

## SERVICE CHARTER

### FRANCESCO GONZAGA DIOCESAN MUSEUM

#### PREMISE

The Service Charter constitutes the tool through which the Museum communicates with users and interacts with them; identifies the services that the Museum undertakes to provide on the basis of its Regulations, the regulations in force, respecting the needs and expectations of users, whose satisfaction constitutes a primary objective for the Museum.

The principles to which the Museum adheres in carrying out its institutional activity are:

#### *Equality and impartiality*

Services are provided on the basis of the principle of equality, guaranteeing equal treatment to all citizens, without distinction of nationality, sex, language, religion, political opinion. This Museum will work to remove any inefficiencies and promote initiatives aimed at facilitating access and use for foreign citizens, people with motor, sensory, cognitive disabilities and socially and culturally disadvantaged individuals.

#### *Continuity*

The Museum guarantees continuity and regularity in the provision of services. In the event of difficulties and impediments, it undertakes to warn users in advance and to take all necessary measures to minimize inconvenience.

#### *Participation*

The Museum promotes the participation of users in order to encourage their collaboration to improve the quality of services, identifying the ways and forms through which they can express and communicate suggestions, observations, requests and complaints. When making its management choices, it takes into account the needs expressed and suggestions made by users.

#### *Availability and clarity*

The staff in charge bases their behavior towards the public on assumptions of kindness, courtesy and collaboration. Operators undertake to provide services in a clear and comprehensible way, using language that is easy and accessible to all users. Staff are required to use their own name in relations with users, even in the case of telephone and letter communications (ordinary and electronic).

#### *Security and confidentiality*

The Museum guarantees the conformity of the services provided with current legislation on safety and in full compliance with the legal provisions for the protection of privacy. In the various areas there are signs relating to escape routes and fire extinguishers. Safety lights illuminate the escape route. The user's personal data are used exclusively for institutional purposes and are not processed by unauthorized personnel nor transferred or otherwise communicated and/or disclosed to third parties.

## *Efficiency and effectiveness*

The Museum pursues the objective of continuously improving the efficiency and effectiveness of the service, adopting the most functional technological, organizational and procedural solutions for the purpose. By efficiency we mean the provision of performances and services at the highest quantitative and qualitative level with respect to the resources available and the established programs, in terms of greater simplification, fewer bureaucratic obligations and cost reduction. By effectiveness we mean the provision of services and services at the highest quantitative and qualitative level with respect to user needs and pursuing their satisfaction.

## DESCRIPTION OF THE STRUCTURE AND COLLECTIONS

### Headquarters

The Diocesan Museum of Mantua is located in the main cloister of the former Augustinian monastery of Sant'Agnese, a building full of history. It starts from the Mantuan blessed Giovanni Bono (1168-1249), founder of a religious order which later merged into the Augustinian one. In the 14th century, his followers founded the monastery of Sant'Agnese in Mantua, between the civitas vetus and an inlet of Lake Mezzo, with a church rich in works of art, a large cloister and annexes. The monastery enjoyed so much prestige that it hosted, on both his visits to Mantua (1530 and 1532), Emperor Charles V, who awarded the abbot the title of count, transmittable to his successors, together with various faculties, including including that of awarding degrees: in a certain way, the first germ of the future university was born here. After the eighteenth-century suppressions of all the monasteries and convents, that of Sant'Agnese, once the church was demolished, was destined for civil uses, gradually deteriorating; redeemed by the diocese in the mid-twentieth century, after the restoration it was used for school services, with the name of "Casa dello student Beato Contardo Ferrini"; subsequently it became the seat of diocesan bodies and the first nucleus of the museum. The entire building is now intended for the museum. In the urban context it is located a few tens of meters from the Cathedral and the Ducal Palace: going down from here along Via Cairoli you soon reach Piazza Virgiliana, created at the end of the eighteenth century by filling in the ancient inlet. The square, a garden, hosts a solemn monument to the Mantuan poet who was the greatest of Latin times, and is surrounded by valuable neoclassical buildings; The façade of the museum, created by Paolo Pozzo in 1795, is also of this style.

### History

In 1974, an exhibition entitled "Art treasures in the land of Gonzaga" was held in the Ducal Palace of Mantua, which presented a series of hitherto almost unknown masterpieces, largely coming from the churches of the diocese. The success of the exhibition led its creator, Monsignor Luigi Bosio, to plan a permanent exhibition of these works, brought together in a special museum. The "Diocesan Museum of Sacred Art", as it was then called, was inaugurated in 1983, collecting artefacts of various kinds - paintings, sculptures, goldsmithery, fabrics, illuminated books, ceramics, ivories and even war instruments - no longer in use after the liturgical reform following the Second Vatican Council, or placed in sites not capable of ensuring their correct conservation. After the opening, the first group of objects on display grew rapidly, also due to substantial donations from private individuals, and at the same time the space allocated to them expanded, to the point of creating one of the largest museums not only in the city:

according to numerous experts, the beauty and preciousness of its treasures, some of which are unparalleled in the world, give it international relevance. The museum, after having obtained recognition from the Lombardy Region, inaugurated the new layout and the recovery of the neoclassical front on 7 June 2008.

The exhibition sections

### *Two thousand years of Mantua*

The first section of the Museum retraces, mainly through sculptures and paintings, the historical and cultural events of the city and its territory, from Roman times to the present and is divided into three parts:

1. Marbles, from the 1st to the 15th century.
2. Renaissance bronzes and wooden carvings.
3. Paintings, 15th to 19th century

### *The enamels*

The series of enamels, a generous gift from a collector from Mantua, includes works of sacred subjects, profane images and everyday objects, executed according to the painted enamel technique, started in Limoges in the 16th century and resumed in Paris in the 19th. This collection of painted enamels, the richest in the world, includes admirable works, such as the devotional triptychs, the plates en grisaille, the precious caskets and the wall polyptych, which reproduces the altarpiece created for the King of France Francis I, who is portrayed there together with his wife Claudia d'Orleans. Other enamels are present in the museum in the Furnishings room and in the Gonzaga rooms.

### *The ivories*

The large example of a refined art such as that of ivory carving on display at the museum includes three Islamic caskets (11th-12th century) from the Cathedral. All the others, however, are private, including a very rare statuette of classical art, medieval triptychs, caskets and other medieval, Renaissance and baroque works. The series of ivories includes a valuable Madonna and Child in amber, exceptional for its size.

### *Coins*

The numismatic collection collected by Pietro Zappa consists of almost four hundred pieces; mostly Roman coins from the Republican era. The public display, equipped with a touch-screen, of a sample of sixty-seven, representative of the entire collection, allows us to trace the main lines of the development of coinage from the classical age to the end of the empire and the dawn of the Middle Ages.

### *Liturgical furnishings*

The objects exhibited here exemplify the care that the Church of Mantua has dedicated over the centuries to the splendor of the liturgy. The works on display date from the 13th to the 20th century, with a large group of eighteenth-century furnishings among which stand out masterpieces by Giovanni Bellavite and the chapter crosses donated by Empress Maria Teresa of Austria. The room features, among other things, a monumental golden tabernacle and the large seventeenth-century wardrobe of the canons of the cathedral, used as a singular display stand; documentary portraits; a Madonna and Child

by Alessandro Algardi; a series of processional crosses, refined monstrances and the sumptuous pectoral cross of the abbot of Santa Barbara. The vestments are no less valuable: a dalmatic depicting the Joyful Mysteries, a Chinese work donated by Saint Pius and silver, made in Toledo by the famous Miguel Molero and brought to Mantua by the only Spanish bishop of the diocese, Juan de Portugal de la Puebla.

### *Gonzaga Halls*

The Gonzagas, lords of Mantua from 1328 to 1707, are also famous for the works of art they had collected in their palaces. Following sales and looting, they were lost or ended up in distant museums; in the city there remain almost only those present in this museum, in the sections of ancient paintings, armor and tapestries of Paris, as well as in these two rooms, where a series of precious objects attest to the splendor and taste that characterized the Mantuan court, and at the same time the breadth of its political-cultural horizons.

### *Gonzaga I Hall*

Three tapestries of the so-called millefiori type, French from the early sixteenth century, form the backdrop to a series of masterpieces, including: a Madonna and Child, in gilded silver, French from the fourteenth century; the famous Roman Missal known as Barbara of Brandenburg, a cornerstone of 15th century Italian illumination; the sumptuous stauroteca (reliquary of the True Cross) which includes enamels made in Byzantium in the 10th century; a Saint George by the Dalle Masegne brothers; seal impressions for two cardinals, respectively by Mantegna and Cellini. Also unique is the pyrographed "war chest" from the 16th century.

#### Gonzaga Room II

Gathered here are other extraordinary goldsmith works, donated by the lords of Mantua to the Palatine Basilica of Santa Barbara and the Cathedral. Among them the urn of Santa Barbara in gold, ebony and quartz; the sumptuous reliquary of Saint Hadrian, in ivory, silver and tortoiseshell; the rich Cross of Pope Clement VIII; the jewel in gold and gems, with the Name of Jesus in diamonds; the very refined Parisian mother-of-pearl box.

### *Armor*

In 1930, the English baron Sir James Gow Mann communicated to the English Society of Antiquaries the discovery that the armor with which a group of statues in the sanctuary of the Graces had been covered since the 16th century were not made of papier-mâché, as was mistakenly believed, but they were authentic. Gathered here, they make up a corpus of global importance, being the most conspicuous collection of Italian armor from the 15th and 16th centuries. In addition to the blow-up of the interior of the sanctuary (reproducing a nineteenth-century print), to evoke the original environment, from whose vaults hangs a crocodile, another one has been placed here, coming from the diocesan seminary.

### *The tapestries of Paris*

In addition to the millefiori tapestries, the six exhibited in this room are also due to a member of the Gonzaga family. In fact, they were commissioned by the owner of the Museum, the venerable Bishop Francesco, who had them created in Paris while he was there in his capacity as papal nuncio, and upon returning to Mantua placed them in the cathedral, to integrate the very large figurative cycle that he entrusted to various artists,

including Teodoro Ghisi, Ippolito Andreasi and Antonio Maria Viani. The cycle intended to translate the Catechism of the Council of Trent into images, of which the six tapestries illustrate the chapter of Easter: the Easter announced, with the episode of the Transfiguration; the Easter realized, with the incredulous Thomas touching the body of the Risen One; Easter completed, with the Ascension of Jesus into heaven; the fruits of Easter, with the gift of the Holy Spirit at Pentecost and, in the two smaller tapestries, a collection of saints. The saints chosen to represent all the beneficiaries of Easter are the two apostles Peter and Paul, Anselm, patron saint of the city and the diocese, Pope Celestine, whose remains were venerated in the cathedral, and four Franciscans (Bernardino da Siena, Diego di Alcalà, Francis of Assisi and Anthony of Padua), of the Order of which Bishop Francis had been Minister General. He himself was then depicted in the scene of the Ascension, with the indication of his age which allows the tapestries to be dated to 1598. The frames are also valuable, with monochrome scenes depicting episodes connected with the major scenes, as well as the patron's coats of arms and, on the lower side, his achievement: an altar on which the Mystical Lamb is sacrificed, with the initials FFG (which stands for Friar Francesco Gonzaga) and the motto Soli Deo honor et Gloria , "Only to God the honor and the glory". The recent identification of some preparatory drawings by Stefano L'Occaso has made it possible to assign the invention of the tapestries to the Parisian Henri Lerambert, court painter of Henry IV precisely in the years in which Bishop Francis was in Paris. Upon his return to Mantua he donated them to the cathedral, placing them in the apse. Later the four largest were moved to the pillars of the dome, as evidenced by the painting by Vindizio Nodari Pesenti, which depicts the pontifical mass of Bishop Domenico Menna on 18 March 1947.

### *Memoirs of the diocese*

The section collects testimonies relating to the events of the diocese.

1. (located to the left of the entrance to the Gonzaga I room) Devotional portrait of Luigi Gonzaga, the future saint, commissioned by his mother, Marta Tana Gonzaga, on the occasion of his beatification.
2. Statue of Saint Anselm, patron saint of the diocese, modest replica of the silver one requisitioned by Napoleon. In the showcase: original votive offerings found in the urn of his incorrupt body.
3. A painting depicting the Council of Trent, whose last president was Cardinal Ercole Gonzaga, bishop of Mantua.
4. Portraits of the bishops who succeeded the owner of the Museum, the Venerable Francesco Gonzaga.
5. (in the adjacent room) Expressions of the main devotion of Mantua (the Precious Blood of Jesus, venerated in the Basilica of Sant'Andrea).

### *Giuseppe Bazzani*

Giuseppe Bazzani is the greatest of the artists born in Mantua, where he spent his entire life (1690-1769) frescoing noble palaces and painting canvases of both sacred and profane subjects, with results that make him recognized as a master of eighteenth-century Europe.

The Francesco Gonzaga Diocesan Museum houses the largest collection of his works, which allows you to retrace his entire artistic itinerary and includes masterpieces such as Vulcan and Cupid, The Assumption of the Virgin , the Deposition of the Cathedral and the Vision of San Romualdo .

## MISSION

The museum is “a permanent, non-profit institution, at the service of society and its development. It is open to the public and carries out research concerning the material and immaterial evidence of humanity and its environment; acquires them, preserves them, communicates them and, above all, exhibits them for study, education and pleasure purposes” (ICOM 2004).

The aims of the museum activity are the following:

1. protection of the cultural, religious and artistic heritage of the territory
2. enhance through study and permanent exhibition cultural assets that present particular artistic, historical and demo-anthropological merits;
3. conserve, recover and restore cultural assets belonging to ecclesiastical bodies of the Diocese of Mantua;
4. implement cultural and educational initiatives, connected with the art and religious history of Mantua, aimed at spreading culture among citizens with specific attention to students, elderly people and disadvantaged groups of the population who, otherwise, would not have access to a quality cultural offering .
5. organize and manage cultural, artistic or recreational activities of social interest, including activities, including editorial, of promotion and diffusion of culture;
6. organize and manage tourist activities and events of social, cultural or religious interest as well as training events aimed at citizens

## SERVICES OFFERED BY THE MUSEUM

Ticket service, reception and information, bookshop service . The reception staff provides visitors with all the useful information to access the museum and learn about the initiatives activated. Information on the museum, its collections, published publications, current exhibitions and those organized in the past, dissemination and entertainment initiatives, educational activities can be consulted on the website [www.museofrancescogonzaga.it](http://www.museofrancescogonzaga.it). Also available at the entrance are: a map of the museum, which illustrates the exhibition itinerary, brochures, the visit guide and museum catalogs as well as those of past and current exhibitions. In the exhibition areas there are floor signs indicating the route to follow, explanatory panels and captions accompanied by QR-Codes containing explanations of the pieces on display which can be downloaded onto your smartphone, furthermore in some points there are multimedia touch screen stations. The museum's publications can also be requested by email at [museofgonzaga@alice.it](mailto:museofgonzaga@alice.it).

Audio guide service. At the ticket office the user can rent the audio guide, available in multiple languages, which illustrates the main masterpieces permanently present in the museum. The service is paid and involves leaving an identity document at the ticket office which will be returned when the audio guide is returned.

Surveillance of museum routes. The Museum is manned by surveillance personnel, with functions of control, direction and assistance to the public also through the use of video cameras.

Access to the heritage exhibited in the permanent route. The exhibition occupies approximately 2600 m<sup>2</sup> and currently features approximately 800 works on display. The Museum guarantees regular and continuous access to the permanent collection for five days a week and for five hours a day. Times are published on the website; the museum is

closed on January 1st, Easter Sunday and December 25th, as well as, normally, every Monday and Tuesday.

Access to works not on display (deposits). Currently, access to the storage rooms to view works not on display is not permitted to personnel external to the Museum. However, it is possible to request, by appointment and for study purposes, to view the works preserved in the warehouses at the exhibition venue, subject to authorization from the museum conservator who reserves the right to deny it if the requested works are not transportable due to their large size or state of repair. storage. The request addressed to the curator must be submitted via email ([museofgonzaga@alice.it](mailto:museofgonzaga@alice.it)) Inspection of the works in the deposits will in any case take place in the presence of a Museum manager.

Consultation of images of the heritage preserved in the Museum. Images of the works preserved at the museum can be requested, according to the methods indicated in the Regulations published on the web, by filling in the forms downloadable from the site. Depending on the type of use, the applicant must pay a fee for reproduction rights.

Consultation of inventories, catalogs and databases. It is possible to access the inventory and catalogs documenting the works preserved in the museum by appointment and for study purposes. The request must be submitted to the curator via email ([museofgonzaga@alice.it](mailto:museofgonzaga@alice.it)) The consultation will take place in the presence of a Museum manager.

Loans of works for temporary exhibitions . The museum loans works belonging to its collections for exhibition initiatives of proven scientific interest, subject to authorization from the Director, the Diocesan Ordinary and the territorially competent Superintendence of Historical and Artistic Heritage. The request must be sent in writing to the Director of the Museum including the scientific project of the exhibition, list of works to be exhibited, facility report of the exhibition venue.

Research and publication activities. The Museum carries out research on the heritage it conserves, in close connection with the context of origin, and gives an account of it to the public with the creation of exhibition initiatives and editorial products of various types and supports (guide to the Museum, catalogues, notebooks, documents, videos , databases).

Temporary exhibitions, cultural events promoted by the museum. Based on the programs and financial availability, the museum annually organizes temporary exhibitions and initiatives useful for the dissemination of cultural heritage.

Training activity aimed at schools . The Museum plans and promotes structured and diversified activities by school level and by topic, carried out both on site and in the local area. The recipients of the projects are students and teachers of schools of all levels. Upon request of individual schools, the Museum also organizes refresher courses and training interventions for teachers of all levels. Access to the service is subject to a fee, unless otherwise indicated.

Continuing education of adults . The Museum organizes conferences, guided tours, workshops and meetings, also in collaboration with other cultural bodies and associations aimed at contributing to the permanent education of the citizen. Access to the service is subject to a fee, unless otherwise indicated.

Advice. The Museum is available to offer its advice to students, scholars, teachers, but also to parishes who wish to develop conservation and valorization projects for their assets.

Internships and internships . The Museum is available for tutoring relating to both curricular internship projects of secondary schools and university projects and in general to internships and internships of other institutions, subject to the stipulation of an agreement and the preparation of specific training projects. The Museum guarantees assistance, training and verification of the work carried out.

Communication and promotion. The Museum identifies among the main communication tools with the public the social platforms where it is present, the newsletter and the institutional website ([www.museofrancescogonzaga.it](http://www.museofrancescogonzaga.it)) . It is therefore committed to their constant updating.

Concession for the use of museum spaces and their appurtenances. The museum, upon request of third parties, grants the use of the museum environments and ancillary spaces intended for this purpose for events such as exhibitions, market exhibitions, temporary exhibitions and shows, as well as for events such as private assemblies, cultural meetings, conferences, seminars, conferences and book presentations. The spaces dedicated to these activities. however compatible, they are the rooms intended for temporary exhibitions on the main floor and on the ground floor, the "Paolo Pozzo" conference room, the museum library and the cloister with the garden. Any requests must be addressed to the Director of the Museum by email ([museofgonzaga@alice.it](mailto:museofgonzaga@alice.it)), who reserves the right to authorize the events in question considering not only the ecclesial character of the museum which promotes the values of Christian culture and respect for Catholic morality, the actual availability of the places. For the use of the spaces there is a financial contribution to the Museum, unless otherwise indicated.

## RIGHTS AND DUTIES OF USERS

All citizens can access the Museum and use its services according to the methods established by the regulation and included in this Charter. Users have the right to receive clear and effective information on the Museum's offers and on how to access services and initiatives and to communicate with the Museum through all the means made available for this purpose.

Access to the Museum is subject to payment of the entrance ticket, with any reductions; it is free for certain categories of visitors. Rates, the cost of tickets, services and rights are set in specific price lists displayed to the public.

To ensure regular planning of visits, booking is mandatory when the help of a guide is required. Reservation is mandatory for educational activities and workshops. Reservations can be made during the Museum's opening hours by calling 0376 320602 or by email to ([museofgonzaga@alice.it](mailto:museofgonzaga@alice.it))

While the Museum undertakes to guarantee and implement current and planned quality standards, at the same time it asks users to contribute to improving the usability of the museum facilities and services, respecting some simple rules of conduct:

- do not enter with animals in tow (with the exception of guide dogs for the blind);
- do not smoke inside the museum premises;
- do not touch the works and artefacts on display;
- do not use cameras and/or video cameras with flash;
- follow the instructions of the staff responsible for monitoring the museum routes.



If users find that the commitments contained in the Service Charter have not been respected, they can submit complaints on paper by sending an email to [museofgonzaga@alice.it](mailto:museofgonzaga@alice.it). The Museum carries out periodic monitoring of complaints; undertakes to respond within 120 days. Users can also formulate proposals and suggestions aimed at improving the organization and provision of services which will be subject to careful analysis.

Mantua, 6 February 2022.