

Palazzo Moroni

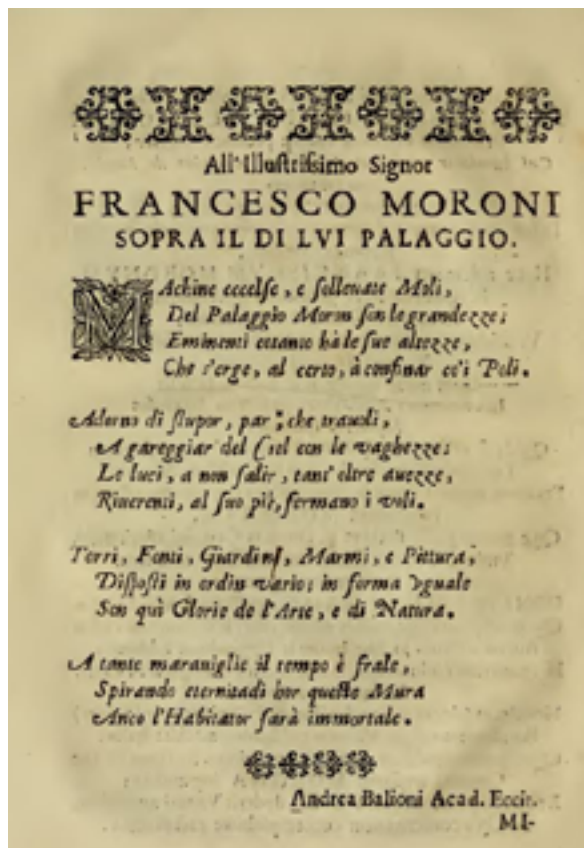
EN



FONDAZIONE MUSEO
di PALAZZO MORONI



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A sonnet in honour of Francesco Moroni which praises the grandeur of Palazzo Moroni. From the book by Donato Calvi, *The Mysterious Paintings of Palazzo Moroni*, 1655.

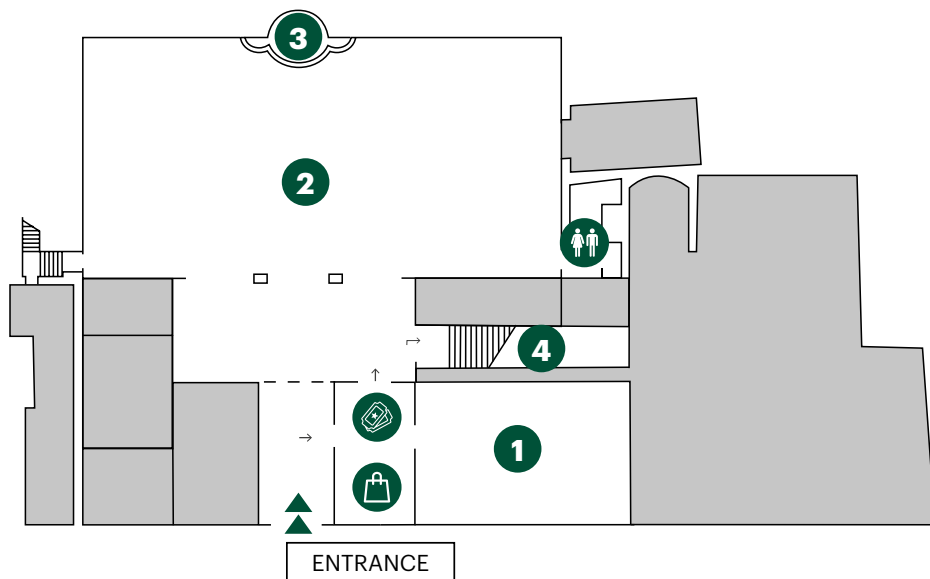
Here are the Glories of Art and Nature

Palazzo Moroni is an imposing 17th-century building that has always belonged to the Moroni family. In addition to its interiors, furnished and decorated with a number of artistic masterpieces, the grounds also retain their original layout, including an ornamental garden and a kitchen garden stretching across more than two hectares – an exceptionally rare phenomenon in an urban setting like Bergamo. Thanks to FAI, what is in fact the largest piece of private, historic parkland in Bergamo's upper town is now open to the public.

The gateway on Via Porta Dipinta leads to a courtyard in which a nymphaeum dedicated to Neptune occupies a niche. The grand staircase leads to the apartment on the piano nobile (the first floor), which plays host to an enfilade of rooms, decorated with frescoes dating from the 17th to the 19th centuries and fully furnished. The Moroni collection is housed here – an ensemble of artworks, pieces of furniture and artefacts that includes two masterpieces by the painter Giovanni Battista Moroni (c.1521-1579/1580), *The Gentleman in Pink* (signed and dated 1560) and the *Portrait of Isotta Brembati*, as well as numerous fine examples of 18th-century art and 19th-century landscapes and portraits, alongside console tables with Roman-era mosaics, 18th-century inlaid furniture, Oriental ceramics and French porcelain.

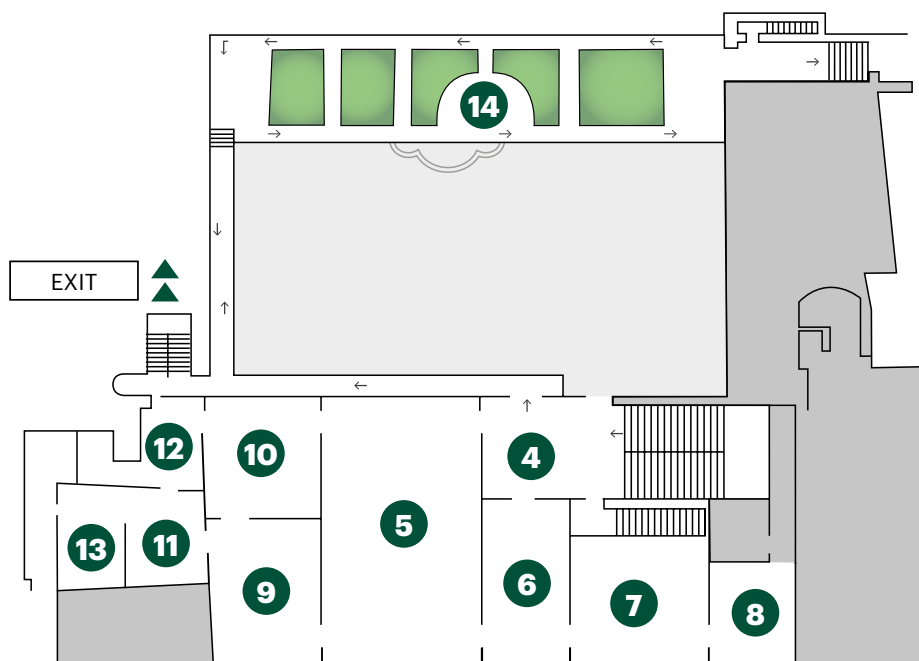
At the foot of the fortress (the Rocca civica) is the 17th-century Italian garden, given a sense of dynamism by its terraces, along with the kitchen garden – a 19th-century addition intended for the cultivation of fruit trees and vines.





Ground floor




- 1 Historical Archive of the Fondazione Museo di Palazzo Moroni (visitable for study purposes, prior booking required)
- 2 Neptune's Courtyard
- 3 Neptune's Fountain
- 4 Grand Staircase

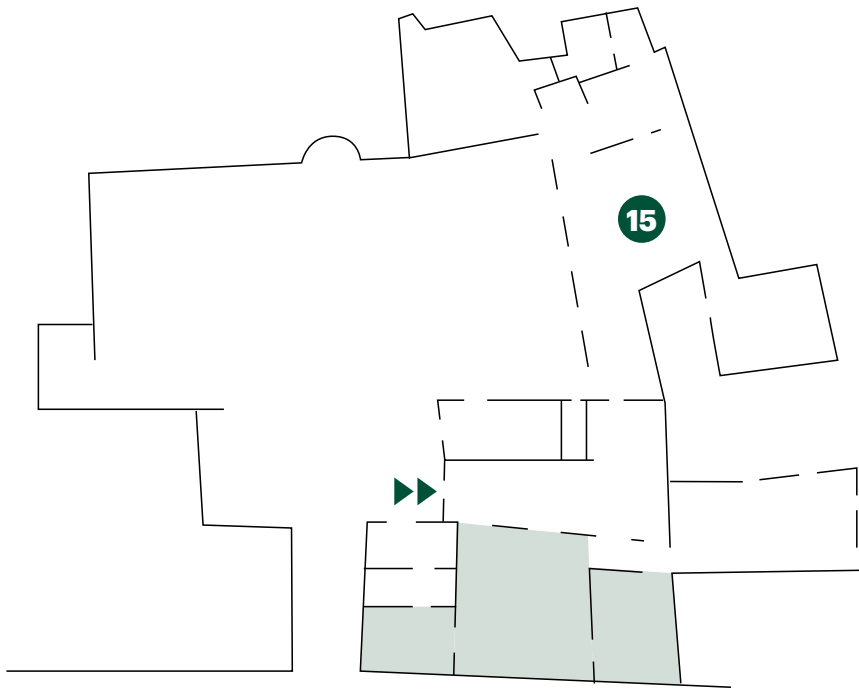


First floor

- 4 Grand Staircase
- 5 Room of Jerusalem Delivered
- 6 Room of the Apotheosis of Hercules
- 7 Room of the Golden Age
- 8 Room of the Giants
- 9 Yellow Room
- 10 Blue Room
- 11 Rose Room
- 12 Turkish Room
- 13 Chinese Room
- 14 Gardens - Balcony

Services

-  FAI Shop
-  Ticket office
-  Toilets



Mezzanine

15 Video story Room

● The Count Antonio Moroni's Apartment

Gardens

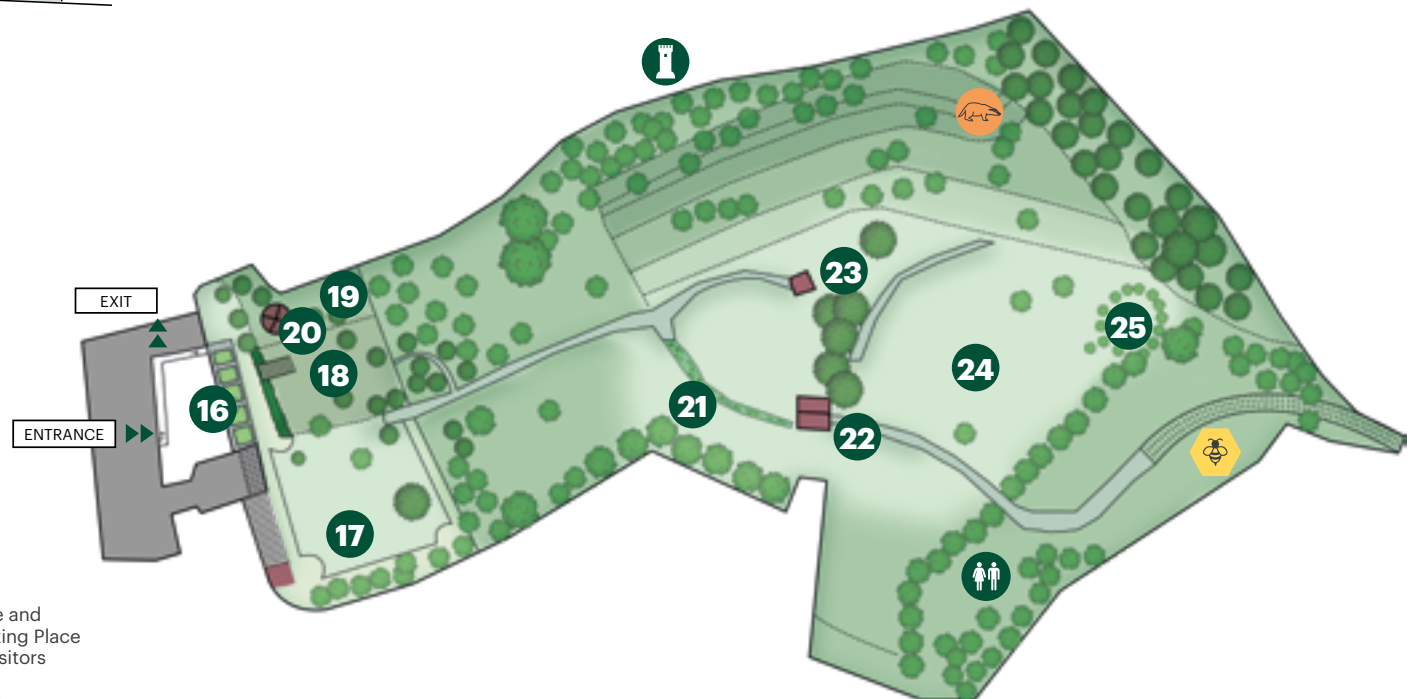
- 16 Gardens - Balcony
- 17 Secret garden - first terrace
- 18 Gardens - second terrace
- 19 Gardens - third terrace*
- 20 Count's Thinking Place*

Kitchen Garden

- 21 Pergola-trainees vines
- 22 Farm building
- 23 Cistern
- 24 Meadow
- 25 Roccolo (bird snare)



*The third terrace and the Count's Thinking Place will be open to visitors at the end of the restoration works.



Places

- City fortress
- Beehives
- Badger colony exclusion zone

Along the path



- 4
- 5
- 6
- 7
- 8

The frescoes by Gian Giacomo Barbelli on the Grand Staircase and on the piano nobile

Exuberant and powerfully illusionistic, these frescoes were commissioned in 1649 and are the earliest decorations in the Palazzo. They represent allegorical and mythological scenes and literary episodes and are one of the most important examples of Baroque art in Bergamo.



- 7

The Gentleman in Pink by Giovanni Battista Moroni in the Room of the Golden Age

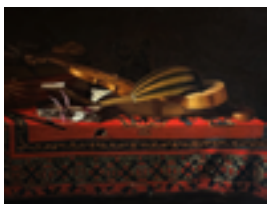
Signed and dated 1560, this is a masterpiece of 16th century portraiture. It depicts Giovanni Gerolamo Grumelli, an important figure in Bergamo at the time. In the same hall is also found the portrait of his wife, Isotta Brembati, also painted by Moroni, a painter with the same name but not related to the family.



- 7

The Family Portrait by Andrea Previtali in the Room of the Golden Age

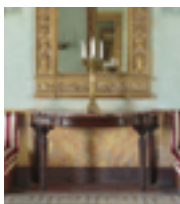
The painting (c. 1523) has quite a rare iconography to be found in 16th century portraiture. It depicts a father and mother, embracing their son, to whom they address life instructions, which can be read in the small cartouche in the child's hands. The work is by Andrea Previtali, an important exponent of the Bergamasque Rinascimento.



- 8

The Still Life with Musical Instruments in the Room of the Giants

The painting, by a follower of Evaristo Baschenis, belongs to the original core of the Moroni collection. It appears in fact in an inventory of 1680, still preserved in the archive, and had a pendant, now no longer in the collection.



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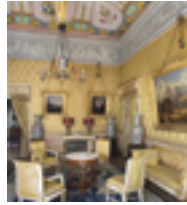
The consoles with mosaic surfaces in the Room of Jerusalem Delivered

These were a gift from Cardinal Giuseppe Alessandro Furietti (1684-1764), an archaeologist related to the family and promoter of the first public library in Bergamo. The tops of the consoles are finished with mosaics taken from Hadrian's Villa at Tivoli.

To know more

on Palazzo Moroni listen to the story, read the cards or watch the videos: go to

Along the path



9

Ceramics in the Yellow Room

The clock in polychrome porcelain by Jacob Petit (1796-1868) and the four Chinese Canton vases from the beginning of the 19th century are among the masterpieces in the collection of ceramics, which includes objects from the great European producers, like Meissen, Sèvres, Capodimonte and Wedgwood.



9

Cesare Tallone's portrait in the Yellow Room

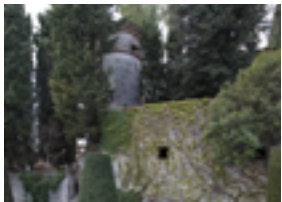
The *Portrait of Elisa Moroni Agliardi* (1888) is a fascinating and melancholic masterpiece by Cesare Tallone. A portraitist from his very beginnings, Tallone was born in Savona in 1853; he studied at the Brera Academy, where he was a pupil of Giuseppe Bertini, and taught at the Accademia Carrara for fourteen years. Among his most illustrious disciples, it is impossible to forget Giuseppe Pellizza da Volpedo (1868-1907)



10

Landscape with Figures by Marco Gozzi, in the Blue Room

The Bergamo-born painter Marco Gozzi (1759-1839) is a prominent figure in the evolution of landscape painting in Lombardy. This work was acquired by Count Pietro, amateur painter, pupil of Gozzi and important person in the cultural and political life of the City.



18

The Count's Thinking Place in the third terrace

This is a small tower built in a neo-medieval style during the 19th century over the remains of an ancient structure that had been part of the 14th century city fortress. This bastion was requisitioned in 1849 by the Austrians who reinforced it during the years of Italian Unification. It returned to the ownership of the Moroni counts in 1878.



20

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The Kitchen Garden (Ortaglia)

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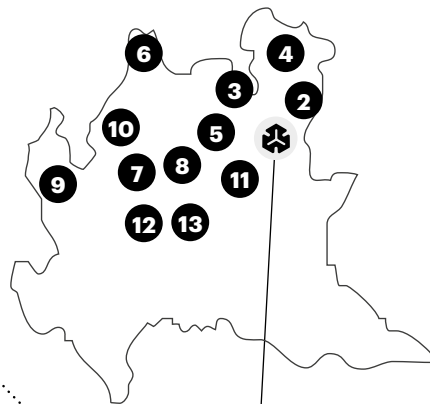
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Beyond the gardens planted during the 17th century are two hectares of lawn and cultivated terraces: mulberry trees (symbol of the family), other fruit trees, vines growing over pergolas, hornbeam hedges. At the edge of the garden is found the roccolo, a traditional structure made of woven branches, intended in the past as a means of catching flying birds.

FAI Properties



LOMBARDY



1 - Palazzo Moroni

- | | | | |
|---|------------------------------------|----|------------------------------------|
| 2 | Mulino "M. Gervasoni" (Bergamo) | 8 | Villa Panza (Varese) |
| 3 | Castel Grumello (Sondrio) | 9 | Monastero di Torba (Varese) |
| 4 | Alpe Pedroria e Madrera (Sondrio) | 10 | Antica pensilina del tram (Varese) |
| 5 | Villa del Balbianello (Como) | 11 | Casa Macchi (Varese) |
| 6 | Villa Fogazzaro Roi (Como) | 12 | Villa Necchi Campiglio (Milan) |
| 7 | Villa Della Porta Bozzolo (Varese) | 13 | Palazzina Appiani (Milan) |

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