

VISITOR TRAIL

The visitor trail starts with the rich collection of art from fourteenth-century Bologna (Rooms 1–6), with works by **Vitale da Bologna** and **Simone dei Crocifissi**. Of particular note are the polyptych by **Giotto** (Room 3) and the section devoted to frescoes from the church of Santa Maria di Mezzaratta (Rooms 7–8), which have been reassembled in their original architectural configuration, in a dedicated room.

The Vivarini polyptych opens the Renaissance section (Rooms 9–20), and the development of this period is illustrated by the *Merchants’ Altarpiece* by **Francesco del Cossa** and the fragment portraying the *Weeping Magdalene* by **Ercole de’ Roberti** (Room 10), continuing with exceptional works by **Francesco Francia**, **Amico Aspertini** and **Lorenzo Costa**.

The highlight of the visitor trail is **Raphael’s** masterpiece the *Ecstasy of St Cecilia* (Room 15), followed by **Parmigianino’s** *St Margaret Altarpiece* (Room 18).

The trail picks up again in the museum’s opposite wing, with frescoes by Nicolò dell’Abate illustrating Ludovico Ariosto’s *Orlando Furioso* (Room 21) and the Mannerists (Room 22, accessed by climbing the staircase from Room 24), where one finds two works by **Giorgio Vasari** and the *Gozzadini Family Portrait* by **Lavinia Fontana**.

Next, Room 23 is devoted to works by **Ludovico, Agostino** and **Annibale Carracci**, revealing the modernisation of painting advanced by the three great artists whose workshop, the Accademia degli Incamminati, was where most of the generation of painters that went on to lead the Bologna seventeenth century were trained.

The masterpieces of the Emilia seventeenth century follow: works by **Guido Reni** (Room 24), including the famed *Massacre of the Innocents*, **Guercino**, **Domenichino**, **Francesco Albani** and **Alessandro Tiarini** (Rooms 25–27).

The visitor trail concludes with the eighteenth century in all its aspects (Rooms 27-28-30), from the genre paintings by **Giuseppe Maria Crespi** to the refined, aristocratic style of **Donato Creti** and **Marcantonio Franceschini**, and works by the Gandolfi.

PINACOTECA NAZIONALE DI BOLOGNA



OPENING HOURS

Tuesday → Sunday, 9 am to 7 pm; Monday closed
The ticket desk closes 30 minutes before the museum

Ground Floor

TICKET DESK
WELCOME DESK
BOOKSHOP AND INFOPOINT BOLOGNA WELCOME

First floor

GALLERY ENTRANCE(permanent collection)
OFFICES
TOILETS

Basement

SALONE DEGLI INCAMMINATI (temporary exhibitions)
SALA CLEMENTINA (temporary exhibitions)
CLOAKROOM
TOILETS
BABY CHANGE

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MUSEI ITALIANI

PINACOTECA NAZIONALE DI BOLOGNA



THE PINACOTECA AND ITS COLLECTION

The Pinacoteca Nazionale of Bologna is housed in the former Jesuit novitiate of Sant’Ignazio, designed by Bologna architect Alfonso Torreggiani and built between 1728 and 1735. In the middle of the inner courtyard, there is a large sandstone cistern, a masterpiece by Francesco Morandi, nicknamed Il Terribilia, that was made in 1587 for the Herb Garden of the Town Hall and moved to the Pinacoteca in 1886.

The original collection of the museum, founded in the early nineteenth century as the picture gallery of the Fine Arts Academy, was greatly expanded through the extraordinary acquisition of almost 1,000 paintings resulting from the suppression of the monasteries and convents between 1797 and 1810, following Napoleon’s troops entry into Bologna.

Across the whole century, the Pinacoteca continued to expand its collection through bequests and donations and became independent from the Academy in 1882.

The current exhibition space, completed in about 1974, was designed by architect Leone Pancaldi, who created the grand entry stair using the space of an old chapel frescoed by Jesuit painter Giuseppe Barbieri with the *Glory of St Ignatius*.

In recent years, the sections devoted to the Renaissance (Rooms 9–20), the Baroque (Rooms 25–30) and those devoted to Mannerism, the Carracci and Guido Reni (22–24) were redesigned to improve the user experience and accessibility.

English

museum map

COLLECTION HIGHLIGHTS



ROOM 1 - VITALE DA BOLOGNA



ROOM 8 - MEZZARATTA



ROOM 15 - RAFFAELLO



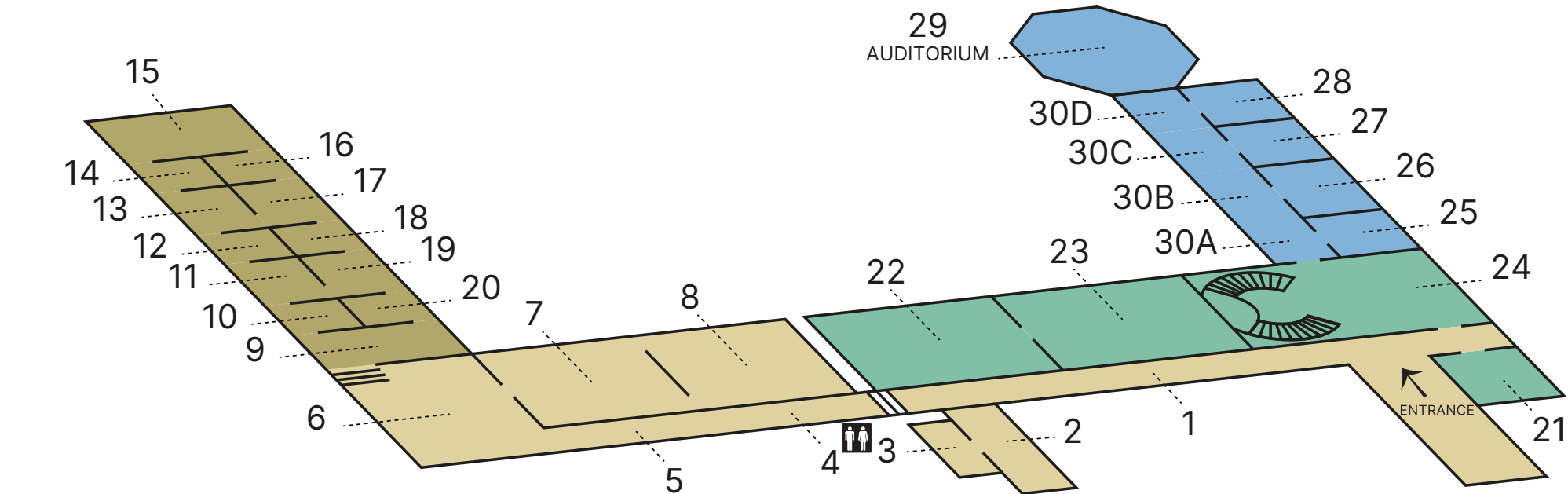
ROOM 3 - GIOTTO



ROOM 13 - PERUGINO



ROOM 18 - PARMIGIANINO



Middle Ages

- 1. From the Thirteenth Century to the Gothic
- 2. The Gothic
- 3. Giotto and 'Foreigners in Bologna'
- 4|5. The End of the Gothic
- 6. Fourteenth-Century Frescoes
- 7|8. Mezzaratta's Frescoes

Renaissance

- 9. The Early Renaissance
- 10. The Ferrara Artists, Francesco del Cossa and Ercole de' Roberti
- 11. Francesco Francia, Lorenzo Costa and Amico Aspertini
- 12. Francesco Francia, a Painter-goldsmith
- 13. Perugino and the Arrival of the 'Foreigners' in about 1500
- 14. Amico Aspertini, 'A Capricious Man with an Eccentric Mindset'
- 15. Raphael and the New Age of the Renaissance
- 16. The Impact of Raphael
- 17. The Sixteenth Century in Bologna and Romagna
- 18. Parmigianino towards Mannerism
- 19. Early Mannerism
- 20. Titian, Tintoretto, El Greco

Mannerism, Carracci and Reni

- 21. Niccolò dell'Abate
- 22. Late Mannerism
- 23. The Carracci
- 24. Guido Reni
- 25. The Altarpiece in the Early Seventeenth Century
- 26. Guercino
- 27. The Late Seventeenth Century: Classicism and Innovation
- 28. The Gentle Landscapes of Arcadia
- 29. Cesare Gnudi Hall
- 30A. The Early Seventeenth Century in Bologna
- 30B. The New Generations, between Guido Reni and Caravaggio
- 30C. The Classical Landscape
- 30D. The Eighteenth Century: from Giuseppe Maria Crespi to the Gandolfi

The Seventeenth and Eighteenth Centuries

COLLECTION HIGHLIGHTS



ROOM 23 - LUDOVICO CARRACCI



ROOM 24 - GUIDO RENI



ROOM 26 - GUERCINO



ROOM 29 - DOMENICHINO