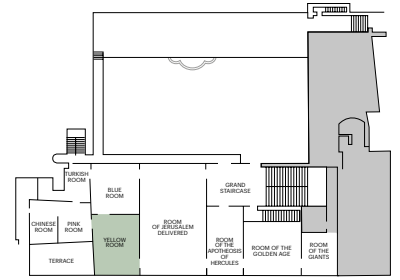


# THE YELLOW ROOM



Entering the Yellow Room, we have the distinct impression that we are travelling back in time: the decoration, furnishings and layout have resisted changing fashions and the ravages of time for almost two centuries, and today offer a precious time capsule of the tastes of the time. **This room, and all of those that follow, are the result of a major decorative redesign carried out to mark the marriage of Alessandro Moroni (1790-1869) and the Milanese noblewoman Giulia Resta (1820-1888);** the wedding was held on 6 May 1838, in the nearby church of San Michele al Pozzo Bianco. While the public rooms retained their baroque frescoes, the main changes concerned the western wing of the piano nobile. Here, the spaces, which are smaller and were used for private purposes, were fully overhauled; along the friezes and on the ceilings there are late neoclassical decorations, which enter into a dialogue with the silk tapestry.



## DID YOU KNOW...?

The painting collection at Palazzo Moroni has undergone numerous transformations, even in recent years. Until the 1960s, the collection encompassed a small group of paintings inspired by Alessandro Manzoni's classic novel *The Betrothed*, which had belonged to Giulia's brother Giuseppe Resta (1808-1872): *The Unnamed* by Francesco Hayez (1791-1882), *The Nun of Monza* by Giuseppe Molteni (1800-1867), and *Renzo and Lucia* by Giuseppe Bertini (1825-1898). This latter painting appears in a 1962 photograph taken in this room; the elegant woman posing is Giovanna Bolognesi, who at the time was married to Antonio Moroni (1919-2009).



Workshop of Quirino Salvatoni,  
*Centauromachy* (detail), c. 1835.



Cesare Tallone, *Portrait of Elisa Moroni Agliardi*, 1888



Giuseppe Sogni, *Portrait of Giulia Moroni Resta*, 1837

The Yellow Room, so-called because of the refined textiles that cover the walls and chairs, is decorated in a vibrant colour. Curtains and festoons alternate with medallions, faux sculptures and female personifications of the arts, but also with dancing satyrs holding aloft frames featuring pieces of architecture and landscapes. The monochrome decoration along the frieze depicts an ancient iconographic motif: the *Battle of the Centaurs*. The 19th-century paintings were created by the **workshop of Quirino Salvatoni** (1787-

1871) and his sons Giovan Battista (1806-1864) and Emilio Carlo (1812-1874), who hailed from Gandino. There are numerous artefacts in this room, including **paintings, porcelain, sculptures** and **clocks**. Facing the melancholy 1888 *Portrait of Elisa Moroni Agliardi* by Cesare Tallone (1853-1919) is a pair of paintings by Giuseppe Sogni (1795-1874), depicting Giulia Resta and her mother Maria Olevano Confalonieri. An 1852 *Bavarian Landscape* by Julius Lange (1817-1878) occupies the right wall. The four oriental vases positioned in

the corners were created by the Chinese Canton factory (early 19<sup>th</sup> century), which often produced *objets d'art* intended for Western markets. Also Chinese in origin is the blue Art Nouveau rug. On one shelf, a porcelain clock made by Jacob Petit (1796-1865) reinterprets the colours and ornamental forms of rococo. The marble sculpture depicting a *Girl Reading* (1840), attributed for many years to Antonio Canova (1810-1894), is now thought to have been the work of the neoclassical sculptor Luigi Ferrari (1810-1894).



Canton factory (famille rose), Vase, early 19<sup>th</sup> century.



Jacob Petit / Sèvres factory, *Painted porcelain pendulum clock with flowers*, 1830-1848



Luigi Ferrari ?, *Reading Girl*, 1840