA E MASSA CARRARA



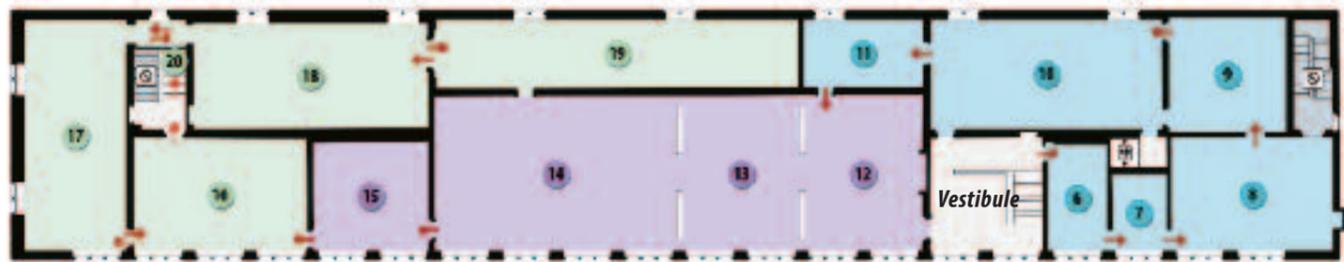
Fondazione  
Cassa di Risparmio  
di Lucca

## WHEN IN LUCCA ALSO VISIT:

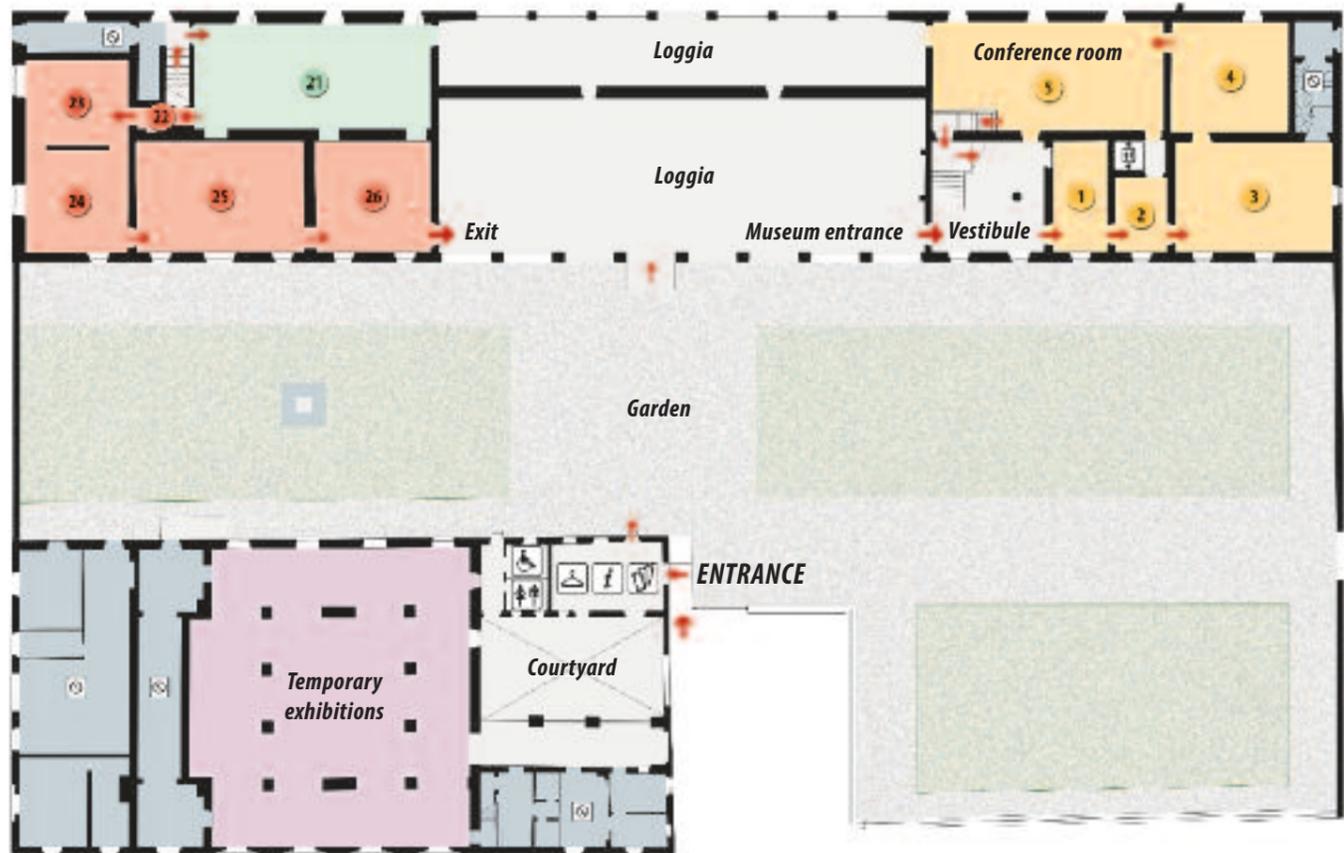
The **Museo nazionale di Palazzo Mansi**, a patrician residence (17<sup>th</sup>-18<sup>th</sup> century) retaining the sumptuous Official Apartments, the historic picture collection (paintings by Pontormo, Beccafumi, Tintoretto, Giordano) and some precious examples of the famous local fabric production. On the second floor, an exhaustive overview of Luccan artistic culture from the 18<sup>th</sup> to the 20<sup>th</sup> century.

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[www.luccamuseinazionali.it](http://www.luccamuseinazionali.it) - e-mail: [sbapsae-lu.museilucchesi@beniculturali.it](mailto:sbapsae-lu.museilucchesi@beniculturali.it)

# MUSEO NAZIONALE DI VILLA GUINIGI THE COLLECTIONS



FIRST FLOOR



GROUND FLOOR

Via della Quarquonia

**LEGEND**

- Ticket counter
- Information
- Wardrobe
- Toilet
- Elevator
- No entry
- Path of visit

**Inside the Museum**

- Security camera
- Mobile phone
- Unprofessional photos are allowed WITHOUT FLASH

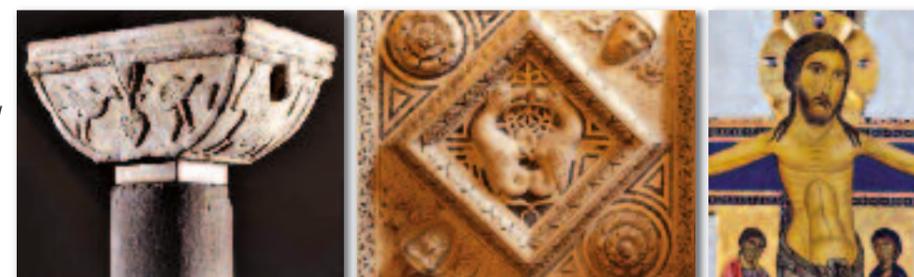
**Room ANCIENT CIVILIZATIONS**

- 1 **The Etruscan civilization** 8<sup>th</sup>-7<sup>th</sup> century B.C.
- 2 **The Etruscan civilization** 5<sup>th</sup> century B.C.
- 3 **The Ligurians and the Romans** 3<sup>rd</sup>-1<sup>st</sup> century B.C.
- 4 **Roman Lucca** 2<sup>nd</sup> century
- 5 **Erratic finds** (conference room)



**Room FROM THE EARLY MIDDLE AGES TO THE ROMANESQUE PERIOD**

- 6 **The birth of Christian Lucca** 4<sup>th</sup>-6<sup>th</sup> century
- 7 **The Longobards** 6<sup>th</sup>-7<sup>th</sup> century
- 8 **Lucca city of dukes and marquis** 8<sup>th</sup>-12<sup>th</sup> century
- 9 **Biduno and his followers** 12<sup>th</sup> century
- 10 **Guidetto and the Luccan-Lombard culture** 13<sup>th</sup> century
- 11 **Berlinghiero** 13<sup>th</sup> century



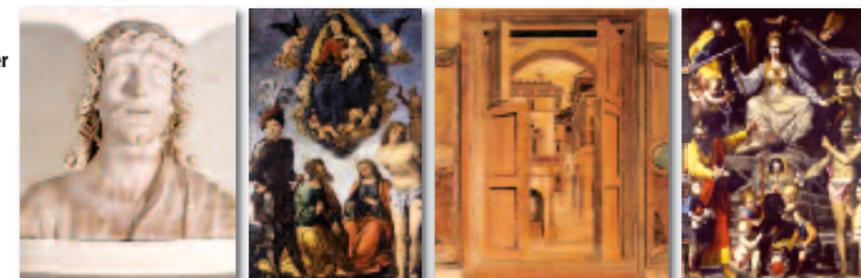
**Room FROM THE GOTHIC PERIOD TO THE RENAISSANCE**

- 12 **Deodato Orlandi** 13<sup>th</sup> century
- 13 **Spinello Aretino and Angelo Puccinelli** 14<sup>th</sup> century
- 14 **Priamo della Quercia** 15<sup>th</sup> century
- 15 **Donatello** 15<sup>th</sup> century



**Room FROM THE RENAISSANCE TO THE COUNTER-REFORMATION**

- 16 **Lendinara's intarsia** 15<sup>th</sup> century
- 17 **Matteo Civitali** 15<sup>th</sup> century
- 18 **The Early 16<sup>th</sup> Century – Fra' Bartolomeo, the modern Manner**
- 19 **Giorgio Vasari** 16<sup>th</sup> century
- 20 **Pottery** 16<sup>th</sup>-17<sup>th</sup> century (glass case)
- 21 **Counter-Reformation painters**



**Room FROM THE COUNTER-REFORMATION TO THE NEOCLASSICISM**

- 22 **Sacred jewellery** (glass case)
- 23 **The great models: Guido Reni and Giovanni Lanfranco** 17<sup>th</sup> century
- 24 **Pietro Paolini** 17<sup>th</sup> century
- 25 **Pietro da Cortona's followers** 17<sup>th</sup> century
- 26 **Pompeo Batoni** 18<sup>th</sup> century

