

THE BLUE ROOM

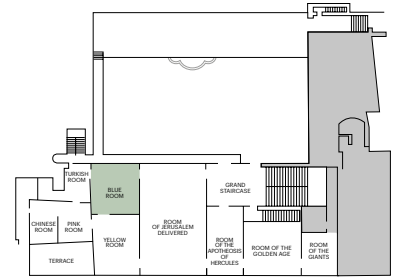


Photo of archaimagnoli, 2019 © FAI

The visitor route comes to an end in the **bedroom known as the Blue Room**. Here, the faux sculptural *grisaille* decoration – with its elaborate, elegant, neoclassical feel – provides a refined chromatic match for the light blue damask tapestry. The gilded wooden canopy above the bed works in harmony with the overdoor decorations and the curtains. On the right as we enter, we see a collection of fans.



DID YOU KNOW...?

A must-see attraction for travellers and connoisseurs from the rest of Italy and across Europe in the 19th century, the Moroni collection's scale and prestige convinced Canon Giovanni Mosconi in 1838 to donate two paintings to the family, and in particular to Alessandro: Giovan Battista Moroni's celebrated *The Knight in Black* (left), sold in 1952 by Antonio Moroni to Conte Luciano Scotti Casanova and held since 2004 at the Poldi Pezzoli Museum in Milan; and a *Madonna with Child, Saint and Donor* by Andrea Previtali, now owned by the heirs.



Detail with a *Landscape* by Marco Gozzi



Close-up of the wall with the collection of fans



Lombard manufacture, *Dormeuse*, c. 1825-1830

In this private, intimate space, **the artefacts encapsulate the family's everyday life**: card tables, the 18th-century prie-dieu and, above all, the elegant *dormeuse*. Probably made in a factory in southern Italy, the armchair is in the Charles X style (c. 1825-1830): an idiom that developed a more harmonious, less bombastic take on the Empire style. The gilded chair has a curved wooden frame with rosewood inlays and features azure and blue velvet upholstery; the painted fabric depicts – within a rectangle – a shepherd with his herd. The subject evokes the si-

lent, desolate, bucolic landscape paintings hanging on the walls, produced by Marco Gozzi (1759- 1839), but also the painting by Pietro Ronzoni (1781-1861) and Giuseppe Diotti (1779-1846) depicting *Telemachus and Mentor searching for Ulysses* (c. 1815). The work is a testament to the influence exerted on Ronzoni by the painting of Claude Lorrain, with which the former had become acquainted in Rome during his time there as a landscape painter (1800-1809): this influence emerges clearly in the choice of darker colours for the foreground, which fade out

gradually towards the background, until they take on the grey-azure tones of the mountains and the sky. Diotti, who was responsible for the figures in this painting, was a close friend of Pietro Moroni, as evinced by the presence in the 19th-century collection of three of his works, now lost: the *Forge of Vulcan* (1818), a *modelletto* for a fresco at Palazzo Mina Bolzesi in Cremona, partially removed and partially lost; a fascinating *Portrait of Count Pietro Moroni* (1817-c. 1820); and a *Self-Portrait as an Old Man* (1844-1845).



Detail with 18th-century prie-dieu



Pietro Ronzoni and Giuseppe Diotti, *Telemachus and Mentor searching for Ulysses* (detail), c. 1815



Giuseppe Diotti, *Forge of Vulcan* (detail), 1818, previously in the Moroni collection