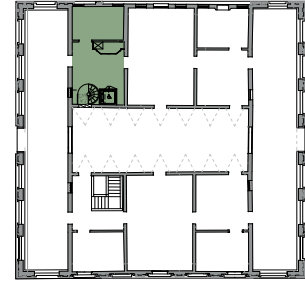


ROOM OF THE PISAN LIONS AND BATHROOM



Room of the Pisani Lions



The Guest accommodation

The ancient continuity between the decoration of the *Stanza dei leoni Pisani* (“Room of the Pisan Lions”) and that of the *Bagno* (Bathroom) is interrupted by the presence of a wall that divides what was originally a single space. The walls feature clear traces of a painted architectural frame, constituted by pilaster strips on a continuous plinth, within which are alternated representations of landscapes and faux niches with statues of female divinities. The sequence is broken by narrower spaces occupied by compositions of trophies against a white backdrop. In the high frieze we see a garlanded decoration supported by monochrome herms, putti and *clipei* (round shields) with sacrificial scenes and scenes with divinities. The recently installed spiral staircase leads to the Guest accommodation, conceived for those who want to spend a relaxing few days taking in the same view over the hillsides that the Paduan bishops savoured in centuries past. *Ask at the Bookshop if you require any information on how to book the Guest accommodation.*



DID YOU KNOW

This room takes its name from the lions rampant that appear repeatedly on the upper part of the wall. The lion is featured in the coat of arms of the family of Bishop Francesco Pisani, who commissioned the construction of the villa. One interesting fact is that if we look inwards, from outside through the windows, we can see on the portal the same coat of arms of the Pisani family, this time sculpted. The most striking decorative elements include the head of the Gorgon: legend has it that Gorgons had snakes for hair, golden wings and bronze hands, and that they turned to stone anyone who looked at them.



Commode, 18th century, bathroom



Walnut commode, circa 1770, bathroom

In the small bathroom adjacent to the Room of the Pisan Lions, the bath and the other furnishings are the fruit of laborious searches on the antiques market by the previous owners.

While having an indoor bathroom was, for the most part, a 19th century innovation, the inventories of 16th and 17th century items record with a certain frequency the presence of commodes in the homes of noble families.

In the ancient decorations, Sustris's paintings are indicative of the impact of the Raphaelesque figurative culture. The frescoes in the villa betray the influence of the Domus Aurea, and of the Loggetta del Bibbiena and the Logge Vaticane, both in the Apostolic Palace in the Vatican City, of which Sustris offers up a naturalist interpretation, moving away from the fantastical style favoured by the students of Raphael. The Roman references give us the idea that, during his travels, the painter would sketch out inventions both ancient and modern, and then re-use them.



L. Sustris, Frieze, bathroom



Loggetta del Bibbiena, Vatican City



The bathroom when under the ownership of the Olcese family



The bathroom when under the ownership of the Olcese family

The Euganean Hills are awash with thermal spas. Their geological nature stops rainwater from filtering through the trachyte rock, and so valuable natural springs are created, many of which are channelled into fountains, often situated at the intersection of roads. And yet, despite the extensive network of watercourses, the water-supply problem was one of the greatest concerns of the Paduan authorities in the Middle Ages and throughout the modern era, due to the water's tendency to accumulate downstream.