

**A GUIDE TO THE PAINTINGS IN THE
FLORENTINE GALLERIES; THE
UFFIZI, THE PITTI, THE ACCADEMIA;
A CRITICAL CATALOGUE WITH
QUOTATIONS FROM VASARI**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9781760574857

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Critical Catalogue with Quotations from Vasari by Maud Cruttwell & Giorgio Vasari

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Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

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MAUD CRUTTWELL & GIORGIO VASARI

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THE ART COLLECTIONS
OF EUROPE

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the FLORENTINE GALLERIES

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The ACCADEMIA

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By MAUD CRUTTWELL

ILLUSTRATED WITH MANY MINIATURE
REPRODUCTIONS OF THE PICTURES



1907

LONDON: J. M. DENT & COMPANY
NEW YORK: E. P. DUTTON & CO.

PREFATORY NOTICE

So many important changes have been made within the last few years in the three Florentine Galleries that a new Guide has become indispensable. Not only have new rooms been added, old ones closed, and the places of numerous paintings been changed, but many of the old erroneous attributions have at last been altered in conformity with modern scientific criticism and documentary evidence. New works have been acquired, and the entire collection of the Gallery of S. Maria Nuova has been added to the Uffizi and dispersed among the rest. The official catalogues sold at the entrance have, it is true, been brought up to date as regards arrangement and the new attributions, but they are otherwise mere reprints of the old.

The following work is intended not only as a catalogue for use in the Galleries, but as a book of reference for the student. All the facts known concerning the pictures are given, and an alphabetical index of the painters whose works are mentioned, with the date of their birth, death, school, master, and influences, is appended.

The descriptions usually given in guide-books, catalogues, and even in critical works are apt to be most wearisome and useless, by reason of too much detail. If the reader is unacquainted with

the painting no amount of such minute descriptions will enable him to visualize it. If he is acquainted with it they are superfluous. What is needed is to draw attention to the general effect, to peculiarities of composition, of atmospheric effect, and of colour, and to such special and characteristic features as might escape notice. To mention each tint on the painter's palette, to repeat after each notice of the Madonna that she is robed in red and blue and holds the Infant Christ in her arms, is simply wasting the time of both writer and reader.

In place of such useless descriptions I have quoted Vasari's words on such works as he has noticed, with omissions where they are too prolix, as they are apt to be in the case of the painters of his own day. However much Vasari may be blamed for incorrectness as to facts, his criticisms are generally sound and to the point, and his descriptions have great literary charm. He is moreover the source of our knowledge of the Italian painters, and as such every word has value and interest.

In arranging the order of rooms and pictures I have tried to save the visitor to the Galleries as much as possible, and have therefore begun, not with the last rooms at the further end of the Galleries, as in the official guides to the Uffizi and Pitti, but at the entrances. Owing to constant changes of place the numbering of the pictures is in so chaotic a state that any sort of numerical sequence has been necessarily abandoned, even by the official guides. Advantage has been taken of this disorder to begin each room with the wall on which the eye naturally falls on entry.

No picture of even the slightest artistic or historic value has been omitted, but in some of the smaller rooms especially of the Uffizi and Pitti are many worthless paintings the mention of which is superfluous. The visitor to a gallery needs above all to economise, not to dissipate, his faculties, and to enable him to do so is the duty of the critical guide. One asterisk is placed before each painting worthy of careful attention, two before the great masterpieces.

With the exception of Vasari, no author has been quoted. The only work to which I am indebted, except where special acknowledgment is made, is Sansoni's *Vasari* with Milanesi's notes, a book indispensable to the art student. Except for the measurements of the pictures, which have been copied from the official guides, the catalogue is my own unaided work. Each painting has been studied at first hand, the criticisms and the translations from Vasari are my own, and the inscriptions have been copied, not from the catalogues, but from the paintings themselves. The list of painters and their influences is compiled by myself; with the help of Milanesi's notes to Vasari and of the lists published by Mr. Bernhard Berenson in his books on the Venetian, Florentine, and Central Italian Painters.

The attributions are not invariably those given in the official catalogues and on the official labels. Many of these have lately been corrected, but there still remain some unaccountable errors; for example the *Head of Medusa* in the Uffizi still bears the name of Leonardo, and the *S. Sebastian* in the Pitti, of Antonio Pollaiuolo; the *Concert*

in the Pitti is still labelled Giorgione, although critics are unanimous in attributing it to Titian. But the changes made within the last year are many, and the visitor will seek in vain for the name of Botticelli on the so-called "*Bella Simonetta*" of the Pitti, and for that of Raffaele on the so-called "*Fornarina*" of the Tribuna. By the time this catalogue is published perhaps the last of the old traditional errors will be corrected.*

The publisher is indebted to Signor Jacquier, Via Guicciardini, Florence, for permission to reproduce his photographs. All are his with the exception of the following, which are Alinari's:—

Three Saints, Antonio Pollaiuolo, p. 75.

Galeazzo Sforza, Piero Pollaiuolo, p. 90.

Madonna, Mantegna, p. 114.

MAUD CRUTTWELL.

FLORENCE, Dec. 1906.

* Since this book was in the press the name of Leonardo has been removed from the *Medusa*.

SLIGHT SKETCH OF FLORENTINE PAINTING

THE art of each country has its specific qualities born of its history and environment. The Venetian expresses himself by means of colour, the Sienese by decorative magnificence and spiritual suavity, the Paduan by strenuous severity. The Florentine expresses his intellectual and physical ideals by the perfection of form, the beauty of composition and line, and a scientific truth to Nature. He is also psychological, and strives to present the complexities of the mind with as much realism as the muscular movements of the body. Giotto (1266-1336) was the first interpreter of the local characteristics. He rescued painting from its Byzantine traditions, and its merely decorative use in the hands of the early Sienese, and set it on an independent basis. He first gave substance and weight to painted form, and character and individuality to the faces. He rejected the decorative gold background, and set his figures in well-realised third-dimensional space. So plastic were his methods that they were understood better by the sculptor than the painter, and after his death sculpture took the lead in the progress of Florentine art, reaching its culminating point in Donatello (1386-1466).