

The Metropolitan
Museum of Art

ITALIAN PAINTINGS

FLORENTINE SCHOOL



Italian Paintings

A Catalogue of the Collection of
The Metropolitan Museum of Art

FLORENTINE SCHOOL

Federico Zeri

WITH THE ASSISTANCE OF

Elizabeth E. Gardner

The Metropolitan Museum of Art

Distributed by New York Graphic Society

Preface

IN 1940 The Metropolitan Museum of Art published the first systematic catalogue of its European paintings. Written by Harry B. Wehle, the catalogue presented the Museum's Byzantine, Spanish, and Italian paintings, the latter group numbering two hundred and eighty-six. Since that time the Museum's holdings in this field have increased appreciably. The number of Italian paintings in the collection today is well over four hundred.

The growth of the Italian collection since 1940 is due largely to the generosity of several individuals. In 1941 George Blumenthal, the Museum's seventh President, gave and bequeathed forty-seven Italian paintings, many of outstanding importance. These were followed in 1943 by the bequest of thirteen trecento and quattrocento panels from Maitland F. Griggs, and in 1949 seventeen more paintings of the Italian school were added from the collection of Jules S. Bache. In addition there have been notable gifts from such generous donors as Adele L. Lehman, Robert Lehman, Grace Rainey Rogers, Edward S. and Mary Stillman Harkness, Mrs. Jesse Isidor Straus, George R. Hann, and Mr. and Mrs. Ralph Friedman. The Museum has also purchased important works by Lorenzo Monaco, Francesco Granacci, Lorenzo Lotto, and Giambattista Tiepolo, to mention but a few.

In order to publish all of these additions, Theodore Rousseau, at that time Curator of European Paintings, invited Dr. Federico Zeri to compile a new catalogue of the Italian paintings. An internationally known specialist, Dr. Zeri began work in 1961. He catalogued the one hundred and forty or so paintings acquired since 1940; for those pictures already published in the 1940 catalogue he revised the existing entries, occasionally changing the attributions, often adding new biographical information, and wherever possible bringing the bibliographical references up to date.

Because of the number of paintings involved, it was decided to publish Dr. Zeri's new catalogue in four volumes. Thus the present volume deals only with pictures by Florentine artists. It will be followed by a volume on the Venetian school, another on the North Italian school, and a volume including the Siennese, Central, and South Italian schools.

Following the example of the Museum's previously published catalogues of European paintings, the painters in each volume have been arranged in approximately chronological order. There is a brief biography for each one, outlining his career

and artistic significance. His works owned by the Museum are then catalogued in the order of their production, if this can be determined by factual or stylistic evidence. Each picture is illustrated and its attribution, history, and relation to other works is discussed. There follows a selective listing of references, including both published and verbal comments about the picture. The exhibitions in which the picture was shown and the former owners of the picture are also enumerated. The last line in the entry names the donor or the purchase fund that made its acquisition by the Museum possible.

In preparing the manuscript of the catalogue for publication, Dr. Zeri was assisted by Elizabeth E. Gardner, Associate Curator in the Department of European Paintings. Besides contributing many details to each entry and adding new information about the collections to which many of the paintings once belonged, she supervised the production of this first volume of the catalogue. Claus Virch, Curator of European Paintings from 1968 to 1970, lent his support and enthusiasm to the project. The editing of this volume was done by Jean Leonard, who worked on most of the Museum's previous catalogues of European paintings. Able assistance was also provided by Margaretta M. Salinger, Claire W. Bracaglia, and Toby Volkman. The scholars and museum officials who have helped directly or indirectly are named in the individual entries.

In securing Dr. Zeri's authorship the Museum is indeed fortunate. His connoisseurship of Italian paintings is unique in the world today. Not unexpectedly the catalogue contains many original discoveries and stimulating observations. What Dr. Zeri has written is a remarkable contribution not only to our knowledge of the Museum's collection but also to the study of Italian painting in general.

EVERETT FAHY

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VENETIAN SCHOOL



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1973

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SIENESE AND CENTRAL ITALIAN SCHOOLS



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1980

The Metropolitan
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ITALIAN PAINTINGS

NORTH ITALIAN SCHOOL



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The Metropolitan Museum of Art

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