



## MUSEUM OF THE URSULINES MONASTERY

The Museum of the Ursulines Monastery is located inside the vast complex of the Monastery of which it bears the name. The gallery is located on the ground floor of Palazzo Ferrini, which was built in 1606 by the homonymous family of notaries from Calvi, the first nucleus of the monastery and now also home to the City hall of Calvi. Within this suggestive setting it's possible to admire the works of local artists from the territory of Calvi and also the Pasquale Chiomenti and Donata Chiomenti Vassalli collection kindly offered as a gift to the City by Filippo and Carlo Chiomenti in memory of their parents and presented to the public in a new display in 2012.

Passing through the imposing entrance gate surmounted by the coat of arms of the family Ferrini, the first thing to welcome the visitors are the portraits of two important members of this family: the first is Demofonte Gioacchino Ferrini, who lived in the second half of the seventeenth century, and the other of Francesco Ferrini Demofonte, dated 1683, the last male heir of this dynasty, at whose death in 1715, this building became the property of the Community of Calvi, that founded a monastery following the will and testament of his predecessor Demofonte Ferrini.

The first large room contains all the wooden works housed in the Museum and the series of Popes and the Drawings and Engravings from the Chiomenti - Vassalli Collection. Among the many portraits of the Popes the one of Pope Clement IX, by Giovanni Battista GAULLI, called BACCICCO, stands out. The coins and sculpture collections are located in the cabinets, from the bronze plaques to the marble torsos, to the crucifix from the Bernini style. The center panel houses the oldest wooden works of the collection, like the Memento Mori from the Circle of Jan Sanders van HEMESSEN dating from the first half of the sixteenth century. Belonging to the local collection is the great altarpiece portraying the Pentecost, from the church of St. Francis and attributed to Camillo ANGELUCCI, a painter that was active between 1540 and 1584. The second room is entirely devoted to works from the territory of Calvi, the Immaculate Conception by Agostino MASUCCI, from the cemetery chapel, and the Martyrdom of St. Andrew attributed to the circle of Gerolamo Troppa, originally placed in the homonymous chapel of the Church of St. Mary of the Assumption, stand out. Noteworthy is also the Canterano of the sixteenth century, belonging to the original furniture of the monastery. In the third room we find a showcase with a collection of antique silver that comes from the churches of Calvi, including a reliquary donated by the family Ferrini. The paintings present, all of the collection Chiomenti - Vassalli, belong to the series of Flemish painters and that of the Portraits. Above all the Portrait of Queen Christina of Sweden, the work of Jacob Ferdinand VOET, painted around 1670 and in which the painter depicts the queen as a Minerva, holding the golden apple and a lion at her feet. The spectator is stricken by her beautiful blue eyes, the milky skin complexion of the north, and the hair that in the sun of the south becomes light brown. The fourth room houses a series of landscapes and that of the General Subjects of the collection Chiomenti - Vassalli: a series of views of ruins and landscapes among which the two great paintings of the mid-seventeenth century by Pietro MONTANINI, called PETRUCCIO PERUGINO depicting mountain landscape with a strong wind and peasants and a Landscape with strong wind and stubborn mule, conceived in pendant. The most important work in the hall is the Monks in a boat pulled to shore by Alessandro MAGNASCO called IL LISSANDRINO, probably painted after 1730. We now pass in the fifth room, the chest of the four masterpieces of the Chiomenti - Vassalli collection.

The first is THE ESCAPE OF AENEAS FROM TROY by Pompeo BATONI, a classic and important work of this painter, signed and dated 1755, it was presented at the Batoni exhibition in Lucca in 1967.

The real treasure of this collection is the painting by Pieter BRUEGHEL the Young depicting THE PARABLE OF THE BLIND, dating to the first quarter of the seventeenth century. His father Pieter Brueghel the Elder had treated the same subject in 1568. The interpretation of classical iconography is that of the blinding of the Old Testament reinterpreted in a contemporary key in the context of religious strife between Catholics and Protestants. Pieter Brueghel the Young shows four blind in a sketchy landscape, inspired by the surroundings of Brussels.

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Of great charm is THE PENITENT MAGDALENE by Guido RENI, painted between 1634 and 1635. What amazes the viewer is the sensuality of the young woman and the beauty of her skin complexion.

The last canvas present in the room is the ANDROMEDA by Francesco FURINI, one of the most happy subjects of the painter. The unpublished picture, made at the end of the master's career in the years 30 and 40 of the seventeenth century, shows the nakedness of young lady, without veils. The art of Furini bathed in bluish vapor here expresses an idealism imbued with eroticism.

The sixth and final room contains the series of Sacred Subjects . In addition, two STILL LIFE WITH CARPETS by Francesco NOLETTI, called „ IL MALTESE „ Chiomenti - Vassalli Collection. The most significant work of this room is the CONDEMNATION of Jansenism IN ROME IN 1641 by Andrea SACCHI and Jan MIEL in which the meeting that took place on August 1, 1641 in the Dominican monastery of St. Maria sopra Minerva, for the condemnation by the Roman Inquisition of the Augustinus Treaty, on divine grace, written by the theologian Cornelius Jansenius and printed in Louvain in 1640, took place.

The Museum of the Ursulines Monastery, in addition to the gallery, includes the visit of the Historic Kitchens from the first half of the eighteenth century and the Monumental Nativity in terracotta from mid sixteenth century.