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Bergamo



A Complete Guide to All Bergamo Attractions

The Basilica of Santa Maria Maggiore is a church in Bergamo, Northern Italy.

History

The church was founded in 1137 on the site of another church from the 8th century dedicated to St Mary, which had been in turn erected over a Roman temple of the Clemence. The high altar was consecrated in 1185 and in 1187 the presbytery and the transept wings were completed. Due to financial troubles, the works dragged for the whole 13th–14th centuries. The bell tower was built from 1436 (being completed around the end of the century), while in 1481–1491 a new sacristy added after the old one had been destroyed by Bartolomeo Colleoni to erect his personal mausoleum, the Colleoni Chapel.

In 1521, Pietro Isabello finished the south-western portal, also known as *Porta della Fontana*. The edifice was restored and modified in the 17th century.

Architecture

The church opens on the square (*Piazza Duomo*) on its own left side, as the main façade has no entrance, being once united to the Bishops' Palace. The external appearance has largely maintained its Lombard Romanesque origins. The church can be accessed by two entrances by Giovanni da Campione (1353) and by Isabello's *Porta della Fontana*.

The main apse is crowned by a loggia surmounted by two frieze with geometrical and vegetables patterns, and has blind arcades with semi-columns. The latter's capitals have also vegetable themes, with the exception of one, decorated by *Angels with Last Judgement's Trumpets*.

The transept's apses have a structure similar to the main one.

Notable is Giovanni da Campione's porch in the left transept, which is supported by columns departing from lions in Veronese marble. the arch has a frieze with hunting scenes, while the vault is decorated by polychrome lozenges. A loggia houses statues of St Barbara, St Vincent and St Alexander. At the peak is a Gothic niche by Hans von Fernach (1403), with the *Madonna with Child* flanked by *St Esther* and *St Grata* (1398). also by Giovanni da Campione is the porch of the right transept, with a similar though simpler structure. The columns are supported by lions in white marble. It has reliefs with *Christ Crowned by Saints* and *Birth of the Baptist*.

Isabello's Renaissance porch has, in the lunette, a fresco of *Mary's Nativity* attributed to Andrea Previtali.

Interior

The interior has maintained the original Romanesque Greek cross plan, with a nave and two aisles divided by piers and ending with an apse, but the decoration its largely from the 17th century Baroque renovation.

On the walls are tapestries, partly executed in Florence (1583–1586) under Alessandro Allori's design, partly of Flemish manufacture, depicting the *Life of Mary*. Over the tapestry of the *Crucifixion* (executed in Antwerp on Ludwig van Schoor's cartoons, 1698) is a painting by Luca Giordano, with the *Passage of the Red Sea* (1691).

Left to the entrance is the sepulchre of Cardinal Guglielmo Longhi, work by Ugo da Campione (1913–1320). On the rear wall are the tomb of the composer Gaetano Donizetti, by Vincenzo Vela (1855) and that of the latter's master Simone Mayr (1852). At the beginning of the left aisle is the Baroque confessional carved by Andrea Fantoni in 1704. A crucifix from the 14th century is on the presbytery's balaustrade.

In the presbytery itself, housing six bronze candelabra from 1597, is a wooden choir designed by Bernardo Zenale and Andrea Previtali. The reliefs with Biblical tales were executed in 1524–1555 on designs by Lorenzo Lotto. They are characterized by a polychrome effect rendered through the use of different wood types.

The right transepts has Giottesque frescoes from an unknown artist, with *Histories of St Aegidius*, *The Last Supper* and the *Tree of Life* (1347), partially covered by a 17th-century fresco.



Image By: Paolo da Reggio~commonswiki

Image Source:

https://commons.wikimedia.org/wiki/File:Bergamo_santa_maria_maggiore.jpg

Address: Piazza Duomo, 24129 Bergamo BG, Italy

Phone Number: 035 223327

Admission:

Opening Hours:

Web: <http://www.fondazionemia.it/>

Considered the heart of the Bergamo's Old City, Piazza Vecchia has a long and interesting history – from the time of ancient Roman forums to the buzzing and romantic spot it is today. Piazza Vecchia is the perfect place to take in this rich history while sitting back and relaxing over a drink or a meal in one of the many restaurants or cafes that dot the square. Right in the middle of the piazza, you will find Contarini Fountain, donated by the city's chief magistrate in 1780, and from where you can drink cool fresh water that flows from the Sphinx's mouth.

In medieval times, Piazza Vecchia played a large part in community life: It was here that edicts were issued, and business carried out. Look at the bars on Santa Maria Maggiore Church which once represented units of measure for the town during the Middle Ages.

The Renaissance piazza has been described as “the most beautiful square in Europe”. Some its highlights include the Palazzo del Podesta, Palazzo della Ragione and the colossal Torre del Camanone, which was built in the 12th century and used as a jail for two centuries after. A lift to the top of the palazzo leads to spectacular views of the town. The incredible collection of the Angelo Mai library, with books dating back to the 1500s, and exquisite manuscripts and engravings, is housed in the dramatic Palazzo Nuova.



Image By: Andrij15

Image Source:

https://commons.wikimedia.org/wiki/File:PVB_15.jpg

The Cappella Colleoni (Italian: "Colleoni Chapel") is a church and mausoleum in Bergamo in northern Italy.

Dedicated to the saints Bartholomew, Mark and John the Baptist, it was built between 1472 and 1476 as the personal shrine for the condottiere Bartolomeo Colleoni, a member of one of the most outstanding families of the city, and his beloved daughter Medea. The site chosen was that of the sacristy of the nearby church of Santa Maria Maggiore, which was demolished by Colleoni's soldiers.

The design was entrusted to Giovanni Antonio Amadeo, whose plan respected the style of the church, as can be seen from the octagonal tambour of the dome and in the lantern cusp, as well as in the use of polychrome marbles.

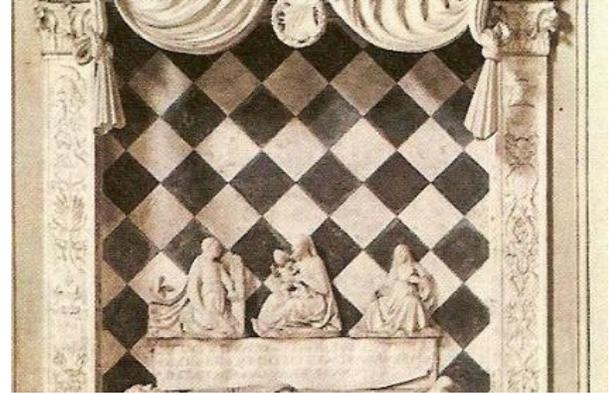


Image By: Attilios

Image Source:

https://en.wikipedia.org/wiki/File:Cappella_Colleoni_Medea_Colleoni

Overview

The façade is characterized by the use of tarsia and polychrome marble decorations in white, red and black lozenges. Over the main portal is a rose window, flanked by two medallions portraying Julius Caesar and Trajan.

The upper part of the basement has nine plaques with reliefs of Biblical stories, and four bas-reliefs with Hercules's deeds. The four pilasters of the windows flanking the portal are surmounted by statues of the Virtues. The upper part of the façade has a loggia in Romanesque style.

The interior includes a square hall and a smaller room housing the high altar. The tomb of Bartolomeo Colleoni (who died on November 2, 1475) is on the wall facing the entrance. It is decorated with reliefs of *Episodes from the Life of Christ*, statues, heads of lions and an equestrian statue of the condottiere in gilded wood, finished by German masters from Nuremberg in 1501. The whole complex is surrounded by a triumphal arch.

Amadeo himself executed the funerary monument of Medea Colleoni (died March 6, 1470). Located on the left wall, it has a statue of the *Deposition from the Cross* in high relief. The tomb was transferred here in 1892 from Urgnano.

The presbytery has a high altar sculpted by Bartolomeo Manni in 1676, housing statues of the three saints to whom the chapel is dedicated, John, Mark and Bartholomew, by Pietro Lombardo. The upswept cornice is supported by Solomonic columns. The altar table, to a design by Leopoldo Pollack, is supported by angels carved by Grazioso Rusca.

Notable are the frescoes of the dome, depicting *Episodes of the Lives of St. Mark, John the Baptist and Bartholomew*, executed by Giambattista Tiepolo in 1732–1733.

Bartolomeo Colleoni's remains

For centuries it was believed that the condottiere's remains had been buried elsewhere, as the sarcophagus appeared empty. On November 21, 1969, however, they were discovered in Colleoni's tomb in a wooden coffin, hidden under a plaster cover.

Address: Piazza Duomo, 24129 Bergamo BG, Italy

Phone Number: 035 210061

Admission:

Port St. Alexander is one of four doors that access the upper town of Bergamo, and is facing west; He took its name from the basilica of St. Alexander, destroyed for the construction of the Venetian walls in 1561. The top of the city of Bergamo was protected by walls until the Roman era, which had four gates oriented as the cardinal points, of which there remains little evidence; contrary, the subsequent medieval walls parts have remained visible in Via Arena, Via del vaginas, and towards the monastery of Santa Grata Inter Vites, in Borgo Canale. He wrote in 1112 Moses of Bergamo in the poem *Pergaminius Liber*, to the praise of Bergamo, the city contained three packages (those of St. John, of S. Salvatore and St. Euphemia) and had four doors *vnuator Urbs oris portis patet ipsa quaternis interius grummis ceu diximus published themes*. With the advent of the doors vicinie took their name to this: Door of St Stephen (now Port St. James), St. Andrew (now Port St. Augustine), S. Lorenzo and St. Alexander.



Image By: Geobia

Image Source:

<https://commons.wikimedia.org/wiki/File:750BergamoPtaSAlessandro>

History

Port Saint Alexander took the name from the basilica; a document dell'892 appointment this great church *as outside the church door that is said of St. Alexander not far from the city of Bergamo*; This was the first church dedicated to the patron saint, and it contained the tomb, and also the first bishop's cathedral. At its demolition the relic was moved into what was the basilica of St. Vincent in 1600, becoming the Cathedral of St. Alexander, while the empty urn was moved to the Church of St. Alexander of the Cross, becoming, after Vatican II the altar.

Description

It was the door gunner placed better protected against the bastion of St. Alexander, and although structurally similar to port St. Augustine, is much more rustic. The housing is made of gray stone to the height of the cord, and the top is yellow up to the roof.

Address: Largo di Porta S. Alessandro, 24129 Bergamo BG, Italy

Phone Number: 035 399111

Admission:

Opening Hours:

Web: <http://www.comune.bergamo.it/>

Bergamo Cathedral (Italian: *Duomo di Bergamo* , *Cattedrale di Sant'Alessandro*) is a Roman Catholic cathedral in Bergamo, Italy, dedicated to Saint Alexander of Bergamo, patron saint of the city. It is the seat of the Bishop of Bergamo.

History

From no later than the 9th century there were two cathedrals in Bergamo: one was the basilica of Saint Alexander, which stood on the site believed to be that of his martyrdom, and the other was dedicated to Saint Vincent, construction of which apparently began in the Lombard era, on the site of the present cathedral. Bishop Giovanni Barozzi commissioned the re-building of the cathedral of St. Vincent in the mid-15th century, for the plans of which Filarete claimed credit.

In 1561 the Venetians demolished the cathedral of St. Alexander for reasons of military expediency, leaving St. Vincent's as the sole survivor. At the beginning of the 17th century Bishop Giovanni Emo unified the canons of the two old cathedrals. Finally Bishop Gregorio Barbarigo succeeded in obtaining from Pope Innocent XI the bull *Exponi nobis* of 18 August 1697, which established for the diocese a single chapter and a single cathedral, changing the dedication of the surviving cathedral to Saint Alexander from Saint Vincent.

In 1689, the structure was refurbished to designs by Carlo Fontana. Another major renovation was undertaken in the 19th century, culminating in the completion of the Neo-classical west front in 1889.

Interior

The cathedral has a Latin cross ground plan with a single nave.

The first side-chapel to the right contains a *St. Benedict and Saints* by Andrea Previtali (1524), and the first side-chapel to the left, the *Madonna and child with saints* by Giovan Battista Moroni (1576). The church also contains a *Madonna with child with two doves* by Giovanni Cariani, as well as canvases attributed to Giambettino Cignaroli and Sebastiano Ricci, including a *Saints Firmus, Rusticus, and Proculus* (1704). In the apse is a *Martyrdom of Bishop Saint John of Bergamo* (1731-1743) by Giovanni Battista Tiepolo and a *Saint Alexander* by Carlo Innocenzo Carloni. The main altar was designed by Filippo Juvarra. The choir area has wooden intaglio panels by Johann Karl Sanz.

Baptistry

Nearby stands the octagonal baptistry, constructed in 1340 by Giovanni da Campione for the Basilica of Santa Maria Maggiore. During major building works in 1650 the baptistry was dismantled, but was saved, and in 1856 reassembled in the canons' courtyard. It was moved to its present site in 1889.

Inside are bas-reliefs of episodes of the Life of Christ, a statue of John the Baptist and a font of 1340 by Giovanni da Campione.

Round the upper level runs a colonnade, and over it stand eight 14th-century statues representing the Virtues.



Image By: MarkusMark

Image Source:

<https://commons.wikimedia.org/wiki/File:095BergamoDuomo.JPG>

Address: Piazza Duomo, 24129 Bergamo BG, Italy

Phone Number: 035 271208

Opening Hours:

Web: <http://cattedraledibergamo.it/>

The Museum of Natural Sciences Enrico Caffi Bergamo, located in the Upper Town in the Citadel near the Civic Archaeological Museum of Bergamo, "keeps collections related to all the natural sciences, it preserves more than a million artifacts, and has an exhibition area of over 1,800 m². "

History

The museum was created in 1871, although it was officially opened in 1918 "thanks to a series of donations from individuals and some didactic collections organized between 1860 and 1870 by professors of the Royal Technical Institute."

One of the oldest collections include the Collection of lepidopterologica Antonio Curò (about 12,000 specimens), the ornithological collection Gabriele Camozzi Vertova, and Malacological Collection (v. Malacology) by Giovanni Piccinelli.

First director of the institution was the priest Enrico Caffi (San Pellegrino Terme, 1866 - Bergamo, 1950), who led the greatly increasing museum collections until 1947.

In 1960 the collections were moved to its present location, in Visconti Palace of the Citadel.

Heritage museum

The museum consists of several sections, dedicated to zoology, entomology, geology, paleontology.

This last section "is particularly rich: in addition to the cast of life-size skeleton of allosaurus, are important fossil finds from the Triassic, found in the valleys of Bergamo. Noteworthy are also the Paleozoic corals, ammonites pyritized, insect remains included amber (...), the dragonfly *Italophlebia gervasuttii*, the fossils of the oldest flying reptile, the '*Eudimorphodon ranzii* (...)' of reptile *endennasaurus*, a phytosaur, and the skeletal remains of elephants (*Elephas meridionalis*) found in the Valgandino lignite mines. "

Interesting is also the section dedicated to ethnography containing the Beltrami collection with artifacts relating to North American natives.

Particular attention is paid to teaching and interactivity; in the museum you can use electron microscopes, or read books or use tactile displays (marked with the inscription "to touch" museum). A special path with Braille writing is set up for the visually impaired.



Image By: BetacommandBot

Image Source:

https://commons.wikimedia.org/wiki/File:Allosaurus_fragilis_skeleton

Address: Piazza della Cittadella, 10, 24129 Bergamo BG, Italy

Phone Number: 035 286011

Admission:

Opening Hours:

Web: <http://www.museoscienzebergamo.it/>

San Michele al Pozzo Bianco is a church in the upper town of Bergamo, on a small piazza of the same name, near Porta Sant'Agostino, on Via Porta Dipinta. The church is now in a corner next to the frescoed house of the vicar, entered by a large rounded arch. The vicar's house has an external fresco attributed to Giacomo Scanardi.

Founded in the 8th century, it was rebuilt many times over the centuries . The present façade is from the early 20th century. Much of the interior was rebuilt in the 15th century, and covered with frescoes in a style influenced by Byzantine iconography. The chapel to the left, completed later, has a series of frescoed panels "Scenes from the Life of The Virgin Mary" (1525), masterworks by Lorenzo Lotto . The central chapel and the one on the right is frescoed (1577) by Giovan Battista Guarinoni d'Averara . The latter chapel has a canvas *Madonna and child with Saints Peter and Paul* by Giovanni Paolo Lolmo.

On the right wall, there is a *Madonna of the Rosary and Saints* by Enea Salmeggia and in the counterfacade, two frescoes by Antonio Cifrondi depicting *Christ and the adulterous woman* and the *Last Supper* . The crypt has 13th-century frescoes, and one of a *Enthroned Madonna and Saints* , attributed to Antonio Boselli.



Image By: MarkusMark

Image Source:

<https://commons.wikimedia.org/wiki/File:037SMichelePozzoBianco>

Address: Via Porta Dipinta, 24129 Bergamo BG, Italy

Phone Number:

Admission:

Opening Hours:

Web:

The Accademia Carrara (Italian pronunciation: [karrara]) is an art gallery and an academy of fine arts in Bergamo, Italy.

History

The origins of the art gallery lie with the Count Giacomo Carrara, a wealthy collector and patron of the arts, who left a generous legacy to the city of Bergamo at the end of the 18th century. After the Count's death, in 1796, his properties were managed by a nominated commissary until 1958, when the Comune di Bergamo took over direct supervision. In 1810, a new building in the neoclassical style was constructed, the project being undertaken by the architect Simone Elia, a pupil of Leopoldo Pollack.

The museum has continued to augment its collections both with purchases and donations. As of 2006, it possesses 1,800 paintings dating from the 15th to the 19th century, and by artists including Pisanello, Botticelli, Bellini, Carpaccio, Mantegna, Raphael, Moroni, Baschenis, Fra Galgario, Tiepolo, Canaletto and Piccio.

Besides paintings, there are drawings and prints, bronzes and sculptures, as well as collections of porcelain, furniture and medals.

In 1793, at the same time as the public opening of his gallery, the Count Giacomo Carrara desired that drawing and painting courses be initiated in the same place. The school, which was located in the same building as the art gallery until 1912, now has its own premises nearby. Since 1988, it has been an officially recognized *Accademia di Belle Arti* (Fine Arts Academy).

In 1991, the modern art gallery *Galleria d'Arte Moderna e Contemporanea* (GAMEC) was opened on the opposite side of the road in a partially restored 14th-century monastery that had previously been used as a barracks. Presently, it has ten exhibition halls, on three floors. Since the purchase of the Gianfranco and Luigia Spajani collection in June 1999 the permanent collections have contained works by Italian and foreign artists of the 20th century including Boccioni, Balla, Morandi, Campigli, Casorati, Savinio, De Chirico, Kandinsky, Sutherland, and Manzù.



Image By: Moroder

Image Source:

https://commons.wikimedia.org/wiki/File:Accademia_Carrara_di_Be

Address: Piazza Giacomo Carrara, 82, 24121 Bergamo BG, Italy

Phone Number: 035 234396

Admission: 10 Euro

Web: <http://www.lacarrara.it/>

Galleria D'Arte Moderna e Contemporanea di Bergamo



The Gallery of Modern Art and Contemporary (GAMEC) Bergamo is located in Via San Tomaso 53, opposite the Accademia Carrara, which is an extension formed through purchases, bequests and deposits of individuals.

The building is located in the former convent of Serve and discharged, once the seat of the 5th Alpini Regiment, and was recovered to the current function thanks to restoration, carried out by the Municipality of Bergamo and by Credito Bergamasco which also includes connect to Suardi Park. The gallery, which also hosts temporary exhibitions, was opened in 1991. The museum, which consists of ten rooms on three floors, it is divided into four parts: the Manzù Collection, the Collection and Spajani Stucchi collection and Kaleidoscope room. It collects sculptures, paintings and drawings by Italian and foreign artists of the twentieth century, a collection of models for medals donated by Vittorio Lorigli, as well as etchings by Trento Longaretti, etchings by Giovanni Fattori and Carlo Carrà, two futuristic environments Joe Colombo and an archive 623 pictures. Since 1998, the Gallery promotes international art and literature prize "Sergio Polillo". The gallery also houses works of industrial design, such as the creations of Pio Manzù: Parentheses and Fiat 127.



Image By: Giorces

Image Source:

<https://commons.wikimedia.org/wiki/File:GiorcesGamec1.jpg>

Internal

In the gallery they are represented all the major Italian and foreign artists of the twentieth century: Morandi, Balla, Boccioni, Manzù, De Pisis, De Chirico, Kandinsky, Richter, Sutherland.

Manzu Collection

It contains the following works by Giacomo Manzù:

- *Lovers* (1965)
- *Oedipus* (1978)
- *Cardinal sitting* (1980)
- *Great Lovers* (1971-74)
- *The Japanese lady* (1971 to 81)
- *Dance Step* (1981)
- *Pio Manzu* (1950)
- *Chair for the scene of Oedipus* (1964)
- *Self-Portrait* (1958) (pictured)
- *Giulia and Mileto* (1966)
- *Giulia and Mileto* (1972) (drawing)
- *Partisan* (1977) (studio)
- herbal studies and flowers (1944)

Spajani Collection

- Valerio Adami: *Temples et Sanctuaries*, 1994
- Ugo Attardi: *Female Likeness*, 1970
- Giacomo Balla: *Lines landscape forces*, 1918
- Enrico Baj: *Floral tribute*, 1959
- Umberto Boccioni: *The dear Betty*, 1909
- Massimo Campigli: *Bearers of water*, 1931
- Francesco Casorati: *Eggs on the book*, 1949
- Bruno Cassinari: *Summer Morning*, 1953
- Giuseppe Cesetti: *Still Life*, 1942

- Filippo De Pisis: *Still life with shell*, 1930
- Mario Donizetti: *The histrionic discover the commedia dell'arte*, 1959/60
- Piero Dorazio: *Around 1960 cooling; Towards Gerba*, 1956
- Franco Gentilini: *Washington bridge*, 1959
- Hans Hartung: *T 1964 - H 14*, 1964
- Luciano Lattanzi: *Semantische Ölmalerei*, 1961
- Alberto Magnelli: *Fantômes côte à côte*, 1938
- Giacomo Manzù: *Self Portrait with Model 1955 AC*
- Roberto Sebastian Matta: *Composition*, 1967
- Giuseppe Migneco: *Fishing Family*, 1959/60; *Drinking*, 1940; *Sales of roasted chestnuts*, 1955
- Giorgio Morandi: *Still Life*, 1959
- Ennio Morlotti: *Vegetation G7*, 1962
- Ercole Pignatelli: *Landscape at the window*, 1985
- Mario Radice: *Composition*, 1936
- Hans Richter: *Djmo - XXIV*, 1970
- Alberto Savinio: *streetwalker on the seashore*, 1947
- Emilio Scanavino: *(Untitled)*, 1975
- Graham Sutherland: *The St. Islimaels*, 1974
- Mario Tozzi (painter): *Lakeside*, 1924
- Lorenzo Viani: *Boats*, 1930 ca.
- Anton Zoran Music: *Cavallini passing*, in 1949
- Vasilij Kandinskij: *Spitz-Round*, 1925

without collection:

- Giovanni Fattori: *Balzano four (horse spring)*, 1875/85

Stucchi Collection

The collection contains works by Stucchi:

- Arturo Bonfanti
- Alberto Burri
- Jean Fautrier
- Luis Feito
- Alberto Magnelli
- Ben Nicholson
- Tancredi Parmeggiani
- Victor Pasmore
- Luigi Veronesi
- Anton Zoran Music

Kaleidoscope room

The hall is devoted to rotating of the most significant works of the museum collection.

Address: Via San Tomaso, 53, 24121 Bergamo BG, Italy

Phone Number: 035 270272

Admission:

Opening Hours:

Web: <http://www.gamec.it/>

The Palazzo della Ragione is a historic building in the city of Bergamo.

Location

The building, for centuries called *Palatium Communis Pergami*, is placed in the upper town, which is the part enclosed within the Venetian walls. Place the front of the New Palace, now the seat of the Public Library Angelo Mai, and laterally to both the Palazzo del Podesta that the Civic Tower (also known as *Campanone*), bordering the southwestern side of Piazza Vecchia, which for centuries has been the political center of the city.

History

The palace was built at the end of the twelfth century, between 1183 (the date on which was signed the peace of Constance) and 1198, a time when they began to develop the first municipal realities within the Holy Roman Empire. Even Bergamo was not far behind, so as to acquire this town hall quoted as *Palatium Communis Pergami* in 1198 documents, which effectively makes it the oldest Italian town hall. The building retained the role of citizen political center even after the time when the city, with the arrival of the Venetian Republic in the first half of the fifteenth century, it was used almost exclusively as a place where justice was administered, hence "Palazzo of Reason", while at the opposite edge of New Square were built environments for city council meetings. In 1513 the building was damaged by fire, and was promptly restored. In the years 1538-1554 followed a major renovation designed by Pietro Isabella with his son Leonardo. At the end of the domination of the Venetian Republic, which took over in 1797 the Napoleonic Cisalpine Republic, the palace lost the political center city prerogatives. The institutional decline deepened since the mid-nineteenth century, when neither the Austrian domination nor the newborn Kingdom of Italy guaranteed to structure a prominent role. Only in the second half of the twentieth century the building was involved in a project of revaluation from a tourist, which allowed the return to its former glory.



Image By: Ago76

Image Source:

<https://commons.wikimedia.org/wiki/File:PalazzoDellaRagioneBergamo>

Structure

Originally the main front of the building was facing the Basilica of St. Maria Maggiore, but he was facing the Old Town Square, then New Square, in the years 1462 and 1463 when the Serenissima did open arches on the ground floor facing the square and windows Gothic, and was already completed since the late summer of 1457 the staircase leading to the entrance porch through an overpass and provides full access to the adjacent Palace of jurists. In 1464 the new facade towards Piazza Nuova was placed the first large bas-relief with the lion of St. Mark, gold on blue backdrop, a kiosk evaluated by Filaret came specially from Milan.

Ground floor

Very similar to other Italian municipal buildings built in medieval times, it has a ground floor open on three sides (originally two) with a porch. This is equipped with a loggia to acute arches and arches, with perimeter pillars and sixteenth columns in the center. The pillars themselves are decorated with capitals with decorative elements in the Romanesque style, including animals and zoomorphic elements (lions, birds and monkeys) and anthropomorphic. Inside the porch develops a small square that divides the Old Town Square, the symbol of political power, from Piazza del Duomo, the symbol of religious power in which are the Cathedral, the Colleoni Chapel and the Basilica of Santa Maria Maggiore. On the wall there are reliefs, among which deserves mention the Madonna and Child framed arm in an architecture of two columns with entablature and underlying frames, by Bartolomeo Manni. The floor also has a sundial, the abbot Giovanni Albrici, dating back to the end of the eighteenth century. Restored first in 1857 by the engineer Francesco Valsecchi and then in 1982, indicates the coordinates of the point in which it is located (longitude 27 ° 29 'and latitude 45 ° 43') and the height above sea level (360.85 m).

foreground

On the first floor is accessed via a staircase arcades were (in 1457), which also leads to the rooms of the upper house of Jurists, on which are placed sculptures and inscriptions of the medieval and Renaissance period, many of them from the former church of S. Agostino, between which include some of John Champion (?). At the end of the stairs is a small flyover leading into the hall where justice was administered, called *Sala delle Capriate*. In this there are both large windows in trifora architravata that guarantee a good brightness, is an access to the balcony, located at the center of the wall giving on Old Square. These architectural solutions were introduced, or preserved, to the half of the sixteenth century when, as a result of a fire, the entire building was subjected to a recovery operation, carried out between 1538 and 1554, under the guidance of the designer Pietro Isabella.

decorated with the crests (now lost) of the mayor and the rectors of Bergamo, as well as the lion of St. Mark, destroyed with the advent of the French and restored only in 1933, donated by the city of Venice.

Address: Piazza Vecchia, 24129 Bergamo BG, Italy

The Podesta is a historic building in the city of Bergamo.

Location

The building, called *Hospitium potestatis* for centuries, is located in the Piazza Vecchia, former New Square. The ancient staircase connects the great room of the trusses of the Palazzo della Ragione; the northernmost part of the façade opens onto Piazza Duomo in front of the basilica of St. Alexander. The palace includes the bell tower.

History

The history of the palace of the Podesta follows the story of Bergamo. Its location divided between two squares: Piazza Vecchia, bureaucratic and administrative headquarters in the Palazzo della Ragione, and Piazza Duomo clerical headquarters with the church of St. Vincent and St. Alexander, the Congregation of Misericordia Maggiore, makes significant part of the city.

It was built in the twelfth century by the Ghibelline faction of the family Suardi, deeds name him as a *former Palace Zentilino Suardo* and used for residential purposes. The bloody battles between the families of the city faction or Guelph or Ghibelline, took the family of the Suardi to give up ownership of the building that became the *Hospitium potestatis*, owned by the town and the residence of the mayor until the fourteenth century.

The palace was first fire in 1360 that called for the restoration.

In a deed of 1442, registering the transfer of ownership to Avogadro's brothers, who were sold a part of the Congregation of Misericordia Maggiore.

After 1428 the Venetian rule, changed the city's appearance and destination of the different buildings. The building was enlarged, it opened an entrance to the square and entered the outer staircase that linked him to the hall of trusses of Palazzo della Ragione. and took the name of *Jurists palace*, with this name is still identified the southern part of the civic tower.

The ground floor of the building became the Tax Chamber, home to the camerlengo, the mayor and the captain together formed the judging power, there was the *judge the reason* for civil practices and the *judge to Maleficio* for criminal cases causes.

In 1477 the facade was painted by Bramante with the representation of the *seven wise men* of antiquity and plates bearing inscriptions, few traces of these frescoes are now kept in the living room of the trusses. The building suffered a major fire in 1770, in particular the most southern part, which required a major restructuring.

During the Napoleonic occupation and the formation of the Cisalpine Republic, the building became the seat of the Court of Justice and the Provincial Court. The location of these institutional settings, was transferred to the lower part of the nineteenth century city, leaving empty and abandoned the halls of the palace.

In the twentieth century the local subirno different uses: in 1926 hosted the *Civic Museum of Natural History*, then moved to the Visconti Cittadella; High School of Journalism at the Catholic University of Milan; in 1961 the biennial school of post-laura journalism specialization and from 16 November 1968 headquarters of the consortium for the establishment of universities, by the Municipality of Bergamo, the Provincial Administration and the Chamber of Commerce for the instruction of university faculties. Becoming then state body in 1992.

In 2001 the palace and historical monuments, suffered a search by the municipality and the superintendent of archaeological heritage of Lombardy with a number of investigations both cartographic that archaeological, by Francesco Macario design, which led to the discovery of an important archaeological stratigraphy, up to 2.50 m depth, bringing to light the proto-urban environment of prehistoric times, from the VI-V sec. BC, the Roman Empire of the floor plan of the Old Square. The excavations have allowed the stratigraphic reconstruction of the city from Roman times to modern times. Research has been able to reconstruct not only the history of the building but also that of its urban context.

Since 2012 the excavation area, with access from the building, is open to the public.

Museum Old age Venetian

In 2012 it was set up in the halls of the palace's interactive museum old Venetian age. part of Bergamo Onlus Foundation in history. Following a path



Image By: MarkusMark

Image Source:

<https://commons.wikimedia.org/wiki/File:108BergamoPzaVecchia.J>

knowledge of the Venetian Republic, its power and its businesses.

In the interactive salt it is transported to the Middle Ages, through a journey that leads from Venice to Bergamo, a visit that helps to interact in the sixteenth century, meeting places and people that have made those years the history of Bergamo. The city represented in the sixteenth century, takes the visitor to the construction of the Venetian walls and the destruction of churches and monasteries that were obstacles to their building, like the church of St. Alexander Column and the Monastery of Santo Stefano reaching up to Sant 'door Alexander, with the colors and sounds of the great fair which was located outside the walls, and reaching up to the Muraine.

Address: Piazza Vecchia, 7, 24129 Bergamo BG, Italy

Phone Number:

Admission:

Opening Hours:

Web:

The Galgario Tower is a tower with a circular shape of military origin, which was part of *Muraine*, ancient walls have now disappeared, and is located in the lower part of Bergamo *Largo* homonym of *Galgario*.

History and Description

Muraine

The city of Bergamo was protected by a double ring of walls: at the bottom by *Muraine*, also called *the younger sisters*, built by Visconti, consisting of 31 square towers and two round towers: the tower of Galgario and *the Cavettone north tower Lapacano* of six fortified gates of Broseta, Osio, Colognola, Cologno, Torre del Raso and St. Anthony, and then from the door of Grace and hatchback Zambonate, and had a maximum height of 6 meters.

But the first defense of the lower city, was built in the twelfth century with the formation of the ancient *Fossatum Communis Pergami* channeling the waters of the *Serious* and walked the stretch from Santa Caterina to via XX Settembre and Broseta to Loreto; around these waters began to form working communities that used water power, with mills, factories, dry cleaners with hammers, and these were raised in defense of the *Muraine*, initially wooden structures, which also slowly inglobarono the other villages of the lower town who they went forming creating a continuous path. They were restored by the Venetians (1430-1438) after their settlement in 1428. The *Muraine* necessitarono over the centuries many renovations and reconstructions, documented is the study and the intervention of architects and Pietro Antonio Agliardi Isabello of 1521, in particular evidenziarono different qualities in the construction of its parts. By the time they became just a payment point *dazi*, then smantellata coming New Year's Eve of 1900 to 1901 by the population than happy not to pay the duties and toll gates destroyed *daziari*. Of *Muraine* now there remain few traces of the tower is its most Galgario testimony, few remnants in Via Camozzi, in Lapacano, and Via Previtati.

At the top, the presence of the walls has an ancient history, it is documented the presence in Roman times, when Bergamo was a Roman *municipium*, with access by four gates oriented with the cardinal points, then destroyed and rebuilt by the Lombards. They were then constructed the Venetian walls realized in 1561 by the work of the Serenissima with the Marquis Sforza Pallavicini, formed by fourteen ramparts, two platforms also called *bastards ramparts* and four gates. The Lombards divide the city into two parts *short calls*, the *civitas* in the upper city and the lower *curtis Murgula*.

Tower Galgario

The tower of the *Galgario*, whose name comes from the lime kiln or *calcarium*, lime kiln, is placed close to the same name, at a crossroads of five streets, crux of the lower city of Bergamo, and is just one of the very few testimony of pre-existing walls. Its cylindrical shape, narrows gradually rising upwards, even in the sandstone stones that compose it, decrease in size towards the higher part, where there are small openings. Inside there is a ladder that leads to the only high floor, where you can see the slits. The brick coverage of the twentieth century, while the origin coverage was with a tiled roof. The fifteenth-century tower is in a state of severe degradation, the outside are not very visible three Visconti coats of arms, such as the marble slab inserted in 1950 depicting the design of *Muraine*, following a survey conducted by the Angelini's inconspicuous.

Curiosity

The Tower of Galgario and Roggia Serio

On 2 June 1886, the mayor opened the *pools* of Bergamo in Roggia Serio, starting from the Galgario tower; while from 14 January 1906 to 14 January 1920, again in Roggia, it was held in the winter a call *winter Cimento* race starting from the tower to the then Port St. Anthony, what is the Via Pignolo. L'Eco di Bergamo reported: *Yesterday wide public competition thronged along the canal banks. Malvezzi, has covered the first leg and the return upriver, collects insistent applause. The organizers offer a souvenir medal and a providential mulled wine. The wealthy rarinantes, at their expense, drinking schnapps at the bar square Holy Spirit.*



Image By: Giorces

Image Source:

<https://commons.wikimedia.org/wiki/File:TorreGalgario2.JPG>

Address: Via Teodoro Frizzoni, 27, 24121 Bergamo BG, Italy

The Place Pio Colleoni is a building that is located in Via Bartolomeo Colleoni, 11 in the upper part of the city of Bergamo, was the town house of the leader Bartolomeo Colleoni, and in 1476 *Pius* beneficial entity headquarters *location of the Pietà*, still active body .

History

The building was originally owned by the family Suardi. Turning to Colleoni became the summer residence of the leader Bartolomeo Colleoni, who relied on his trusted man, Vanotto Colombi, the task of managing all its properties in the city of Bergamo. In 1475, Colleoni founded the charitable organization of the Pietà by assigning the seat, with the obligation not alienation. The captain had no son, and already in 1466 he had made to the city of Bergamo a donation *inter vivos* including real estate, rents and water rights; He is entrusting the management institute *Place Pio* who was annually allocated to the poor girls of marriageable age or the monk's devotion, the dowry required. In a will drawn up in 1475, the Colleoni commissioned the agency to complete the Colleoni Chapel and its maintenance, as well as its officinatura.

The building became *Domus Pietatis* and was decorated by the frescoes still exist.

The entity continues to be active in 1975 but changing the purpose of the donation, abolishing the right to dowry replaced it with financial assistance given to women who for various reasons are marginalized from private and social dignity.

Architecture

Outside

The entrance portal of via Colleoni has the polychrome characteristic of the Colleoni Chapel, sandstone has formed the bases of the pilasters, capitals and the frieze of the entablature in red Verona marble carved with emblems and cornucopias partially deleted in the years when the 'property had been alienated. The architecture is reminiscent of 1467 Brembati palace, the portal is probably the work of Alessio Agliardi and the same craftsmen who worked in the chapel.

The facades underwent some renovations in the nineteenth century when the property was sold to Dry Suardo family, despite the ban and partly destroyed the frescoes of the '300 were snatched and sold. Only in 1891 the agency bought back part of the building remained.

The entrance above the main door presents the image that is also the entity symbol, *Christ in pity* that reads "*PIETATI DICATA DOMUS*", an illustration of a flagellated Christ had to bear compassion, exactly the fundamental principle of ' entity that was compassion charity work. the fresco is damaged because it was covered parzialmente anteriore a painting of the same subject which was then snatched and stored in the lounge. There is a bust of the leader cast by Francesco Somaini in 1840, the plaster model is preserved in the Public Library Angelo Mai and the marble bust is at the Brera.

Interior

On the ground floor there are two rooms: the first room presents a large fresco in serious condition, representing a *Madonna and Child between San Rocco and San Sebastiano* attributed to Antonio Boselli, next image to the plague of 1529. The room has original statues the facade of the Colleoni chapel by Giovanni Antonio Amadeo in white Carrara marble, some armor and a painting depicting *crucifix worshiped by St. Francis and Bartolomeo Colleoni* original fourteenth century monastery of St. Mary the Crowned Martinengo. The largest painting of the horse leader, present in the room, was previously in a different room, but was torn during the period when the building had been alienated, probably to be sold, the work that is assigned to Nicola Boneri author of several documented paintings but he lost the Colleoni chapel. The carved stone portal presents the 1552 coat of arms of Anjou Colleoni, while the ceiling bins in neo-Renaissance style dates back to 1800.

The second room was the place intended for the council tied Pio, was called *picca room* and has a lunette vault. The walls feature frescoes depicting the 10 virtues, while the lunettes pointed arch depicts the coat of arms of family and portraits of illustrious men, the whole environment had to remember the virtues to which they had to refer the members of the council. In the spandrels are the ten apostles and frescoed ceiling in the image of *Christ blessing*. The room was painted after the death of Colleoni. All the paintings were repainted by Giuliano Volpi in 1896. The frescoes are in a



Image By: Nazasca

Image Source:

https://commons.wikimedia.org/wiki/File:Luogo_Pio_Colleoni.jpg

virtues, though greatly deteriorated, the depiction of *Prudence* has the representation of a woman with three faces, wanting to indicate, as in classical culture, that prudence is wisdom index, with the ability to see the past, in youth , this, in maturity, but then knowing how to seize the future in old age, with the particularity that the future is a male face.

On the first floor rooms they are kept the agency's archive with all the minutes of the advice, some memorabilia, painting *Pietà with the leader in prayer* that was mistakenly attributed to Mantegna, but by an anonymous author who elaborates the work of the *Pietà* by Giovanni Bellini, a similar representation is in the church of St. Augustine.

A series of paintings from the Malpaga Castle, and the lunette depicting Christ nell'avello, nineteenth century, torn on the portal of entry. The study of the president retains the projects of Cappella Colleoni by Virginio Muzio, and the inlay depicting *the Creation of Adam* by Giovan Francesco Capoferri by Lorenzo Lotto drawing, justify the presence of the inlay in the combination museum to have the presence Dondario of Colleoni, one of the directors of the Foundation Pio Colleoni and the Foundation MIA.

In the room used as a study is the portrait of the leader by Giovan Battista Moroni, that a effigy of Marco Guidizzani bronze and a fresco in the Church of the Incoronata in Martinengo was able to depict the real figure.

Address: Via Bartolomeo Colleoni, 11, 24129 Bergamo BG, Italy

Phone Number: 035 210061

Admission:

Opening Hours:

Web: <http://www.luogopioColleoni.it/>

Astino Abbey (Italian: *Monastero di Astino*) is a monastery in the Astino Valley, Province of Bergamo, Lombardy, Italy. It is no longer active. The buildings were restored in 2015.

History

Astino Abbey was founded around the year 1070 by a group of members of the Vallumbrosan Order led by John Gualbert during a time in which, through reforms, clerics were trying to revive the Catholic Church's position.

The Romanesque church and the first conventual buildings were built by Bertario, the first abbot, who supervised the abbey for 21 years until 1128.

The monastery was suppressed on 4 July 1797 by the civil authorities of Bergamo. Its assets were given to the nearby hospital, founded and previously run by the monks.

In 1832 the site was put to use as a psychiatric hospital, which it remained until 1892. It was then used for agricultural purposes, and was sold to private buyers in 1923.

In 1973 the property was acquired by a private company for conversion into a golfing centre, but the plan ran into so much opposition that it never came to fruition, and the monastery buildings have been left neglected until 2015.

Church

The Church of Santo Sepulchro ("of the Holy Sepulchre") was consecrated in 1117, but has been rebuilt over the centuries. The base of the bell-tower dates to the 12th-century, but now has a baroque superstructure atop. The building includes a cloister of the 15th century and a chapel to the memory of Blessed Guallo de Roniis, exiled bishop of Brescia.



Image By: Giorces

Image Source:

<https://commons.wikimedia.org/wiki/File:GiorcesAstino1.JPG>

Address: Via Astino, 13, 24129 Bergamo BG, Italy

Phone Number: 035 211355

Admission:

Opening Hours:

Web: http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/MibacUnif/Eventi/visualizza_asset.html_1098815725.html

The Civic Archaeological Museum of Bergamo, which is located in the Piazza Cittadella no. 9 in Bergamo, consists of several sections: prehistoric, Egyptian, Roman, early Christian and Lombard.

History

The museum was founded in 1561 and housed in the loggia in the Palazzo della Ragione.

Later, in 1770, the collection was moved to a building on the Fontanone.

After enrichment, due to the collection of conte Paolo Vimercati Sozzi and Gaetano Mantovani (who had been brought together in one place, the Rock), in 1960 the museum was reorganized in Visconti Palace of the Citadel, its current location. With this arrangement was reorganized according to latest standards, with particular attention to education, it resulted in a closer relationship with schools.

In 1981 it was founded the *Educational-Cultural Center*, which deals with school activities and cooperates in this action the Friends of the Museum established in 1982.

It is expected in a future his move to larger premises.

The Archaeological Museum is particularly important for historical knowledge of Bergamo and its territory, and to bear witness with their findings, the evolution and the influences of the nations, who have crossed on the development of the socio-political community that was forming there .

Do not embalmed deposit of archaeological remains silent but speaking memory of the historical path experienced by the region.

The exhibition describes the development didactically, according to modern museum standards, the adventures of the history that has affected the Bergamo area from more distant origins to the Middle Ages.

The museum also publishes the magazine *News Archaeological Bergomensis*.

prehistoric Section

The prehistoric section includes:

early Neolithic

- Axes of polished stone found in Mozzanica

The Copper Age

- pottery and ornaments, including a necklace of teeth and some calcite beads, ax-hammer of polished stone, found in Castione della Presolana and Fornovo San Giovanni as well as three flat axes of the IV - III millennium BC found in another part of the territory Bergamo.

Bronze Age

- bronze axes found in Lovere and Costa di Monticelli;
- customary or ritual objects, pottery, weapons (X and VIII centuries BC).

Golasecca Culture (The Iron Age)

- Bronze ingots found in Parre (early fifth century BC)
- objects of adornment (VI-V century BC) found in Verdello, in Zanica, in Osio Sopra and Fornovo San Giovanni
- ornaments, bronze vessels produced locally or imported from Etruria from the necropolis of Brembate Sotto.
- Ceramics and fragments of bronze ornaments, including pendants and brooches (fifth century BC)



Image By: Giorces

Image Source:

<https://commons.wikimedia.org/wiki/File:Archeologico.jpg>

- Bottle and bronze jug, from a tomb of Calcinate, the first century BC
- Alabaster Balsamario, fragment of silver mirror, a *cottabo* and *strigils*, coming from a burial Misano

Egyptian Section

The Egyptian section (temporarily not open for lack of exhibition spaces) comprises:

- Statuette dating from the XXII dynasty, tenth century BC
- sarcophagus from Luxor donato by Giovanni Venanzi in 1885
- sarcophagus of *Ankhekhonsu*, of 900-800 BC

Section Roman and early Christian

The lapidary

The lapidary includes inscriptions dated between the first and third centuries AD divided into three categories: funerary inscriptions, sacred inscriptions and honorary memberships or related to public works.

They are part of the sepulchral inscriptions:

- Funerary stele of *Publius* arched *Marcio* (first century AD), found in Clusone
- Stele of San Paolo d'Argon, dedicated to *Fausto* and *Marco Sertorio Sertoria Benigna*
- Ara funeral of *Lucio Elio Tauro*, found in Lurano
- Funerary slab of *Quinto According Rustio*, found in Urganano
- Funerary slab with *Cornelio* portraits *Calvo* and his brother (early first century AD)
- Slab reminds *Caio Loreio Filogene* and wife *Domestica*

They are part of the sacred inscriptions:

- Ara sacred dedicated to the god Silvano *Martial Reburro* from Lemine (second century AD)
- Ara sacred dedicated to the god Mithras of the second and third centuries AD, via Arena under the monastery of Santa Grata
- Ara sacred dedicated to Jupiter and all the gods and the goddesses, found at the Fortress

They are part of the commemorative inscriptions or relating to public works:

- Lastra from Scano, in honor of a quattuorvir
- Fragment of architectural block with an inscription which speaks of a certain *Tirso*
- Small fragment from Stezzano, pertinent to an inscription dedicated to the Emperor Antonino Pio
- milestone of Verdello
- Slab with inscription reminiscent of the expenses incurred by *Crispus* and *sedated* wife to give the two cities of Bergamo doors and the stretch of wall between them, found in via painted door, I-II century AD
- Tombstone honorary *Publio Mario Luperciano*, arising from the Basilica of St. Alexander, the end or early second century AD, probably belonging to the Forum which was to be perhaps between the current square and the Old Fish Market.
- Entry when we remember that *Lucio Cluvieno Aniense*, donated it to the bathrooms and channeling water to bring you the city of Bergamo.

Other exhibits

- *Ercolanese* statue called the *Great* (late first and early second century AD), probably coming from the hole

Address: Piazza della Cittadella, 9, 24129 Bergamo BG, Italy

Phone Number: 035 286070

Admission:

Opening Hours:

Web: <http://www.museoarcheologicobergamo.it/>

The Historical Museum of Bergamo is located in the Upper Town, inside the Rocca di Bergamo to the exhibition area on the Risorgimento, whose finds are dated between 1797 to 1870, and the former convent of San Francisco regarding the offices, the library and archives. The museum complex also offers ample space for events and temporary exhibitions.

The building that houses the museum itself, the so-called Bombers School, was built in the keep of the Rocca di Bergamo in the fifteenth century during the Venetian rule.

La Rocca di Bergamo

The fortified complex of the fortress, whose construction began in 1331, was originally intended to house the command of John of Luxembourg, King of Bohemia.

The period in which it took place the construction of the fortress was particularly troubled and convulsed because of infighting between opposing factions of the Guelphs and Ghibellines, and in this Bergamo context, like other cities, began on 5 February 1331, John of Luxembourg in the hope that a strong external power could lead to a general pacification.

The attempt of the Bohemian king proved ephemeral in front all'incalzare the emerging power of the Visconti, under whose lordship fell Bergamo in 1332.

In 1336 Azzone Visconti completed the Rocca, whose defensive function was later enhanced by the construction of the Citadel, which was inserted in a facing defensive system not only outwardly but also inwardly against any inclination to rebellion.

At the Visconti lordship happened in October 1427, the Venetian rule, which had, after the victory of the battle of Maclodio the next 11 October and with peace of Ferrara of 19 April 1428, the formal recognition of their domain of Bergamo and its territory.

Venice potentiated with new additions to the fortified complex of the Rocca by building the circular tower that still characterizes it and, in its interior, the building intended for the accommodation of the grenadiers.

The Venetian defensive reinforcement of the fortress he joined a project wider, with the building in the lower part of a defensive perimeter, the Muraine, whose most visible change is the Tower of Galgario and later, from 1561 to 1588, a mighty bastion belt around the hills of the Upper Town, which turned into a fortress Bergamo.

In the late eighteenth century Bergamo, under the pressure of the wind of the French Revolution, rose against Venice and the first among the cities under Venetian rule was established, March 13, 1797, in the autonomous republic.

The fortress maintained its military function in Bergamo and after entry of Napoleon's troops at the end of December 1796, which unhinged, more than the European one, the Venetian geopolitical system, and then, from 1814, with the Austrians that held until the liberation Bergamo by Garibaldi the June 8, 1859.

The museum

In the years between 1927 and 1933 the architectural complex of the fortress, now owned by the municipality of Bergamo, was subjected to a tense restoration to bring it back to its medieval character returning it like today can be seen and making it at the same time the place of memory Risorgimento history of Bergamo.

For its history and its architecture was the ideal site to preserve and celebrate the testimony of the participation of orobica community to the struggle for the independence and unification of Italy.

The building inside the keep, already Bombers School, will host from May 7, 2004 the current historical museum of Bergamo, heir to the Museum and Archive of the Risorgimento formed in 1917.



Image By: Giorces

Image Source:

<https://commons.wikimedia.org/wiki/File:SFrancescobg.JPG>

museological criteria

Risorgimento construction: then witness the historical journey of a community in the period from 1797 to 1870, with particular regard to ' human element that was author and protagonist, especially with the voluntary participation in the adventure of Garibaldi perceived as cornerstone of national unity.

The museum celebrates the legend of Garibaldi, whose symbol is the red shirt, which in the twentieth century:

Memory as knowledge is pursued by the museum through the educational services that have set paths for schools of all levels.

exposures

The exposed documents witness the most significant moments of the Risorgimento Bergamo history until the unification of Italy reached, with specific references to the national and European history. pictorial works, marbles, bronzes, reconstructions and removable cards accompany visitors, explaining the events to which they refer, almost facendoglieli revived.

Some of them take the form of curiosity without, however, losing their document content, thereby making it more pleasant and less academic vision, especially by young people, such as the exposure of the revolver donated by the young Garibaldi Garibaldi Dionigi Zanchi.

multimedia and suitably placed time machines stations facilitate the understanding of the illustrated events.

From the beginning of the exhibition shows the reconstruction of the Tree of Liberty, with all the symbolic weight that emanates, the informant spirit of museum collections: the participation of the local community to the historical break that sostanzierà the Italian Risorgimento and its celebration.

Particularly interesting are the testimony relating to the volunteers of Bergamo Garibaldi's expedition, realized in a sufficient number to make merit in Bergamo the official title of "City of the Thousand", January 20, 1960.

The Bergamo who answered the call that Garibaldi had launched from its headquarters in Lovere were 174, and they presented themselves, from April 1860, enrollment led by Francesco Nullo and Francesco Cucchi, figures among the most emblematic of the Risorgimento Bergamo.

Address: Piazza Mercato del Fieno, 6, 24129 Bergamo/a BG, Italy

Phone Number: 035 247116

Admission:

Opening Hours:

Web: <http://www.bergamoestoria.it/>

The Donizetti Museum is located in Bergamo (Upper Town) in the Palazzo della Misericordia Maggiore Via Arena, ancient seat of music Gaetano Donizetti, and set up in the room that was the Council Chamber of the Congregation of Misericordia Maggiore.

Opened to the public in 1906 to honor the memory of Gaetano Donizetti (Bergamo, 1797 - ibid, 1848), it contains memorabilia and exhibits different Donizetti among which, in addition to a large number of autographs, the furnishings of the room where the artist he died.

The relics come initially from the collection of Baroness Giovanna Ginevra Rota Basoni Scotti; to these are added many others from the City Library Angelo Mai, notable was the work of collecting objects and music by Guido Zavadini, who drew up the first catalog in 1936.

The exhibition is divided into several sections, from the origins and birth until his death, with a rich set of portraits, scores and musical instruments that complement the art exhibition.



Image By: Geobia

Image Source:

<https://commons.wikimedia.org/wiki/File:724BergamoMuseoDonize>

Address: Via Arena, 9, 24129 Bergamo BG, Italy

Phone Number: 035 428 4769

Admission:

Opening Hours:

Web: <http://www.bergamoestoria.it/>

The Museo Matris Domini is housed in the oldest section of the Dominican convent of the same name, situated in the city centre of Bergamo, Italy. It is administered by the nuns of the foundation.

The museum preserves a series of 13th and 14th Century frescoes which were uncovered in a 1973 restoration of what was thought to have been the old refectory and a small church within the monastery. The reappearance of these paintings was highly significant as they are amongst the earliest surviving examples of wall painting in the province of Bergamo and indeed in Lombardy as a whole.

Outstanding for their pictorial and emotion qualities are fragments from what must have been a depiction of the Last Judgment: the Just, the Blessed, two Angels with trumpets (which are of particular beauty), Saint Peter Enthroned, and Hell, all attributed to the Master of the Tree of Life.

There is another series of frescoes of great emotive and narrative quality, representing Jesus among the Doctors, the Baptism, the Virgin and Child Enthroned, Saint Catherine of Alexandria upon the Wheel, Saint Martin and the Pauper, Jesus entering Jerusalem, and the Miracle of the reanimation of Napoleone Orsini by Saint Dominic, showing the young man falling from his horse. These works, together with the Visitation, have been attributed to the so-called First Master of Abbey of Chiaravalle, an anonymous artist active in Lombardy circa 1320-30, and known only through these works, as well as frescoes in San Marco, Milan and in the eponymous Abbey of Chiaravalle.

The Visitation is a particularly striking image because of its freshness and for the expressiveness of the faces of the Virgin and Saint Elizabeth, painted by the Master with great intelligence and sensitivity. A 16th-century fresco depicting Saint Dominic (the patron of the monastery) with other saints is also featured in the museum.

The stained glass windows

The Museum also has a group of beautiful polychrome glass windows, oculi, dating from the 14th century and originally from the apse of the sanctuary.

Amongst the five windows, the largest is one depicting the Virgin with the Infant Child.



Image By: Giorces

Image Source:

<https://commons.wikimedia.org/wiki/File:Matrisdomini1.JPG>

Address: Via Antonio Locatelli, 73, 24121 Bergamo BG, Italy

Phone Number: 035 388 4811

Admission:

Opening Hours:

Web: <http://www.matrisdomini.org/>