

~~THE AGE~~  
OF CORREGGIO  
AND THE CARRACCI

*Emilian Painting of the 16th and 17th Centuries*

Autumn 1986 - Spring 1987

*National Gallery of Art, Washington*

*Pinacoteca Nazionale, Bologna*

NELL'ETÀ  
DI CORREGGIO  
E DEI CARRACCI

*Pittura in Emilia dei secoli XVI e XVII*

Autunno 1986 - Primavera 1987

*The Metropolitan Museum of Art, New York*

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200 YEARS OF ITALIAN MASTER PAINTINGS  
TO OPEN AT NATIONAL GALLERY

Title: The Age of Correggio and the Carracci:  
Emilian Painting of the 16th and 17th Centuries

An exhibition of 16th and 17th century Italian paintings representing one of the most significant periods in Western art will go on view Dec. 19, 1986 - Feb. 16, 1987 in the National Gallery of Art's West Building. This exhibition is supported by an indemnity from the Federal Council of the Arts and the Humanities and has been made possible in part by Alitalia. The Montedison Group has provided funding and contributed advanced technologies and chemical products used in the restoration of a number of paintings in this exhibition. After leaving the National Gallery the show will go on view at The Metropolitan Museum of Art, March 26 - May 24, 1987.

The Age of Correggio and the Carracci: Emilian Painting of the 16th and 17th Centuries is the first exhibition to focus on the art of Emilia during both centuries. It presents a comprehensive view of the stylistic changes brought about by the Carracci family around 1600 and makes clear the context of what came before and after this important turning point in the history of Italian painting.

Emilian painting...page two

The Age of Correggio and the Carracci is the most comprehensive survey of its kind ever mounted and will feature nearly 200 paintings by 50 artists from the principal artistic centers of Italy's province of Emilia: Parma, Ferrara and Bologna.

The exhibition will include such well-known masters as Correggio, Parmigianino, Guercino, Domenichino and Guido Reni, as well as works by the innovative Carracci family.

Among the many noteworthy paintings in the exhibition are Correggio's Lamentation Over the Dead Christ (c.1524), Parmigianino's Conversion of St. Paul (c.1528), Annibale Carracci's Pieta (c.1599), Guercino's Elijah and the Raven (1620) and Reni's Nessus and Dejanira (1620-21). Many significant but less well known artists of the period will also be represented.

The Age of Correggio and the Carracci: Emilian Painting of the 16th and 17th Centuries has been organized by Professor Andrea Emiliani, director and regional superintendent of the Pinacoteca Nazionale in Bologna; Professor Sydney Freedberg, chief curator of the National Gallery; and Sir John Pope-Hennessy, former consultative chairman of the department of European painting at The Metropolitan Museum of Art. A scholarly catalogue, edited by Keith Christiansen, associate curator of European painting at The Metropolitan Museum, and Beverly Louise Brown, curator of Southern baroque painting at the National Gallery, will accompany the exhibition. The fully illustrated catalogue will include essays and entries by a group of the most noted scholars in the fields of 16th and 17th century Italian painting.

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### BACKGROUND INFORMATION

#### The Age of Correggio and the Carracci: Emilian Painting of the 16th and 17th Centuries

The province of Emilia lies in the very heartland of northern Italy. Its capital, Bologna, is the point at which the major arteries connecting Milan to the northwest, Venice to the northeast, and Florence and Rome to the south, converge. The artists who flourished in Emilia were nourished not only by their own local heritage, but also by the other principal artistic centers of Italy to which they had easy access.

Bologna is the site of one of the world's oldest universities (this year marks its 900th anniversary). During the sixteenth century the city's strong academic tradition fostered an intellectual climate in which theoretical ideas gave shape to artistic expression.

By the fifteenth century important local schools of art had developed in Emilia, most conspicuously in Bologna and Ferrara. In the early sixteenth century, Parma emerged as the major center of artistic achievement due to the presence of Correggio and slightly later to the appearance of Parmigianino. By the end of the century the focus had shifted back to Bologna, where, under the innovative leadership of the Carracci family, painting assumed a vital new direction.

Their successors and disciples, among whom are counted the most celebrated painters of the seventeenth century, provided the rest of Europe with the primary foundations for a truly international style - a style that is known today as "baroque."

### EMILIAN PAINTING IN THE 16TH CENTURY

#### Correggio

The most remarkable artistic personality in Emilia during the sixteenth century was Antonio Allegri called Correggio. His earliest works, such as Christ Taking Leave of His Mother, reveal a training in the fifteenth-century tradition of Mantegna and Leonardo da Vinci; they retain a somewhat archaic atmosphere. Once Correggio had settled in Parma toward the end of the second decade, his style, responding to the current modes of painting in High Renaissance Venice and central Italy, emerged as an original and masterly version of High Renaissance classicism. This new manner is exemplified in the Rest on the Flight into Egypt, where the figures, monumental yet softly colored, become handsome sensuous presences.

A tendency toward an intense emotional excitement, expressed in the mobility of figures, form and colors emerged somewhat later in such works as the Lamentation over the Dead Christ and the Martyrdom of the Four Saints, both originally painted for the Del Bono Chapel in the church of San Giovanni Evangelista, Parma. These pictures also demonstrate Correggio's concern with and mastery of the devices of illusion, which, together with the highly mobile form and fluid composition, anticipate the principles of a baroque style.

Parmigianino

A genius of virtually equal stature worked in Parma during approximately the same years as Correggio. Francesco Mazzola, known as Parmigianino, was Correggio's junior by about ten years. His style was at first formed by Correggio's example but diverged rapidly toward another artistic mode, which today we identify as Mannerism: a style of extreme aesthetic and emotional refinement and often exaggerated grace. To Correggio's strain of illusionism Parmigianino opposed a deliberate anti-naturalistic artificiality of appearance and form. A brilliant example of this style is the rearing horse in the Conversion of Saint Paul. Even as a portraitist he imposed constraints upon nature to create arbitrarily perfect shapes such as those which compose the features of the young girl in the portrait called Antea.

Parmigianino's close follower and cousin by marriage, Girolamo Mazzola Bedoli, was able to imitate his style with almost deceptive skill. In Bedoli's Annunciation, he adapts the mode of his cousin, but makes a differently fragile web of elegant rhythm of the design. Parmigianino's art became the single most powerful model for the vocabulary of sixteenth-century painting throughout Italy. Others of his Emilian disciples, such as Primaticcio and Nicolo dell' Abate, introduced a Mannerist style into France based on Parmigianino's example.

Lelio Orsi

Lelio Orsi is the best example of an Emilian artist who joined the mode of Correggio with that of Parmigianino. Orsi often created highly exciting effects of line and light on a small scale, as in the Martyrdom of Saint Catherine or the Nativity of Christ.

Dosso Dossi

A lesser level of genius than Correggio's, but not of originality, was displayed by the contemporary leader of the Ferrarese school, Dosso Dossi. Just as Correggio and Parmigianino responded to precedents of style in central Italy and Venice, Dosso, in the Three Ages of Man, makes an amalgam of these non-Emilian modes. His manipulations of the human form are often as arbitrary and daring as any to be found in the painting of the period, and his manipulation of color and brushwork border on the pyrotechnical, as in the Myth of Pan.

Dosso's individualism is more remarkable and extreme than most of his colleagues in Ferrara such as Garofalo in the Madonna del Riposo, or Girolamo da Carpi in the Ganymede and the Adoration of the Magi, they tend to follow more cautiously the example of the classical style established in Rome and Florence.

Pellegrino Tibaldi

The Bolognese school of the middle years of the sixteenth century was in general dependent upon the example of Tuscan Mannerism to the south, as is the case with Sabatini, Samacchini, and Prospero Fontana. The conspicuous exception in individuality of style and creative power is Pellegrino Tibaldi, a Bolognese Mannerist who received a significant measure of his training in Rome, where he was exposed to the art of Michelangelo and Perino del Vaga. The energy and unconventionality that seems almost to explode in Tibaldi's forms is visible from the beginning of his career, as in the Adoration of the Shepherds.

As the century progressed toward its last quarter new impulses, divergent from Mannerism, begin to appear in Bolognese painting. Passerotti, for example, in his genre scenes and portraits, explored elements of realism both in subject matter and style.

THE CARRACCI

In the early 1580s in Bologna, the previous small stirrings of dissent from Mannerist artificiality suddenly and dramatically became a major new wave of artistic style. Three artists from a single family, Annibale, his brother Agostino, and their older cousin Ludovico gave concrete and impressive form to a new idea of naturalism. They asserted that truth and immediate legibility of the painted image were requirements more urgent than the artificial beauty of a work of art.

Together the Carracci established an academy where future generations of artists were trained according to new principles. At this juncture Emilian art entered a decisive new phase, and Emilian artists became the dominant painters in Italy for the next sixty years.

The most powerful of the instigators of the new naturalism was Annibale Carracci. As early as 1583 in his monumental altar of the Crucifixion from Santa Maria della Carità, he laid down a program for a new style. The sense of a living truth this altar conveys is, in contrast to what had prevailed in art until that time of no less than revolutionary effect. For the remainder of his career this truth of vision remained the unshakable basis of his art, although he could modify it at will by reasserted considerations of aesthetic beauty, or by the intellectual disciplines of classicizing style. In fact, as Annibale matured (settling after 1594 in Rome) he responded increasingly to the classical element that informed a substantial part of the traditions of Italian art.

His Dead Christ Mourned is a synthesis of the classical spirit of Michelangelo's famous Pietà and the illusionistic strain of Emilian naturalism found in Correggio's Lamentation over the Dead Christ. The sense of presence in Annibale's picture is as actual as it is poignant, and it is presented in a light that intensifies the impact of feeling as well as of form and the radiance of color.

Unlike Annibale, Ludovico remained until the end of his life in Bologna. He increasingly developed a strain of art that had originated in the baroque-like style of Correggio. Ludovico's Conversion of Saint Paul possesses both mobility of form and profoundness of emotion. The effect of presence and drama is magnified by Ludovico's skilful manipulation of light. In his Cento altarpiece, which shows the Holy Family with saints and donors, Ludovico created an almost violent splendor of emotion and form. The life-size, richly textured figures are unified by a light which animates the picture and pushes its emotional content toward a level of excited exaltation. It is a picture of sensationaly baroque effect, which looks forward to the next generation of painters.

#### EMILIAN PAINTING IN THE 17TH CENTURY

The generation of Emilian artists who were to dominate the first half of the seventeenth century were products of the Carracci's school not only in Bologna, but also in Rome, where they worked as assistants to Annibale. Their names were among the most illustrious of seventeenth-century painters in Italy - or in Europe, for that matter.

Domenichino

Domenichino had been Annibale's most favored pupil and after the master's death continued to work in both Rome and Bologna producing major fresco cycles and grand altarpieces. The most famous is the Last Communion of Saint Jerome, which was based on a painting of the same subject by Agostino Carracci. Domenichino combines in a grand and efficient harmony a powerful naturalism and an impressive monumentality of design. Domenichino's sense for truthful representation extends particularly to portraiture, as exemplified by his intensely personal depiction of the contemporary cleric and art critic, Giovanni Battista Agucchi, and appears as well in his response to texture and light in his landscapes, which are half invented and half literal descriptions of the Roman countryside.

Reni

One of the most singular and gifted artists of the Carracci circle was Guido Reni who, though he exhibits the responsiveness to visual truth that is characteristic of the new style, is nevertheless intellectually and temperamentally affiliated with the great Mannerist model of sixteenth-century art, Parmigianino. Reni is a person of similarly exaggerated refinement, of extreme responsiveness to aesthetic, visual, and psychological stimuli. His forms are always subjected to a process of artificial perfection, by which their purity and elegance suggest Parmigianino's.

Reni's manipulation of color is at once subtle and brilliant, with harmonies of extraordinary fineness, but also at times with dissonances that are exquisitely deliberate: this is visible on a grand scale in his Nessus and Dejanira.

(more)

In his late years Reni developed a subjective and introspective style in which his feelings became so refined they could be expressed only by suggestion and indirection. Even his contemporaries sometimes interpreted these works as unfinished pieces, but they are not: their delicacy is that of almost evanescent inner vision, which we may appreciate in his Holy Family with Saint Elizabeth and Saint John the Baptist, and most conspicuously in the Blessed Soul.

### Albani

Albani's talent is more conventional. His production was divided about equally between traditional altarpieces and classical mythologies like the two tondos in the exhibition, depicting Venus and Diana. Such works acquired a vast European popularity which lasted into the succeeding centuries.

### Lanfranco

Giovanni Lanfranco was a Parmesan who emerged from Annibale's Roman school. Recalling his native origins, Lanfranco extrapolated into the more purposely naturalistic terms of seventeenth-century style Correggio's model for mythologies and religious pictures. Above all, as an exhibition cannot demonstrate, he transferred the mode of Correggio's great illusionistic ceiling decoration to the Roman scene. A hint on a small scale of this Correggienesque ambition is found in the Ecstasy of Saint Margaret of Cortona where the figures recall Correggio's Martyrdom of Four Saints.

Guercino

The single most important form of influence on Guercino's style seems to have been the picture Ludovico Carracci left behind in Guercino's native town of Cento. The most powerfully baroque of all Ludovico's works, his Holy Family with Saints and Donors served as Guercino's "school." Guercino's Saint Bernardino is essentially an essay on the earlier work. Guercino quickly became the most aggressively baroque of the Emilian painters. However, in the early 1620s the influence of Reni's art, with its refinement and restraint, and perhaps the models of classical painting seen by Guercino in Rome, served gradually to reorient his style, as seen in the Sybil. It appears that in his later years, after Guido Reni's death in 1642, part of Guercino's artistic intention was to imitate and perpetuate the cool beauty of Guido's work.

Ludovico's influence was most strongly felt within Bologna. In the art of Tiarini, an artist of dark and powerful moods like Ludovico, one finds a similar tendency toward drama, movement and chiaroscuro. Ludovico's model, however, lost its potency after the seventeenth century matured in Bologna. Annibale, too, was also displaced as a model by the young men who had been trained in the Carracci academy. Reni's style was the principal source of inspiration for Cignani, Sirani, Pasinelli, Dal Sole, and Gessi. Each of them, however, interpreted Reni's great example with particular individuality.

Burrini, Cagnacci and Crespi

The diverse individuality of the later Emilian painters of the seventeenth century is most apparent in the work of three artists. Giovanni Burrini appears to have invented a model based on the importance of contemporary Venetian ideas, rather than on the precedents of Emilian style. Nevertheless, his paintings carry a quality of expression and form that consistently recalls Ludovico or Guercino. Guido Cagnacci is in some ways a special case. With an almost eccentric capacity for visual and psychological response, his reputation seems to have rested on a remarkable quasi-erotic mode, sometimes overt and sometimes disguised, as in The Death of Cleopatra or the Allegorical Figure. The last decade of the seventeenth century sees the emergence of a young painter, Giuseppe Maria Crespi, who stands at a level of talent comparable to that of the great group of the early years. The sense of continuity of Emilian painting is perfectly apparent in his work, in which he achieved the sensuous richness of the young Guercino, the dramatic mobility of Ludovico Carracci, the optical brilliance of Annibale Carracci, and the luxury of light and texture of Correggio's art.

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CHECKLIST

THE AGE OF CORREGGIO AND THE CARRACCI  
EMILIAN PAINTING OF THE 16TH AND 17TH CENTURIES

December 19, 1986 - February 16, 1987

NATIONAL GALLERY OF ART  
WASHINGTON, D.C.

- ° - color transparency available  
\* - black and white photograph available

| <u>Catalog number</u> | <u>Painting</u>   |
|-----------------------|---|
| 1                     | Nicolo dell'Abate<br><u>The Concert, c. 1540-1543</u><br>oil on canvas<br>credit: Galleria Estense, Modena  |
| 2                     | Nicolo dell'Abate<br><u>Portrait of a Boy of the Bracciforte Family,</u><br>late 1560s<br>oil on canvas<br>credit: Memorial Art Gallery, The University of<br>Rochester |
| 3°*                   | Nicolo dell'Abate<br><u>The Rape of Proserpina, 1560s</u><br>oil on canvas<br>credit: Musee du Louvre, Paris  |
| 4                     | Michelangelo Anselmi<br><u>Saints Jerome and Catherine of Alexandria, mid 1530s</u><br>oil on canvas<br>credit: Pinacoteca de Brera, Milan                              |
| 5                     | Amico Aspertini<br><u>Tritons and Nereids, c. 1505</u><br>oil on panel<br>credit: Mr. and Mrs. Marco Grassi, New York   |
| 6                     | Amico Aspertini<br><u>Tritons and Nereids, c. 1505</u><br>oil on wood<br>credit: Mr. and Mrs. Marco Grassi, New York  |

- 7 Amico Aspertini  
Pieta with Saints Mark, Ambrose, John the Evangelist, and Anthony Abbot, 1519  
tempera on canvas  
credit: San Petronio, Bologna
- 8 Amico Aspertini  
Battle of the Amazons, late 1520s  
oil on wood  
credit: Private Collection, Milan
- 9 Il Bastianino  
The Conversion of Saint Romanus, c. 1577-1580  
oil on canvas  
credit: Pinacoteca Nazionale di Palazzo dei Diamanti, Ferrara
- 10 Il Bastianino  
The Baptism of Saint Romanus, c. 1577-1580  
oil on canvas  
credit: Pinacoteca Nazionale di Palazzo dei Diamanti, Ferrara
- 11°\* Girolamo Mazzola- Bedoli  
Parma Embracing Alessandro Farnese, c. 1555-1558  
oil on canvas  
credit: Galleria Nazionale, Parma
- 12 Girolamo Mazzola- Bedoli  
Portrait of a Philosopher, 1560s  
oil on canvas  
credit: Professor Richard Wollheim, London
- 13 Girolamo Mazzola- Bedoli  
The Annunciation, 1560s  
oil on canvas  
credit: Museo e Gallerie Nazionali di Capodimonte, Naples
- 14 Girolamo Mazzola- Bedoli  
Girl Playing the Clavichord, c. 1562  
oil on canvas  
credit: Galleria Nazionale, Parma
- 15 Jacopo Zanguidi called Bertoa  
The Judgment of Paris, c. 1566  
oil on plaster transferred to canvas  
credit: Galleria Nazionale, Parma
- 16 Jacopo Zanguidi called Bertoa  
Venus and Mars, c. 1566  
oil on plaster transferred to canvas  
credit: Galleria Nazionale, Parma

- 17 Denys Calvaert  
Saint Francis Adoring the Christ Child, 1607  
oil on canvas  
credit: Bob Jones University Collection of Sacred  
Art, Greenville
- 18 Denys Calvaert  
Danae, c. 1615  
oil on canvas  
credit: Ferens Art Gallery, Hull
- 19 Girolamo da Carpi  
Adoration of the Magi, c. 1526  
oil on canvas  
credit: Galleria Estense, Modena
- 20 Girolamo da Carpi  
Portrait of Gerolamo de' Vincenti, 1535  
oil on canvas  
credit: Museo e Gallerie Nazionali di Capodimonte,  
Naples
- 21 Girolamo da Carpi  
Portrait of a Man in Fur Cloak, c. 1540-1543  
oil on canvas  
credit: Seattle Art Museum, Seattle
- 22 Girolamo da Carpi  
Ganymede, c. 1544  
oil on canvas  
credit: Staatliche Kunstsammlungen Dresden
- 23 Girolamo da Carpi  
Chance and Penitence, c. 1544  
oil on canvas  
credit: Staatliche Kunstsammlungen Dresden
- 24 Bartolomeo Cesi  
Virgin in Glory with Saints Benedict, John the  
Baptist, and Francis, c. 1590  
oil on canvas  
credit: San Giacomo Maggiore, Bologna
- 25° Antonio Allegri, called Correggio  
The Mystic Marriage of Saint Catherine, c. 1510  
oil on wood  
credit: National Gallery of Art, Washington
- 26 Antonio Allegri, called Correggio  
Christ Taking Leave of His Mother, c. 1510  
oil on canvas  
credit: The Trustees of the National Gallery, London

- 27 Antonio Allegri, called Correggio  
Saints Peter, Martha, Mary Magdalen, and Leonard,  
before 1514  
oil on canvas  
credit: The Metropolitan Museum of Art, New York
- 28 Antonio Allegri, called Correggio  
The Holy Family with the Infant Saint John the  
Baptist, c. 1514-1515  
oil on canvas transferred from panel  
credit: Los Angeles County Museum of Art
- 29 Antonio Allegri, called Correggio  
The Adoration of the Magi, c. 1515  
oil on canvas  
credit: Pinacoteca di Brera, Milan
- 30 Antonio Allegri, called Correggio  
The Holy Family with Saint Francis (Rest on the  
Flight into Egypt), c. 1520  
oil on canvas  
credit: Galleria degli Uffizi, Florence
- 31 Antonio Allegri, called Correggio  
The Lamentation, c. 1524-1525  
oil on canvas  
credit: Galleria Nazionale, Parma
- 32 Antonio Allegri, called Correggio  
The Martyrdom of Four Saints, c. 1525  
oil on canvas  
credit: Galleria Nazionale, Parma
- 33 Antonio Allegri, called Correggio  
Saint Joseph (?) and a Male Donor, 1529  
tempera on canvas  
credit: Museo e Gallerie Nazionali di Capodimonte,  
Naples
- 34 Antonio Allegri, called Correggio  
Portrait of a Man, c. 1530  
oil on canvas  
credit: Courtauld Institute Galleries, London
- 35 Dosso Dossi  
The Three Ages of Man, c. 1518-1520  
oil on canvas  
credit: The Metropolitan Museum of Art, New York
- 36°\* Dosso Dossi  
Aeneas in the Elysian Fields, c. 1521  
oil on canvas  
credit: National Gallery of Canada, Ottawa

- 37° Dosso Dossi  
Hercules and the Pygmies, c. 1535  
oil on canvas  
credit: Alte Galerie am Landesmuseum Joanneum, Graz
- 38° Dosso Dossi  
A Myth of Pan, c. 1535  
oil on canvas  
credit: The J. Paul Getty Museum, Malibu
- 39 Dosso Dossi  
Tubalcain (Allegory of Music), c. 1535  
oil on canvas  
credit: Museo Horne, Florence
- 40 Dosso Dossi  
Stregoneria, c. 1540  
oil on canvas  
credit: Galleria degli Uffizi, Florence
- 41 Dosso Dossi  
Saint George and the Dragon, 1540  
oil on canvas  
credit: Staatliche Kunstsammlungen Dresden
- 42 Dosso Dossi  
Saint Michael, 1540  
oil on canvas  
credit: Staatliche Kunstsammlungen Dresden
- 43 Pietro Faccini  
The Martyrdom of Saint Lawrence, 1590  
oil on canvas  
credit: San Giovanni in Monte, Bologna
- 44 Pietro Faccini  
Madonna and Child with Saints Catherine and Jerome,  
c. 1595  
oil on canvas  
credit: Pinacoteca Capitolina, Rome
- no 45 not on exhibit  
in Washington Lavinia Fontana  
Consecration to the Virgin, 1599  
oil on canvas  
credit: Musee des Beaux-Arts, Marseille
- 46 Lavinia Fontana  
Portrait of a Lady with Lap Dog, c. 1595-1600  
oil on canvas  
credit: The Walters Art Gallery, Baltimore
- 47 Prospero Fontana  
The Annunciation, c. 1570-1571  
oil on canvas  
credit: Pinacoteca di Brera, Milan

- 48 Prospero Fontana  
The Madonna in Glory with the Four Patron Saints of Bologna, c. 1597  
oil on canvas  
credit: Matthiesen Fine Art Ltd., London
- 49 Benvenuto Tisi, called Garofalo  
Madonna del Riposo, 1525  
oil on canvas, transferred from wood  
credit: Pinacoteca Nazionale di Palazzo dei Diamanti, Ferrara
- 50 Ludovico Mazzolino  
The Tribute Money, c. 1527  
oil on canvas  
credit: The Governing Body, Christ Church, Oxford
- 51 Giovanni Francesco Bezzi, called Nosadella  
The Virgin and Child Enthroned with Saints Thomas and Anthony Abbot, c. 1560  
oil on paper glued to a wood support  
credit: Richard L. Feigen
- 52 Lelio Orsi  
The Martyrdom of Saint Catherine, c. 1565  
oil on canvas  
credit: Galleria Estense, Modena
- 53 Lelio Orsi  
The Dead Christ Flanked By Charity and Justice, c. 1570  
oil on canvas  
credit: Galleria Estense, Modena
- 54 Lelio Orsi  
Noli Me Tangere, c. 1575  
oil on canvas  
credit: Wadsworth Atheneum, Hartford
- 55°\* Lelio Orsi  
The Adoration of the Shepherds, c. 1575  
oil on canvas  
credit: Staatliche Museen Preussischer Kulturbesitz, Berlin
- 56 Francesco Mazzola, called Parmigianino  
Portrait of Man with Book, c. 1523-1524  
oil on canvas  
credit: York City Art Gallery, York
- 57° Francesco Mazzola, called Parmigianino  
The Circumcision, c. 1524  
oil on panel  
credit: Detroit Institute of Arts, Detroit

- 58°\* Francesco Mazzola, called Parmigianino  
Portrait of a Young Woman (Antea), c. 1525  
oil on canvas  
credit: Museo e Gallerie Nazionali di Capodimonte,  
Naples
- 59 Francesco Mazzola, called Parmigianino  
The Holy Family with the Infant Saint John the  
Baptist, c. 1527  
tempera on canvas  
credit: Museo e Gallerie Nazionali di Capodimonte,  
Naples
- 60° Francesco Mazzola, called Parmigianino  
The Conversion of Saint Paul, c. 1527  
oil on canvas  
credit: Kunsthistorisches Museum, Gemaldegalerie,  
Vienna
- 61°\* Francesco Mazzola, called Parmigianino  
Saint Roch and Donor, c. 1528  
oil on panel  
credit: San Petronio, Bologna
- 62 Francesco Mazzola, called Parmigianino  
Allegorical Portrait of Charles V, 1530  
oil on canvas  
credit: Rosenberg & Stiebel, Inc., New York
- 63 Francesco Mazzola, called Parmigianino,  
attributed to  
The Annunciation, c. 1539  
oil on wood  
credit: The Metropolitan Museum of Art, New York
- 64 Bartolomeo Passerotti  
Portrait of a Knight in Armor, c. 1575  
oil on canvas  
credit: Musees d'Art et d'Histoire, Chambéry
- 65 Bartolomeo Passerotti  
Portrait of a Knight in Armor, c. 1575  
oil on canvas  
credit: Musees d'Art et d'Histoire, Chambéry
- 66°\* Bartolomeo Passerotti  
Merry Company, c. 1570  
oil on canvas  
credit: Private Collection, Paris
- 67 Bartolomeo Passerotti  
Portrait of a Nobleman with Two Dogs, late 1570s  
oil on canvas  
credit: Museum of Art, Rhode Island School of  
Design, Providence

- 68                   Bartolomeo Passerotti  
Saint Dominic and the Albigensians, c. 1580  
oil on canvas  
credit: Pinacoteca Nazionale, Bologna
- 69°                   Francesco Primaticcio  
Ulysses and Penelope, c. 1560  
oil on canvas  
credit: The Toledo Museum of Art, Toledo
- 70                   Lorenzo Sabatini  
Judith with the Head of Holofernes, early 1560s  
oil on canvas  
credit: Banca del Monte, Bologna
- 71                   Orazio Samacchini  
The Mystic Marriage of Saint Catherine, c. 1562  
oil on canvas  
credit: Ferrari-Boschetto Collection, Bologna
- 72                   Orazio Samacchini, attributed to  
Madonna and Child with Saints Mary Magdalen and  
Jerome, c. 1570  
oil on canvas  
credit: Wight Art Gallery, University of California  
at Los Angeles
- 73                   Ippolito Scarsella, called Scarsellino  
The Way to Calvary, early 1590s  
oil on canvas  
credit: Museum of Fine Arts, Boston
- 74                   Ippolito Scarsella, called Scarsellino  
The Martyrdom of Saint Venantius of Camerino,  
late 1590s  
oil on canvas  
credit: Sarah Campbell Blaffer Foundation, Houston
- 75                   Ippolito Scarsella, called Scarsellino  
Fame Conquering Time, c. 1604  
oil on canvas  
credit: Wadsworth Atheneum, Hartford
- 76                   Pellegrino Tibaldi  
The Adoration of the Shepherds, 1548  
oil on canvas  
credit: Galleria Borghese, Rome
- 77                   Pellegrino Tibaldi  
Giovanni Poggi Receives the News of His Nomination  
as Cardinal, c. 1551-1556  
detached fresco  
credit: San Giacomo Maggiore, Bologna

- 78° Pellegrino Tibaldi, attributed to  
Holy Family and Saint John the Baptist, early 1550s  
oil on wood  
credit: Indianapolis Museum of Art, Indianapolis
- 79 Pellegrino Tibaldi, attributed to  
The Visitation with Saints Joseph and Jerome and an  
Unidentified Saint, c. 1555-1560  
oil on canvas  
credit: Rijksmuseum, Amsterdam
- 80 Agostino Carracci  
Madonna and Child with Saints John the Baptist,  
Benedict, Margaret, and Cecilia, 1586  
oil on canvas  
credit: Galleria Nazionale, Parma
- 81 Agostino Carracci  
Portrait of a Woman as Judith, early 1590s  
oil on canvas  
credit: Matthiesen Fine Art Ltd., London
- 82 Agostino Carracci  
The Assumption of the Virgin, c. 1592  
oil on canvas  
credit: Pinacoteca Nazionale, Bologna
- 83 Agostino Carracci  
Triple Portrait (Hairy Harry, Mad Peter, and Tiny  
Amon), c. 1598-1600  
oil on canvas  
credit: Museo e Gallerie Nazionali di Capodimonte,  
Naples
- 84°\* Annibale Carracci  
Boy Drinking, c. 1582-1583  
oil on canvas  
credit: Mr. Peter Sharp, New York
- 85 Annibale Carracci  
Boy Drinking, c. 1583  
oil on canvas  
credit: Dr. Peter Nathan, Zurich
- 86°\* Annibale Carracci  
Butcher's Shop, c. 1583  
oil on canvas  
credit: Kimbell Art Museum, Fort Worth
- 87 Annibale Carracci  
Crucifixion with Virgin and Saints, 1583  
oil on canvas  
credit: Santa Maria della Carita, Bologna

- 88 Annibale Carracci  
Two Scenes from the Story of Jason, 1584  
detached fresco  
credit: Societa Majestic Baglioni (S.P.A.), Bologna
- 89°\* Annibale Carracci  
Self-Portrait with Other Figures, c. 1585  
oil on canvas  
credit: Pinacoteca di Brera, Milan
- 90°\* Annibale Carracci  
The Assumption of the Virgin, c. 1587  
oil on canvas  
credit: Museo del Prado, Madrid
- 91 Annibale Carracci  
Landscape, c. 1590  
oil on canvas  
credit: National Gallery of Art, Washington
- 92 Annibale Carracci  
The Crucifixion, 1594  
oil on canvas  
credit: Staatliche Museen Preussischer Kulturbesitz,  
Berlin
- 93 Annibale Carracci  
Venus Adorned by the Graces, c. 1594-1595  
oil on canvas, transferred from panel  
credit: National Gallery of Art, Washington
- 94°\* Annibale Carracci  
Madonna and Child in Glory with Six Saints (The San  
Ludovico Altar), c. 1588  
oil on canvas  
credit: Pinacoteca Nazionale, Bologna
- 95 Annibale Carracci  
The Coronation of the Virgin, c. 1597  
oil on canvas  
credit: The Metropolitan Museum of Art, New York
- 96 Annibale Carracci  
Landscape with the Rest on the Flight into Egypt,  
c. 1596-1597  
oil on canvas  
credit: Private Collection, London
- 97 Annibale Carracci  
Saint Margaret, c. 1597-1599  
oil on canvas  
credit: Santa Caterina dei Funari, Rome

- 98°\* Annibale Carracci  
Christ in Glory with Saints, c. 1597  
oil on canvas  
credit: Galleria Palatina, Palazzo Pitti, Florence
- 99 Annibale Carracci  
The Dead Christ Mourned, c. 1603-1604  
oil on canvas  
credit: The Trustees of the National Gallery, London
- 100°\* Annibale Carracci  
Pieta, c. 1599-1600  
oil on canvas  
credit: Museo e Gallerie Nazionali di Capodimonte,  
Naples
- 101 Ludovico Carracci  
The Mystic Marriage of Saint Catherine, c. 1583  
oil on canvas  
credit: Beretta Collection, Bologna
- 102 Ludovico Carracci  
Saint Vincent Martyr Worshipping the Madonna and  
Child, c. 1583  
oil on canvas  
credit: Romagnolo Collection, Bologna
- 103°\* Ludovico Carracci  
The Annunciation, c. 1585  
oil on canvas  
credit: Pinacoteca Nazionale, Bologna
- 104 Ludovico Carracci  
The Assumption of the Virgin, c. 1585-1588  
oil on canvas  
credit: The North Carolina Museum of Art, Raleigh
- 105° Ludovico Carracci  
The Transfiguration, c. 1587-1589  
oil on canvas  
credit: Private Collection, London
- 106 Ludovico Carracci  
The Conversion of Saint Paul, c. 1587-1589  
oil on canvas  
credit: Pinacoteca Nazionale, Bologna
- 107 Ludovico Carracci  
The Flagellation, c. 1589-1591  
oil on canvas  
credit: Musee de la Chartreuse, Douai

- 108°\* Ludovico Carracci  
Madonna and Child with Saints Francis and Joseph and Donors, 1591  
oil on canvas  
credit: Pinacoteca e Galleria d'Arte Moderna, Cento
- 109 Ludovico Carracci  
The Dream of Saint Catherine of Alexandria, early 1590s  
oil on canvas  
credit: Pinacoteca Nazionale, Bologna
- 110 Ludovico Carracci  
The Crowning with Thorns, c. 1595  
oil on canvas  
credit: Pinacoteca Nazionale, Bologna
- 111 Ludovico Carracci  
The Flight into Egypt, c. 1598  
oil on canvas  
credit: Private Collection, Bologna
- 112 Ludovico Carracci  
Christ Served by the Angels, c. 1608-1610  
oil on canvas  
credit: Staatliche Museen Preussischer Kulturbesitz, Berlin
- 113 Ludovico Carracci  
The Presentation in the Temple, c. 1605-1610  
oil on canvas  
credit: Thyssen-Bornemisza Collection, Castagnola-Lugano
- 114 Ludovico Carracci  
Saint Sebastian Thrown in the Cloaca Maxima, 1612  
oil on canvas  
credit: The J. Paul Getty Museum, Malibu
- 115 Ludovico Carracci  
Susannah and the Elders, 1616  
oil on canvas  
credit: The Trustees of the National Gallery, London
- 116 Francesco Albani  
Madonna Enthroned with Saints Catherine of Alexandria and Mary Magdalen, 1599  
oil on canvas  
credit: Pinacoteca Nazionale, Bologna
- 117 Francesco Albani  
The Toilet of Venus, c. 1622  
oil on canvas  
credit: Galleria Borghese, Rome

- 118 Francesco Albani  
Triumph of Diana, c. 1622  
oil on canvas  
credit: Galleria Borghese, Rome
- 119 Sisto Badalocchio  
Susannah and the Elders, c. 1609  
oil on canvas  
credit: The John and Mable Ringling Museum of Art,  
Sarasota
- 120\* Sisto Badalocchio  
The Holy Family, c. 1610  
oil on panel  
credit: Wadsworth Atheneum, Hartford
- 121°\* Sisto Badalocchio  
Erminia and the Shepherds, c. 1615-1617  
oil on canvas  
credit: The Duke of Northumberland, Alnwick
- 122 Carlo Bononi  
The Madonna of Loreto Appearing to Saints John the  
Evangelist, Bartholomew and James the Great,  
c. 1622-1623  
oil on canvas  
credit: Musee des Augustins de Toulouse, Toulouse
- 123\* Carlo Bononi  
The Guardian Angel, late 1620s  
oil on canvas  
credit: Pinacoteca Nazionale di Palazzo dei  
Diamanti, Ferrara
- 124 Carlo Bononi  
Saint Barbara, late 1620s  
oil on canvas  
credit: Matthiesen Fine Art Ltd., London
- ✓ 125 not on exhibit  
in Washington Giovanni Antonio Burrini  
The Martyrdom of Saint Victoria, c. 1682-1683  
oil on canvas  
credit: Musee National du Chateau de Compiègne,  
Compiègne
- 126 Giovanni Antonio Burrini  
The Virgin Immaculate with Saints Petronius and  
Dionysius the Areopagite, 1684  
oil on shaped canvas  
credit: Chiesa Parrocchiale, Monghidoro
- 127 Giovanni Antonio Burrini  
Bacchus and Ariadne, early 1690s  
oil on canvas  
credit: Private Collection, Bologna

- no 128 not on exhibit in Washington Guido Cagnacci  
Calling of Saint Matthew, c. 1630-1635  
oil on canvas  
credit: Musei Comunali di Rimini (Pinacoteca),  
Rimini
- 129 Guido Cagnacci  
Allegorical Figure, 1640s  
oil on canvas  
credit: Mr. Nelson Shanks, Andalusia
- 130 Guido Cagnacci  
The Death of Cleopatra, c. 1558  
oil on canvas  
credit: Kunsthistorisches Museum, Gemaldegalerie,  
Vienna
- 131 Simone Cantarini  
Holy Family with Saint Martha, c. 1634  
oil on canvas  
credit: Banca Popolare Pesarese Collection, Pesaro
- 132 Simone Cantarini  
The Risen Christ, c. 1637  
oil on canvas  
credit: Mr. Elmar Seibel, Boston
- 133 Simone Cantarini  
Lot and His Daughters, c. 1638  
oil on canvas  
credit: Private Collection, Bologna
- 134 Simone Cantarini  
Saints Anthony of Padua and Francis of Paolo,  
c. 1642  
oil on canvas  
credit: Pinacoteca Nazionale, Bologna
- no 135 not on exhibit in Washington Domenico Maria Canuti  
A Young King Kneeling in Penance before a Bishop,  
c. 1675  
oil on canvas  
credit: Professor Roberto Lauro, Bologna
- 136°\* Giacomo Cavedone  
Adoration of the Shepherds, 1614  
oil on canvas  
credit: San Paolo Maggiore, Bologna
- 137°\* Giacomo Cavedone  
Adoration of the Kings, 1614  
oil on canvas  
credit: San Paolo Maggiore, Bologna

- 138 Carlo Cignani  
The Finding of Moses, c. 1670  
oil on canvas  
credit: Private Collection, Bologna
- 139 Carlo Cignani  
The Five Senses, 1670s  
oil on canvas  
credit: Mr. Nelson Shanks, Andalusia
- no 140 not on exhibit in Washington Carlo Cignani  
Isaac Blessing Jacob, 1690s  
oil on canvas  
credit: Dr. Karl Graf von Schonborn, Pommersfelden
- 141 Carlo Cignani  
The Nursing of Jupiter, 1702-1714  
oil on canvas  
credit: Alte Pinakothek, Munich
- 142 Giuseppe Maria Crespi  
Saint John the Baptist Preaching, 1686-1689  
oil on canvas  
credit: San Salvatore, Bologna
- 143 Giuseppe Maria Crespi  
The Temptation of Saint Anthony, c. 1690  
oil on canvas  
credit: San Nicolo degli Albari, Bologna
- 144 Giuseppe Maria Crespi  
The Resurrection of Christ, 1690s  
oil on canvas  
credit: The North Carolina Museum of Art, Raleigh
- 145 Gian Gioseffo Dal Sole  
Portrait of a Woman as Judith, 1690s  
oil on canvas  
credit: The Minneapolis Institute of Art, Minneapolis
- 146°\* Gian Gioseffo Dal Sole  
Rinaldo and Armida, c. 1692-1697  
oil on canvas  
credit: Cassa Di Risparmio, Bologna
- 147°\* Domenico Zampieri, called Domenichino  
Landscape with Saint Jerome, c. 1610  
oil on panel  
credit: Glasgow Art Gallery and Museum, Glasgow
- ✓ 148 not on exhibit in Washington Domenico Zampieri, called Domenichino  
The Last Communion of Saint Jerome, 1614  
oil on canvas  
credit: Musei e Gallerie Pontificie, Vatican City

- 149 Domenico Zampieri, called Domenichino  
Landscape with Sylvia and Satyrs, c. 1615  
oil on canvas  
credit: Pinacoteca Nazionale, Bologna
- 150°\* Domenico Zampieri, called Domenichino  
Saint Cecilia, c. 1617  
oil on canvas  
credit: Musee du Louvre, Paris
- 151 Domenico Zampieri, called Domenichino  
Pope Gregory XV and Cardinal Ludovico Ludovisi,  
c. 1621-1623  
oil on canvas  
credit: Musee des Beaux-Arts, Beziers
- 152\* Domenico Zampieri, called Domenichino  
Portrait of Monsignor Giovanni Battista Agucchi,  
early 1620s  
oil on canvas  
credit: York City Art Gallery, York
- 153 Domenico Zampieri, called Domenichino  
Saint Ignatius Loyola's Vision of Christ and  
God the Father, early 1620s  
oil on canvas  
credit: Matthiesen Fine Art Ltd., London
- 154 Domenico Zampieri, called Domenichino  
Saint Mary Magdalen, c. 1625-1630  
oil on canvas  
credit: Sir Denis Mahon, London
- 155 Domenico Zampieri, called Domenichino  
Landscape with Fortifications, c. 1634-1635  
oil on canvas  
credit: Sir Denis Mahon, London
- 156 not on exhibit <sup>70</sup> in Washington Marcantonio Franceschini  
Noli me Tangere, early 1690s  
oil on canvas  
credit: Galleria Nazionale di Palazzo Spinola, Genoa
- 157 Marcantonio Franceschini  
Solomon Adoring Idols, 1697  
oil on canvas  
credit: Galleria Nazionale di Palazzo Spinola, Genoa
- 158 Francesco Gessi  
The Madonna and Child with Saints Francesca Romana,  
Nicholas of Bari and Lawrence, mid 1630s  
oil on canvas  
credit: Pinacoteca di Brera, Milan

- 159 Giovanni Francesco Barbieri, called Guercino  
The Madonna and Child with a Sparrow, c. 1615-1616  
oil on canvas  
credit: Sir Denis Mahon, London
- 160 Giovanni Francesco Barbieri, called Guercino  
Saint Bernardino of Siena, with Saint Francis of  
Assisi, Kneeling in Prayer before the Statue of the  
Madonna of Loreto, 1618  
oil on canvas  
credit: Pinacoteca e Galleria d'Arte Moderna, Cento
- 161 Giovanni Francesco Barbieri, called Guercino  
The Arcadian Shepherds (Et in Arcadia Ego), c. 1618  
oil on canvas  
credit: Galleria Corsini, Rome
- 162 Giovanni Francesco Barbieri, called Guercino  
Landscape with Women Bathing, c. 1618  
oil on canvas  
credit: Museum Boymans-van Beuningen, Rotterdam
- 163 Giovanni Francesco Barbieri, called Guercino  
Samson Seized by the Philistines, 1619  
oil on canvas  
credit: The Metropolitan Museum of Art, New York
- 164 Giovanni Francesco Barbieri, called Guercino  
Elijah Fed by Ravens, 1620  
oil on canvas  
credit: Sir Denis Mahon, London
- 165 Giovanni Francesco Barbieri, called Guercino  
Portrait of Pope Gregory XV, c. 1622-1623  
oil on canvas  
credit: National Museum of American Art, Washington
- 166 Giovanni Francesco Barbieri, called Guercino  
Portrait of Cardinal Francesco Cennini, c. 1625  
oil on canvas  
credit: National Gallery of Art, Washington
- 167 Giovanni Francesco Barbieri, called Guercino  
The Cumaean Sibyl with a Child Angel, 1651  
oil on canvas  
credit: Sir Denis Mahon, London
- 168°\* Giovanni Francesco Barbieri, called Guercino  
Saint Luke Displaying a Painting of the Madonna and  
Child, c. 1652-1653  
oil on canvas  
credit: The Nelson-Atkins Museum of Art, Kansas City

- 169 Giovanni Francesco Barbieri, called Guercino  
The Flagellation of Christ, 1657-1658  
oil on canvas  
credit: Galleria Corsini, Rome
- 170 Giovanni Lanfranco  
The Translation of the Magdalen, c. 1605-1606  
oil on canvas  
credit: Museo e Gallerie Nazionali di Capodimonte,  
Naples
- 171 Giovanni Lanfranco  
The Madonna and Child with Saints Charles Borromeo  
and Bartholomew, c. 1616  
oil on canvas  
credit: Museo e Gallerie Nazionali di Capodimonte,  
Naples
- no 172 not on exhibit in Washington Giovanni Lanfranco  
The Ecstasy of Saint Margaret of Cortona, 1622  
oil on canvas  
credit: Galleria Palatina, Palazzo Pitti, Florence
- 173 Giovanni Lanfranco  
The Finding of Moses, late 1630s  
oil on canvas  
credit: Herzog Anton-Ulrich Museum, Braunschweig
- 174 Giovanni Andrea Donducci, called Mastelletta  
The Finding of Moses, c. 1612-1615  
oil on canvas  
credit: Galleria Estense, Modena
- 175 Giovanni Andrea Donducci, called Mastelletta  
The Visit of Cleopatra to Antony, c. 1613-1618  
oil on canvas  
credit: Pagano Collection, Genoa
- 176 Giovanni Andrea Donducci, called Mastelletta  
Landscape with Figures, c. 1620  
oil on canvas  
credit: National Gallery of Art, Washington
- no 177 not on exhibit in Washington Lorenzo Pasinelli  
Julia Swooning, c. 1672-1676  
oil on canvas  
credit: Pinacoteca Nazionale, Bologna
- 178 Lorenzo Pasinelli  
The Martyrdom of Saint Ursula, c. 1685  
oil on canvas  
credit: Pinacoteca Nazionale, Bologna

- 179°\* Guido Reni  
Nessus and Dejanira, 1620-1621  
oil on canvas  
credit: Musee du Louvre, Paris
- no 180 not on exhibit Guido Reni  
in Washington Pope Gregory XV, c. 1622  
oil on canvas  
credit: The Lord Methuen, Corsham Court, Wiltshire
- 181\* Guido Reni  
Cardinal Roberto Ubaldini, 1625  
oil on canvas  
credit: Los Angeles County Museum of Art
- 182 Guido Reni  
Venus and Cupid, 1626  
oil on canvas  
credit: The Toledo Museum of Art, Toledo
- 183 Guido Reni  
The Annunciation, c. 1628-1629  
oil on canvas  
credit: Pinacoteca Civica, Ascoli Piceno
- 184 Guido Reni  
Christ Giving the Keys to Saint Peter, early 1630s  
oil on canvas  
credit: Musee du Louvre, Paris
- 185 Guido Reni  
David with the Head of Goliath, c. 1631  
oil on canvas  
credit: Private Collection, London
- 186 Guido Reni  
Sibyl, c. 1635-1636  
oil on canvas  
credit: Sir Denis Mahon, London
- 187 Guido Reni  
The Flagellation, c. 1638  
oil on canvas  
credit: Pinacoteca Nazionale, Bologna
- 188 Guido Reni  
Blessed Soul, c. 1640  
oil on canvas  
credit: Galleria Capitolina, Rome
- v 189 not on exhibit Guido Reni  
in Washington Moses before the Pharaoh, c. 1640  
oil on canvas  
credit: National Gallery of Scotland, Edinburgh

The Trustees of the National Gallery of Art  
wish to thank The Montedison Group who has provided funding and  
contributed advanced technologies and chemical products used in the  
conservation of a number of paintings in this exhibition

LIST OF WORKS CONSERVED

| <u>Catalog number</u> | <u>Title</u>   |
|-----------------------|--|
| 1                     | <u>The Concert</u> , c. 1540-1543<br>fresco transferred to canvas<br>Nicolo dell'Abate                                       |
| 4                     | <u>Saints Jerome and Catherine of Alexandria</u> , mid 1530s<br>oil on canvas<br>Michelangelo Anselmi                        |
| 11                    | <u>Parma Embracing Alessandro Farnese</u> , c. 1555-1558<br>oil on canvas<br>Girolamo Mazzola-Bedoli                         |
| 19                    | <u>Adoration of the Magi</u> , c. 1526<br>oil on canvas<br>Girolamo da Carpi   |
| 24                    | <u>Virgin in Glory with Saints Benedict, John the<br/>Baptist, and Francis</u> , c. 1590<br>oil on canvas<br>Bartolomeo Cesi |
| 43                    | <u>The Martyrdom of Saint Lawrence</u> , 1590<br>oil on canvas<br>Pietro Faccini   |
| 49                    | <u>Madonna del Riposo</u> , 1525<br>oil on canvas, transferred from wood<br>Benvenuto Tisi, called Garofalo                  |
| 52                    | <u>The Martyrdom of Saint Catherine</u> , c. 1565<br>oil on canvas<br>Lelio Orsi   |
| 53                    | <u>The Dead Christ Flanked by Charity and Justice</u> ,<br>c. 1570<br>oil on canvas<br>Lelio Orsi                            |
| 68                    | <u>Saint Dominic and the Albigensians</u> , c. 1580<br>oil on canvas<br>Bartolomeo Passerotti                                |

- 80 Madonna with Child with Saints John the Baptist, Benedict, Margaret, and Cecilia, 1586  
oil on canvas  
Agostino Carracci
- 82 The Assumption of the Virgin, c. 1592  
oil on canvas  
Agostino Carracci
- 94 Madonna and Child in Glory with Six Saints (The San Ludovico Altar) c. 1588  
oil on canvas  
Annibale Carracci
- 97 Saint Margaret, c. 1597-1599  
oil on canvas  
Annibale Carracci
- 101 The Mystic Marriage of Saint Catherine, c. 1583  
oil on canvas  
Ludovico Carracci
- 103 The Annunciation, c. 1585  
oil on canvas  
Ludovico Carracci
- 106 The Conversion of Saint Paul, c. 1587-1589  
oil on canvas  
Ludovico Carracci
- 108 Madonna with Child with Saints Francis and Joseph and Donors, 1591  
oil on canvas  
Ludovico Carracci
- 110 The Crowning with Thorns, c. 1595  
oil on canvas  
Ludovico Carracci
- 111 The Flight into Egypt, c. 1598  
oil on canvas  
Ludovico Carracci
- 126 The Virgin Immaculate with Saints Petronius and Dionysius the Areopagite, 1684  
oil on shaped canvas  
Giovanni Antonio Burrini
- 136 Adoration of the Shepherds, 1614  
oil on canvas  
Giacomo Cavedone
- 137 Adoration of the Kings, 1614  
oil on canvas  
Giacomo Cavedone

- 138                    The Finding of Moses, c. 1670  
oil on canvas  
Carlo Cignani
- 142                    Saint John the Baptist Preaching, 1686-1689  
oil on canvas  
Giuseppe Maria Crespi
- 158                    The Madonna and Child with Saints Francesca Romana,  
Nicholas of Bari and Lawrence, mid 1630s  
oil on canvas  
Francesco Gessi
- 174                    The Finding of Moses, c. 1612-1615  
oil on canvas  
Giovanni Andrea Donducci, called Mastelletta
- 183                    The Annunciation, c. 1628-1629  
oil on canvas  
Guido Reni
- 188                    Blessed Soul, c. 1640  
oil on canvas  
Guido Reni
- 194                    The Entombment, 1613-1614  
oil on canvas  
Bartolomeo Schedoni
- 198                    Four Saints and a Donor, c. 1630  
oil on canvas  
Alessandro Tiarini

NOT ON EXHIBITION IN WASHINGTON, D.C.

The Martyrdom of Saint Ursula  
Ludovico Carracci

Madonna of the Scalzi  
Ludovico Carracci

Madonna of the Bargellini  
Ludovico Carracci

Portrait of Eleonora Albani  
Simone Cantarini

Il Casolare  
Giuseppe Maria Crespi

Saint Jerome  
Donatello

The Annunciation  
Annibale Carracci

Pala della Peste  
Guido Reni

Birth of the Virgin  
Lavinia Fontana

Consecration to the Virgin  
Lavinia Fontana

- 190°\* Guido Reni  
Holy Family with Saints Elizabeth and John the Baptist, c. 1642  
oil on canvas  
credit: Private Collection, New York
- 191 Bartolomeo Schedoni  
Rest on the Flight into Egypt, c. 1610  
oil on canvas  
credit: Private Collection, New York
- 192 Bartolomeo Schedoni  
Charity, c. 1610  
oil on canvas  
credit: Museo e Gallerie Nazionale di Capodimonte, Naples
- 193\* Bartolomeo Schedoni  
Saint John the Baptist in the Wilderness, c. 1611-1612  
oil on canvas  
credit: Bedarida Collection, Rome
- 194 Bartolomeo Schedoni  
The Entombment, 1613-1614  
oil on canvas  
credit: Galleria Nazionale, Parma
- 20 195 not on exhibit in Washington Elisabetta Sirani  
Saint Jerome, 1650  
oil on canvas  
credit: Pinacoteca Nazionale, Bologna
- 196\* Elisabetta Sirani  
Portrait of Anna Maria Ranuzzi as Charity, 1665  
oil on canvas  
credit: Cassa di Risparmio, Bologna
- 197 Alessandro Tiarini  
Saint John the Baptist Rebuking Herod and Herodias, 1615-1618  
oil on canvas  
credit: Mr. Nelson Shanks, Andalusia
- 198 Alessandro Tiarini  
Four Saints and a Donor, c. 1630  
oil on canvas  
credit: San Martino Maggiore, Bologna
- 199 Alessandro Tiarini  
The Death of Orpheus, c. 1630  
oil on canvas  
credit: Private Collection, Turin