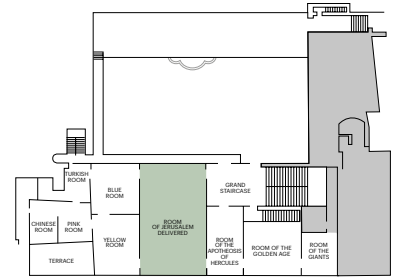


THE ROOM OF *JERUSALEM DELIVERED*



The grandest room in the palazzo affords privileged access to the gardens, indicating how its purpose as a showpiece even extended to the outdoor area. The decoration is inspired by *Jerusalem Delivered*, an epic poem written by Torquato Tasso (1544-1595), enormously successful thanks to its publication in illustrated editions. **The frescoes are a celebration of personal courage, tenacity and faith of the Moroni family, whose emblems appear in the corners of the room:** a rock on which a mulberry tree grows (with the motto *FIRMIORA GEMINA DABIT*), an allusion to the marriage of Francesco Moroni and Lucrezia Roncalli; a mulberry tree and the motto *HINC UMBRAE RECEDANT*, referring to the fame of the Moroni family; a mulberry branch bearing fruit with the motto *PAULATIM*, to indicate that fortune is built up gradually; a mulberry branch alongside a wheel and the frame of a ship with the motto *AD UTRUMQUE*, to indicate that productivity will make it possible to cope with any unforeseen challenges.



DID YOU KNOW...?

For the Room of *Jerusalem Delivered*, filled with family coats of arms, as seen in the Louis XIV furniture to the left, Donato Calvi illustrated a complex link between allegorical groups and episodes of the poem. His decision to illustrate only some of the most well-known scenes highlights the “pleasure of the gaze”, as Calvi makes clear. The first illustrated edition of Torquato Tasso’s *Jerusalem Delivered* dates from 1590: the etchings are by Agostino Carracci. Although the poet disapproved of the publication, the work was widely circulated and formed an important iconographic source for Barbelli’s frescoes.



Gian Giacomo Barbelli, *Rigour*, drawing, Lovere, Museo Tadini



Gian Giacomo Barbelli, *Rigour*, 1652, fresco



Mauro Picenardi, *Music* (detail), 18th century

The decoration of the room was completed in 1652, with **Gian Giacomo Barbelli** responsible for the narrative episodes and **Domenico Ghislandi** (1620-1717) for the framing between them.

The first episodes appear on the ceiling. The story begins in the sixth year of the First Crusade, when *God the Father entrusts the command of the Christian army to Godfrey of Bouillon. The divine message is delivered by the Archangel Gabriel.* The frieze features the following narrative episodes: *Inspection of the Christian Army; Olindo and Sofronia; Deceits of Armida;*

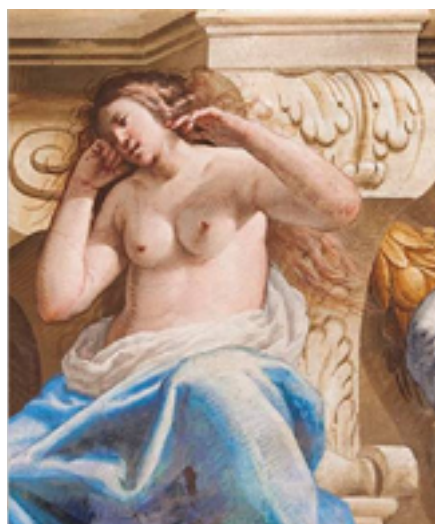
Procession around Jerusalem; Death of Clorinda; Tancred in the Enchanted Forest; Fall of Jerusalem. In the upper loggia there are four episodes of the Crusades; twelve lilac busts depict champions of the Christian army and Godfrey's first successors; leaning on the arcades are youths with war trophies. Crowding the exterior gallery are personifications of the following concepts: *Faith, Council, Zeal, Courage, Effort, Disdain, Rejoicing and Victory.*

The room contains four allegories by the painter Mauro Picenardi (1735-1809), originally outdoors in the

Room of the Golden Age relocated here in the middle of the 19th century. They represent *Poetry, Music, Geometry and Sculpture.* In addition, there are 18th-century portraits of Charles Augustus, Duke of Saxe-Weimar and his chamberlain Antonio Moroni (1746-1802). The two console tables are particularly important as they were a gift from Cardinal Giuseppe Alessandro Furietti (1684-1764), an archaeologist who was the founder of the first public library in Bergamo. The two mosaic panels were found during excavations in 1736-1738 at Hadrian's Villa at Tivoli.



Gian Giacomo Barbelli, *Resolution*, drawing, Lovere, Museo Tadini



Gian Giacomo Barbelli, *Resolution*, 1952



18th-century console table with mosaic