PINACOTECA NAZIONALE DI BOLOGNA

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Giulio II e Raffaello.
Una nuova stagione del Rinascimento a Bologna

8 Ottobre 2022 – 5 Febbraio 2023

ENGLISH

INTRODUCTION

On the occasion of the prestigious loan of Raphael's *Portrait of Julius II* by the National Gallery in London, the Pinacoteca Nazionale has reorganised the Renaissance section to display Bolognese painting from the Bentivoglio era, from the 1470s until the coronation of Charles V in 1530.

Pope Julius II della Rovere's entry into the city in November 1506 was a turning point that with the end of the Bentivoglio pseudo-lordship signalled the end of a splendid season in Bologna.

Thanks to the contribution of first foreign and then local artists, Bologna had been the promoter of an original Renaissance, a center of artistic excellence in the Po area. The transition to the rule of the Church resulted not only in the destruction of the palace of Giovanni II Bentivoglio and other examples of his magnificence, but also in the new orientation of the local visual arts towards Rome. The pope immediately sent Bramante and Michelangelo
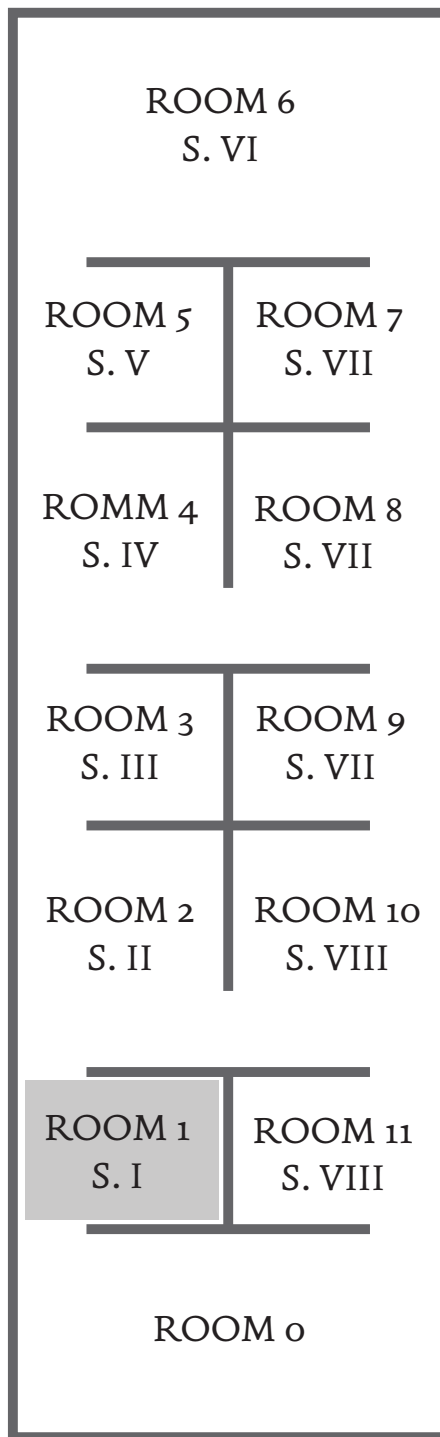
to Bologna, entrusting the former with the renovation of the main sites of authority and commissioning the latter with a bronze statue of himself for the façade of San Petronio, which was then destroyed in 1511.

Raphael's art, on the other band, reverberated through the echo that local artists picked up of his Roman activity, until the arrival, in the time of Leo X, of the *Ecstasy of St. Cecilia*. Raphaelism dominated the most important artists working in the city with results that were sometimes of great quality, while only Amico Aspertini maintained a fiercely independent stance against the prevailing trends.

In this context, a breath of fresh air was brought by Parmigianino, who had escaped from Rome after the terrible Sack of Rome of 1527. His art, both sophisticated and unsettling, flourished in the city until the threshold of another crucial event: the coronation of Charles V by Pope Clement VII in 1530.

In addition to its own holdings, the Pinacoteca has been able to count on other important loans for this exhibition.

ROOM 1
SECTION I

ROOM 6
S. VI

ROOM 5
S. V

ROOM 7
S. VII

ROMM 4
S. IV

ROOM 8
S. VII

ROOM 3
S. III

ROOM 9
S. VII

ROOM 2
S. II

ROOM 10
S. VIII

ROOM 1
S. I

ROOM 11
S. VIII

ROOM 0

"Una mezza Roma di bontà": Francesco del Cossa and Ercole de' Roberti in the Garganelli chapel

The decoration in the Garganelli chapel, located on the northern side of the ancient Bolognese cathedral of San Pietro, was painted between 1477 and 1485. The work was carried out successively by the two champions of the Bolognese Renaissance (although both Ferrarese birth), Francesco del Cossa and Ercole de' Roberti. Cossa had already painted the magnificent altarpiece, *Pala dei Mercanti*, in 1474 [I.1], sculpted the tombstone of Domenico Garganelli (Bologna, Museo Civico Medievale) and painted the "eight-faced" vaulted ceiling with numerous figures glimpsed from below. After the death of Cossa, in early 1478, the work was carried on by Ercole, who had collaborated with him on the *Griffoni Polyptych* for San Petronio (1473) and on the lateral walls there, creating a dramatic *Crucifixion*

on the right and a solemn *Death of the Virgin* on the left. The chapel, which the young Michelangelo had praised as being «una meza Roma di bontà» ("worth half of Rome"), collapsed with the rest of the medieval nave in the early seventeenth century; however, not everything was lost, because Count Alessandro Tanari had some paintings detached in a "solid" piece and moved to his palace on Via Galliera. He commissioned Giacinto Giglioli and Francesco Carboni to make various life-scale copies of Ercole's compositions, including the canvas, exhibited here, which was cut in two [I.3]. The fragments of wall were destroyed through negligence, with the only surviving piece of the two scenes by Roberti being the splendid *Face of the Magdalene*, which belonged to the Crucifixion [I.2].

I.1
Francesco del Cossa

Pala dei Mercanti

1474 - Canvas
Bologna, Pinacoteca Nazionale, inv. 580

Commissioned in 1474 by the notary Domenico Amorini and the judge Alberto de Cattaneis, here kneeling beside the Virgin, the painting was destined for the hearing room of the Merchants' Court and is characterised by the rustic manner and heroic pride of the figures. The Ferrara-born Francesco del Cossa developed such characters following the examples of Jacopo della Quercia and Nicolò dell'Arca whose works he studied in Bologna, where he worked almost without interruption from 1462, profoundly influencing local art.

I.2

Ercole de' Roberti

Face of weeping Mary Magdalene

1478/1486 - Detached fresco
Bologna, Pinacoteca Nazionale, inv. 6381

ROOM 1
S. I

I.3

Francesco Carboni

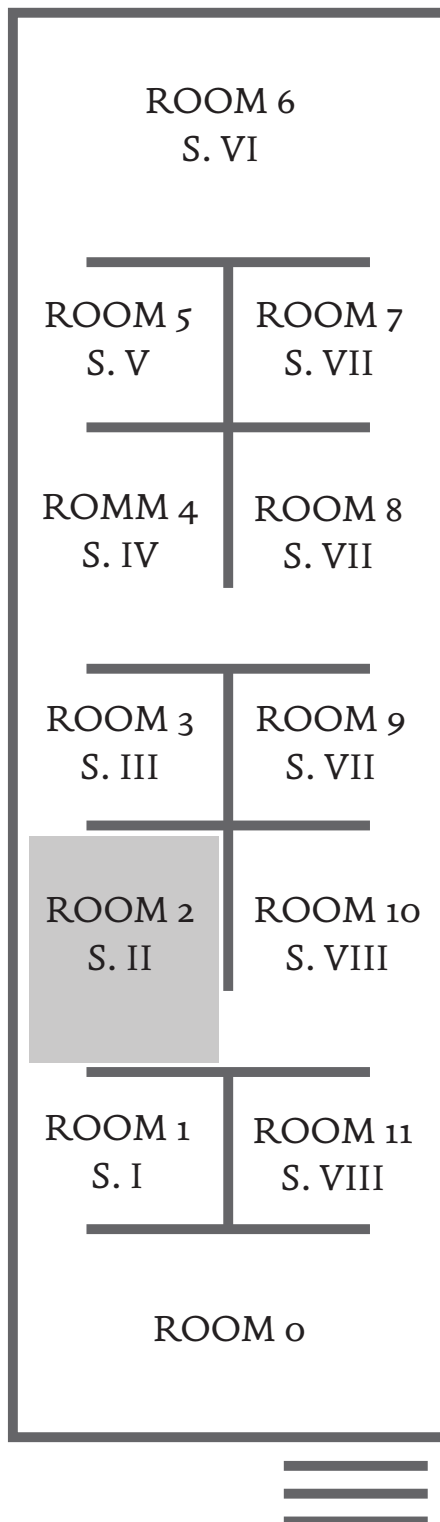### Fragments of Crucifixion

(partial copy from Ercole de' Roberti)

1610 circa - Canvas
Bologna, Pinacoteca Nazionale (on deposit in the Sacristy of St. Peter's Cathedral in Bologna), inv. 7065

ROOM 1
S. I

ROOM 2
SECTION II

ROOM 6
S. VI

ROOM 5
S. V

ROOM 7
S. VII

ROMM 4
S. IV

ROOM 8
S. VII

ROOM 3
S. III

ROOM 9
S. VII

ROOM 2
S. II

ROOM 10
S. VIII

ROOM 1
S. I

ROOM 11
S. VIII

ROOM 0

Bologna and the "culture of 1490"

Ercole de' Roberti's final return to Ferrara (1486) coincided with the beginning of a new season of Bolognese art, led by the local rising star Francesco Francia and Lorenzo Costa, the last great Ferrara artist to serve the Bentivoglio court. The presence in the city of these two artists and the competition between them generated an extraordinary trend that can be defined as the "culture of 1490". This was an authoritative version of that luminous but immature classicism that, according to Vasari (1550), paved the way for the "modern manner". Vasari himself wrote that Francia, in parallel with Perugino, initiated a painting style based on "sweetness in the harmony of colours", leading to a "new and more vivid beauty", which garnered unanimous approval among his contemporaries, but which would soon be surpassed by Raphael. From his beginnings as a painter, Francia showed an eclectic interest

in various models, but above all shared a vision with the Florentine circle of Verrocchio, the teacher of Perugino himself: in the three splendid altarpieces painted for the Bolognese church of the Misericordia [II.1-3; II.7], he managed to blend a search for "classic rhythms and proportionate symmetries" (Volpe) with the visual precision of Flemish paintings, originating a harmonious language with a keen eye for natural detail, praised by the humanist Filippo Beroaldo. In contrast with this ideal of purity, at a certain point also espoused by Costa, Amico Aspertini's formal restlessness stands out, as clearly visible in the *Adoration of the Magi* exhibited here [II.8-9].

II.1

Francesco Raibolini called Francia

Pala dei Manzuoli

1490 circa - Panel
Bologna, Pinacoteca Nazionale, inv. 589

Francesco Raibolini called Francia

Pala Felicini
Christ in piety between two angels (cymatium)

1490 circa - Panel
Bologna, Pinacoteca Nazionale, invv. 583, 573

This altarpiece was restored by Francia and his sons around 1510, with the first version probably dating back to around 1490. This early date seems to be confirmed clear references to Roberti and evidence of interest in Bellini that can still be seen in the scenes of the predella (now divided between Lisbon and Glasgow) and in the cymatium on display in this room. This is the first altarpiece painted for the Misericordia church, but it is already characterised by the formal clarity typical of the more mature Francia.

II.4

Vincenzo Onofri

Bust of Alberto Magno

1493 - Terracotta
Pinacoteca Nazionale (on long-term loan at the
Museo Civico Medievale), inv. 6443

Onofri's first documented work, this bust
was commissioned in 1493 by the Bolognini
family for the Chapel of the Relics of San
Domenico, together with another terracotta
depicting *Raimondo di Peñafort*. The absence
of polychromy accentuates its naturalistic
character, obviously inspired by the works of
Nicolò dell'Arca, but which also finds a pictorial
counterpart in the peasant figures painted by
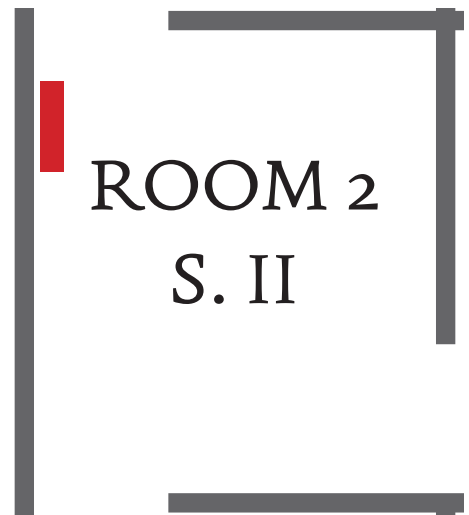Cossa in his *Pala dei Mercanti* (1474).
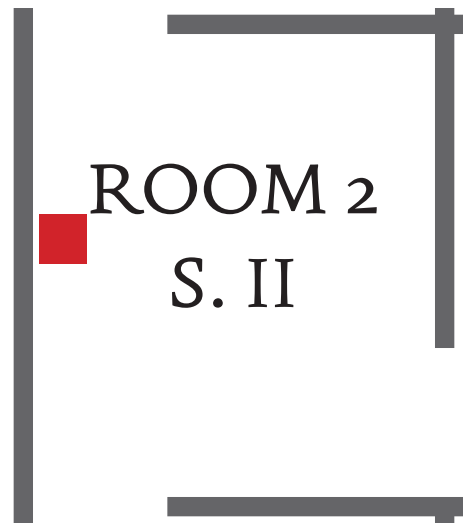
II.5

Lorenzo Costa

Virgin and Child enthroned between Saints Petronius and Thecla

1496 - Panel
Bologna, Pinacoteca Nazionale, inv. 554

ROOM 2
S. II

II.6

Francesco Raibolini called Francia

Pala Scappi

1495 circa - Panel
Bologna, Pinacoteca Nazionale, inv. 571

ROOM 3
S. II

II.7

Francesco Raibolini called Francia

Pala Bentivoglio

1498/1499 circa - Panel
Bologna, Pinacoteca Nazionale, inv. 584

This panel served as the central part of an altarpiece commissioned by Anton Galeazzo Bentivoglio, second son of Giovanni II, following a trip to the Holy Land. The altarpiece was completed by a cymatium triptych and a predella with the *Adoration of the Magi*, both executed by Lorenzo Costa. It is a high point for Francia, in which naturalism and classicism merge in perfect harmony, with an outcome comparable to that achieved by contemporary Florentine masters such as Lorenzo di Credi.

II.8-9

Amico Aspertini

Adoration of the Magi

Stories of the Virgin
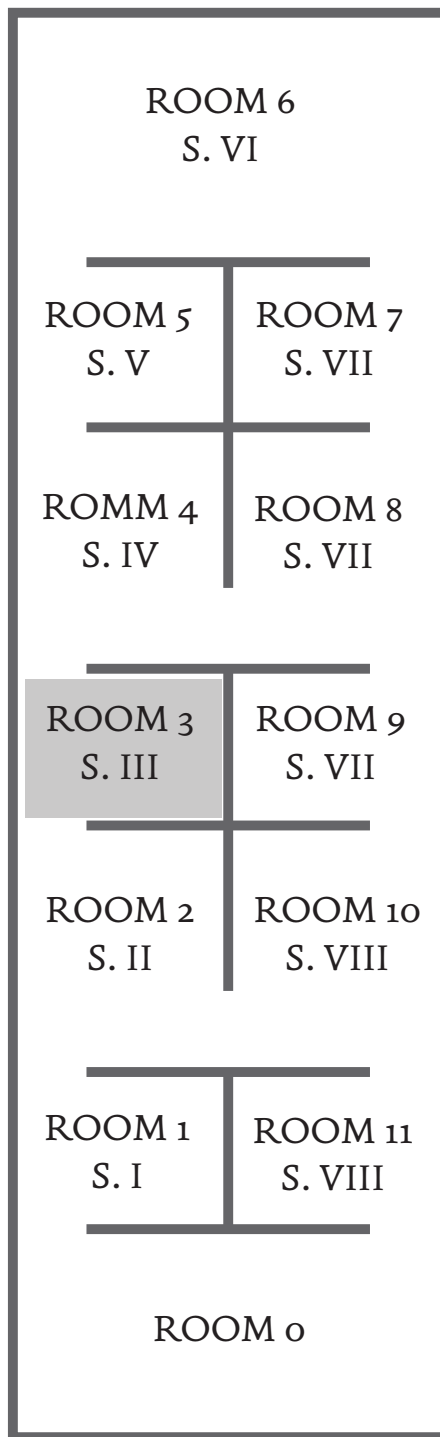(dais?)

1500 circa - Panel
Bologna, Pinacoteca Nazionale, invv. 561, 7112

This altarpiece is recorded as having been on an altar in the church of San Giuseppe di Galliera together with a pedestal with 'gallant stories', possibly the predella with the *Storie della Vergine* already in the Strozzi collection. The evident fascination for the Nordic world is mixed with an eccentric antiquarian erudition and a hyper-ornate style which recalls of Pinturicchio. The striking expressiveness and deliberate asymmetries, learnt in this case from Filippino, demonstrate the search for an alternative modernity to that proposed by Francia and Perugino.

ROOM 3
SECTION III

ROOM 6
S. VI

ROOM 5
S. V

ROOM 7
S. VII

ROMM 4
S. IV

ROOM 8
S. VII

ROOM 3
S. III

ROOM 9
S. VII

ROOM 2
S. II

ROOM 10
S. VIII

ROOM 1
S. I

ROOM 11
S. VIII

ROOM 0

The Palazzo and the artists of Giovanni II Bentivoglio

The Palazzo Bentivoglio was located in the area where the Teatro Comunale is today, on the ancient San Donato road (today's Via Zamboni), site of the family's residences since the thirteenth century. Sante Bentivoglio began its construction in 1460 and after his death (1463), it was continued by his heir Giovanni II. The main façade was about 60 meters in length and three stories high, with windows of various orders, crenelations and a portico with ten arches adorned with terracotta features. In the general layout, the *Domus Bentivolorum* recalled the Palazzo Medici in Florence, where Pagno di Lapo Portigiani had also worked. He was probably the architect to whom Sante entrusted the task of designing his ambitious residence, a symbol of the Bentivoglio family's magnificence and the political and cultural heart of the city. According to Leandro Alberti's chronicle,

the palace rooms were "painted with aristocratic histories, by the hand of many excellent painters and especially by the Bolognese Francia". Vasari described in his *Vite*, in very praiseworthy, terms a scene with Judith and Holofernes painted by Francia, to which the fragment depicting *Two Male Faces* [III.1] exhibited in this room could possibly be connected. The two nielli by Francia [III.2-3] and the prints by Marcantonio Raimondi [III.4-5] instead relate to the circle of collectors that revolved around the Bentivoglio court and their *domus*, which was completely destroyed by a furious public in the aftermath of the sudden expulsion of Giovanni II.

III.1

Francesco Raibolini called Francia

Two male faces

1500 circa - Detached fresco
Bologna, Pinacoteca Nazionale, inv. 771

III.2-3

Francesco Raibolini called Francia

Peace: The Crucifixion, Christ in piety between two praying angels
Gilded and enameled silver, embossed and niello worked

Peace: The Resurrection
Silver partially gilded and worked in niello
Bologna, Pinacoteca Nazionale, invv. 745 (a-b)

These silver ornaments, decorated with the techniques of repoussage and niello, are liturgical devices generally used during solemn wedding ceremonies to bring 'peace', represented by the kiss before communion.

Based on of the coats of arms depicted, they were respectively associated with the wedding between Ginevra Sforza and Giovanni II Bentivoglio (1464), Bartolomeo Felicini and Dorotea Ringhieri (1481), although stylistic elements suggest a dating for the Crucifixion to the 1480s and for the Resurrection to the end of the 15th century.

III.4-5

Marcantonio Raimondi

Allegory of the Time

1501/1503 circa - Engraving
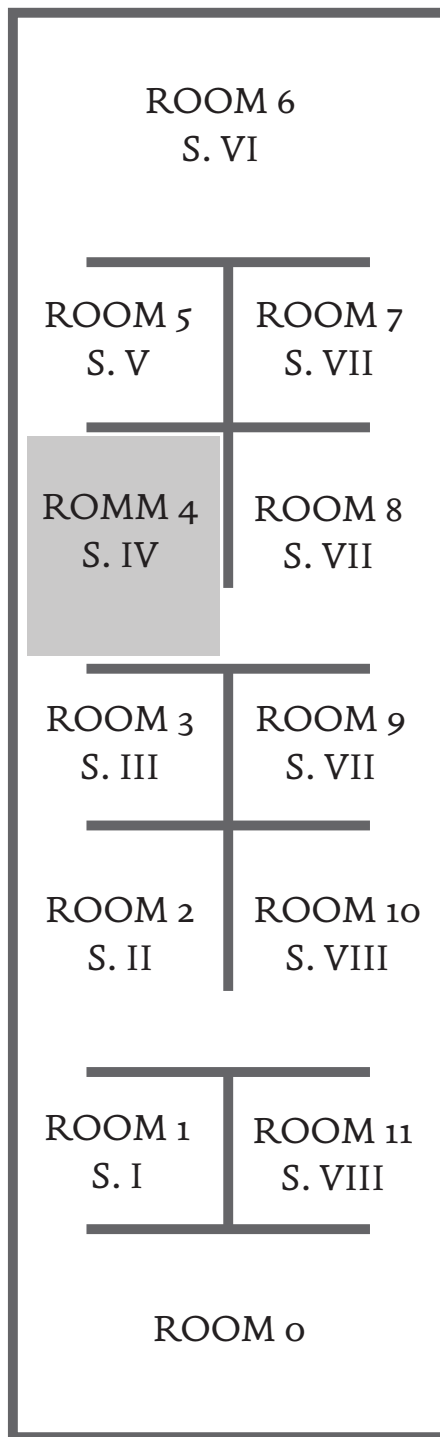
Cupid and three cherubs

1506 - Engraving
Bologna, Pinacoteca Nazionale, Gabinetto Disegni e Stampe, invv. PN 23701, PN 21743

Active in Francesco Francia's workshop until 1506, Raimondi was first in Venice and then in Rome, where he was employed by Raphael to translate his most noteworthy ideas into print. The first print, possibly depicting an Allegory of Time, was made around 1501-1503 and is still marked by stiffness and hesitancy, especially in the rendering of space. The second, with Cupid and the cherubs, is instead dated to 1506 and is perhaps one of the last pieces of graphic art by Marcantonio produced in Bologna.

ROOM 4
SECTION IV

ROOM 6
S. VI

ROOM 5
S. V

ROOM 7
S. VII

ROMM 4
S. IV

ROOM 8
S. VII

ROOM 3
S. III

ROOM 9
S. VII

ROOM 2
S. II

ROOM 10
S. VIII

ROOM 1
S. I

ROOM 11
S. VIII

ROOM 0

Perugino, Filippino and Boltraffio: the arrival of the "foreigners" in Bologna around 1500

Between 1500 and 1501 three altarpieces arrived in Bologna. They were painted by famed foreign artists, who until then hadn't had any direct relationship with the city. The first was an altarpiece by Perugino, then considered the "best master in Italy", destined for the Scarani chapel in San Giovanni in Monte [IV.2], the same church that would later house the *Saint Cecilia* by Raphael and where Cima da Conegliano's beautiful *Madonna with Child* came from [IV.1]. Perugino's simple and impressive signature style had a strong impact on local artists, as demonstrated by the altarpiece painted not long after by Francia for the high altar of the church of the Annunziata [IV.3-4]. In 1500, Giovanni Antonio Boltraffio, a Milanese pupil of Leonardo, painted a *Madonna and Saints* now conserved in

the Louvre museum, but originally destined for the chapel of the Casio family in the Church of the Misericordia, already embellished by the three altarpieces by Francia displayed in section II. The altarpiece for the Casali chapel in San Domenico by the Florentine Filippino Lippi dates back to 1501 [IV.5], and its skewed appearance suggests a disturbing sense of existential uncertainty. This work caught the attention of artists active in Bologna and particularly Amico Aspertini, who must already have been acquainted with works painted by Filippino in Rome, and Lorenzo Costa, author of the *San Petronio enthroned between Saints Francis and Dominic* painted in 1502 for the church of the Annunziata [IV.6].

IV.1

Giovan Battista Cima called Cima da Conegliano

Virgin and Child

1495 circa - Panel
Bologna, Pinacoteca Nazionale, inv. 972

IV.2

Pietro Vannucci called il Perugino

Pala Scarani

1500 circa - Panel
Bologna, Pinacoteca Nazionale, inv. 579

This altarpiece was painted by Perugino around 1500 for the chapel of Gabriele Scarani in San Giovanni in Monte. As in the contemporary Vallombrosa Altarpiece (Florence, Galleria dell'Accademia), Perugino adopted the motif of the Virgin seated within a gilded kernel and suspended in the sky, right above a compact array of four saints placed on the forestage, a simple and highly effective formula that had a profound impact on Bolognese artists, starting with Francesco Francia.

IV.3

Francesco Raibolini called Francia

Pala dell'Annunziata

1500 circa - Panel
Bologna, Pinacoteca Nazionale, inv. 575

The panel, signed by Francia in 1500, was painted for the high altar of the Annunziata Observant church. The iconography of the painting appeared 'bizarre' to Malvasia and is in fact a strange mixture of a sacred conversation and an Annunciation scene, while the figure of the Child in flight could indicate the link between Mary's acceptance and the immediate incarnation of the Word. The composition follows the model proposed by Perugino in his Pala Scarani.

IV.4

Francesco Raibolini called Francia

God Father blessing
(cymatium of the Pala dell'Annunziata)

1500 circa - Panel
Bologna, Pinacoteca Nazionale, inv. 576

ROMM 4
S. IV

IV.5

Filippino Lippi

Pala Casali

1500 circa - Panel
Bologna, church of San Domenico, Casali chapel

The altarpiece was painted in 1501 for the altar of the Casali family in San Domenico in Bologna, where it remains today. Judged by Vasari to be 'a very beautiful thing and certainly excellently kept', it belongs to the last phase of the career of Filippino Lippi, who died in Florence in 1504, but is nonetheless very challenging and experimental. The painting is characterised by fractured rhythms and an expressive restlessness that had much appeal for restless spirits such as Lorenzo Costa and Amico Aspertini.

IV.6

Lorenzo Costa

Saint Petronius enthroned between Saints Francis and Dominic

1502 - Panel
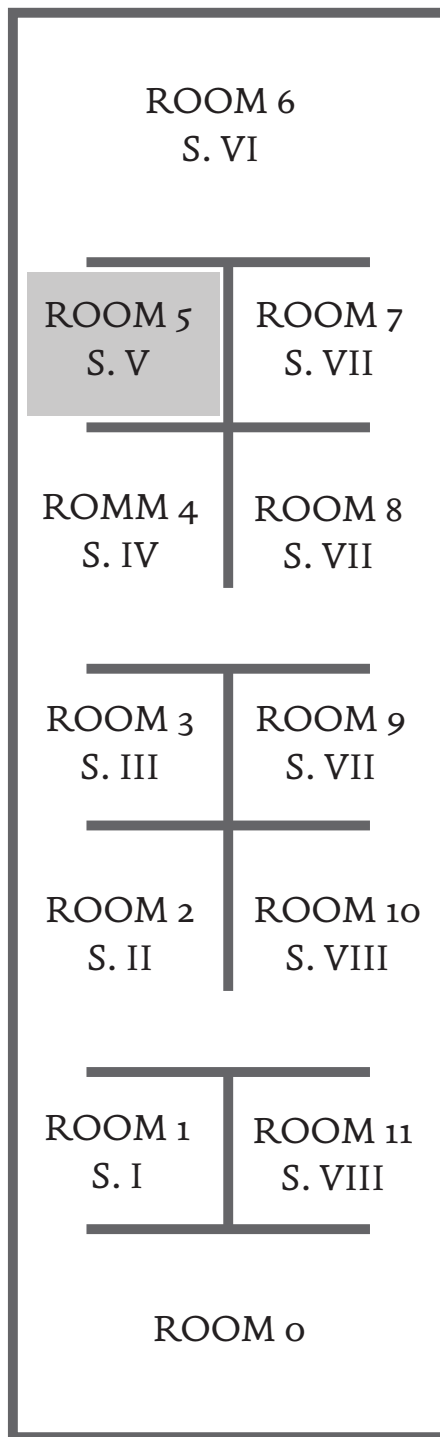Bologna, Pinacoteca Nazionale, inv. 586

Originally from the Canobi chapel in the Annunziata, this panel has sometimes been belittled by critics, perhaps because of its archaic appearance: the choice of the gold background and the rigid frontal placement of the central saint seem to clash with the date 1502 inscribed under the bronze monochrome decorating the base of the throne, but it is instead an image of great expressive power, almost a modern icon that demonstrates the original stylistic research conducted by Costa in the early 16th century.

ROMM 5
SECTION V

ROOM 6
S. VI

ROOM 5
S. V

ROOM 7
S. VII

ROMM 4
S. IV

ROOM 8
S. VII

ROOM 3
S. III

ROOM 9
S. VII

ROOM 2
S. II

ROOM 10
S. VIII

ROOM 1
S. I

ROOM 11
S. VIII

ROOM 0

The painters of the oratory of Santa Cecilia

The palace of Giovanni II Bentivoglio having been destroyed (1507), the oratory of Santa Cecilia remains one of the places where best to appreciate his vision of the arts as a means to display his grandeur and assert his *de facto* lordship over Bologna. By 1481 the so-called "oratory" – actually the ancient church in the parish where the Bentivoglio family lived – was connected to the adjacent church of San Giacomo by a sumptuous portico. But it was only from 1504-1505 that Giovanni II promoted new decorative paintings in the small building, with a cycle dedicated to the martyr Cecilia. Some aspects, such as the single-aisled nave and organisation of the scenes in a band that runs halfway up along two facing walls, in addition to the idea of employing several painters the execution of new paintings, seem to evoke the illustrious precedent

of the Sistine Chapel in the Vatican. In fact, it is clear that the intention was to attribute to the church the function of an actual palatine chapel. The works collected here document the main artists involved in the decoration: Francesco Francia, Lorenzo Costa and Amico Aspertini. While the first two masters were involved in the first phase of the work, interrupted in 1506 due to the seizure of Bologna by Julius II, it was left to Aspertini to complete the cycle with the remaining two sections, perhaps in 1511-1512, when the sons of Giovanni II briefly returned to the city.

V.1

Amico Aspertini

Pala del Tirocinio

1504/1505 - Panel
Bologna, Pinacoteca Nazionale, inv. 558

The Virgin, a large group of saints and two patrons crowd around the Child lying in the open, in front of a bizarrely decorated throne overrun by cherubs. The expression 'Tirocinium', which follows the artist's name in the scroll, is intended to acknowledge the complex training completed by Aspertini and the multiple cultural references exhibited with hyperbolic accumulation in this large altarpiece, which was painted by the artist right before his first assignment in the project of the oratory of St. Cecilia.

V.2

Francesco Raibolini called Francia

Virgin announced between two Saints

1506 circa - Panel
Bologna, Pinacoteca Nazionale, inv. 587

V.3

Lorenzo Costa

Marriage of the Virgin

1505 - Panel
Bologna, Pinacoteca Nazionale, inv. 585

This altarpiece was painted by Costa in 1505, shortly before his move to the court of Mantua. The background is divided into two mirrored parts by an elegant knotted curtain, a symbol of matrimonial union. The figures are gathered in the foreground, while the dancing rhythm of the composition, although deferential to the classicism of Perugino and Francia, appears animated by a sense of precariousness derived from Filippino's Casali Altarpiece, from which Costa also seems to derive the glazed quality of the colour.

V.4

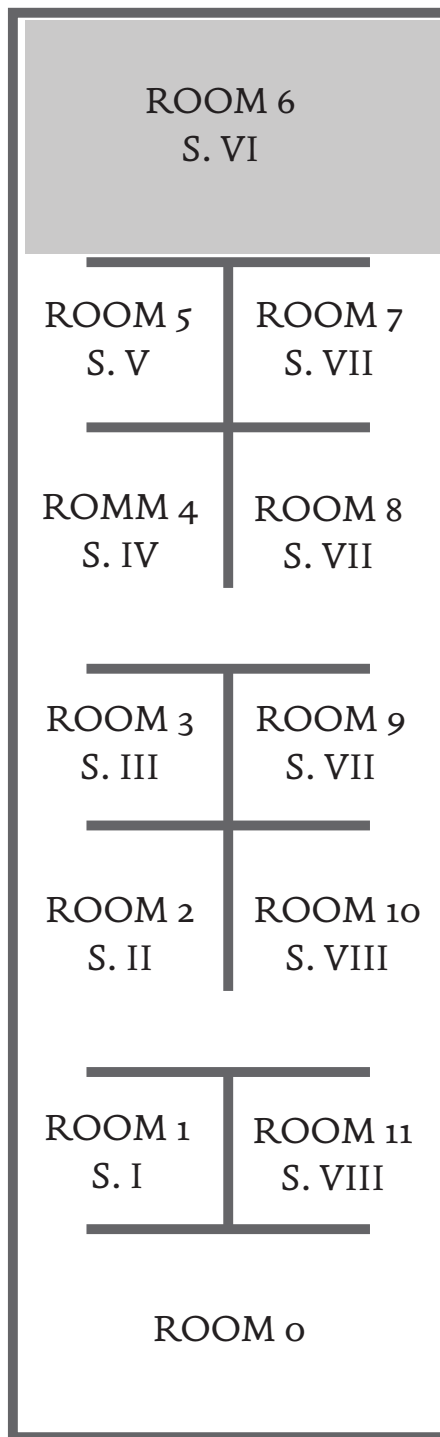## Lorenzo Costa and followers

Burial of Christ

1500/1506 - Panel
Bologna, Pinacoteca Nazionale, inv. 555

ROOM 6
SECTION VI

ROOM 6
S. VI

ROOM 5
S. V

ROOM 7
S. VII

ROMM 4
S. IV

ROOM 8
S. VII

ROOM 3
S. III

ROOM 9
S. VII

ROOM 2
S. II

ROOM 10
S. VIII

ROOM 1
S. I

ROOM 11
S. VIII

ROOM 0

Giulio II and Raphael. A new era of the Renaissance in Bologna

Within a few days of Pope Julius II's entry into Bologna on 11 November 1506, most of the artists who had been active in the city up to that time left. Probably too closely linked to the Bentivoglio *entourage* not to fear revenge, several of them did not return until after the death of Julius II. The Della Rovere pope, on the other hand, in his desire to mark the new era, concentrated his action on the symbolic places of power, such as the Palazzo Apostolico, the basilica of San Petronio and the fortifications, calling some of the protagonists of 'great' Roman art, such as Bramante and Michelangelo, to Bologna. Unfortunately, today largely only documentary traces remain of these works [VI.2], as in the case of Michelangelo's statue of Julius II, placed on the façade of San Petronio in 1508 and destroyed in the fleeting return of the Bentivoglio family in 1511-1512. At first, only the

echoes of Raphael's art arrived in Bologna from the Roman building sites [VI.3], which were in progress during the years when the Portrait of Julius II [VI.1], one of the artist's most significant works, was painted. It was not until the era of Leo X that the *Ecstasy of St Cecilia* [VI.4] arrived in the city. With the arrival of this extraordinary painting and, later, other works by the artist, such as copies [VI.5], drawings or prints based on his inventions, his style penetrated deeply into the local culture, leaving an indelible mark.

ROOM 6
S. VI

Raffaello Sanzio

Portrait of Pope Giulio II

1511/1512 - Panel
Londra, National Gallery, inv. NG 27

Julius II della Rovere, who called Raphael to Rome in 1508 and entrusted him with the decoration of the Vatican rooms, is portrayed with extraordinary expressive strenght, so as to weld the idea of power (the symbols of the household on the chair, the papal symbols that shine through behind the green drape, the rings) with psychological honesty and to allow the spectator into an exceptionally private audience. The richness of colour and ease of execution reveal an interest in Venetian painting, stimulated by the arrival of Sebastiano del Piombo in Rome in August 1511.

Michelangelo Buonarroti

Letter written by Michelangelo to his brother, from Bologna to Florence

1° febbraio 1507 - Paper
Firenze, Casa Buonarroti

The letter is part of the correspondence with his brother that Michelangelo kept between the end of 1506 and the spring of 1508 from Bologna, where he had been commissioned by Julius II to make a bronze statue of himself to be placed on the façade of San Petronio. Despite the artist's reluctance, the will of Julius II to obtain this work was adamant,

so much so that he closely followed the work by visiting Michelangelo in his studio, as the latter told his brother in the letter shown here. Completed in February 1508, the statue was destroyed by Bentivoglio supporters on 22 May 1511.

ROOM 6
S. VI

Giovanni Battista Cavalletto

Antifonario

1509/1511 - Membranous, leather binding on wooden boards

Bologna, Archivio della Fabbriceria di San Petronio

ROOM 6
S. VI

Raffaello Sanzio

Ecstasy of Saint Cecilia

1515/1516 - Panel transferred on canvas
Bologna, Pinacoteca Nazionale, inv. 577

This supremely balanced masteripiece, an emblem of the golden classicism of the Roman Raphael, was painted around 1515 for the chapel of Elena Duglioli in San Giovanni in Monte. It depicts the moment of Cecilia's ecstasy, her gaze turned towards the angelic choir, an emanation of divine love, as she drops the organ pipes, the symbol of earthly joys. The rendering of the musical instruments is extraordinary, and is the work of Giovanni da Udine, a faithful pupil of Raphael.
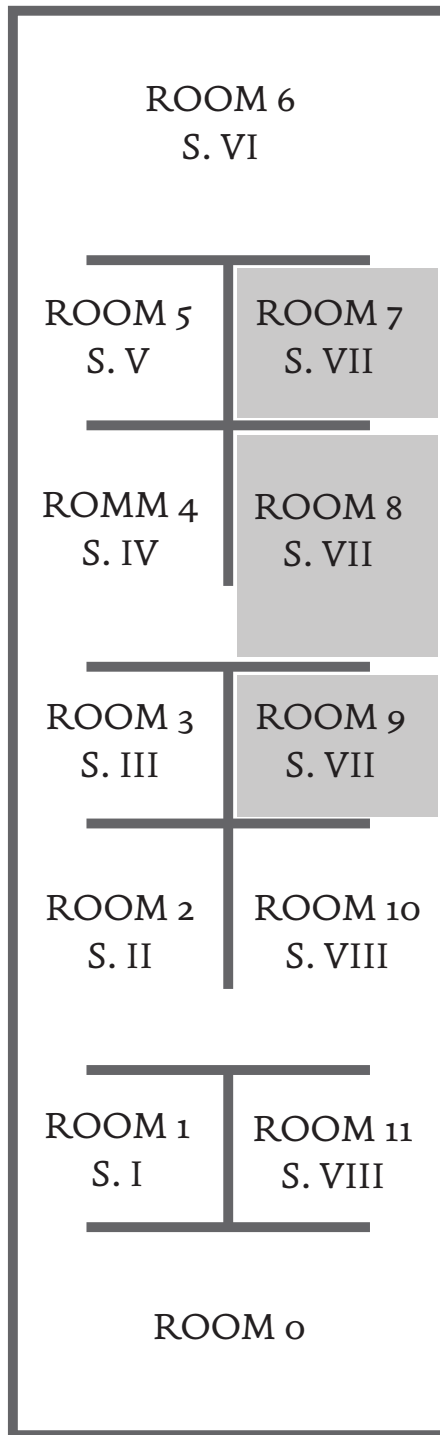
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ROOM 6
S. VI

Copy from Raffaello Sanzio

Saint John in the desert

Sec. XVI - Panel
Bologna, Pinacoteca Nazionale, inv. 548

ROOMS 7, 8, 9
SECTION VII

ROOM 6
S. VI

ROOM 5
S. V

ROOM 7
S. VII

ROMM 4
S. IV

ROOM 8
S. VII

ROOM 3
S. III

ROOM 9
S. VII

ROOM 2
S. II

ROOM 10
S. VIII

ROOM 1
S. I

ROOM 11
S. VIII

ROOM 0

The influence of Raphaelism in Bologna: homage and resistance

In Vasari's *Vite* we read that Francia is said to have died of grief after the arrival of Raphael's Santa Cecilia in Bologna. However, this is pure invention, as the production of Raibolini's workshop did not undergo any sudden changes, not even in the work of his sons Giacomo and Giulio, who instead continued to propose their father's themes with few modernisations [VII.3; VII.10]. The position of Innocenzo da Imola was rather different however. He may have been a pupil of Francia and later of Mariotto Albertinelli in Florence, but, as the altarpiece for the high altar of San Michele in Bosco shows [VII.2], he was soon open to the Raphaelesque innovations that were appreciated by the most cultured patrons. When he arrived in Bologna, Girolamo da Cotignola also absorbed the new Raphaelesque climate, evident in the *Marriage of the Virgin* already in San Giuseppe di Galliera

[VII.6-7], which echoes the solemn metrics of the *School of Athens*. After probably travelling to Rome and Naples, he was then involved in the Olivetan site of San Michele in Bosco, the true epicentre of Bolognese Raphaelism, thanks to the activity of many other artists who were well informed about Roman innovations, such as Biagio Pupini, Girolamo da Carpi and Sebastiano Serlio. Raphaelesque elegance and Paduan naturalism also characterise Bagnacavallo's work [VII.8]. During those same years, Girolamo da Treviso also worked for Bologna. In contrast the work of Amico Aspertini [VII.1; VII.5] is in open disagreement with the ecumenical and pacifying classicism of Raphael, instead being characterised by a stubborn individualism.

VII.1

Amico Aspertini

*Holy Family
with a book*

1518 circa - Fresco transferred to a new support
Bologna, Pinacoteca Nazionale, inv. 770

Innocenzo Francucci, called Innocenzo da Imola

Virgin and Child in Glory with Saints

1517-1522 - Panel transferred to a new support
Bologna, Pinacoteca Nazionale, inv. 535

Between 1517 and 1522, while working on this altarpiece destined for the high altar of San Michele in Bosco, Innocenzo da Imola became aware of the preparatory sketch of the *San Michele Arcangelo*, sent by Raphael to the Duke of Ferrara Alfonso I d'Este in September 1518. As the surviving drawings reveal, he therefore modified the initial layout. Nevertheless, the painting's neat execution reveals the artist's early training, carried out in Florence alongside Mariotto Albertinelli and fra Bartolomeo.

VII.3

Giacomo and Giulio Raibolini

Madonna and Child Enthroned with Saints

1517/1525 - Panel
Bologna, Pinacoteca Nazionale, inv. 568

VII.4

Nicolò Pisano

Burial of Christ

1518 (?) - Panel
Bologna, Pinacoteca Nazionale, inv. 562

Francesco Zambeccari acquired this painting in the early 18th century, when it was decommissioned following the rebuilding of the Church of Maddalena in via Galliera. First attributed to one Nicolò da Cremona, it was later ascertained to be by Nicolò da Pisa, an artist who left his city to work first in Ferrara and then, from 1526, in Bologna. The similarity with the style of the Ferrara-born Ortolano, for example in the the solid representation of the three-dimensional elements, nevertheless leads one to accept the date 1518 that Orlandi proposed in 1704.

VII.5

Amico Aspertini

Christ between the Virgin and Saint Joseph

1520 circa - Canvas
Firenze, Fondazione di Studi di Storia dell'arte
Roberto Longhi

During the 17th century this painting, which bears witness to Aspertini's anguished devotion, was located in the guest quarters of the Benedictine monks of Madonna del Monte. The Virgin's nun's habit and Joseph's pilgrim attire, also seem to link her to a infirmary, one specifically intended for the care of plague victims and run by a community of nuns. Stylistically, it is comparable to the *Pietà* dated 1519, which is still in San Petronio.

VII.6

Girolamo Marchesi, called Girolamo da Cotignola

Marriage of the Virgin

1522-1524 - Panel
Bologna, Pinacoteca Nazionale, inv. 519

Originally including a cymatium and two lost tondos, this large altarpiece was painted by Marchesi between 1522 and 1524 for the Servite fathers of St. Joseph of Galliera, who moved it to its new home outside Porta Saragozza in 1566. A masterpiece by the Romagna artist who had recently arrived in Bologna, it combines memories of Girolamo Genga with an intelligent on engravings inspired by Raphael. Some scholars have proposed that Sebastiano Serlio had a hand in painting the predella [VII.7].

VII.7

Sebastiano Serlio (?)

Saint Joseph's dream, Adoration of shepherds, Escape to Egypt (dais of the n. VII.6)

1525 circa - Panel
Bologna, Pinacoteca Nazionale, inv. 531

VII.8

Bartolomeo Ramenghi called il Bagnacavallo

Holy Family with Saints

1525/1527 - Panel
Bologna, Pinacoteca Nazionale, inv. 544

VII.9

Innocenzo Francucci called Innocenzo da Imola

Madonna and Child, Saints Elizabeth and John and the patrons

1523/1525 - Panel

Bologna, Pinacoteca Nazionale, inv. 540

VII.10

Giacomo e Giulio Raibolini

Virgin and Child with Saints

1526 - Panel
Bologna, Pinacoteca Nazionale, inv. 574

Originally fitted with a frame richly carved, according to Lamo (1560), by Andrea and Jacopo da Formigine, this altarpiece comes from the church of San Francesco. The work well represents the sons' fidelity to ways of their father, whose workshop they inherited. Here they sign their initials at the base of the trunk to which Sebastiano is tied. Dated 1526, it is also typical of the focus on landscape that characterised painting in Bologna during those years.

VII.11

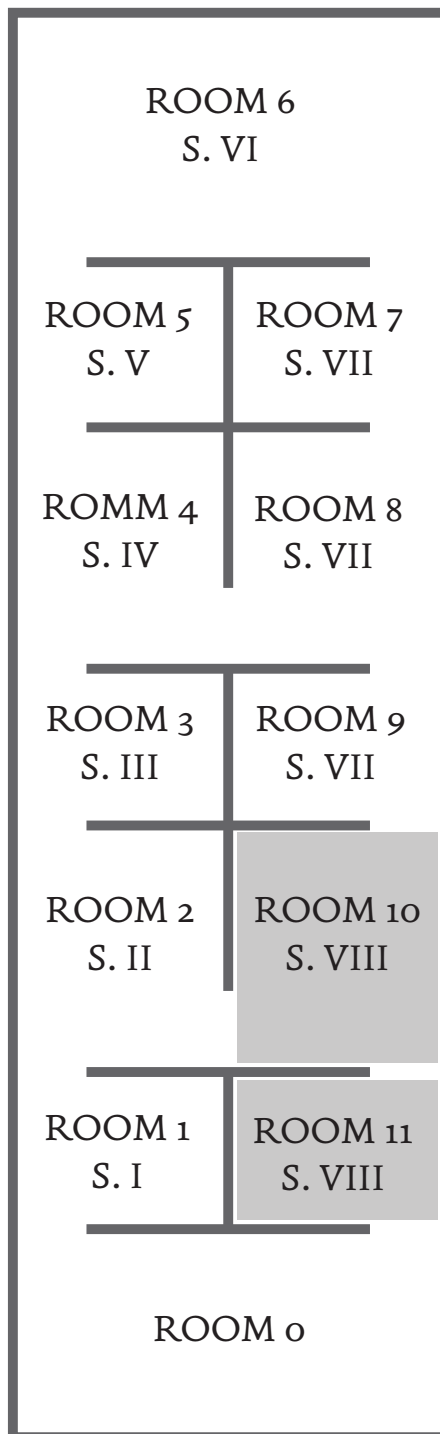## Girolamo Marchesi, called Girolamo da Cotignola

Virgin and Child with Saints

1526 - Panel
Bologna, Pinacoteca Nazionale, inv. 532

Previously in the destroyed Oratory of San Bernardino, overlooking the churchyard of San Francesco, the painting reflects Marchesi's new experiences after the *Marriage of the Virgin* of 1522-1524 [VII.6]. In the meantime, he had stayed in Rome and, for a short time, also in Naples. Slightly later than the altarpiece dated 1526 now in Berlin, it shows a sculptural quality that recalls Raphael's pupils who were working until 1524 in the *Sala di Costantino* in the Vatican.

ROOMS 10, 11
SECTION VIII

ROOM 6
S. VI

ROOM 5
S. V

ROOM 7
S. VII

ROMM 4
S. IV

ROOM 8
S. VII

ROOM 3
S. III

ROOM 9
S. VII

ROOM 2
S. II

ROOM 10
S. VIII

ROOM 1
S. I

ROOM 11
S. VIII

ROOM 0

From the Sack of Rome to the coronation of Charles V

In the ill-fated days of the Sack of 1527, Parmigianino left Rome and stayed in Bologna for some time before returning to his city. Here he found a very favourable situation that allowed him to reach a new maturity and to create works that would become a point of reference for generations to come, as far as Guido Reni and then Donato Creti. In the city he continued his activity in the field of engraving, a technique that also led him to become one of the first in Italy to try his hand at etching. At the head of an experimental printing workshop, he started an intense collaboration with the engraver Antonio da Trento, while with Ugo da Carpi he produced the famous *Diogenes* [VIII.8], one of the most important chiaroscuro woodcuts. At the same time, the artist tried his hand at painting with works that contributed to the renewal of the altarpiece. For the basilica of San

Petronio, he painted San Rocco characterised by elegant proto-Mannerist forms, and then devoted himself to one of his masterpieces, the *Madonna di Santa Margherita* [VIII.15]. The splendid *Madonna di San Zaccaria*, now in the Uffizi Gallery [VIII.16] also dates back to the years in Bologna, depicting in the background the triumphal arch set up in Bologna for the coronation of Charles V by Pope Clement VII, which took place in San Petronio on 24 February 1530. The drawing by Biagio Pupini [VIII.17] gives us a kind of 'snapshot' of this crucial event, which brought the city to the attention of the whole of Europe and was commemorated by a large number of printed works.

VIII.1-3/5-7

Francesco Mazzola called il Parmigianino

Sleeping Cupid

1527/1530 - Etching
Bologna, Pinacoteca Nazionale, Gabinetto Disegni e Stampe, inv. PN 2888

Virgin and Child

1527/1530 - Etching with drypoint
Bologna, Pinacoteca Nazionale, Gabinetto Disegni e Stampe, inv. PN 2894

Entombment

1527/1530 - Etching with drypoint
Bologna, Pinacoteca Nazionale, Gabinetto Disegni e Stampe, inv. PN 21381

Judith

1527/1530 - Etching
Bologna, Pinacoteca Nazionale, Gabinetto Disegni
e Stampe, inv. PN 2892

The Lovers

1527/1530 - Etching with drypoint
Bologna, Pinacoteca Nazionale, Gabinetto Disegni
e Stampe, inv. PN 2889

Resurrection

1527/1530 - Etching with drypoint
Bologna, Pinacoteca Nazionale, Gabinetto Disegni
e Stampe, inv. PN 2895

VIII.4

Francesco Mazzola called il Parmigianino

Woman resting

1527/1530 - Etching
Bologna, Pinacoteca Nazionale, Gabinetto Disegni e Stampe, inv. PN 21354

The subject is taken from the prototype of the 'Dacia Cesi' and marks the high point of the intellectual connection between Parmigianino and Raphael, who also admired the ancient relief, now in the Palazzo dei Conservatori in Rome, developing suggestive reflections on the theme of the female figure in meditation. Continuing to follow Raphael's example, in 1526, Parmigianino began collaborating with engraver Caraglio, preferring the etching technique for his works.

This is carried out by drawing on a layer of wax spread on a copper plate, which is then treated with acid.

VIII.8

Ugo da Carpi

Diogenes
after Parmigianino

1527/1530 - Chiaroscuro woodcut from 4 blocks
Bologna, Pinacoteca Nazionale, Gabinetto Disegni
e Stampe, inv. PN 1226

Described by Vasari as the "the most beautiful print ever made by Ugo", the Diogene was the result of an interaction between equals between Parmigianino and the Carpi carver, whose mastery is particularly evident in the subtle rendering of tonal transitions. In fact, chiaroscuro woodcuts involve the use of at least two wooden blocks inked with different gradations of the same colour, in order to achieve a result characterised by accentuated highlights and a soft variation in the printed mark.

VIII.9-14

Antonio da Trento

Martyrdom of two Saints
after Parmigianino

1527/1530 - Chiaroscuro woodcut from 3 blocks, red ochre

Bologna, Pinacoteca Nazionale, Gabinetto Disegni e Stampe, inv. PN 4306

Martyrdom of two Saints after Parmigianino

1527/1530 - Chiaroscuro woodcut from 2 blocks, gray-green

Bologna, Pinacoteca Nazionale, Gabinetto Disegni e Stampe, inv. PN 4305

Augustus and the Tiburtine Sibyl after Parmigianino

1527/1530 - Chiaroscuro woodcut from 2 blocks, ochre - Bologna, Pinacoteca Nazionale, Gabinetto Disegni e Stampe, inv. PN 4231

Saint John the Baptist
after Parmigianino

1527/1530 - Chiaroscuro woodcut from 2 blocks, gray-green

Bologna, Pinacoteca Nazionale, Gabinetto Disegni e Stampe, inv. PN 4230

Lute player
after Parmigianino

1527/1530 - Chiaroscuro woodcut from 2 blocks, grey

Bologna, Pinacoteca Nazionale, Gabinetto Disegni e Stampe, inv. PN 2136

Nude man seen from behind (Narcissus)
after Parmigianino

1527/1530 - Chiaroscuro woodcut from 2 blocks, grey

Bologna, Pinacoteca Nazionale, Gabinetto Disegni e Stampe, inv. PN 21434

VIII.15

Francesco Mazzola called il Parmigianino

Madonna of Santa Margherita

1529 - Panel
Bologna, Pinacoteca Nazionale, inv. 588

Painted for the convent of Santa Margherita, this work fits perfectly into the contemporary devotional context of female monasticism in Bologna and is innovative for its iconographic choice that portrays the affectionate relationship between the Child and the Saint in the moment before the kiss. This second figure implies a comparison with the older Correggio, but the fluidity of the drawing reveals a highly personal style, oriented towards both the rendering of optical sensations and the search for a sophisticated elegance.

VIII.16

Francesco Mazzola called il Parmigianino

Madonna of Saint Zacharias

1530/1533 - Panel
Firenze, Galleria degli Uffizi, inv. 1890 n. 1328

This painting is documented in the Medici collections as early as 1605, but its commission by the Bolognese Count Bonifacio Gozzadini and its subsequent presence in the Manzuoli household is well-known. It takes its name from the Saint depicted in the foreground, whose austere profile contrasts with the sensual Magdalene, as if to demarcate the visual and symbolic pivot of the representation. A masterpiece of Parmigianino's mature period, it still bears the influence of Correggio although this is disguised in the distilled but uneasy elegance of the figures.

Biagio Pupini

Coronation of Charles V

Pen, ink and brown watercolor, white chalk on brown paper
Parigi, Musée du Louvre, Département des Arts Graphiques, inv. 8868