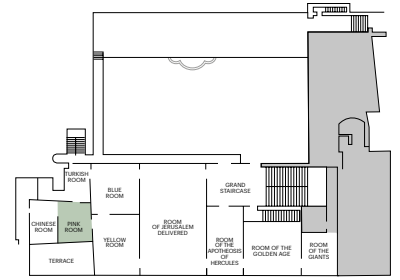


# THE PINK ROOM



The ceiling in this little room, **used by the Moroni family as a dining room**, is embellished by fantastical ornaments, in blue and bright green, populated by elegant, sinuous birds; the pink tapestry, Oriental in inspiration, is covered in floral motifs. **For the most part, the small paintings hanging on the walls depict landscapes** and were acquired by Count Pietro Moroni (1792-1858). In the Pink Room, there is also a small *Portrait of a Woman with Hat* by Cesare Tallone (1853-1919). Born in Savona in 1853, Tallone was a portraitist from the outset; he studied at the Brera Academy under Giuseppe Bertini, and then taught at the Carrara Academy for fourteen years. His most illustrious students included Giuseppe Pellizza da Volpedo (1868-1907).



## DID YOU KNOW...?

“...to settle a small outstanding amount loaned to me free of charge by a gentleman whose identity I am not at liberty to reveal”. With these words Marcantonio Fermo Grumelli justified the 1817 sell-off of his masterpieces by Giovanni Battista Moroni, now on display in the Room of the Golden Age (left), to Count Pietro. An alternative piece of family lore has it that the three paintings were won during a game of cards, from which Grumelli emerged the loser. Before entering the residence on Via Porta Dipinta, the works were evaluated by the painter Giuseppe Diotti, a “close and excellent friend” of Pietro Moroni.



View of the room with the dining table



Giuseppe Diotti, *Portrait of Count Pietro Moroni*, c. 1817-1820



View of the room and of the English-style furnishings

Pietro Moroni was an important figure in his hometown of Bergamo: chairman of the Municipal Council from 1816 to 1826 and Chief Magistrate five times in a row (1826-1840), he played a crucial role in the cultural field, occupying several high-ranking positions and entering into contact with artists, restorers, collectors and antiquarians. He also served as deputy director of the Gymnasium, director of the Lyceum, and chair of both the Carrara Commission and the Atheneum of Science, Literature and Art. In 1848, he abandoned political appointments and devoted his

time to his greatest passions of study and numismatics. **Pietro was responsible for the construction of the two most interesting sets in the collection: the masterpieces of Giovan Battista Moroni**, obtained in 1817 from Count Marcantonio Fermo Grumelli, and the **landscape paintings**. His acquisitions, while not systematic or constant, followed two parallel lines and fulfilled very different requirements. Enriching the Moroni collection, Pietro wanted to add lustre to his family, confirming a presumed link with the Albino-born painter; his interest in the land-

scape, in contrast, was very much driven by his desire to amass a collection. A keen amateur landscape painter himself, the count even wrote a lecture on the subject, today held in Bergamo's civic library. Bergamo could boast an illustrious tradition in this regard, starting with Marco Gozzi (1759-1839), considered the originator of modern landscape painting in Lombardy, followed by Pietro Ronzoni (1781-1861) and Luigi De Leidi, known as Nebbia (1784-1853); all of these artists are well-represented in the Palazzo Moroni painting collection.



Detail showing overdoor and rug



Marco Gozzi, *View of Villa d'Ogna* (detail), 1810-1835



The restoration of the tapestry