THE AGE
OF CORREGGIO
AND THE CARRACCI
Emilian Painting of the 16th and 17th Centuries
Autumn 1986 - Spring 1987

National Gallery of Art, Washington

PITTURA IN EMILIA DEI SECOLI XVI E XVII

Autunno 1986 - Primavera 1987

Pinacoteca Nazionale, Bologna

The Metropolitan Museum of Art, New York

CONTACT: Dena Crosson
Ellen Stanley
(202) 842-6353

** FOR IMMEDIATE RELEASE

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.
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.
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.

*(more)*
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.

(more)
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 sensationally 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.
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 Correggesque 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.

---

Background information has been prepared by Beverly Louise Brown, curator of Southern baroque painting and Professor Sydney J. Freedberg, chief curator at the National Gallery of Art.
# 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

<table>
<thead>
<tr>
<th>Catalog number</th>
<th>Painting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nicolo dell'Abate</td>
</tr>
<tr>
<td></td>
<td>The Concert, c. 1540-1543</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>credit: Galleria Estense, Modena</td>
</tr>
<tr>
<td>2</td>
<td>Nicolo dell'Abate</td>
</tr>
<tr>
<td></td>
<td>Portrait of a Boy of the Bracciforte Family, late 1560s</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>credit: Memorial Art Gallery, The University of Rochester</td>
</tr>
<tr>
<td>3°*</td>
<td>Nicolo dell'Abate</td>
</tr>
<tr>
<td></td>
<td>The Rape of Proserpina, 1560s</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>credit: Musee du Louvre, Paris</td>
</tr>
<tr>
<td>4</td>
<td>Michelangelo Anselmi</td>
</tr>
<tr>
<td></td>
<td>Saints Jerome and Catherine of Alexandria, mid 1530s</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>credit: Pinacoteca de Brera, Milan</td>
</tr>
<tr>
<td>5</td>
<td>Amico Aspertini</td>
</tr>
<tr>
<td></td>
<td>Tritons and Nereids, c. 1505</td>
</tr>
<tr>
<td></td>
<td>oil on panel</td>
</tr>
<tr>
<td></td>
<td>credit: Mr. and Mrs. Marco Grassi, New York</td>
</tr>
<tr>
<td>6</td>
<td>Amico Aspertini</td>
</tr>
<tr>
<td></td>
<td>Tritons and Nereids, c. 1505</td>
</tr>
<tr>
<td></td>
<td>oil on wood</td>
</tr>
<tr>
<td></td>
<td>credit: Mr. and Mrs. Marco Grassi, New York</td>
</tr>
</tbody>
</table>
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 Bertoia
The Judgment of Paris, c. 1566
oil on plaster transferred to canvas
credit: Galleria Nazionale, Parma

16 Jacopo Zanguidi called Bertoia
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
Antonio Allegri, called Correggio
Saints Peter, Martha, Mary Magdalen, and Leonard, before 1514
oil on canvas
credit: The Metropolitan Museum of Art, New York

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

Antonio Allegri, called Correggio
The Adoration of the Magi, c. 1515
oil on canvas
credit: Pinacoteca di Brera, Milan

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

Antonio Allegri, called Correggio
The Lamentation, c. 1524-1525
oil on canvas
credit: Galleria Nazionale, Parma

Antonio Allegri, called Correggio
The Martyrdom of Four Saints, c. 1525
oil on canvas
credit: Galleria Nazionale, Parma

Antonio Allegri, called Correggio
Saint Joseph (?) and a Male Donor, 1529
tempera on canvas
credit: Museo e Gallerie Nazionali di Capodimonte, Naples

Antonio Allegri, called Correggio
Portrait of a Man, c. 1530
oil on canvas
credit: Courtauld Institute Galleries, London

Dosso Dossi
The Three Ages of Man, c. 1518-1520
oil on canvas
credit: The Metropolitan Museum of Art, New York

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

45° not on exhibit

46° Lavinia Fontana  
*Consecration to the Virgin*, 1599  
oil on canvas  
credit: Musee des Beaux-Arts, Marseille

47° 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, Chambery

65 Bartolomeo Passerotti
Portrait of a Knight in Armor, c. 1575
oil on canvas
credit: Musees d'Art et d'Histoire, Chambery

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
Bartolomeo Passerotti
*Saint Dominic and the Albigensians*, c. 1580
oil on canvas
credit: Pinacoteca Nazionale, Bologna

Francesco Primaticcio
*Ulysses and Penelope*, c. 1560
oil on canvas
credit: The Toledo Museum of Art, Toledo

Lorenzo Sabatini
*Judith with the Head of Holofernes*, early 1560s
oil on canvas
credit: Banca del Monte, Bologna

Orazio Samacchini
*The Mystic Marriage of Saint Catherine*, c. 1562
oil on canvas
credit: Ferrari-Boschetto Collection, Bologna

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

Ippolito Scarsella, called Scarsellino
*The Way to Calvary*, early 1590s
oil on canvas
credit: Museum of Fine Arts, Boston

Ippolito Scarsella, called Scarsellino
*The Martyrdom of Saint Venantius of Camerino*, late 1590s
oil on canvas
credit: Sarah Campbell Blaffer Foundation, Houston

Ippolito Scarsella, called Scarsellino
*Fame Conquering Time*, c. 1604
oil on canvas
credit: Wadsworth Atheneum, Hartford

Pellegrino Tibaldi
*The Adoration of the Shepherds*, 1548
oil on canvas
credit: Galleria Borghese, Rome

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
Annibale Carracci
Two Scenes from the Story of Jason, 1584
detached fresco
credit: Societa Majestic Baglioni (S.P.A.), Bologna

Annibale Carracci
Self-Portrait with Other Figures, c. 1585
oil on canvas
credit: Pinacoteca di Brera, Milan

Annibale Carracci
The Assumption of the Virgin, c. 1587
oil on canvas
credit: Museo del Prado, Madrid

Annibale Carracci
Landscape, c. 1590
oil on canvas
credit: National Gallery of Art, Washington

Annibale Carracci
The Crucifixion, 1594
oil on canvas
credit: Staatliche Museen Preussischer Kulturbesitz, Berlin

Annibale Carracci
Venus Adorned by the Graces, c. 1594-1595
oil on canvas, transferred from panel
credit: National Gallery of Art, Washington

Annibale Carracci
Madonna and Child in Glory with Six Saints (The San Ludovico Altar), c. 1588
oil on canvas
credit: Pinacoteca Nazionale, Bologna

Annibale Carracci
The Coronation of the Virgin, c. 1597
oil on canvas
credit: The Metropolitan Museum of Art, New York

Annibale Carracci
Landscape with the Rest on the Flight into Egypt, c. 1596-1597
oil on canvas
credit: Private Collection, London

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 Worshiping 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 Compiegne, Compiegne

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  | Not on exhibit in Washington | Guido Cagnacci | Calling of Saint Matthew, c. 1630-1635  
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>credit: Musei Comunali di Rimini (Pinacoteca), Rimini</td>
</tr>
</tbody>
</table>
| 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     |
| 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

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 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
Giovanni Francesco Barbieri, called Guercino
The Madonna and Child with a Sparrow, c. 1615-1616
oil on canvas
credit: Sir Denis Mahon, London

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

Giovanni Francesco Barbieri, called Guercino
The Arcadian Shepherds (Et in Arcadia Ego), c. 1618
oil on canvas
credit: Galleria Corsini, Rome

Giovanni Francesco Barbieri, called Guercino
Landscape with Women Bathing, c. 1618
oil on canvas
credit: Museum Boymans-van Beuningen, Rotterdam

Giovanni Francesco Barbieri, called Guercino
Samson Seized by the Philistines, 1619
oil on canvas
credit: The Metropolitan Museum of Art, New York

Giovanni Francesco Barbieri, called Guercino
Elijah Fed by Ravens, 1620
oil on canvas
credit: Sir Denis Mahon, London

Giovanni Francesco Barbieri, called Guercino
Portrait of Pope Gregory XV, c. 1622-1623
oil on canvas

Giovanni Francesco Barbieri, called Guercino
Portrait of Cardinal Francesco Cennini, c. 1625
oil on canvas
credit: National Gallery of Art, Washington

Giovanni Francesco Barbieri, called Guercino
The Cumaean Sibyl with a Child Angel, 1651
oil on canvas
credit: Sir Denis Mahon, London

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

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

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

180* not on exhibit in Washington  Guido Reni  
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

189* not on exhibit in Washington  Guido Reni  
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

<table>
<thead>
<tr>
<th>Catalog number</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Concert, c. 1540-1543</td>
</tr>
<tr>
<td></td>
<td>fresco transferred to canvas</td>
</tr>
<tr>
<td></td>
<td>Nicolo dell'Abate</td>
</tr>
<tr>
<td>4</td>
<td>Saints Jerome and Catherine of Alexandria, mid 1530s</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Michelangelo Anselmi</td>
</tr>
<tr>
<td>11</td>
<td>Parma Embracing Alessandro Farnese, c. 1555-1558</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Girolamo Mazzola-Bedoli</td>
</tr>
<tr>
<td>19</td>
<td>Adoration of the Magi, c. 1526</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Girolamo da Carpi</td>
</tr>
<tr>
<td>24</td>
<td>Virgin in Glory with Saints Benedict, John the Baptist, and Francis, c. 1590</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Bartolomeo Cesi</td>
</tr>
<tr>
<td>43</td>
<td>The Martyrdom of Saint Lawrence, 1590</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Pietro Faccini</td>
</tr>
<tr>
<td>49</td>
<td>Madonna del Riposo, 1525</td>
</tr>
<tr>
<td></td>
<td>oil on canvas, transferred from wood</td>
</tr>
<tr>
<td></td>
<td>Benvenuto Tisi, called Garofalo</td>
</tr>
<tr>
<td>52</td>
<td>The Martyrdom of Saint Catherine, c. 1565</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Lelio Orsi</td>
</tr>
<tr>
<td>53</td>
<td>The Dead Christ Flanked by Charity and Justice, c. 1570</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Lelio Orsi</td>
</tr>
<tr>
<td>68</td>
<td>Saint Dominic and the Albigensians, c. 1580</td>
</tr>
<tr>
<td></td>
<td>oil on canvas</td>
</tr>
<tr>
<td></td>
<td>Bartolomeo Passerotti</td>
</tr>
<tr>
<td>Page</td>
<td>Description</td>
</tr>
<tr>
<td>------</td>
<td>-------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>80</td>
<td>Madonna with Child with Saints John the Baptist, Benedict, Margaret, and Cecilia, 1586</td>
</tr>
<tr>
<td>82</td>
<td>The Assumption of the Virgin, c. 1592</td>
</tr>
<tr>
<td>94</td>
<td>Madonna and Child in Glory with Six Saints (The San Ludovico Altar) c. 1588</td>
</tr>
<tr>
<td>97</td>
<td>Saint Margaret, c. 1597-1599</td>
</tr>
<tr>
<td>101</td>
<td>The Mystic Marriage of Saint Catherine, c. 1583</td>
</tr>
<tr>
<td>103</td>
<td>The Annunciation, c. 1585</td>
</tr>
<tr>
<td>106</td>
<td>The Conversion of Saint Paul, c. 1587-1589</td>
</tr>
<tr>
<td>108</td>
<td>Madonna with Child with Saints Francis and Joseph and Donors, 1591</td>
</tr>
<tr>
<td>110</td>
<td>The Crowning with Thorns, c. 1595</td>
</tr>
<tr>
<td>111</td>
<td>The Flight into Egypt, c. 1598</td>
</tr>
<tr>
<td>126</td>
<td>The Virgin Immaculate with Saints Petronius and Dionysius the Areopagite, 1684</td>
</tr>
<tr>
<td>136</td>
<td>Adoration of the Shepherds, 1614</td>
</tr>
<tr>
<td>137</td>
<td>Adoration of the Kings, 1614</td>
</tr>
</tbody>
</table>
The Finding of Moses, c. 1670
oil on canvas
Carlo Cignani

Saint John the Baptist Preaching, 1686-1689
oil on canvas
Giuseppe Maria Crespi

The Madonna and Child with Saints Francesca Romana, Nicholas of Bari and Lawrence, mid 1630s
oil on canvas
Francesco Gessi

The Finding of Moses, c. 1612-1615
oil on canvas
Giovanni Andrea Donducci, called Mastelletta

The Annunciation, c. 1628-1629
oil on canvas
Guido Reni

Blessed Soul, c. 1640
oil on canvas
Guido Reni

The Entombment, 1613-1614
oil on canvas
Bartolomeo Schedoni

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

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