

THE PALACE, THE FURNITURE, THE PICTURE GALLERY



■ ■ ■ The Building

Palazzo Mansi, a real *Museum-Residence*, is a remarkable example of a Luccan merchant's mansion, tightly related to the peculiar vicissitudes of the local nobility. Between 1686 and 1691, Raffaello Mansi commissioned some renovation works to Luccan architect Raffaello Mazzanti: preexistent tower houses were connected, while the rooms on the first floor were decorated in sumptuous Baroque style and frescoed with allegorical representations alluding to the glory of the family. Further modernization works were carried out by Luigi Mansi in the 18th century. The building was sold to the State in 1965 and became a National Museum in 1977.

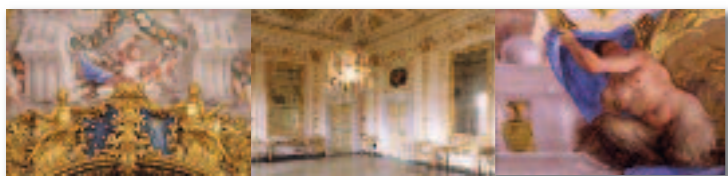
■ ■ ■ Ground Floor

This is where the *Summer apartments* [1-4] of the family members, the kitchens and the storerooms were originally located. Leaving the ticket office and the wardrobe on the left, visitors cross the entrance hall where an early-19th-century coach is displayed, and enter the so-called "Footmen's room", decorated with the armorial bearings of the families related to the Mansi and with some portraits of ancestors. This room leads to the *Summer apartment*, now used for temporary exhibitions, book presentations, conferences and chamber music concerts. The vaults were frescoed by Florentine artist Giovanni Maria Ciocchi (1691), while on the walls are exquisite paintings by Stradano, Vincenzo Frediani, Antonio Franchi. In the premises that originally housed the kitchens of the palace, some still-working 19th and 20th-century looms are now displayed; these were donated to the Museum by Maria Niemack (Milan 1892-Lucca 1975), testifying to the high quality level reached by Luccan rustic weaving [7-9].

■ ■ ■ First Floor

The First Floor, or Piano Nobile, represents the Museum's main draw. It is accessed via a staircase that leads into the late-18th-century *New Gallery* [10], also known as mirror gallery, built by Luccan architect Stefano Tofanelli who designed the doors, the furniture and the stucco decorations on the ceilings and walls. The following hall, known as *Music Room* [11], achieved in the late 17th century, is still equipped with a carved wood stage for the orchestra. The frescoes on the walls, by Bolognese artist Giovan Gioseffo Dal Sole, depict mythological and epic themes, while, for the ceiling, Marcantonio Chiarini invented a solid "fake architecture" that enhances the height of the room. The Music Room marks the beginning of the suite of four sumptuous *Camere di parata* (Formal chambers) and the *Alcove* [13-17], which are part of the systematic decoration project conceived by Chiarini with Giovanni Maria Ciocchi, who painted the allegorical scenes on the ceiling (Earth, Air, Water, Fire), one for each room. The walls of the chambers are furnished and decorated according to an original arrangement due to a 19th-century intervention by Raffaele Mansi Orsetti who covered the walls with a complete cycle of eighteen beautiful 17th-century Flemish tapestries depicting *Stories of the Emperor Aurelianus and Zenobia, queen of Palmyra*.

The visually stunning Alcove room, arranged in 1688, is introduced and protected by a spectacular *serliana* in carved and gilded wood. The ceiling is decorated with a painting of *Cupid and Psyche*, while the fabrics covering the walls and the



"a dossello" bed are sumptuously decorated with silk embroideries: a highly interesting and rare artifact both in terms of quality and state of preservation.

The less sumptuous rooms located in the west wing of the palace are where the family members used to live their everyday lives. These Private apartments are made up of an antechamber, that houses the only surviving paintings of the Mansi's rich collection (Ferdinand Bol's *Sacrifice of Isaac*), and of other rooms furnished with Luccan pieces of furniture (17th-19th century) and paintings (Pietro Paolini, Mario dei Fiori, Simone del Tintore) acquired by or donated to the Museum after it was sold to the State [18-22].

■ ■ ■ Picture Gallery

The wing on the first floor of the Palazzo, where the now-lost Mansi picture collection was once displayed, houses the *Picture Gallery* [A-B-C-D], made up of the 83 paintings donated to the city in 1847 by grand duke Pietro Leopoldo II of Lorraine after the annexation of Lucca to the Grand Duchy of Tuscany. The gallery provides a remarkable sampling of the Italian and Flemish painting schools from the 16th to the 18th century. The first three rooms hold paintings of the Tuscan (Pontorno with his famous *Portrait of a young man*, Domenico Beccafumi, Agnolo Bronzino, Rutilio Manetti, Jacopo Vignali, Pietro Testa), Venetian (Veronese, Tintoretto) and Neapolitan schools (Salvator Rosa, Luca Giordano); the last room houses works by foreign (Borgognone) and Flemish artists (Paul Bril).

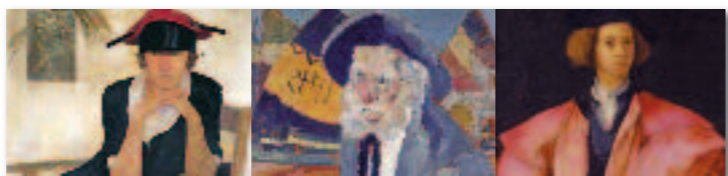
■ ■ ■ Second Floor

The 19th-20th century art section is introduced by some works still tied to the classical tradition such as those by Bernardino Nocchi, Pompeo Batoni and Stefano Tofanelli, a court painter for Elisa Bonaparte, up to Michele Ridolfi's purist experiments [23-30]. The following room, known as "Princes' Hall", holds a series of portraits of the Luccan sovereigns starting from 1805, the year when Elisa Baciocchi, Napoleon's sister, was appointed princess of Lucca and Piombino. In the following rooms are paintings dealing with historical and literary subjects, such as Edoardo Gelli and Michele Maruccci's works, depicting episodes of Roman history, and Norfini's history paintings. After the "Savoy Room", with portraits of the first Kings of Italy (*Victor Emmanuel II and Umberto I at the manoeuvres*), the exhibition continues with some exquisite 20th-century portraits, two of which (by Edoardo Gelli and Luigi De Servi) represent *Giacomo Puccini*.

The recently rearranged hallway houses a wide selection of paintings, plasters, bronzes and terracottas dating back to between the late 19th century and the mid-20th, made by local artists such as sculptors Augusto Passaglia, Alfredo Angeloni and Giuseppe Baccelli and painters Lorenzo Viani, Gabriella Cristiani, Giuseppe Ardinghi, Alfredo Meschi [31-33].

■ ■ ■ Textile Collections

The collection of textiles owned by the Museum gives an overview of the Luccan production between the 15th and the 20th century, displaying examples of ecclesiastic and civilian clothing as well as fragments of hangings including some exceptional Coptic fabrics from the 6th-7th century [E].



■ Museo nazionale di Palazzo Mansi

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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 for special openings)

■ Admission

Ticket: adult 4 €, concession 2 €
Combined ticket (including Museo nazionale di Villa Guinigi):
adult 6.50 €, concession 3.25 €
Free entrance for all EU citizens under 18 or over 65

■ Accessibility

Mobility impaired visitors can access only a part of the Museum

■ Guided tours only by reservation

School Groups: sbapsae-lu.servizieducativi@beniculturali.it
Groups: tel. + 39 0583 55570

■ Where to park (nearby toll car parks)

- «Cittadella» P1
- Ex Caserma Lorenzini P2

■ Charter of service quality and Regulation available on our web site
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 Villa Guinigi**, housed in one of the most ancient and prestigious palaces of the city, built in 1413 as a "pleasure palace" for Paolo Guinigi, ruler of Lucca until 1430. It can be considered to be the *Museum of the city and its territory*, thanks to one of the richest collections of archaeology, painting, sculpture, wood inlays, ceramics, jewellery and coins produced between the Etruscan age (8th century b.c.) and the late 18th century.

Via della Quarquonia - Lucca - tel / fax 0583 496033
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MUSEO NAZIONALE DI PALAZZO MANSI



SECOND FLOOR

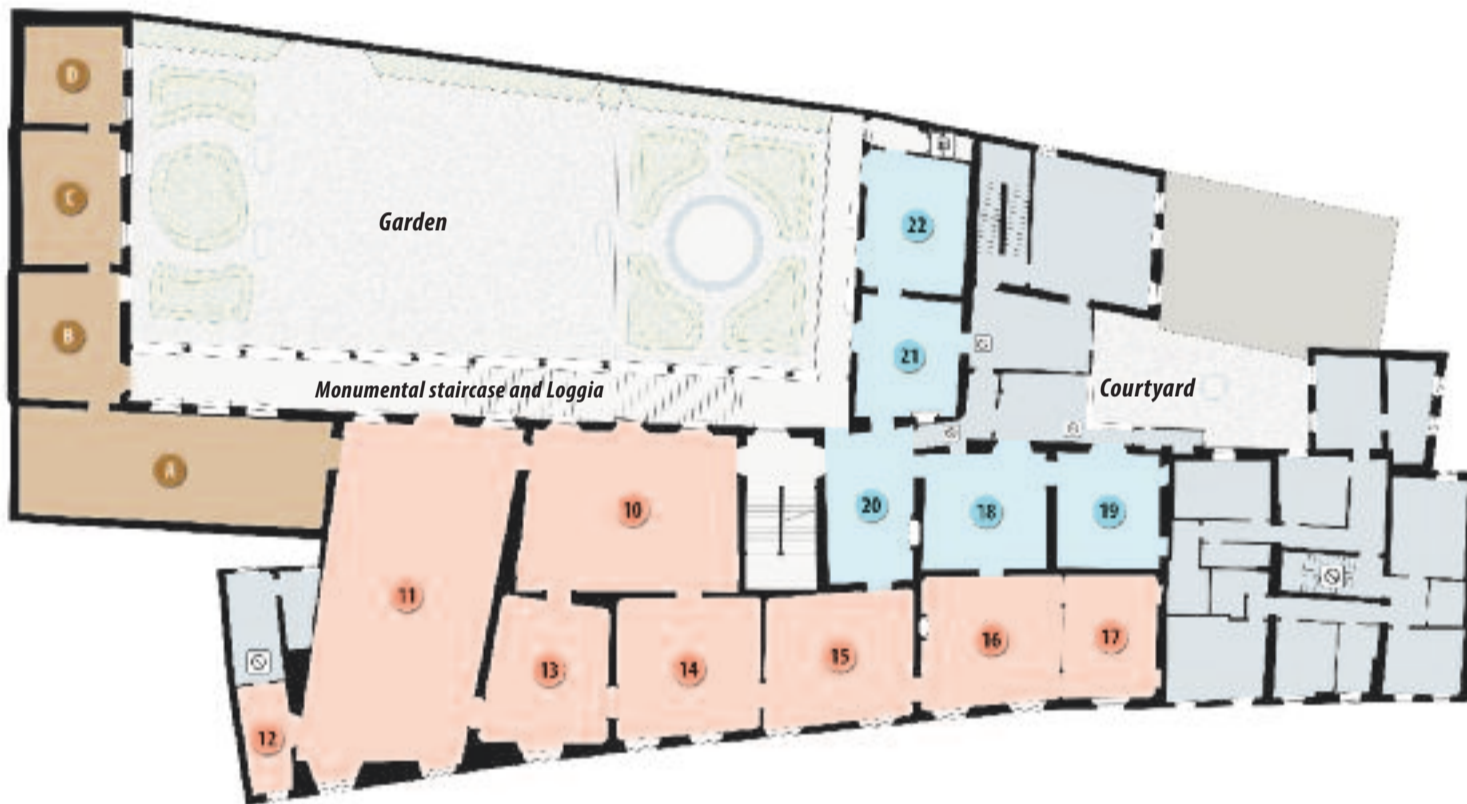
FROM THE ORIGINS OF NEOCLASSICISM TO THE RISORGIMENTO ICONOGRAPHY

- 23 ■ Neoclassicism in Lucca
- 24-25 ■ Michele Ridolfi and the «purism»
- 26-27 ■ The iconography of the princes
- 28-29 ■ History painting
- 30 ■ The Italian Unification

BOURGEOIS CLIENTS BETWEEN THE 19TH AND THE 20TH CENTURY

- 31 ■ The rising bourgeoisie
- 32 ■ The atelier of Luccan artists
- 33 ■ 20th-century Luccan art

TEXTILE COLLECTIONS E



FIRST FLOOR

FORMAL APARTMENT

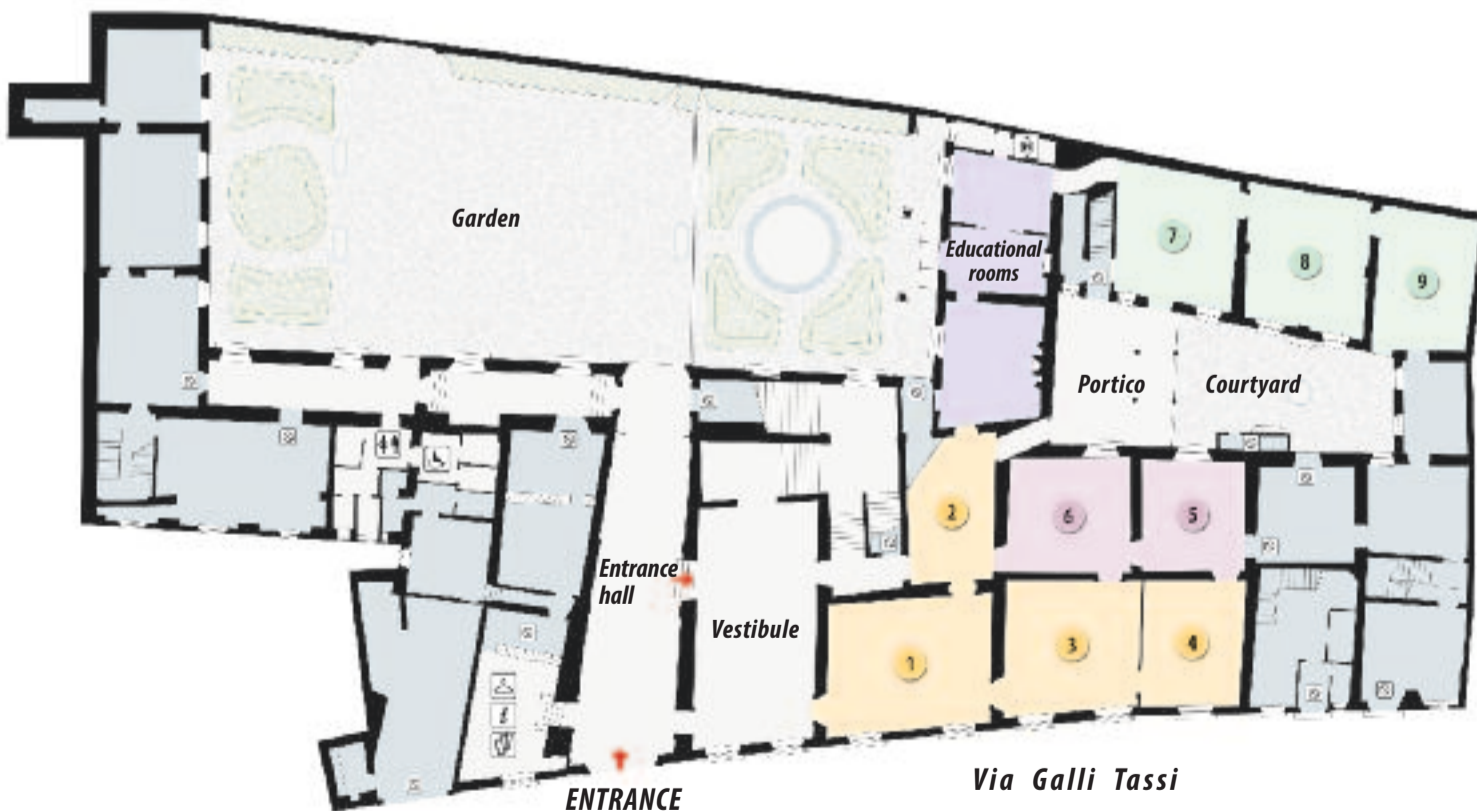
- 10 ■ New gallery
- 11 ■ Music room
- 12 ■ Small chapel
- 13-17 ■ Formal chambers and Alcove

PRIVATE APARTMENTS

- 18 ■ Antechamber
- 19 ■ Blue bedroom
- 20 ■ Dining room
- 21 ■ Antechamber
- 22 ■ Yellow bedroom

PICTURE GALLERY

- A-C ■ Italian painting schools
- B ■ Portraits of the Medici and the Lorraine
- D ■ Battle scenes and landscapes



GROUND FLOOR

OFFICIAL SUMMER APARTMENT

- 1 ■ Permanent collections and Conference room
- 2-4 ■ Permanent collections

PRIVATE APARTMENT

- 5-6 ■ Temporary exhibitions

WEAVING WORKSHOP «MARIA NIEMACK»

- 7 ■ The Niemack samples
- 8-9 ■ The art of weaving

LEGEND

- Ticket counter
- Information
- Wardrobe
- Toilet
- Wheelchair
- Elevator
- No entry
- Museum entrance

Inside the Museum

- Unprofessional photos are allowed WITHOUT FLASH
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