

On the site now occupied by the Palace there was once a fortress built by Azzo da Correggio in 1337, later transformed into an aristocratic residence by Barbara Sanseverino. The castle, together with the Sanseverino's properties, were confiscated by the Farnese family in 1612. Some important restoration works were begun after Ranuccio II Farnese's marriage with Princess Margherita Violante of Savoy, transforming the castle to its present day aspect.

The plan was finished by their son Francesco Farnese, with the help of architect Ferdinando Galli Bibiena.

After the death of Antonio Farnese who had no heirs, the duchy of Parma and Piacenza was inherited by Carlo III of Bourbon through maternal lineage. In 1734, after he became King



of Naples, the most valuable furniture and the Farnese's art collections were taken to Naples. In 1749 the heir of the duchy Filippo of Bourbon, Carlo III's brother, and Louise Elisabeth, the daughter of King Luigi XV, called French workers who transformed the interior of the Palace and made it similar to that the duchess had left in Versailles.

After the death of Ferdinando, Filippo of Bourbon's son, succeeded his father in 1765, the duchy was annexed to France by Napoleon.

In 1807 the Palace was declared "Imperial" and new restoration works were carried out, which continued when the duchy, after the Congress of Vienna, was given to Napoleon's wife Maria Luigia of Austria. After the Unification of Italy, the Palace was purchased by the Province of Parma.

Admission allowed only by guided tour

DECEMBER - JANUARY - FEBRUARY

From Tuesday to Friday: only for groups with reservation
Saturdays, Sundays and holidays: 10, 11, 15, 16, 17

MARCH AND NOVEMBER

From Tuesday to Friday: 11 and 15
Saturdays, Sundays and holidays: 10, 11, 15, 16, 17

APRIL - MAY - SEPTEMBER - OCTOBER

From Monday to Friday: 10, 11.30, 15, 16.30
Saturdays: 10, 11, 15, 16, 17
Sundays and holidays: 10, 11, 12, 15, 16, 17, 18

JUNE - JULY - AUGUST

From Tuesday to Friday: 11 and 16
Saturdays, Sundays and holidays: 10, 11, 15, 16, 17

Services



• Lift and services for people with disabilities: an electric scooter is available for visitors with special needs (the New apartment is not accessible).

• Bookshop • Educational workshops • Bike rental

How to find us

• By car

From Milano and Bologna: Motorway A1 - Exit Parma - S.S. 343 direction Colorno

From Genova-La Spezia: Motorway A15 - A1 direction Bologna
Exit Parma - S.S. 343 direction Colorno

From Cremona: S.S. 343 direction Casalmaggiore - Colorno

From Mantova: S.S. 420 direction Sabbioneta - Casalmaggiore - Colorno

• **By train** (info: www.trenitalia.it)

Parma - Brescia - Colorno's Station line (15 min.)

• **By bus** (info: www.tep.pr.it)

Hourly - time departing from the Railway Station in Parma (20 min.)

• **By plane** (www.parma-airport.it)

Parma - Giuseppe Verdi Airport (Km. 10)

Booking and Ticket Office



Reggia di Colorno - Piazza Garibaldi, 26

Tel. 0521.312545 - Fax 0521.521370

reggiadicolorno@provincia.parma.it

Tourist Office

Tel. 0521.313790 - Fax 0521.521370

ufficio.turistico@comune.colorno.pr.it

www.turismo.comune.colorno.pr.it



Reggia di Colorno





The Piano Nobile and the Great Room

Although some of the rooms were used for formal ceremonies and for entertaining, they are all intimate, following the French style of the period.

The French standards are also present in the refined elements of the *décor fixe*: marble fireplaces coordinated with the polychrome inlaid floors, tall double doors with engraved gilt bronze locks and ceilings with stucco decorations with vegetable elements and *rocaille* motifs. The Great Room is the most important room of the Palace.

It was built between 1755 and 1756 following the design of architect Ennemond-Alexandre Petitot, and represents one of the first example of neoclassical decoration in Europe.

On the walls there are four paintings by two French artists, Francois La Croix and Adrien Manglard, purchased in Rome in 1759 by the duke Filippo of Bourbon.

In this room it is possible to admire the fireplace made of white marble from Carrara by the sculptor Jean Baptiste

Boudard and the gilded wooden console made in 1769 by the carver Ignazio Marchetti based on a sketch by Petitot.

Saint Liborio Ducal Chapel

Built under Francesco Farnese in 1722, it was rebuilt and enlarged in 1777 by Ferdinando of Bourbon.

The interior represents a fine example of the perfect integration of architectonic structure, ornamentation and furniture, thanks to work completed in just a few years time and to the absence of alterations since the date of its creation.

There are works by Domenico Muzzi, Gaetano Callani, Giuseppe Baldrighi, Antonio Bresciani and Laurent Pécheux. Of noteworthy importance are the liturgical furniture and the wooden choir, wonderful Parmesan work of the 18th century.

The church owns one of the most interesting and valuable ancient organs in existence.

It is an exceptional instrument as far as dimensions, tone and structural features are concerned; it was built by the brothers Serassi from Bergamo between 1792 and 1796.

Ferdinando of Bourbon's New Apartment

It was built by Ferdinando of Bourbon between 1787 and 1789 in a formerly existent wing of the Palace facing the Parma river. Some recently restored rooms show frescoes, by Antonio Bresciani, painted as tapestries, representing biblical scenes. The most striking room of the Apartment is the Astronomic Observatory: in the vault there is the wind rose surrounded by the signs of the zodiac. A great illusionistic effect is produced by the perspective of a balcony painted at the bottom of the walls, where it joins the vault.

The Historical Garden

The first records concerning the park date back to 1480 when Roberto Sanseverino ordered its first planting.

At the beginning of the 18th century Francesco Farnese made the so called "Great Park", planned by Ferdinando Galli Bibiena: an interesting union between the most distinctive features of both Italian and French gardens.

In the first half of the 18th century it was modernized by E. A. Petitot according to the French style of the period.

In 1816 Maria Luigia of Austria transformed the park into an English garden.

The cure of the park decreased after the Unification of Italy and caused a slow and progressive decay which reached its peak with the bombing during the Second World War.

Recent work carried out in the park, thanks to the Province of Parma, has recreated the French garden appearance of the Farnese period by restoring the main section of the garden with the central *parterre*, the play of the fountains and the *berceaux* on the two sides.

