

MEZZANINE: THE COUNT ANTONIO MORONI'S APARTMENT



Closely associated with the more recent history of the palazzo is **the small apartment used until 2009 as the private residence of Count Antonio Moroni**, the final inhabitant of the property. Located on the mezzanine floor and accessible through the door that we come to on the right after the first flight of the Grand Staircase, the apartment comprises a central room, off which there is a small space used as a dining room, with the kitchen, the bedroom and the bathroom on the other side.



DID YOU KNOW...?

Until the death of Count Antonio Moroni in 2009, the display of the Mezzanine was very different from the one we see today. This is testified by a photograph from 1988, which shows how this space was rich in objects and furnishings, many of which have moved, after the Foundation was established, to the piano nobile. To furnish this space, which is part of the museum but also supports the palace's activities, FAI was inspired by photographs from the count's period, creating a cozy and domestic environment.



P. V. Bonomini, *The carpenter*, c. 1820,
S. Grata inter Vites



P. V. Bonomini, *Country Couple*, c. 1820,
S. Grata inter Vites



P. V. Bonomini, *The painter*, c. 1820,
S. Grata inter Vites

Although in all likelihood these were originally used as service spaces, the Moroni family decided to upgrade them to match the elegance and beauty of the surroundings, commissioning the decoration of the main room and the adjacent dining room. **The neoclassical ornaments on the ceiling of the main room, painted on canvas, are traditionally attributed to the painter Paolo Vincenzo Bonomini (1757-1839).** Born in Bergamo, the son of a painter working in the workshop of Fra Galgario, Bonomini was schooled in painting from an

early age. He was responsible for the decoration of civil and sacred buildings, but was also a portrait painter and skilled caricaturist; his most significant works include the macabre, burlesque cycle in the church of Santa Grata inter Vites in Bergamo: six canvases with living skeletons as their main subjects. Bonomini's work caused uproar because the skeletons were clearly inspired by a number of the residents of Borgo Canale, the quarter in which the parish is located. The *trompe l'oeil* backdrop frescoed on the walls of the little dining room is markedly

different: here, a faux balustrade overlooks an expansive landscape. This creative solution makes this small room feel much bigger than it is. The mezzanine is also home to works from the Moroni family's collection: particularly noteworthy is a fragment of a fresco depicting *Three Putti Capturing a Bird of Prey*. The rearrangement of these rooms, by FAI, was inspired by philological and museographic criteria, respecting the history and atmosphere of the house.



Dining room, detail of the wall



Dining room, detail of the wall



P. V. Bonomini?, *Three Putti with a Bird of Prey*, late 18th-early 19th century.