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1
 Andrea del Sarto
 Florence, 1486–1530
*The Virgin with a Saint and an
 Angel*, c.1522/3
 Panel, 177 × 135 cm
 Acquired by Philip IV at the sale of
 the collection of Charles I of
 England in 1649
 Cat. no. 334

2
 Antonio Allegri,
 known as Correggio
 Correggio, 1489–1534
Noli me tangere, c.1534
 Panel transferred to canvas,
 130 × 103 cm
 Gift from the Duke of Medina
 de las Torres to Philip IV at the
 Escorial
 Entered the Prado in 1839
 Cat. no. III

Untempted by Rome, Florence or
 Venice, Correggio worked in the
 northern Italian town of Parma
 and maintained his originality
 throughout the Renaissance,
 becoming one of the most
 significant precursors of

seventeenth-century Baroque
 painting. However, he was
 undoubtedly receptive to the
 influence of Raphael and
 Leonardo in particular: his per-
 ception of ideal beauty and the
 structure of his compositions owe
 much to Raphael, while his han-
 dling of textures and light is due to
 Leonardo. In this picture he used
 the classic pyramidal composition
 of the High Renaissance, com-
 bined with a diagonal movement
 that anticipated the Baroque. The
 beautiful landscape evokes the
 light at dawn, when Mary
 Magdalene encountered Christ
 near the tomb.

3
 Agnolo di Cosimo Mariano,
 known as Bronzino
 Florence, 1503–72
Garcia de' Medici (?), c.1550
 Panel, 42 × 38 cm
 Royal collection
 Cat. no. 5