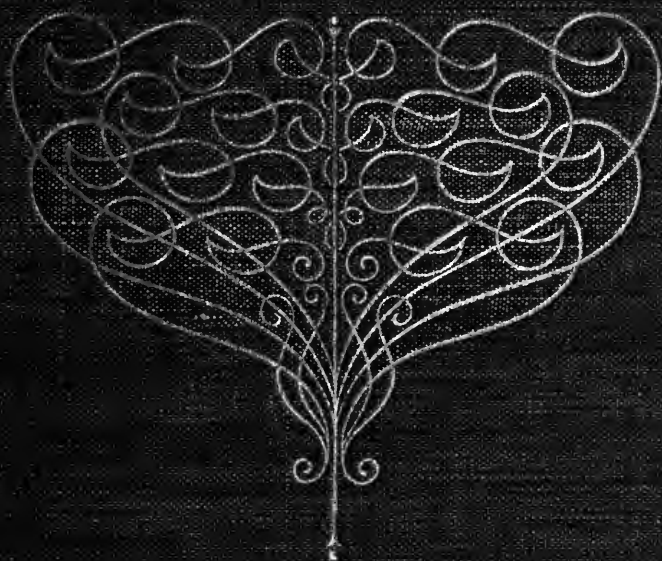


GREAT MASTERS
IN PAINTING & SCULPTURE



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The Great Masters
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LUCA DELLA ROBBIA

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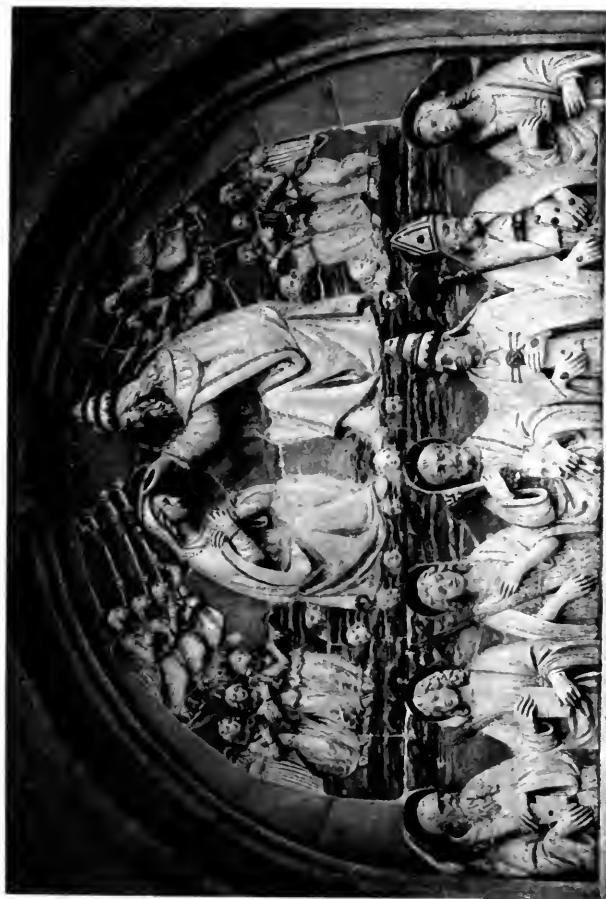
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By the artist.

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The Coronation of the Virgin.

Chippendale, Venice.

LUCA DELLA ROBBIA

BY THE
MARCHESA BURLAMACCHI



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Luca della Robbia's blue eye medallions
are the soul of Florence.

MAURICE HEWLETT.

Much fine praise has been spent upon
the effort to analyse the æsthetics of
della Robbia ware. Its inexhaustible
charm is unquestionable.

MAURICE HEWLETT.

PREFACE

AN ever increasing number of documents, due to the assiduous researches of learned historians and art critics, added to fresh personal investigations and detailed inquiries, have enabled me to offer here a more complete and accurate catalogue of Luca della Robbia's works than has yet been given to the English public.

Permanent residence in Italy, together with a thorough knowledge of the localities in which Luca della Robbia's works are to be found, and of the language in which manuscripts and documents have been written, added to the courteous guidance of the Directors of National Museums and Libraries, and of several learned monks and professors, and, lastly, my friendship with some of the fortunate possessors of Luca della Robbia's bas-reliefs, have afforded me exceptional opportunity of research in my long and laborious work. In compiling this volume, I have carefully collated those of Vasari, Barbet de Jouy, Milanesi, Cavallucci and Molinier, Perkins, and the more recent ones of Bode and Burckhardt, Allan Marquand and Marcel Reymond.

I have personally examined nearly all the works I have described. They are classed according to their dates, or their approximate dates when there is no distinct documentary evidence. A list of the unauthenticated and contested works of the Robbia family in

Italy and elsewhere is also appended, giving the opinions of numerous authorities. All the works attributed to the Robbias in the smaller towns of Italy are now for the first time scheduled and described. Bas-reliefs sold at public and private sales have been mentioned.

In the Appendix will be found several interesting documents relating to Luca della Robbia, which have not hitherto been presented to the public.

Neither time nor trouble has been spared to give the reader information on everything which is to be known on the subject.

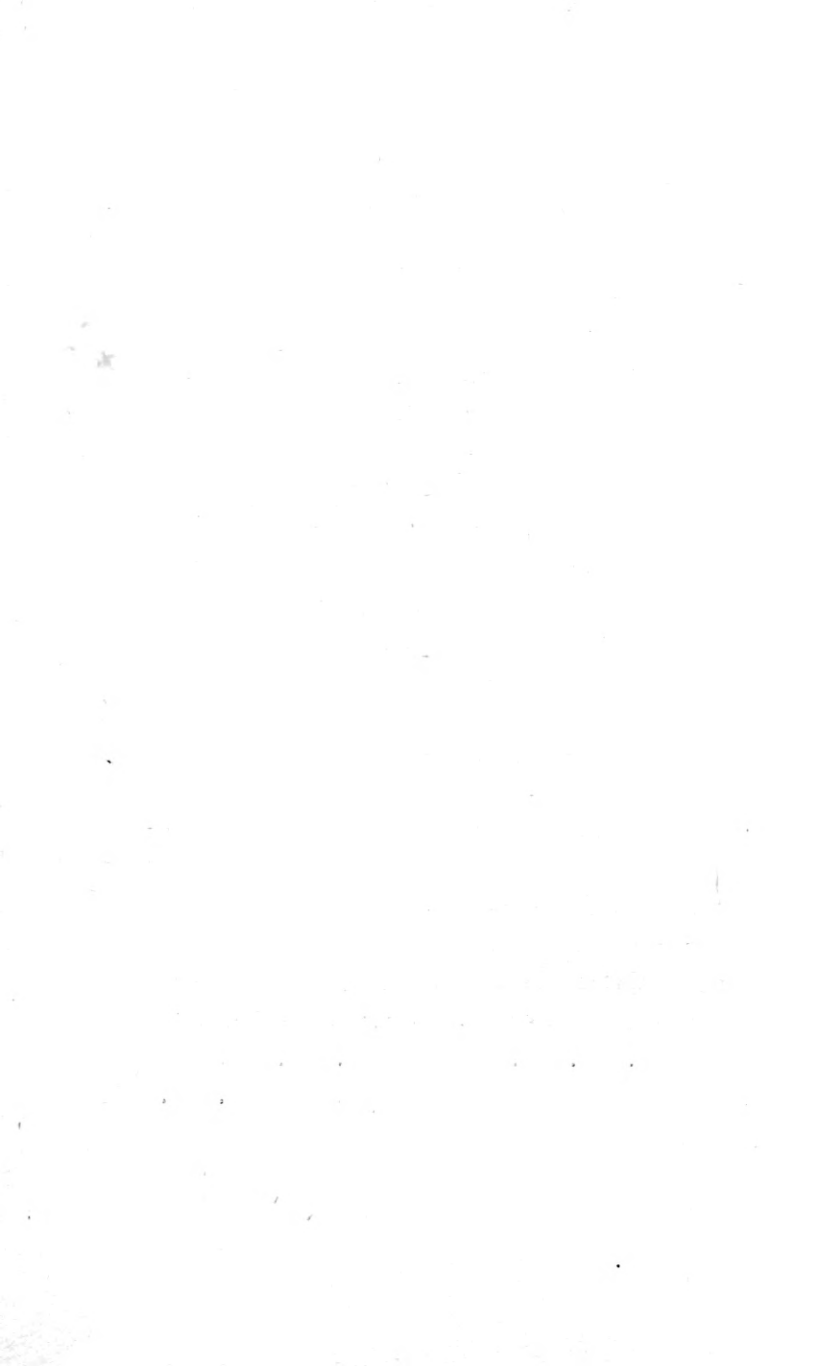
L. B.

FLORENCE,

November 1900.

CONTENTS

	PAGE
LIST OF ILLUSTRATIONS	ix
BIBLIOGRAPHY	xi
GENEALOGICAL TABLE	xv
Chapter I. INTRODUCTORY	I
II. BIOGRAPHICAL	4
III. DATED AND AUTHENTICATED WORKS	13
IV. WORKS IN THE NATIONAL MUSEUM, FLORENCE	48
V. UNAUTHENTICATED WORKS IN FLORENCE	52
VI. DOUBTFUL WORKS IN THE NEIGHBOUR- HOOD OF FLORENCE	62
VII. DOUBTFUL WORKS IN VARIOUS TOWNS IN ITALY, AND RECORD OF SALES	65
VIII. WORKS IN ENGLAND	77
IX. WORKS IN BERLIN AND PARIS	83
X. LUCA'S WORK AND POSITION IN ITALIAN ART	87
CHRONOLOGICAL LIST OF WORKS	96
DOCUMENTS RELATING TO LUCA	97
GENERAL CATALOGUE OF WORKS IN ITALY, ENGLAND, FRANCE, GERMANY, AND AMERICA IN TABULAR FORM	107
INDEX	123



LIST OF ILLUSTRATIONS

	PAGE
The Coronation of the Virgin	
<i>Church of the Ognissanti, Florence Frontispiece</i>	
Portrait of Luca della Robbia by Vasari	Florence 8
The Panels of the Singing Gallery (10 blocks),	
1431	<i>Duomo, Florence, 10, 12, 14</i>
Bas-relief of "Grammar," 1437	<i>Campanile, Florence 16</i>
Liberation of S. Peter from Prison, 1438	
	<i>Bargello, Florence 18</i>
The Crucifixion of S. Peter, 1438	<i>Bargello, Florence 20</i>
The Tabernacle, for the Hospital of Sta. Maria	
Nuova, 1442	<i>Peretola 22</i>
The Resurrection, 1443	<i>Duomo, Florence 24</i>
The Ascension, 1446	<i>Duomo, Florence 24</i>
The Bronze Door of the Sacristy, 1446	<i>Florence 26</i>
A Panel from the Bronze Door	<i>Florence 26</i>
An Angel bearing a Chandelier, 1448	<i>Duomo, Florence 28</i>
The Companion Angel, 1448	<i>Duomo, Florence 28</i>
Medallion of "Temperance," 1448, <i>San Miniato al Monte</i>	30
The Madonna and Child, 1448	
<i>Innocenti Hospital, Florence</i>	30
The Tabernacle, on the Altar of the Holy Cross,	
1460-70	<i>Impruneta 32</i>
The Crucifixion, 1460-70	<i>Impruneta 34</i>
S. Matthew, 1450	<i>Pazzi Chapel, S. Croce, Florence 36</i>
S. Andrew	<i>Pazzi Chapel, S. Croce, Florence 36</i>

	PAGE
The Madonna and Child with Angels, 1440-52	
<i>Via dell' Agnolo, Florence</i>	38
Tomb of the Bishop Federighi, 1455-57-59	
<i>Santa Trinità, Florence</i>	40
The Madonna and Child, 1455-1463	
<i>Church of Or San Michele, Florence</i>	42
Two Angels with a Tabernacle	
<i>Church of Or San Michele, Florence</i>	48
The Virgin and Child with two Angels	<i>Bargello, Florence</i> 48
The Madonna of the Quince . . .	<i>Bargello, Florence</i> 48
The Madonna of the Roses . . .	<i>Bargello, Florence</i> 50
The Virgin and Child . . .	<i>Bargello, Florence</i> 50
A Bambino . . .	<i>Innocenti Hospital, Florence</i> 54
Another Bambino . . .	<i>Innocenti Hospital, Florence</i> 54
The Madonna and Child . . .	<i>San Gaetano, Florence</i> 56
The Annunciation . . .	<i>Innocenti Hospital, Florence</i> 56
The Virgin and Child with S. John	
<i>Casa Burlamacchi, Florence</i>	60

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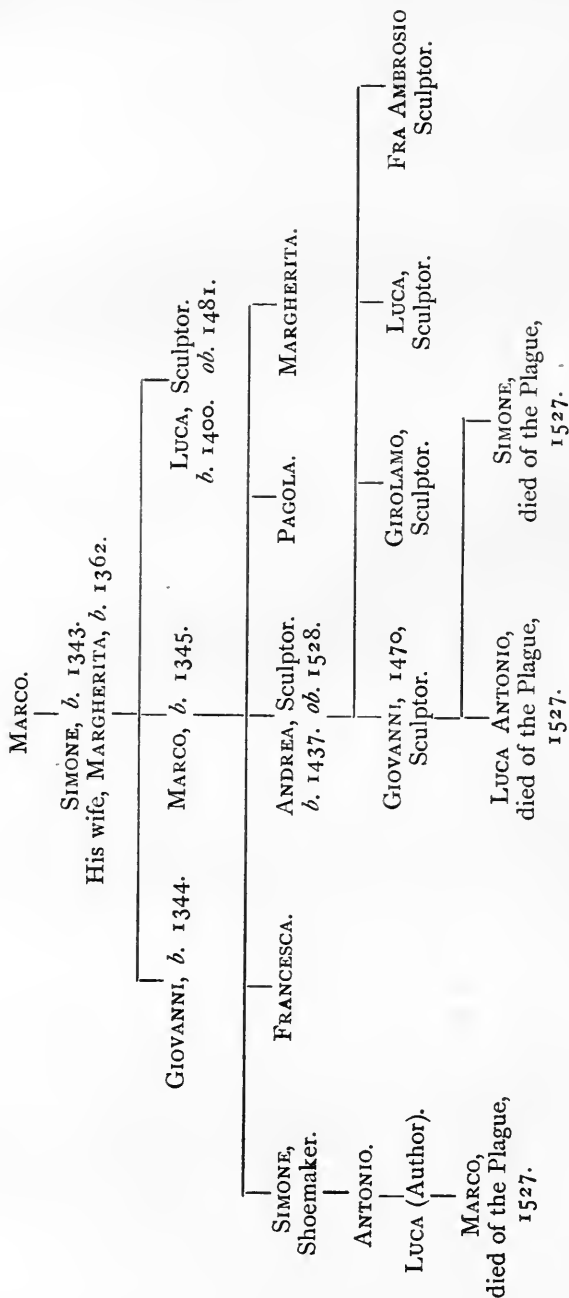
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PORTION OF THE GENEALOGICAL TREE OF THE
DELLA ROBBIA FAMILY



LUCA DELLA ROBBIA

CHAPTER I

INTRODUCTORY

TILL half-a-century ago, travellers and art students visiting Italy seem to have overlooked all but the greatest works of Luca della Robbia, passing by the minor works unobserved, and not even mentioning them in their notes. But his fame, after slumbering for ages, has now again revived to claim some of its former glory.

Whenever bas-reliefs of glazed enamel terra-cotta were brought to public notice, they nearly all went under Luca della Robbia's name; but if all the works assigned to him were really wrought by his hand, the fame of "having given impulse to the Renaissance," as Mr. Bode truly says, "would indeed be exaggerated or unjust. A great number of bas-reliefs that have passed under his name were not even executed by his nephew Andrea, or even by his great-nephews, but by inferior artists half-a-century, and some even a century, after his death."

Recently we have entered upon a period when even works of Luca della Robbia of which there can be no doubt have been contested, too limited a number being assigned to him, especially if we consider his long and

industrious career, during which, according to Vasari, he filled Tuscany and Italy with his terra-cottas. No doubt, on account of the fragility of the material in which they were wrought, many have been broken; others have been dispersed, owing to the fact that, like a mosaic, they are composed of a number of pieces, frequently lost when taken down or removed.

“Genius,” as Marion Crawford justly says, “means, before all things, great and constant creative power; it means wealth of resource and invention; it means quantity as well as quality.” It is not reasonable to suppose that an artist with such undoubted genius as Luca della Robbia would not have left more of himself than the productions assigned to him of late.

The authenticity of the bas-reliefs, about which disagreement has arisen, remains an open question, and the pen fight over them will doubtless continue; but on a great number of Luca della Robbia's works no discussion is possible, as documentary evidence proves that he was commissioned to execute them, and payments were made under his name; but no signature is ever to be found on his masterpieces.

Luca della Robbia, being at the head of a firm, must have assumed the responsibility for the works that, during his lifetime, went under his name and came from his *fabbrica*. He had taken into partnership not only his nephew Andrea, but also the Duccio brothers, Ottaviano and Agostino. They all worked in close companionship with him, having the same studio, the same workmen, baking their productions in the same furnaces, and afterwards they had the same scholars; and thus, necessarily, all their works bear the stamp

and influence of the head of this family of artists. So not even with the aid of the documents are we always able, as Cavallucci and Molinier assert, to distinguish a Madonna modelled by Luca from a Madonna modelled by Andrea, as the latter was so imbued with the same graceful style. Even after 1471, when the uncle gave up active work on account of his infirmities, his influence is still visible ; and it is a difficult task at the present day to assign to each artist his own individual work.

In deciding the authorship of many bas-reliefs of Luca della Robbia, art critics have allowed themselves to be led by intuition, and the judgment of the eye has been their only guide when documents have not been forthcoming.

Even after gaining a thorough knowledge of the forms of Luca della Robbia's works, it is still difficult to decide whether the *whole* of a bas-relief was wrought by him, composed as the works are of different sections and pieces. We may, perhaps, trace Luca's hand in the figures, while the festoons and other accessories may betray the inferior talent of his scholars.

CHAPTER II

BIOGRAPHICAL

DOCUMENTS relating to the Florentine family of della Robbia enable us to state that Luca the sculptor was born in 1400, in the house of his forefathers in Via S. Egidio. In 1446, with his brother Marco and his nephew Andrea, he removed to a house in Via Guelfa, in which he resided until his death. This street was anciently called Via della Robbia. As in the case of a great many artists of the Renaissance, we have few documents concerning Luca della Robbia. He is sometimes mentioned in the account books of the wardens of S. Maria del Fiore, and we find an entry in his name on the registers of the Catasto Chiave (Appendix I.). It is probable that one of the principal causes of this absence of documents referring to the artists of the Renaissance is owing to the constant plundering and burning of houses, churches, and sacristies in the fifteenth century. Also in the time of the plague furniture and papers, where the contagion had penetrated, were given to the flames, and many family records have consequently been lost to us. Thus, with the exception of a few statements which have been proved inaccurate by authentic records, we must rely on his biographer, Giorgio Vasari, for most of the facts of Luca della Robbia's life.

What appears certain is that "Luca was carefully

reared and educated until he could not only read and write, but also, according to the custom of most Florentines, had learnt to cast accounts, so far as he was likely to require them. Afterwards he was placed by his father to learn the art of the goldsmith." Most of the artists of the fourteenth and fifteenth centuries began with this craft, which was considered by them to be among the highest, and it is owing, no doubt, to this training that they became such excellent sculptors. It was this that gave them their extraordinary facility in composing and modelling both quickly and skilfully, as well as a mastery over detail and a capacity for finish which they considered to be unattainable by other means.

Vasari informs us that "Luca having learnt to draw and model in wax, his confidence increased, and he set himself to attempt works in marble and bronze. In these he succeeded tolerably well, and this caused him to abandon altogether the goldsmith's trade, and give himself entirely to sculpture, insomuch that he did nothing but work with his chisel all day, and by night he practised himself in drawing. This he did with so much zeal, that when his feet were frozen with cold he kept them in a basket of shavings to warm them, so that he might not be compelled to discontinue his drawings."

It is surprising that before the age of thirty no authenticated work made by Luca della Robbia has been assigned to him with documentary evidence, although he must surely have given proofs of his talent long before that time. It has been suggested that by searching among the nooks and corners of the Cathedral

of Florence, hidden treasures, wrought by his hand, may still be brought to light. A work of his youth would be to us a valuable guide, enabling us to ascertain under which master's influence he had been trained.

We can judge for ourselves that in technical skill he often equals Ghiberti, whom several authorities in art declare to have been his master. On the other hand, in many of Luca della Robbia's first works we find an unconscious tendency to imitate Donatello, of whom he possessed the vigour and originality. Later on in his artistic career we find in him an independent and personal type.

Luca dedicated himself most particularly to the exquisite details of the human features, giving them such varied expressions of love, joy, and sorrow, that few artists of his time surpassed him. He must have had a special predilection for children, and studied them with tender attention, to have succeeded as he did in making of his infants such "lovely living creatures." Nearly all his works bear the stamp of a profoundly pious feeling, and we might say that his inner spirituality is impressed on them. Although he was very religious, he was never exaggerated in the artistic manifestations of his devotion. No doubt, on account of his known piety, most of his commissions were for churches and religious congregations, and thus nearly all his subjects, except the decorations for a few palaces, are purely religious.

Luca della Robbia excels wonderfully in the art of draping his figures. The longitudinal folds he gives to the mantles of his Virgins have the type of classic

elegance. He seemed to be capable of doing everything well, and he wrought with equal facility in bronze, in marble, and afterwards in terra-cotta. Vasari says of him: "Luca, be it observed, though he passed from one occupation to another, from marble to bronze, from bronze to terra-cotta, was not induced to these changes by idle levity, or because he was, as too many are found to be, capricious, unstable, and discontented with his vocation, but because he was by nature disposed to the search for discoveries, and also his necessities compelled him to seek an occupation which should be in harmony with his tastes, while it was less fatiguing and more profitable." According to Vasari, "he drew skilfully and gracefully." We have reason to suppose that our artist was of a serious and quiet disposition, without jealousy, envy, and egoism. It is known that he sought to calm and pacify Michelozzo, when that artist was rightly enraged against the injustice of the wardens of the Cathedral of Florence. Between Luca and Michelozzo sprang up a life-long friendship, cemented by mutual esteem and admiration for each other's talent.

He and the other artists of his time seem to have appeared at the moment when there was plenty of work for all to do. Florence, enriched by its commerce, had erected numerous and splendid buildings, which were ready to be embellished by painting and sculpture.

For half-a-century and more the artistic workers were able to find occupation, by filling up the vacant niches, placing reliefs on lunettes of doors, and adorning endless churches and palaces. Every stone, every monument of that time bears the stamp of grandeur and

beauty. From the mansions of the high and mighty of the land, to the humblest shrine in the crowded streets, none remains without its ornamentation.

There remains no tradition to tell us if any feminine influence entered Luca della Robbia's life. The types of his Madonnas are so different one from the other, that we have no reason to suppose that any of his models had a claim to his affections. He remained a bachelor all his life, and devoted himself to his relations, especially to his favourite nephew and pupil Andrea, to whom he taught his art, and confided the secret of his discovery of glazed enamel. Towards the end of his life we are told that he expressed some doubts as to whether in teaching his secret to his favourite nephew he had acted unjustly towards the other members of his family. His life seems to have been a life of frugality and labour, without passions and adventures, except those connected with his scientific discoveries and experiments. His steady application and quiet perseverance in overcoming difficulties led to his great success and undying fame.

From 1470 to 1480 there is a great gap in the production of his works, and without doubt he passed the end of his long and active career in guiding the works of his nephews and great-nephews. In 1471 he was elected president of the Artists' Guild, but his great age and his infirmity compelled him to decline this honour, which shows, however, in what consideration he was held by the citizens of Florence. A document lately discovered records the refusal, stating the reason for it (Appendix II.).

Vasari gives a description of the portrait of Luca



From a drawing]

[Palazzo Vecchio, Florence

PORTRAIT OF LUCA DELLA ROBBIA, BY GIORGIO VASARI

della Robbia looking at himself in a mirror, painted with great care by his own hand. The features are massive and grave, and the head enveloped in heavy folds of drapery. It was said that Andrea del Sarto painted Luca della Robbia's portrait in one of the frescoes in the Church of the Santissima Annunziata in Florence, but Baldinucci thinks it was Andrea della Robbia, and not Luca, whom Andrea del Sarto meant to represent under the garb of an old man dressed in red, leaning on a stick. It has also been said that the last circular bas-relief on the façade of the Hospital of S. Paolo, facing the corner of Via dei Fossi, was intended to represent Luca. Follini writes that on the ceiling, on the side of the large windows in the Fabbrica degli Uffizi e Real Galleria, there is among the decorations the portrait of Luca della Robbia. Leader Scott, in describing a little statuette that he ascribes to Luca, in possession of Mr. Temple Leader, says: "The face is certainly the same type which we see in the portraits of the della Robbia family, painted by Andrea del Sarto, in the cloister of the Santissima Annunziata, and is precisely the same face which he himself sculptured over the door of the sacristy of the Cathedral."

The portrait of Luca by Vasari that we illustrate is in the Palazzo Vecchio in the "sala di Cosimo il vecchio."

Luca della Robbia died in 1481, on the 20th of February, and was buried in the Church of S. Pier Maggiore. His epitaph ran as follows:—

"Terra vivi per me cara e gradita
Che all'acqua e a' ghiacci come il marmo induri,
Per che quanto men cedi o ti maturi,
Tanto più la mia fama in terra ha vita"

which has been translated as follows:—

“O live for me, dear land, and may you vie
With marble that can storm and frost defy :
So time the less you cede the more mature
My fame on earth the longer will endure.”

A few popular and pleasing legends have been transmitted to us about Luca della Robbia.

It is said that, after having been restored to health by the pure mountain air and the tender care of the inhabitants of Gavinana, near S. Marcello, he left as a votive offering two of his works to adorn the village church. The mountaineers still show with pride the token of gratitude of this great and good artist, who, although he lived in a period of sordid passions, was an example of virtue and industry.

Another legend runs that Luca placed the written secret of his discovery of glazed enamel in the hollow of the head of one of his cherubs. It is reported that many of these heads have been broken for the purpose of finding the secret. The head of the Infant Jesus of the splendid bas-relief of the della Robbia ware in the Church of S. Giovanni in Sugano, near San Casciano (Val di Peso), is known to have been broken, in the hope that it might contain the secret. A part of the head was found many years afterwards in a garden not far distant from the church.

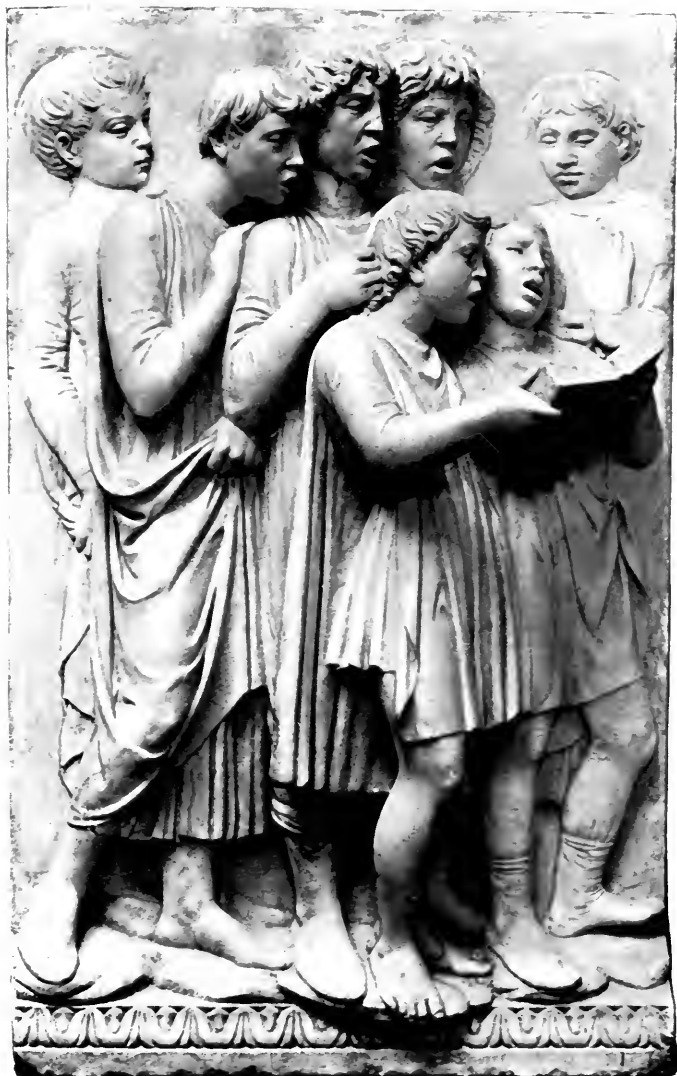
Posterity has assigned to Luca della Robbia the place he deserves among the great artists of the fifteenth century, and Florence has every right to be proud of this popular and fascinating sculptor, whose works are so characteristic of the lovely Tuscan cities.



Brogi photo

[Duomo Museum, Florence

PORTION OF THE SINGING GALLERY



Brogi photo]

[*Duomo Museum, Florence*

PORTION OF THE SINGING GALLERY



Brogi photo]

[*Duomo Museum, Florence*

PORTION OF THE SINGING GALLERY

Although my task is mainly to treat of Luca della Robbia and his works, it is necessary to indicate the principal characteristics of his nephew and pupil, Andrea, to enable us to give, as nearly as is possible, the due attributions to these two great artists.

Though Andrea began his artistic career under Luca, and, we may say, was never entirely free from his influence and guidance, there is between them a decided difference of feeling, which reveals itself clearly in their respective productions. Andrea was born thirty-seven years after Luca. After his uncle's death, and even before, when he worked on his own account, we find the stamp of a later period; the Florentine public having decidedly changed its taste in art, commissioned from the Robbias various complicated scenes for the decoration of churches, instead of the simple compositions of a former age.

Luca's love for the antique is not repeated in Andrea. The uncle was pious, the nephew profoundly so, and devoted to the Virgin Mary, which accounts for his Madonnas being even more numerous than those of Luca. Andrea is represented very scantily in Florence, for he mostly worked for the convents and churches away from the capital; while Luca's works are nearly all confined to Tuscany, and especially to Florence. Those we find in distant provinces must have been transported there long after his death.

We have reason to think that Andrea was a quicker modeller than his uncle, but not always such a careful one. Andrea being able to turn to profit his uncle's discovery of glazed enamel, set immediately to work in it, instead of having to spend years in long and patient

studies and experiments, which accounts for the greater number of his terra-cotta productions.

Luca della Robbia hardly ever repeated the subjects of his bas-reliefs, while we constantly find in Andrea the same motives, many of them being taken from his uncle's works.



Brogi photo

[Duomo Museum, Florence

PORTION OF THE SINGING GALLERY



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PORTION OF THE SINGING GALLERY



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PORTION OF THE SINGING GALLERY

CHAPTER III

DATED AND AUTHENTICATED WORKS

WE may divide the della Robbia sculpture into three classes—first, those of which no repetitions are found, as they were expressly ordered from the *fabbrica* by congregations and families. On most of these we shall find the coats of arms or devices of those by whom they were commissioned. The second category, which is very numerous, comprises mostly reproductions of Luca's and Andrea's works of minor merit; they are repetitions of the same subject, representing especially the Madonna and Infant Child. Many are to be found on the walls of streets and palaces, and on country road-sides. The third category comprises the coats of arms of families, municipalities, convents, and hospitals, and these are the most numerous. They are at the present day exactly imitated and copied by the Ginori-Richard *fabbrica* at Doccia, and the Cantagalli *fabbrica* out of Porta Romana in Florence.

The first of Luca della Robbia's works of which we have an undisputed date (1431), are the monuments for the organ of S. Maria del Fiore in Florence, which are constructed on a very grand scale. "The wardens commissioned them from Luca, who, in addition to his reputation, had a further recommendation from Messer Vieri de' Medici, an influential and popular citizen, by whom Luca was much beloved. These ornaments were

to be placed over the door of the sacristy in the above-named cathedral." Vasari, to whom we owe these facts, adds: "In the prosecution of this work, Luca executed certain series for the casement, which represent the choristers, who are singing, in different attitudes. To the execution of these, he gave such earnest attention, and succeeded so well, that although the figures are sixteen braccia from the ground, the spectator can, nevertheless, distinguish the inflation of the throat in the singers, and the action of the leader, as he beats time with his hands, and the various modes of playing on different instruments, the choral songs, and the dances which are delineated by the artist."

Luca, as his text for these "Cantoria," which are divided into ten magnificent panels, took the 150th Psalm of the Bible, illustrating it on the frieze:

Laudate Dominum in sanctis ejus: laudate eum in firmamento virtutis ejus.

Laudate eum in virtutibus ejus: laudate eum secundum multitudinem magnitudinis ejus.

These are engraved on the superior frieze, which represents young men singing.

On the inferior frieze is inscribed the end of the psalm:

Laudate eum in *sono tuba*: laudate eum in *psalterio et cithara*.

Laudate eum in *tympano* et choro: laudate eum in *chordis* et *organo*.

Laudate eum in *cymbalis benesonantibus*: laudate eum in *cymbalis jubilationis*: omnis spiritus laudet Dominum.

The words in italics represent the eight subjects of the bas-reliefs of the "Cantoria."



Brogi photo

[Duomo Museum, Florence

PORTION OF THE SINGING GALLERY



Brogi photo

[Duomo Museum, Florence

PORTION OF THE SINGING GALLERY



Brogi photo]

[Duomo Museum, Florence

PORTION OF THE SINGING GALLERY

Luca had attained the full maturity of his talent when he produced these groups of dancing children, and scarcely any sculptor of the fifteenth century ever surpassed this singing gallery. Great must have been the difficulties of achieving it with such unequalled perfection, and no other artist since Luca has been known to make a similar attempt.

Symonds justly says: "Movement has never been suggested with less exaggeration, nor have marble lips been made to utter sweeter and more varied music." Though there is throughout the "Cantoria" a reflection of Luca's deep studies of the antique, there is also a vivid touch of the spirit of the soil and period in which they were executed.

It is a pity that after this "Cantoria" and a few other bas-reliefs in marble, Luca rarely produced any work wholly wrought in that material; he sometimes combined it with glazed enamel, producing marvellous effects, as in the tomb of Bishop Federighi and other monuments. Begun in 1431, the "Cantoria" was not finished till 1440, and towards the end of his work Luca shows a decided advance.

In 1688, on the occasion of the wedding of Prince Ferdinando with Violante Beatrice of Baviera, these bas-reliefs were taken down from the organ for which they had been executed, to make place for some ornaments in wood which, according to the taste of the public of that time, were decorated with baroque festoons attached to the ancient architectural parts which were hidden by them.

After the "Cantoria" had been lying neglected for many years at the Board of Works of Santa Maria del

Fiore, the wardens thought best to hand them over to the Gallery of the Uffizi. In 1836 they wished to have them restored to their ancient place, but this remained for years a matter of dispute. In 1845 the architectural parts were taken down, and the beautiful cornice was thrown into a warehouse. In 1870, by chance, Commendatore de Fabbris found it, covered with mud brought down by the inundations of the Arno. He devoted his energies to urging the authorities to have it taken to the National Museum, to join the ornaments of the "Singing Gallery," but pieces were missing, and it was supposed to be impossible to recompose the whole in its former state. A technical committee, however, ascertained that the lost pieces were not essential, and the "Cantoria" and the cornice were finally skilfully put together by Professor del Moro. The modern parts due to him are the pilasters which separate the bas-reliefs from the superior cornice.

At this point the wardens of S. Maria del Fiore came forward to claim their rights over the "Cantoria," and new discussions and disputes arose which were finally ended by the decision of the Minister of Public Instruction, to have the two grand singing galleries of Luca della Robbia, and the one of Donatello, placed in the Museum of the Board of Works of S. Maria del Fiore (Opera del Duomo). Here, after many years of neglect, they are now to be seen and admired, and are certainly better placed for observation than in the dark cathedral without a ray of light to shine on them.

The British Museum has a complete cast of the "Singing Gallery," and also a study in *gesso duro* which appears to be the original sketch by Luca's own hand.



Brogi photo

[Giotto's Campanile, Florence

GRAMMAR

On the grand cornice of the "Cantoria," says Vasari, Luca erected "two figures of gilded metal, representing two angels, entirely nude, and finished with great skill." These figures must have disappeared in 1688, when the ornaments of the organ were taken down. They were valued by Bernardo Gambarelli and Pagno di Lapo Portigiani of Fiesole, and Luca was paid ninety lire for them.

Some art historians have stated that Luca entered into competition with other artists for the cast of a colossal statue about this time (1433), but it appears that it was never executed.

In 1437, the wardens entrusted Luca to execute five small historical representations for the Campanile of the Cathedral of Florence. These are placed on that side of the tower which is turned towards the church, and were executed according to the design of Giotto. At that period designs for works in sculpture were generally given to painters. "They were required to fill the space beside those delineating the arts and sciences previously executed by Andrea Pisano. In the first relief Luca portrayed Donato teaching 'Grammar,' in the second Plato and Aristotle, who represent 'Philosophy,' in the third a figure playing the lute for 'Music,' in the fourth a statue of Ptolemy to signify 'Astronomy,' and in the fifth Euclid for 'Geometry.' These reliefs, whether for correctness of design, grace of composition, or beauty of execution, greatly surpass the two completed by Giotto" (Vasari).

Modern art critics place the bas-relief of "Grammar" as the last executed, and see in it most personal qualities of Luca della Robbia, while in the four others

he evidently imitates preceding artists. The attitudes of the teacher and the two scholars have certainly more life in them than the others, and we can classify this as one of Luca's successful creations. For each of these five reliefs he was paid twenty florins. Padre Richa is the only historian who inclines to attribute to Luca the execution of four statues which decorate another portion of the Campanile.

In 1438 Luca agreed to carve two altars in marble for two chapels in S. Maria del Fiore, one representing "Peter's Deliverance from Prison," the other "The Crucifixion of S. Peter." As no vestige of these altars exists, they were probably never executed. The two reliefs for them are to be seen in the National Museum (Nos. 201, 219). There is much analogy between these bas-reliefs and those of the Campanile. In closely examining each face and figure, we must come to the conclusion that Luca made use of the same model for all of them; but the model in wax for the altar was given by Donatello, who, as well as Luca, had received the order to execute it, but not having received any payment in advance, he left it entirely in the hands of Luca, who, perhaps from the same motive, left his work unfinished. These fragments make us regret that Luca did not complete the bas-reliefs, in which we find all the qualities he displayed in the "Cantoria." Mr. Bode observes in them a decided influence of Ghiberti.

The year 1442 is a remarkable one in Luca della Robbia's work, for we find in the frieze of the Tabernacle of Peretola, his first trial of terra-cotta covered with glazed enamel. It consists of a garland supported by cherub heads. The tabernacle itself is formed by



Broggi photo

LIBERATION OF ST. PETER FROM PRISON

[Bargello, Florence

two angels holding a crown of laurels, in the midst of which is the emblem of the Holy Ghost. On the tympanum is a "Pietà," and in the upper part is the figure of God the Father. The tabernacle was executed for the Chapel of S. Luke, in the Hospital of S. Maria Nuova in Florence, and the arms of the Hospital, like the garland of the frieze, are in glazed enamel terra-cotta. M. Marcel Raymond observes that Luca in this monument closely imitated Donatello, and it was his first attempt to render the grief of the angel and S. John by a sorrowful expression. His inexperience, however, is manifest, for the features have not the look he undoubtedly wished to give them.

The Madonna in this bas-relief is different in type from all the other Madonnas in his works. She points with her right hand to the dying Saviour, and presses her left hand to her breast. The expression is worn and aged, an expression that the Master never reproduced in any of his representations of the Mater Dolorosa.

The exact date is not known when this tabernacle was transported from the Hospital of S. Maria Nuova to Peretola, but probably it was in the eighteenth century, when many changes altered the aspect of the chapel (*see* Cavallucci and Molinier).

After Luca's first trial of terra-cotta covered with glazed enamel, he soon found that he could do more than he had been trained to. Vasari writes: "Luca, after having made up the reckoning of what he had received for his works in marble and bronze, and compared it with the time he had expended in their production, perceived that he had made small gains,

and that the labour had been excessive. He determined, therefore, to try if he could derive a more profitable return from some other source. Wherefore, reflecting that it cost but little trouble to work in clay, which is easily managed, and that only one thing was required, namely, to find some method by which the work produced in that material should be rendered durable, he considered and reasoned to such good purpose, that he finally discovered a means of protecting such productions from the injuries of time. The matter was in this wise: After having made innumerable experiments, Luca found that if he covered his figures with a coating of glaze formed from the mixture of tin, litharge, antimony, and other minerals and mixtures, carefully prepared by the action of fire in a furnace made for the purpose, the desired effect was produced to perfection, and endless durability might be secured for his works in clay."

Luca's object, according to Rio, was not to substitute statues of terra-cotta for marble statues, or to encroach on the domain of an art which he himself cultivated with too much success not to respect its exclusive privilege. He had no intention to stand in competition with statuary, or with painting, as the artists of his school did after him. His aim was to execute bas-reliefs appropriate to the exterior and interior decoration of churches which could replace with advantage the frescoes and mosaics which till then had filled the vacant places in architecture.

Luca preceded Bernard Palissy by about a century, but neither of them laid claim to the invention of enamel. Luca adapted it to sculpture and Bernard



Brogi photo

[Bargello, Florence

THE CRUCIFIXION OF ST. PETER

Palissy to pottery, but enamelled pottery was known not only to Egyptians, Assyrians, and Greeks, but also to Italians in the Middle Ages, and was used by them for façades and friezes. In the Museum of Nuremberg there are squares of glazed enamel, blue and white, which it has been ascertained were made between the years 1150 and 1200, and in the Art Museum of Dresden there are also squares of terra-cotta of the twelfth and thirteenth centuries.

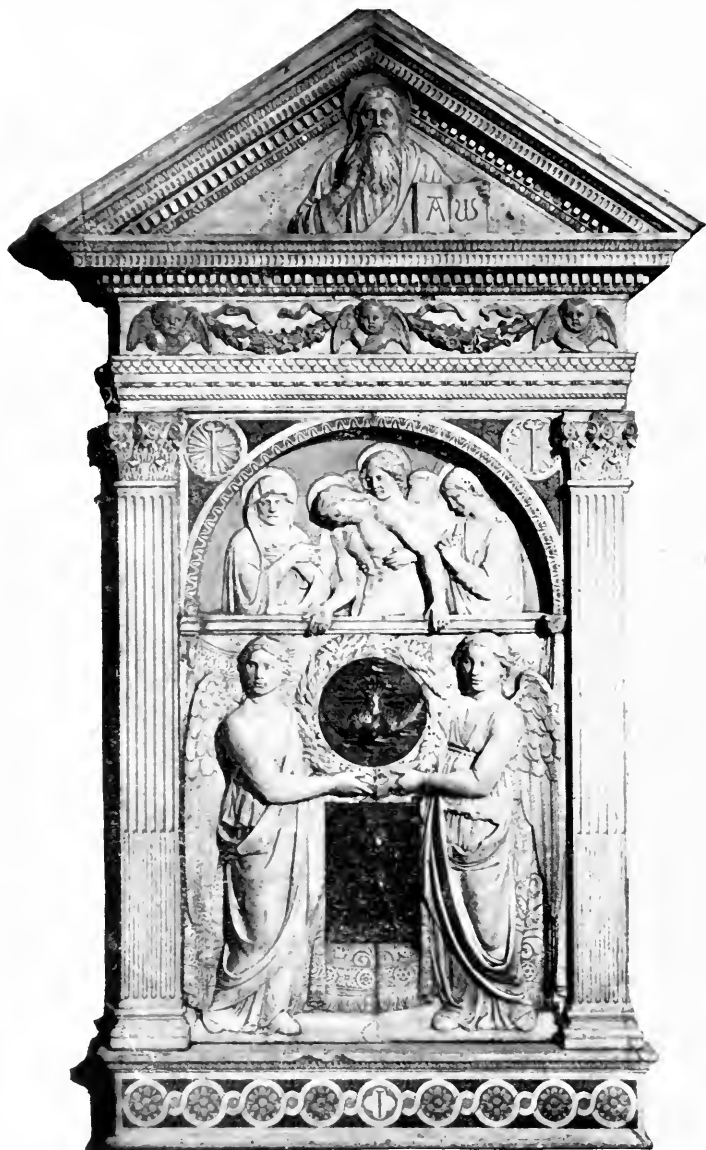
Twenty years before Luca perfected his system, Bicci di Lorenzo modelled and glazed a terra-cotta of the "Coronation of the Virgin," which still fills the lunette over the Hospital door of S. Egidio in Florence. Bocchi in 1677 writes that on the Piazza of S. Felicità there was to be seen a statue of S. Peter in glazed enamel on a column of granite, very ancient, long before Luca della Robbia lived. The column is still on the Piazza, but the statue has disappeared.

The process known before Luca's time consisted in covering the terra-cotta with a thin coating of *calcina di piombo*, which, without changing its natural colour, made it lustrous and durable. Though the invention of glazed enamel cannot be attributed to Luca, he can claim the right to have discovered, after profound studies in chemistry, the improvement he gave to the old process, which consists in covering the clay with the ingredients of glass made opaque with oxide of tin, but even this is said to have been practised with great success by the Persians of the thirteenth century. Charles Perkins observes that the sight of the Spanish and Majorcan pottery, and perhaps the acquaintance with some foreign workmen employed in its manu-

facture in Florence, must have suggested the idea of employing their system for art purposes.

Let us give Luca the just and great merit of vastly extending its application, so much so, indeed, that ever since his time it has gone under the name of della Robbia ware. In his hands it became of immense value—a golden vein, though known, not practically explored. In the first trial of its application in the tabernacle of Peretola, is evident the artist's hesitation to display before the public the result of his discovery, of which he kept the secret, and which after him was jealously guarded as a family treasure for generations. "The object of Luca della Robbia was, by giving a vitreous surface to the clay model, to save the expense of cutting it in marble, or casting it in bronze. This process was the most successful ever invented to cheapen sculpture and make it in some respects even more durable, without an obvious loss of its finer properties." Costly monuments would never have been left intact in the localities in which we find the ware of Luca della Robbia. It is owing also to the low price paid for the bas-reliefs in terra-cotta that even poor village churches possess effigies of the Madonna and their patron saints in glazed enamel. Four centuries have not destroyed or even diminished the beauty of Luca della Robbia's works. They have resisted time and weather, and are as perfect now as when they came out of the furnaces he built in the different localities for which they had been commissioned. Cavaliere Carocci, in his book "Il Comune di Firenze," writes that near Florence, at Calcina, there still exist traces of the furnace which tradition asserts that Luca della Robbia

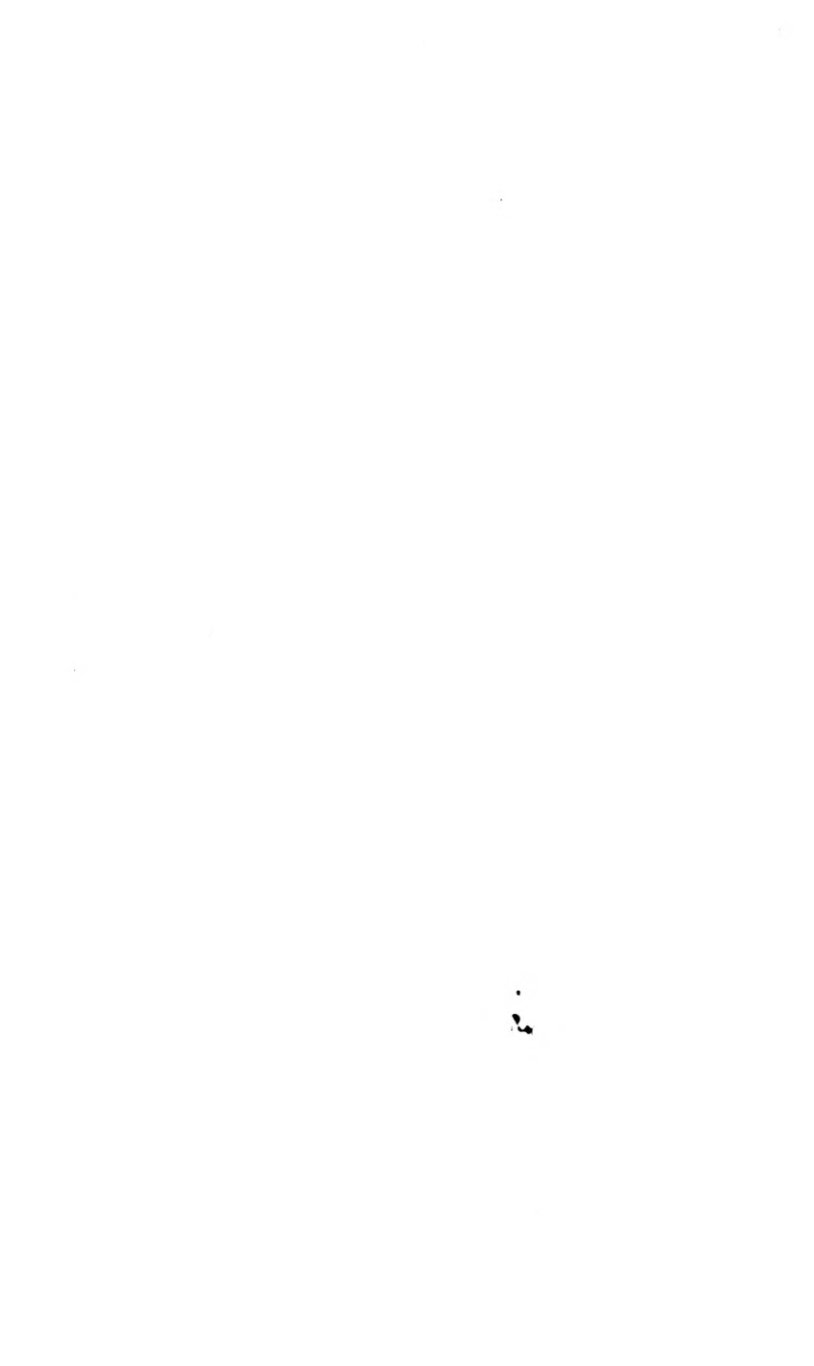
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Brogi photo]

[Church of Sta. Maria a Peretola, near Florence

THE TABERNACLE



had expressly built when he baked the terra-cotta ornaments for the Church of Impruneta. At Barga, in Garfagna, the Church of the Fornacetta is said to have been raised on the spot of the Robbia furnaces.

"The master," says Vasari, "was not satisfied with his remarkably useful and charming invention, which is more particularly suitable for places liable to damp, or unfitted for other causes for paintings, but still continued seeking something more; and instead of making his terra-cotta figures simply white, he added the further invention of giving them colour, to the astonishment and delight of all those who beheld them." The white that prevails in Luca della Robbia's glazed enamels was, without doubt, intended to suit the darkened churches and the glare of streets. His discovery was soon made use of at Pesaro for terra-cotta decorations for palaces and churches. In Siviglia there are a great many works in white glazed enamel with ornaments in blue, violet, yellow, and green, all imitations of Luca della Robbia.

Enamel was generally applied by the process of immersion, but in some cases it was applied by the brush. The latter is easily detected by the uneven way the clay is covered, and in some parts it often remains uncovered. Amateurs may be able to distinguish when stanniferous enamel, instead of other varnishes, covers bas-reliefs, when the coating is opaque white, and completely hides the colour of the clay underneath.

We have no records to tell us if Luca della Robbia passed days and nights in sufferings and anguish like Bernard Palissy, in his scientific researches, but if

he did not sacrifice his fortune and his furniture, he must, in any case, have met and overcome numerous difficulties before he reached the height of perfection in his discovery, for endless precautions were necessary to prevent the breaking of the clay in the oven, which would have entailed immense losses. Another great difficulty consisted in the fitting of the pieces one into the other, as the Robbia ware was mostly composed of sections, as already mentioned. No less a difficulty was the application of the various glazes to the surfaces of the large retables and medallions, and the regulation of the heat of the furnace to prevent them cracking and coming out in patches, which are so rarely to be found in Luca's productions, proving his great technical knowledge and skill, and his masterly direction over his workmen.

No modern pottery can equal the Robbia ware in tints and quality of material, and it is doubtful if any will stand the test of time and weather so well.

Many have been the reasons given for the loss of the secret of the glazed enamel. In a letter by Signor Gambini of Pistoja to Professor Contrucci, in 1835, I have found the following passage:—"Owing to experiments made by myself, I firmly believe that the principal cause for which the beautiful *invetriata* of the della Robbias fell in disuse, was the disappearance of a special kind of clay necessary to form certain parts of the Robbian ware." Signor Gambini observes that the difference is especially evident in the blue background, which comes out in modern bas-reliefs less even and beautiful, while the white parts cannot be considered inferior to those of the Robbia *fabbrica*."



Bregi photo

THE RESURRECTION

[Duomo, Florence

Lastri, in his book, "*Osservatore Fiorentino sugli edifizii della sua patria*," writes that he is not of the opinion that the beauty of the Robbia plastic works consisted so much in their secret process of *invetriata*, for chemistry has made too great progress not to render it easy to analyse the ingredients of the varnishes used by the Robbias ; but there is a lack of good modellers in clay, and no modern ones have rivalled Luca and Andrea della Robbia in their careful finish of every detail of their work.

The bas-relief of the "Resurrection," which was ordered in 1443 to be placed over the door of the sacristy of the Cathedral, shows to what perfection Luca had attained in his discovery of glazed enamel after numerous trials. It was considered so beautiful "that when fixed up it was admired by every one who beheld it as a truly rare production" (Vasari).

This bas-relief of the "Resurrection" represents Christ rising from the sepulchre ; four angels are by His sides, and the soldiers, guardians of His tomb, are asleep on the ground. The figures are white, and the background is blue. It is the first time that we see in Luca's works angels hovering in the air, but we shall constantly see them repeated in his bas-reliefs.

Some authors have asserted that this bas-relief of the "Resurrection" was Luca's first trial of his discovery of glazed enamel ; but this is not admissible, for surely the wardens of S. Maria del Fiore could not have wished to run the risk, by the first display of a novelty, of bringing on themselves the blame of lavishing the money of the public on works that had not already been sanctioned by art experts and critics. Luca's first essays must

have been in the tabernacle of Peretola, and other works, and the bas-relief of the "Resurrection" was a crowning success of his wonderful and precious discovery.

The bas-relief (1446) of the "Ascension" in the Cathedral is considered even more beautiful than that of the "Resurrection." Jesus is represented ascending to Heaven. His Holy Mother and the Apostles are kneeling in two symmetrical groups. The figures are white, with a blue background; the grass and the trees are green. The expression of ecstatic rapture on the features has rarely been equalled by any other painter or sculptor of the time.

Perkins says that this first appearance of colours in this bas-relief is important, as they are indications by which the period of any given Robbian work can be guessed at, a matter of no small difficulty; for while in genuine sculpture it is generally easy for a practised eye to recognise by slight peculiarities of style, not only the artist, but even the period of his life to which any given work belongs, this is almost impossible in enamelled terra-cottas, as their surfaces are covered with a glaze, which veils and hides such indicative characteristics. This bas-relief of the "Ascension" was valued by Bernardo Gambarelli and Pagno di Lapo Portigiani of Florence, at 520 lire.

The execution of the bronze doors of the sacristy of the Cathedral was first given to Donatello by a contract made in 1437, but as he never commenced the work, in 1446 the wardens of the Cathedral entrusted them to Michelozzo, Maso di Bartolommeo, and Luca della Robbia. Documents have been found



Brogi photo

GROUP FROM THE BRONZE DOOR

[Duomo, Florence

which prove that in 1464 these bronze doors came entirely into the hands of Luca, on account of Maso's death and for other reasons; but he only received the payment for them in 1474. I will give the description of this work in Vasari's own words; being within his memory, it will show us the judgment of the men of his time.

"The bronze doors are divided into ten square compartments or pictures, five on each side, and at each of the angles where these joined, he placed the head of a man, by way of ornament on the border. No two heads were alike, some being young, others old or of middle age, some with beard, others without. All were varied, in short, and in these different modes every one was beautiful of its kind, insomuch that the framework of that door was most richly adorned. In the compartments themselves, the Master represented the Madonna (to begin with the upper part), holding the Infant Christ in her arms, in the first square. A group of infinite grace and beauty, with Jesus coming out of the tomb, in that opposite. Beneath these figures, in each of the first four squares, is the statue of an Evangelist, and below the Evangelists are the four Doctors of the Church, who are all writing in different attitudes. The whole work is so finely executed and so delicate, that one clearly perceives how much Luca had profited by being a goldsmith."

Leopoldo del Migliore, in 1684, says that Cocchi, praising these bronze doors, wrote:

*"Splendida quæ Lucas auri percussor et æris,
Hostia componit Robius arte pari."*

Follini attributes the same words to Fra Domenico

di Corella. It is said that many of the heads, which are considered the best part of the work, are portraits of Luca's contemporaries; the arrangement, however, is so monotonous that it must have been imposed on him, though he himself must have been pleased with many details of his work, for they are often repeated in his later works. The compartment representing the Madonna, especially, he often reproduced. The attitude of the Virgin sitting on a bench, and the folds of the mantle, are the same in many of Luca's Madonnas. The Infant Jesus holds in his hand the scroll with the favourite words of Luca: "*Ego Sum Lux Mvndi.*" It is suggested that the Madonna's garments and also the hair were decorated with gold. "These exquisite reliefs are perfect models of plastic art, and the broad, simple folds are worthy of a Greek sculptor of the best period of Hellenic art." Cicognora considered these bronze doors a simple and beautiful work, and held that no artist could have done anything more exquisite. A terra-cotta at Berlin and another at the South Kensington Museum are probably original studies by Luca for the panels of the Doctors. These bronze doors cost 1300 florins—700 for the sculpture, 400 for the casting, and 200 for the chiselling and mounting.

In 1448 Luca wrought two statues for the sacristy, representing angels bearing chandeliers. They are still in the old sacristy of the Cathedral, and are the only authenticated statues in full relief attributed to Luca.

In 1446 Luca della Robbia received the order to decorate the ceiling of the marble chapel that Piero de' Medici had commissioned Michelozzo to build



Bregi photo

[Duomo, Florence, in the Old Sacristy

AN ANGEL

at San Miniato al Monte. "This chapel," says Vasari, "is raised on four columns in the centre of the church. The ceiling was divided into eight compartments, producing a very beautiful effect." On the frieze are represented the arms of the Medici, which consist of three feathers in a diamond with the motto "Semper." The art with which Luca della Robbia disposed the feathers and other accessories shows his marvellous talent for decoration. This ceiling of S. Miniato is his first example of purely decorative sculpture, and we must note it carefully, for it is not till some time after that Luca introduces ornaments of fruit and flowers in glazed enamel terra-cotta. The white mouldings of the decoration of the Chapel of the Crucifixion have a most charming effect.

It was precisely at this period that Luca, not being able to execute alone all the commissions he received from every part of Italy and Europe, took as his helpers the two Duccio brothers, Ottaviano and Agostino, so often mistaken as members of the Robbia family, and later on he also took into partnership his nephew, Andrea, and Andrea's son, Giovanni. It is known that after this period Luca undertook few works without their co-operation.

There is in the Church of S. Miniato al Monte another rare and beautiful work: the figure of Christ crucified. The "Cicerone" mentions it, but travellers and art critics seem to have overlooked it. In M. Marcel Reymond's book, "*Les della Robbia*," we find an illustration of this Christ. The same author notices that it is almost the only nude figure executed by Luca, and compares it in beauty with the Christ of

Donatello and the Christ of Brunelleschi in S. M. Novella. Though it is very badly repaired in the broken parts, on the whole it is a splendid masterpiece, and perfectly modelled. The date is probably 1448, but there is no documentary evidence to substantiate this.

Art critics have lately brought to notice the Madonna of the Hospital degli Innocenti, which M. Marcel Raymond not only considers as a genuine work of Luca's, but also believes to be one of his first Madonnas. We cannot fail to see in it some similarity to the Virgin of the Cathedral and other Virgins of Luca della Robbia. Mr. Bode expresses on this work the same opinion as M. Marcel Raymond. Professor Allan Marquand thinks it probable that this Madonna was made for the Hospital of S. Maria degli Innocenti, shortly after its completion in February 1445.

This bas-relief represents the Holy Virgin bearing the Infant Saviour on her left arm. The Holy Child holds a scroll with the following words: "*Ego Sum Lux Mundi.*" The Madonna's right hand points to the base, on which is the inscription, "*Quia respexit Dominus humilitatem Ancille sue.*" Professor Allan Marquand describes the eyes marked in lilac, hairy brows, lilac upper lashes, pupils, and a light shade of lilac in place of the usual grey-blue for the irises.

In a private collection in Paris there is a Madonna very similar to this one of the Innocenti Hospital, which has also been ascribed to Luca.

It is mentioned by old art historians that Luca della Robbia wrought a small figure to be placed over the door of the "Cancellaria dei Priori," in Florence, but,



Broggi photo

[Church of St. Miniato, Florence

TEMPERANCE



Brogi photo]

[The Innocenti Hospital, Florence

THE MADONNA AND CHILD

like so many other works of the master, it has been removed or broken.

As soon as the fame of Luca della Robbia's glazed enamelled terra-cottas had spread throughout Tuscany, other provinces in Italy wished to possess monuments made by his hand, and the province of Urbino was the first to come forward, the friars of S. Domenico giving him the commission to execute a lunette over the principal door of their church.

Printed records state that Michelozzo, who had often asked Luca della Robbia's collaboration, wished him to contribute to the decoration of the door he was building for the Church of S. Domenico in Urbino.

This glazed enamelled terra-cotta represents the Holy Virgin with the Infant Saviour modelled with exquisite grace. He is standing in His mother's arms holding the inscription: "*Ego Sum Lux Mvndi.*" By their sides are S. Peter and S. Dominic (on the left). On the right, S. Thomas, a splendid type of a monk with spectacles, and the holy Albert, a Dominican friar, master of S. Thomas; this latter is holding a book, in which we can read the passage: "*De fructv operum tvorum satiabitv terra.*"

This lunette measures 12 ft. 3 in. in diameter. It is a shameful vandalism that this masterpiece was allowed to be damaged by the balls of the "Giuocco del Pallone" that used to be played close by in the Ducal Square. It has also been much injured by damp spots and has been very badly restored, pieces of stucco being placed in the parts of the missing enamel.

We owe to the late Professor Milanese the discovery

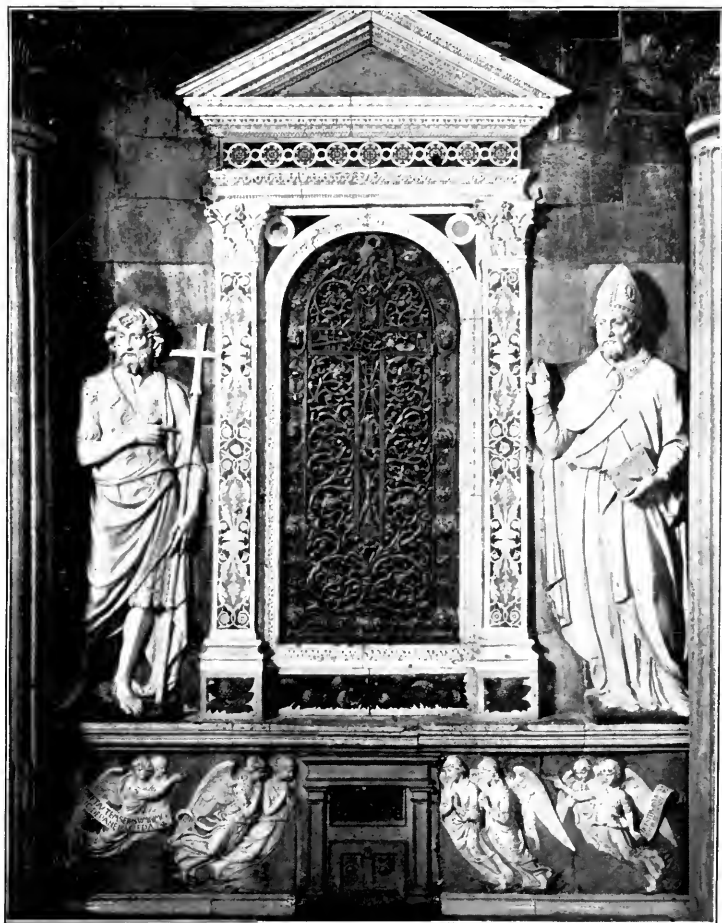
of the interesting documents relating to this bas-relief, which was finished in 1451-1452. In June 1451 Luca received partial payment for it. In the documents there is mentioned an oval, of which at present there is no trace. Among art historians, Professor Fabriczy only accepts the tympanum over the upper part of the door, representing God the Father with two angels, as Luca's work.

Though executed at different periods, I have thought best to place together the monuments of Luca della Robbia at Impruneta. It is difficult to give a precise date to these tabernacles, but we have reason to suppose that they were executed between the years 1460-1470.

It was Cavaliere Guido Carocci who attracted the attention of tourists to these monuments at Impruneta, for he was the first to mention them in his book, "*I Dintorni di Firenze*," published in 1881. The village of Impruneta is at a short distance from Florence, and a very popular fair has been held there for generations. The church is celebrated for possessing the largest relic of the Holy Cross, given by Filippo degli Scolari, known generally by the name of Pippo Spano.

We are led to believe that Michelozzo and Luca della Robbia worked together at this tabernacle of the Holy Cross known as the *Cappella del Santissimo*.

On each side of the predella are the figures of S. John the Baptist and S. Augustine. The former is particularly noteworthy, on account of the drapery and carefully modelled limbs. It has been considered one of the most beautiful figures of S. John in painting or sculpture of the Renaissance. The most interesting part of this



Brogi photo

[Church of Madonna dell' Impruneta, near Florence

PART OF THE ALTAR OF STA. CROCE

tabernacle are the eight adoring angels represented on the predella. These angels resemble most strikingly all the angels of Luca della Robbia's works. The two on the left side carry a scroll, on which are inscribed the words :

*Probet autem seipsum Homo
Et sic de Pane illo edat.*

The angel to the right bears the scroll with the words :

*Hic est panis vivus
Qui de celo descendit.*

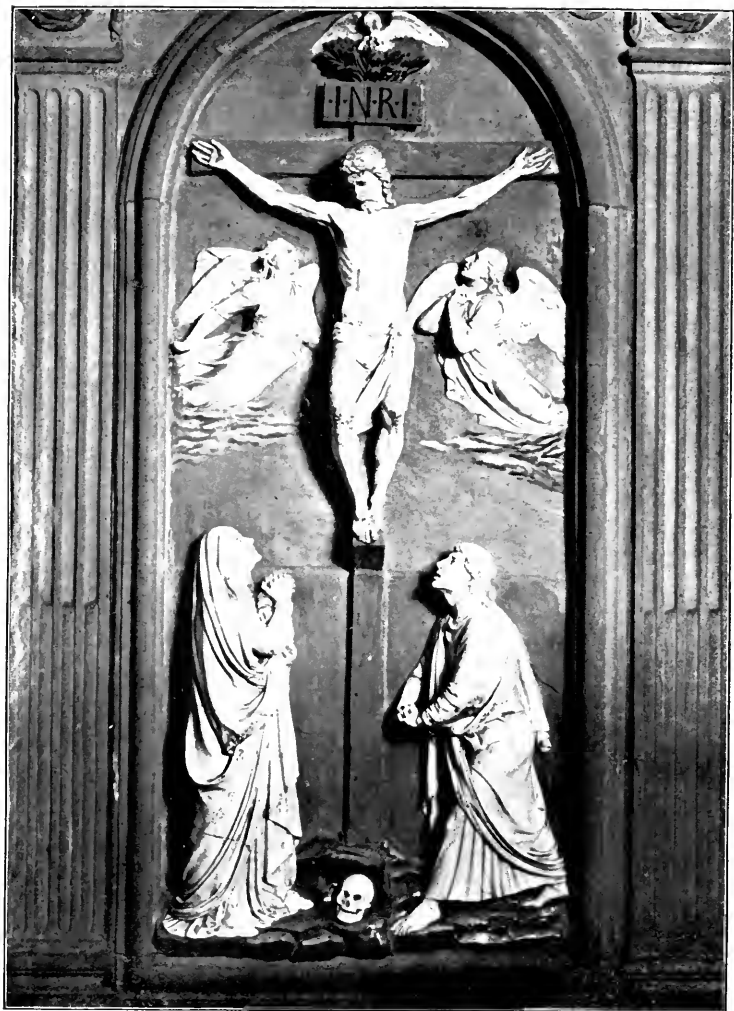
This work of Luca della Robbia shows his genius at its zenith, and in many points surpasses all his other productions. It is indeed surprising that, though in a village, but not far from Florence, it could have escaped until recently the notice of travellers and art students.

The architectural framework of this altar is most lovely. The border of pine-cones reminds us of the beautiful enamel round the Bishop Federighi's tomb, and in few of Luca's works are the pilasters decorated with more exquisite taste. Formerly Impruneta was known as S. M. in Pineta, for the church was in the middle of a fir forest, which must have inspired Luca for the decoration of this frieze.

The ceiling of the Church of the Holy Cross consists of twelve square panels of glazed terra-cotta. These panels are formed of yellow rosettes in blue circular shells with projecting pine-cones. These ornaments are very similar to those in the Pazzi Chapel. Opposite the altar of the Holy Cross we find at Impruneta the altar of the Madonna, with the standing figures of

S. Luke and S. Paul. The tabernacle contains a miraculous image of the Holy Virgin, much venerated in Florence, and carried in procession on solemn occasions. On this image runs the legend, so common in Italy on holy images and relics, that when stolen or lost, they were miraculously found by oxen ploughing in the fields. The dignity of expression of the figures of S. Luke and S. Paul, the modelling of the garments, the manner in which they are draped, the treatment of the hands and hair, all reveal Luca's handiwork. The frieze and ceiling of the altar have marked interest, on account of the two reliefs representing the half figure of the Virgin with the Infant Saviour holding a quince. These figures have a striking resemblance to the "Madonna" in the Bargello, attributed to Luca by the late Director of the Museum, Signor Umberto Rossi. In the attitude of the Infant Jesus, clinging lovingly to His Mother, is revealed Luca's tender love for children and his careful study of infancy with all its graceful helplessness. These two reliefs are inserted in a fruit frieze which, in its symmetrical arrangement of bouquets, reminds us of Luca's usual frames of fruit and flowers. M. Marcel Reymond suggests the date of 1440 to 1450 for the execution of the statues of the Altar of the Madonna, and 1460 to 1470 for the execution of the Madonnas and garland, while Professor Allan Marquand says from 1450 to 1460.

The "Crucifixion" at Impruneta differs essentially from all the other works of Luca della Robbia. It represents Christ on the Cross, and on each side are the entire figures of the Madonna and S. John; they are white on a blue ground. White, blue, and yellow



Brogi photo

[Church of the Madonna del' Impruneta, near Florence

THE CRUCIFIXION

are found in the irises of the eyes, eyelashes, and eyebrows. The cross is the colour of wood. Above the figure of Christ is figured the pelican's nest, for which green has been used. At the head of the Cross is found the usual inscription *I.N.R.I.* In this work there is nothing of the calm expression that Luca usually gives to the features of his Christs and Madonnas. Each face bears the revelation of agony and despair, even the angels hovering in the air seem to be wringing their hands in anguish. All the piety in Luca della Robbia's nature is stamped on this work, which is one of his most perfect compositions.

These monuments, only mentioned by Cavaliere Carocci, have been all closely studied by Professor Allan Marquand, in his article in the *American Journal of Archæology* (1893), under the title "Some Unpublished Monuments by Luca della Robbia," and by M. Marcel Reymond in his book "*Les della Robbia.*"

The Pazzi Chapel in Florence is ornamented with two series of medallions representing the four Evangelists and the twelve Apostles in half relief.

No work of Luca della Robbia has been the subject of more animated and endless discussions than these Apostles and Evangelists of the Pazzi Chapel. Some critics consider them as a work of his maturity, while others are inclined to place them amongst the last productions of the master. As we have no documents to prove their precise date, we must be guided by comparisons with other works of Luca to give an approximate one. There can be no doubt that these decorations are a genuine work of his; but some authors have suggested that the designs must have been given

by Filippo Brunelleschi, who built the Chapel of Santa Croce. According to Vasari, Luca was commissioned to execute the figures in glazed terra-cotta both inside and outside the chapel. Luca having a special aversion for complicated scenes—except in the Singing Gallery, an experiment which he never repeated—put, as usual, few figures in this work, giving to each the highest finish in every detail. The reliefs of the Evangelists are similar to each other, but at the same time there is no monotony in their execution. Special notice must be given to the bearing of the angel near S. Matthew, with its long tight sleeves. We must not overlook the eagle at the side of S. John, and the pose of S. Luke's foot is most original. Some critics find much of Donatello in this work, while others trace the collaboration of his nephew Andrea. In few works did Luca employ more colours than in these bas-reliefs. He has made profuse use of brown for the vestments of the Evangelists and for their hair. For these reasons many critics are disposed to place this work among the last works of the artist.

We find ourselves confronted by the usual difficulty in trying to fix a precise date for the bas-relief of the "Madonna dell' Agnolo," which represents the Holy Virgin with the Infant Saviour holding a scroll, with the inscription so often employed in similar works: "*Ego Sum Lux Mvndi.*" On each side of the holy group are two angels bearing vases with lilies. The garland of flowers which frames this lunette is wrought with exquisite taste.

It is surprising to find such a lovely masterpiece over the door of a miserable house in a by-street of Florence.



Brogi photo

[Church of Sta. Croce, Florence

ST. MATTHEW

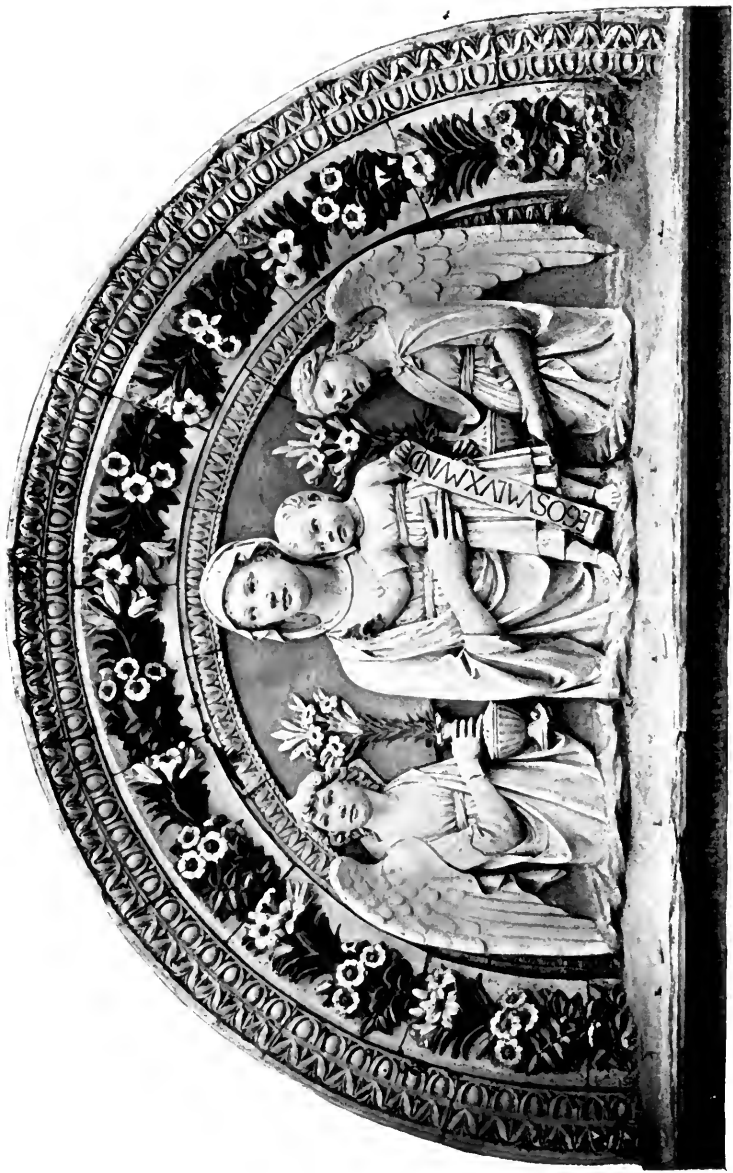
In olden times it was probably an oratory or the chapel of some congregation.

Some critics have put the date of this work in the year 1431, founding it on the fact that the arms of Pope Martin are quite close by; but Umberto Rossi, the late Director of the National Museum, positively denies that the arms of Pope Martin V. can have anything to do with the bas-relief. In the fifteenth and following centuries, churches, confraternities, hospitals, and noble families used to put their coats of arms on the buildings of their property, and even at the present date there is hardly a street in Florence in which there is not a monogram of the congregation of the Misericordia, of Or San Michele, etc. We constantly find the cherub's head, which represents the arms of the Chapter of the Cathedral, the grating of S. Lawrence, and the crutches of the Hospital of S. M. Nuova. According to M. Marcel Reymond, there is too great a difference between the bas-relief of the Via dell' Agnolo and the first works of Luca to place it before 1452. Vasari mentions and praises this work.

The decoration of the ceiling of Cardinal di Portogallo's Chapel at S. Miniato al Monte may be placed between 1455-1461. This Cardinal di Portogallo was nephew to King Alfonso of Portugal, and Legate of the Pope. While passing through Florence he died, and to his death in that city we owe one of the most splendid tombs of the world. This Prince Jacopo was celebrated for his virtues and for his great beauty. In 1460 his friend the Bishop Alviano, perhaps ordered by his court, wished to erect to the young prelate's memory this superb

monument. Manetti, the architect of the Medici, the Pollajuolo brothers, Antonio and Piero Rossellino all contributed to make it an unrivalled work of art. Expense was not spared, and 1600 livres were paid for the lovely pavement, and 425 florins was the price given for the tomb. The ceiling of the chapel was given to Luca della Robbia to execute. We will put the description of it in Vasari's words: "This ceiling has no sharp angles, but within four circular compartments the master represented the four Evangelists, and in the midst of the ceiling, also within a medallion, they depicted the Holy Ghost, filling all the remaining spaces with scales, which, following the lines of the ceiling, diminished gradually as they approached the centre, the whole executed with so much care and diligence, that nothing better in that manner could possibly be imagined." It appears that Vasari was misled by Don Miniato Pitti, and under his influence he stated that the four figures represented Evangelists, whilst, without doubt, Luca intended them to represent the theological virtues. One figure holds a cup in one hand and a jug in the other; a second figure is holding a shield; the third a sword and a globe; and the fourth is grasping a serpent. This ceiling is one of Luca's most original works. He rarely reached such height of perfection as in these figures, and few chapels of the Florentine Renaissance can show a decoration more beautiful and more simple.

Many great masters, and among them Raphael, must have made a careful study of these bas-reliefs and been inspired by their beauty. On close examination and comparison, we find points of



Bregi photo

THE MADONNA AND CHILD, WITH ANGELS

Via dell' Agnolo, Florence

analogy between some of the works of Raphael in the Vatican and this masterpiece of Luca's. In the execution of this ceiling historians mention the contribution of Luca's nephew Andrea and the Duccio brothers.

The sepulchral monument of Bishop Federighi, was first placed in the Church of S. Pancrazio. When in 1810 this church was closed, this marvellous work was taken to the Church of S. Francesco di Paolo, on the hill of Bellosguardo, out of Porta Romana. In 1887 it was removed to the Church of Santa Trinità in the Via Tornabuoni. The tomb is of marble, in which is placed the recumbent figure of the Bishop, taken from life. In a recess are the three half-length figures representing Jesus, the Madonna, and S. John. "Between the columns which adorn this work are depicted garlands with clusters of fruit and foliage, so life-like and natural," writes Vasari, "that the pencil could produce nothing better in oil painting. This work is, of a truth, most rare and wonderful; the lights and shades have been managed so admirably that one can scarcely imagine it possible to produce such effect in work that has been completed by the action of fire."

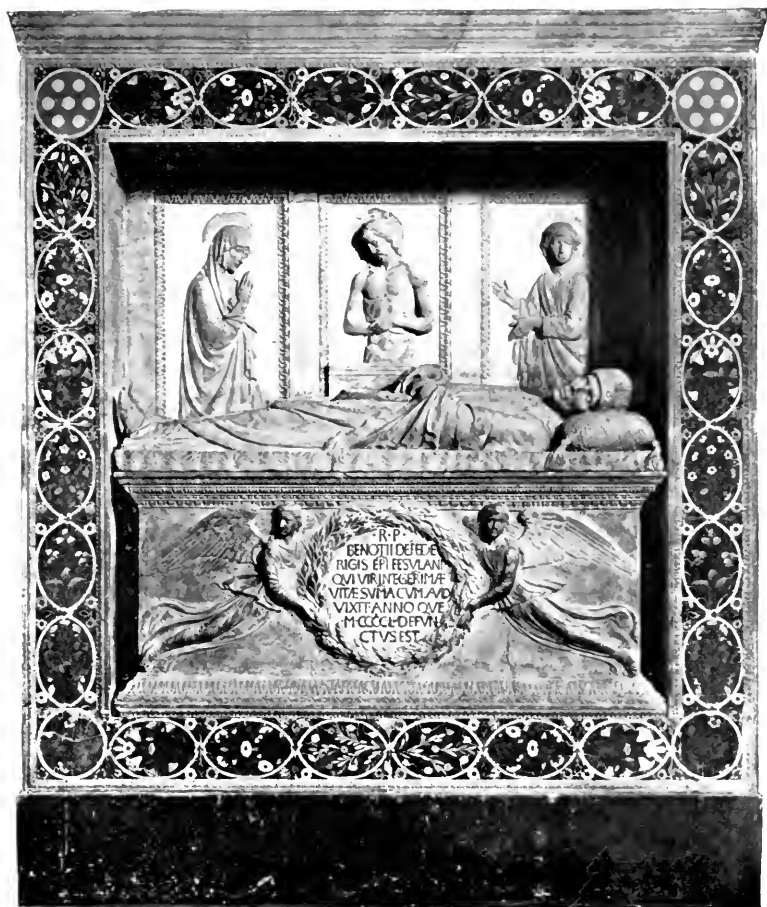
Two flying angels bearing a garland with the inscription of the Bishop, setting forth the name and titles of the deceased, are sculptured below the rich cornice of the sarcophagus. The glazed tiles about this marble tomb were set in place many years after Luca had made his first works in glazed enamel terracotta. They are of great beauty, far surpassing any other work of the same kind. "The perfect mean between truth and nature," wrote Vasari, "has never

been more thoroughly attained than in these wonderful tile pictures, each of which is worthy of the most careful study. The ground of each tile is formed of several pieces fitted together like a kind of mosaic, probably because the pigment of the ground required a different baking from that needed for the enamel painting of the centre. The few other works that exist of this class do not approach the beauty of this early essay in majolica painting, in which Luca evidently put forth his utmost skill and patience. The statue of the Bishop is so perfect that it is a pity Luca did not leave more works in marble. His plastic genius should have oftener turned towards these ornaments, and in the few examples left by him, he can aspire to be the rival of Donatello."

The traces of gold that covered part of the accessories have disappeared. This monument is now in perfect light, and none of its beauties are hidden, as often happens, by the darkness which reigns in the Italian churches.

Luca della Robbia received the commission for this monument in 1454. Much dispute arose about the price, and it was paid to him only after Andrea Cavalcanti had been ordered to value it.

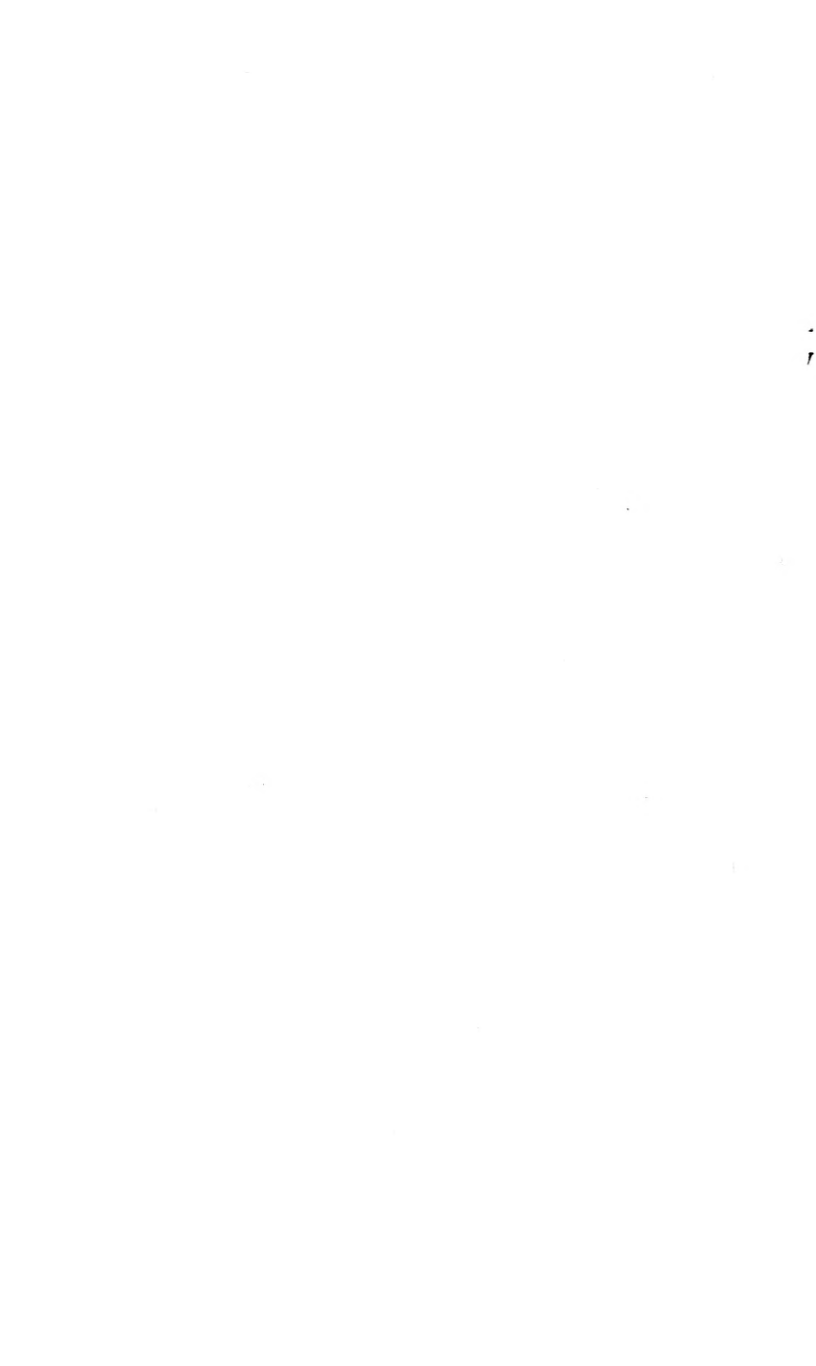
Vasari mentions the "Madonna" of S. Pier di Buon Consiglio (1450-1460), which was placed over the door of the Church of S. Pier di Buon Consiglio in the old market-place of Florence. It now goes under the name of "Madonna di San Pierino." It represents the Madonna, in half relief, pressing the Infant Jesus to her breast. There is something of Raphael in the bearing of this Virgin. The two angels that figure by her side are



Brogi photo]

[Church of S. Francesco di Paola, Florence

TOMB OF THE BISHOP FEDERIGHI



very similar to those of the monument of Federighi. According to competent judges, this bas-relief of S. Pier di Buon Consiglio is one of Luca's best works.

Allan Marquand draws our attention to the eyes of the Madonna, "which are dark blue, in a sketchy manner, the eyebrows and lashes, and the irises with bluish-grey." His ideal of the Madonna was evidently a woman with blue eyes. Luca gives hazel eyes to the Christ; but from beginning to end his Madonna's eyes are blue.

The garland of flowers round the relief is exquisitely lovely. Ruskin writes on this beautiful masterpiece: "Never pass the market of Florence without looking at Luca della Robbia's Madonna in the circle above the church, and glance from the vegetables underneath to Luca's leaves and lilies, to see how honestly he was trying to make his clay like the garden stuff."

When this lunette was placed over the door of the church, the Florentine public of that period declared it was a "senseless" thing to put the image of the Virgin there, where the effigy of the patron saint was more appropriate. When the Church of S. Pier Buon Consiglio was demolished to make room for the buildings of the Piazza Vittorio Emanuele, this bas-relief was transferred to the National Museum.

On the exterior of the Church of Or San Michele, are four bas-reliefs—the Medallions of the Guild of Physicians and Druggists, the Silk Merchants, the Council of Merchants, and the Council of Architects and Masons. Franceschini, the author of "*L'Oratorio di San Michele in Orto in Firenze*," writes, that "besides physicians and druggists, this guild included painters, workers in

wax, perfumers, varnishers, dealers in crockery, hats, stationery, glass, needles and thread, ropes, and books, and barbers. The Virgin was their patron, and their arms consist of the Madonna in a tabernacle, painted in the usual colours—a blue shield with lilies on each side. Dante belonged to this guild.” Vasari mentions the “Madonna” of Or San Michele, Florence (the medallion of the Physicians and Druggists), and clearly attributes it to Luca, but he mentions no date, and numerous discussions have arisen on the subject. M. Marcel Reymond assumes that it was executed from 1455 to 1460, while Professor Allan Marquand thinks that it does not much differ in date from the medallion of the Council of Merchants, 1463. The figures are highly coloured, and the treatment of the Madonna and Child is most characteristic of Luca’s special manner. This “Madonna” of Or San Michele is most similar to the “Madonna of the Roses” in the Bargello, and has clear analogy with the “Madonna” of the sacristy doors of the Cathedral in Florence. The undulation of the drapery is exquisite, and the head of the Virgin, without a veil, adds charm to the figure. No critic has studied this interesting work so closely as Professor Allan Marquand, and his observations are so valuable a guide to us, that he must grant us the permission to present them to our readers in his own words. “If we study the Madonnas of Luca della Robbia apart from those of Andrea and Giovanni, we shall find that Luca ordinarily places the Child to the right of the Virgin, whereas both Andrea and Giovanni, with equal regularity, place the Child to the left. The exceptions to this rule are surprisingly few.



Brogi photo]

[*Church of Or San Michele, Florence*

THE MADONNA AND CHILD

Again, the drapery of the Virgin resembles the drapery of the Virgin on the sacristy doors of the Cathedral at Florence; the throne is the same simple bench which appears in all the panels of the doors; the treatment of the hair is similar to that of the Virtues in the Portogallo Chapel at S. Miniato, and the design of the background recalls the border of the curtain figured upon the Tabernacle at Peretola. If we examine Luca's medallions upon the campanile of the Cathedral of Florence, we shall find at least one peculiarity which distinguishes them from the rest. He had considered that the medallions were to be placed above the level of the eye of the spectator, and consequently made the basis upon which the figures are placed slope down towards the spectator. We see the same peculiarity in his "Resurrection" relief, in his "Liberation and Crucifixion of S. Peter," and we see it here. When we examine more carefully the character of the colouring, we find here also reasons for attributing this monument to Luca. There is a quality in the light-green lining of the cloak, and its harmony with the blue, also in the greenish-blue of the throne, which evinces the same refined colour-sense that we see exhibited in the treatment of the medallions already described. We may also observe that the manner in which the eyes are coloured is characteristic of Luca. He indicates the hairs of the eyebrows and lashes by distinct strokes of blue, and distinguishes a dark pupil from the lighter iris somewhat roughly, not with the painstaking exactness of the miniature painter."

With great originality Luca adorned the door, representing the arms of the Guild of the Silk Merchants,

with two genii supporting it. There is no documentary evidence to prove the authorship of this work, but only Vasari's statement. Andrea della Robbia's name has sometimes been mentioned, on account of the nude figures of the genii, in which a few critics trace a resemblance with the *bambini* of the Innocenti Hospital; others, instead, find an analogy with some of the figures of the "Cantoria," and attribute, without hesitation, this medallion to Luca. We venture to suppose that some pieces and sections were the work of Andrea, but that the whole was accomplished under the guidance and influence of Luca.

The garland of fruit is composed of grapes, apples, pine-cones, and oranges. These bouquets are arranged with the greatest symmetry, repeating twice each group of fruit. "Luca," says Ruskin, "loved the various forms of fruit, and wrought them into all sorts of marvellous frames and garlands, giving them their natural colours, only subdued, a little paler than nature."

We find in Vasari's life of Luca: "The master thought to make further inventions, and laboured to discover a method by which figures and historical representations might be coloured on level surfaces of terra-cotta, proposing thereby to secure a more life-like effect to the pictures. Of this he made an experiment in a medallion which is above the tabernacle of the four saints near Or San Michele, on the plane of which our artist figured the insignia and instruments of the Guild of Manufactures." It represents the Florentine *fleur-de-lis* resting on a corded bale, which is coloured in violet against a white shield, on a dark blue ground surrounded by a wreath of

flowers and fruit. We find in this work all of Luca's characteristics, especially in the colours, strikingly harmonious in their shades. Nothing can be more true to nature than this wreath of flowers, fruit, and vegetables, which is composed of grapes, lemons, oranges, figs, plums, pears, olives, chestnuts, quinces, artichokes, pine-cones, and wild roses. No greater variety can be expected, and it is owing to this variety that none of the wreaths of fruit and flowers of Luca are monotonous; and he was never equalled by his nephews or his scholars. The date of this was probably 1463. In the list of documents will be found one recently brought to light by the assiduous researches of Cavaliere Jodoco del Badia.

On the northern side of Or San Michele, we find a circular medallion, executed 1470 to 1480, for the Council of Architects and Masons, which, without doubt, may be attributed to Luca. This medallion is composed of small pieces which are so beautifully joined together that it seems a picture. The scales of colour are combined with infinite skill and harmony. On account of its elevated position, it is necessary to look at it through opera-glasses to appreciate its marvellous beauty. In four small circles are represented the compasses, the square, the trowel, the hammer and the chisels, which make part of the arms of the masons and architects.

The designs of the background are in a light green against a darker shade of the same colour. In the centre circle there is a large axe with a blade in white. The handle is yellow, and round it a floral design of light violet against a darker shade of the

same colour. In the circular spaces we find three beautiful shades of blue, and in the outer circles large blue flowers, the ground for which is a yellowish brown. The whole work is so perfect that some critics consider it one of Luca's last productions, but it is probable that he executed others before his death.

The Quaratesi Palace belonged formerly to the Pazzi family, who must have commissioned Luca della Robbia to execute their arms, which are composed of two dolphins and four daggers. The garland that surrounds them is somewhat larger than that of Or San Michele, and is composed of fewer groups, which enable us to study minutely the wonderful details of this surprising work.

The Serristori arms in the Quaratesi Palace, Florence (1460 to 1470), are in a better state of preservation than the Pazzi arms. The groups of fruit and flowers are disposed with great elegance. The fir-cones are especially noteworthy. This bas-relief has now (1900) been removed to the Serristori Palace in Florence.

In the ceiling of the portico of the Pazzi Chapel at Santa Croce, we find the arms of the Pazzi family. They are in glazed enamel, and form the central part of the ceiling; they are surrounded by a garland of fruit, which in its turn has a row of smaller roses, and in another circle are larger roses. Blue is the colour that predominates; the roses are yellow, intermixed with violet and green foliage. This work must have been executed late in Luca's life (1470-1480), for every detail of it, on examination, shows the evolution of his talent.

In the Museum of the Duomo there is a lunette representing God the Father between two angels. He

is blessing with one hand, while the other is resting on a book in which the letters Λ Ω are to be read. This lunette must be the special kind of work which Vasari mentions in his life of Luca della Robbia, and to which we have already alluded. "A short time before his death he had begun to paint figures and historical representations on a level surface, etc. . . . One of these pictures may be seen in a room of the building belonging to the superintendents of the Duomo. It is over a door on the left entrance, and is a lunette composed of three portions, representing the Eternal Father in the centre, with an angel on each side, in the attitude of most devout and profound adoration." This work is enwreathed with a garland of fruit and foliage.

Lazzari, Cavallucci and Molinier, and M. Marcel Reymond do not hesitate to attribute the decoration of the Chapel of S. Job at Venice to Luca della Robbia, and the last named describes it as follows:—"This Chapel is the second on the left-hand side; it contains four medallions, in which are represented the four Evangelists, each holding an open book—all four are depicted with their different symbols. The figure of God the Father is in the middle of the ceiling, surrounded by angels; the other parts are decorated with tiles coloured in yellow, green, and black. The medallions are enwreathed with garlands of fruit and foliage of different colours. The figures are white on a blue ground." This work has so much similarity with the Virtues of the S. Miniato Chapel and the Evangelists of the Pazzi Chapel that we need not enter into further particulars with regard to it.

CHAPTER IV

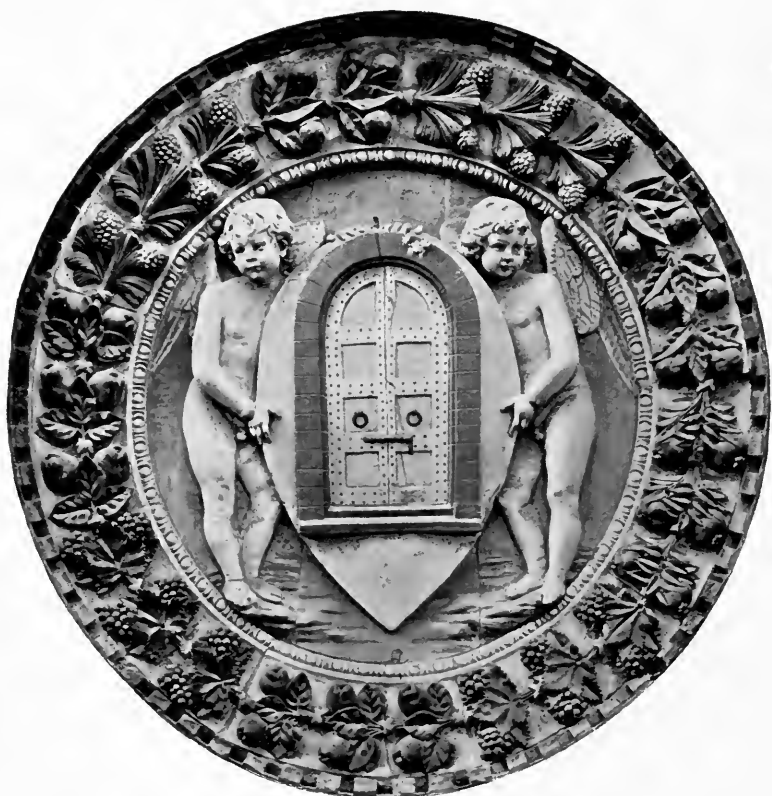
WORKS IN THE NATIONAL MUSEUM, FLORENCE

(The numbers refer to the last catalogue of the National Museum, 1898)

THE bas-relief, No. 10, can, without doubt, be ascribed to Luca della Robbia. The Holy Virgin is represented holding her left hand on the head of the Infant Saviour, who is attired in a very short tunic. The figure of the Madonna has slightly deteriorated, but the hands and other details are very beautiful. In composition and expression it reveals Luca's religious nature. This relief was formerly in the Convent of S. Lucia, and was afterwards removed to the Accademia delle Belle Arti in Florence. It can be placed among the late productions of Luca, and we may venture to say that it must have been executed from 1450 to 1460.

An enormous garland, No. 20, is reckoned to be a work of Luca. It encircles the arms of the Rucellai family. This garland was presented to the Museum by the Signora Corsi Insom. Owing to its enormous proportions, it was not possible to find a *Robbia* to put in the centre, so the arms of the Rucellai family—a work in stone of the fourteenth century—was adapted. It is sufficiently in harmony with the enamel.

The bas-relief, No. 21, represents the Virgin adoring the Infant Saviour. In the upper part are three singing



Brogi photo

[Church of Or San Michele, Florence

TWO ANGELS



Brugi photo

THE VIRGIN AND CHILD, AND TWO ANGELS

Bargello, Florence



Brogi photo]

[Bargello, Florence

THE MADONNA AND CHILD

angels holding a scroll with the words: "*Gloria in Excelsis Deo.*" Higher up is the symbol of the Holy Ghost. The figures are white on a blue ground, with only a touch of green where the Infant is lying.

No. 27 is the Virgin with the Infant Jesus, as if coming out of the clouds. Behind are two angels in adoration. The whole is enwreathed in a garland of fruit. After examining the details we are led to suppose that Luca did not execute it entirely himself, and that inferior hands had their share in the work.

No. 28 is a rectangular relief of the Madonna and Child. It has been called the "Madonna of the Quince," or apple, owing to the fruit held in the Infant Saviour's hands. This lovely production of Luca, of the authenticity of which there is no doubt, was brought to public notice by Signor Umberto Rossi, in one of his publications in the "*Archivio Storico dell' Arte.*" He thinks it was one of the rare objects of art which escaped the dispersion of the treasures of the Medici. Since the sixteenth century it has been in the possession of the Grand Dukes of Tuscany. The attitude of the Virgin has much in common with that of the Madonnas of the frieze in the chapel at Impruneta.

"Madonna of S. Piero Buon Consiglio" (No. 29). See page 40.

In "Madonna of the Roses" (No. 31), the Holy Virgin is sitting on a bench with the Infant Saviour on her knees. With one hand He is holding an apple, and with the other He is gathering roses. In this work of Luca, his genius makes itself felt with great perfection in the ideal beauty of the Madonna. The flowers surrounding the group have given it the name, "The

Madonna of the Roses." According to Allan Marquand, it "bears a strong resemblance to the Madonna of the sacristy doors in the Cathedral of Florence. The two reliefs are undoubtedly closely related, for though of different proportions, adapted to a panel of different shape, this Madonna is similarly draped, is seated upon a similar bench, and the Child has very nearly the same attitude. Luca's fine colour-sense is shown in the charming greyish-blue of the background, which composes well with the green rose leaves, the violet bench, and the greyish-green of the sloping base."

No. 48 is the "Holy Virgin adoring the Infant Saviour." Two angels are holding a crown over their heads. The angels and the garland round the bas-relief are thought not to be by Luca. It came from the suppressed convent of the Capuchins, 1867.

For Nos. 201, 219, see page 18.

No. 222 is an alto-relief in marble representing the "Coronation of Charlemagne." It was found in making excavations in a garden outside the Porta Romana. It is supposed to have been made for the façade of the Cathedral of Florence, and when this was demolished in 1586 it must have been taken with other marble monuments to Poggio Imperiale, for many fragments of statues and reliefs have been found from time to time in that locality. Removed thence to a property belonging to the Normal Schools, it was taken to the National Museum in 1870.

Dr. Scharnow, in January 1887, gave a most interesting lecture on the subject of this alto-relief. He justly finds it so similar to the tomb of Bishop Federighi in



Broggi photo

[Bargello, Florence

THE MADONNA AND CHILD



Brogi photo]

[*Bargello, Florence*

THE VIRGIN AND CHILD

Santa Trinità, to the unfinished altars of S. Peter in the National Museum, and to the decoration of the tower of the Cathedral, that he thinks there is every reason to ascribe it to Luca. It possesses all the characteristics of this great artist, but being in such a damaged condition, it is not possible to give even an approximate date to it.

CHAPTER V

UNAUTHENTICATED WORKS IN FLORENCE

IN the Church of SS. Apostoli there is a tabernacle in the chapel of the Accajuoli family that many authors assign to Luca, among them Bocchi, Del Migliore, Padre Richa, Domenico Moreni, Gargioli, Van Rumohr, Bulgarini, Fantozzi, and Rio, the last named describing it as follows:—"This tabernacle is of exquisite taste. Considering the general design and the details of decoration, it is impossible not to consider it the work of Luca, and even one of his best works, if it was not for the heavy garland placed on both sides which reveals a less skilful hand than the one which executed the figure of God the Father and the two angels. On this tabernacle are still seen traces of gold, and we know that Luca often embellished his productions in this manner. It is probable that the uncle and nephew executed the work together, but some authors ascribe it to Giovanni della Robbia."

The lavabo in Santa Maria Novella is ascribed to Luca by Perkins, Follini, Fantozzi, Burci, and Fanfani. Modern critics give their reasons for assigning it to Giovanni, and mention a document as to it bearing the date of 1497. This elegant lavabo has the form of a small monument. The lunette represents the Madonna and Infant Jesus with two adoring angels. In the upper part two nude figures bear a heavy

garland. The pillars are ornamented with very fine reliefs, and a portion of the background is covered with tiles of glazed enamel on which is a painting representing the sea. As in the tabernacle of SS. Apostoli, the heavy garland reveals an inferior talent. Padre Vincenzo Fineschi asserts that this lavabo was a gift of the Florentine Republic to the Church of S. M. Novella.

The series of medallions on the Piazza S. M. Novella represent Christ healing the sick, S. Ludovic, S. Louis, S. Chiara, S. Rosa, S. Bernardino, S. Anthony, and S. Francis. The medallion at the end corner of Via dei Fossi was supposed to represent Luca della Robbia's portrait, the one at the other end Andrea's effigy. The first bears the date of 1451, the other 1491. These eight medallions preserve under the glaze, much covered with dust, so much grace and intensity of expression, that we may certainly trace in them many characteristics of Luca's hand. He must have begun the work, which was finished after his death by Andrea. Under the portico the bas-relief with the figures of S. Francis and S. Dominic are of rare beauty. It was placed there to commemorate the meeting of the two saints. Vasari mentions the medallions of S. M. Novella as "assai buoni."

The lunette over the door of S. Jacopo di Ripoli, Via della Scala, is a fine specimen of Robbia ware. The subject is the Madonna with S. Dominic on one side and a saint on the other, surrounded by a beautiful garland of fruit. The treatment of this relief differs from most of the works of Luca. The Child lies on His side, and is not so lovely as in other representations ;

“but the Virgin and saints are grand and statuesque” (“Walks in Florence,” S. and J. Horner). Padre Richa, Follini, Perkins, Cavallucci and Molinier, Gargioli, Leader Scott, and Lastri are all agreed in attributing this work to Luca.

The lunette over the door of the Church of Ognissanti represents the Coronation of the Virgin amongst angels, some singing, some playing different instruments. A little lower are represented the half figures, all in a line, of S. Benoit, a martyr, S. John the Baptist, S. Peter, S. Gregory, S. Augustine, and S. Lucy. The attribution of this bas-relief has been discussed by numerous critics, and among them by Bocchi, Follini, Abate Bulgarini, Padre Richa, Gargioli, Perkins, Fantozzi, Henri de la Borde, S. Erskine Clement, who all assign it to Luca.

In the Chapel of the Misericordia there is, behind the altar, a rectangular bas-relief that Rumohr and other authors have assigned to Luca. Biadi, in 1824, wrote that it was put up in the place of a statue of Giotto's. This bas-relief represents the Virgin sitting down contemplating with infinite tenderness the Infant Saviour. S. Cosimo and S. Damiano occupy each side of the holy group. God the Father is figured in the clouds, holding a tablet on which are inscribed the first and last letter of the Greek alphabet. Two angels are by His side. The predella is divided into three parts, of very small proportions, representing the “Annunciation,” the “Nativity,” and the “Adoration of the Kings.” These reliefs are white on a blue ground. The vestments are bordered with gold. This retable was much damaged in the effort to reduce it to the proportions



Brogi photo

[The Innocenti Hospital, Florence

A BAMBINO



Brogi photo]

[The Innocenti Hospital, Florence

A BAMBINO

of the altar. It came from the Badia of Fiesole, and was placed in 1812 in the Chapel of the Misericordia.

The *bambini* or "swaddled children" of the Hospital of the Innocenti, Piazza SS. Annunziata, were begun at the period when Luca and Andrea della Robbia worked together. They go under Andrea's name; but the influence and guidance of Luca is most evident, and he deserves his share of honour and glory for the exquisite execution of these lovely infants. Andrea was thirty-four years of age at the time when they were finished (1471), and though he had given proofs of his talent, it is not likely that he could have attained such perfection without Luca's direction. A strange particularity concerning these *bambini* is that the male ones are partly wrapped up, whilst the female infants are entirely swaddled.

I do not think that it has yet been brought to notice that four of these reliefs are not the work of *any* of the della Robbia family. When the façade of the Hospital of the Innocenti was lengthened in 1842-1845, the medallions over the new arches were executed at the Ginori *fabbrica* at Doccia, near Florence, and were copied from the original medallions of Luca. It is suggested that they must have been studies for model groups of angels in other works.

Near the entrance of the church, within the cloister of the Hospital of the Innocenti, is a most lovely relief representing the "Annunciation." The angel, with rapt look, bends reverently before the meek and lovely Virgin. A vase of lilies is between them, and a garland of cherub heads, beautiful and varied in their infantile expression, surrounds the group. This relief was

made for the Pugliesi Chapel. Most modern art critics, owing to its general characteristics, attribute it to Andrea della Robbia, while Perkins, Gargioli, Marcotti, and Dr. Francesco Bruni, the author of a book on the Hospital degli Innocenti, are inclined to assign it to Luca.

Baron von Rumohr, Cavallucci and Molinier, Fantozzi, and Bædeker attribute to Luca the bas-relief behind the altar in the Church of S. Egidio, in the Hospital of S. M. Nuova. Modern critics place it among Andrea's best works. The Infant Saviour is in His holy Mother's arms. He holds a bird in His hand, as in the bas-reliefs of S. Croce, the Madonna of Or San Michele, and the Madonna at Stia, all of which are assigned by competent critics to Luca.

In the gallery of the Hospital of S. M. Nuova was to be seen till a very short time ago a small but exquisite bas-relief representing the Madonna and Child. In the inventory of the Hospital it was noted as a genuine work of Luca della Robbia, of *great value*.

Few art historians or guide-books have mentioned the bas-relief in the Church of San Gaetano. M. Marcel Reymond shows an evident hesitation in assigning its authorship. It is such an exquisite work, that it is worthy of the great master. Objections are made that the hands above the Madonna, emblem of the Holy Trinity, and the dove, emblem of the Holy Ghost, are often repeated by Andrea in his productions; but may it not also be probable that the nephew imitated this particularity of the uncle, and also the one of placing a bird in the Infant Saviour's hand.



Broggi photo]

[Campagna di San Michele Berteldi, Florence

THE MADONNA AND CHILD



Brogi photo

THE ANNUNCIATION

[The Innocenti Hospital, Florence

As there is no documentary evidence, the serious inquirer must judge for himself, and must especially admire the heavenly sweetness of the Madonna. It is indeed a pity that this interesting bas-relief is placed in a subterranean chapel, and can only be examined by artificial light.

Some authors have considered the bas-relief over the door of S. Lucia de' Magnoli as one of Luca's first productions. Santa Lucia is represented in it with a lamp, and appears in the character given to her by Dante, "the type of celestial light and wisdom" ("Sacred and Legendary Art," Mrs. Jameson).

Two statues of nearly life-like size, representing S. Bernardino, the other S. Francis, are in Santa Croce, in the Chapel of the Holy Sacrament. Many art critics have attributed them to Luca della Robbia.

In the sacristy of Santa Croce is a head of the Saviour, beautifully modelled, of which the glaze enamel is very fine and brilliant, but we have no authentic record about it. Most of the documents on the works of art in Santa Croce were taken to Paris by Napoleon, and others were destroyed by an inundation of the river Arno.

The retable of the Medici Chapel of Santa Croce represents the Madonna and Child surrounded by cherubim. Angels crown the Mother and Infant Christ. To the right are S. John the Baptist and S. Elizabeth, with her lap full of roses; to the left, S. Lawrence, S. Francis and a bishop. A graceful floral design is on the pilasters. The cherub heads project on a background of blue, and are most delicately modelled. The attitude of the Infant Saviour, blessing with His left

hand, while in His right He holds a bird, has so much resemblance to the Madonna of Or San Michele and other bas-reliefs attributed to Luca, that it has perhaps led some authors to assign this retable to him. Underneath we read the following inscription:—

Questa opa a facta fare la compagnia di Castel San Giovanni pel anima de' benefattori e operatori di detta compagnia.

In the same chapel there is a small bas-relief of the Madonna and Child, which goes under Luca's name, excluding, however, the frame.

The lunette over the door represents a "Pietà," which has sometimes been mentioned as a work of Luca. We give the authorship to him with due reserve.

There is in the chapel belonging formerly to the Baldi family, and now in the possession of the Canigiani, a bas-relief attributed to Luca by Fantozzi, Moise Burci, Fanfani, and Grant Allen, etc. It represents the "Madonna del Carmine." The chapel is open to the public only once in the year (in August). The key is kept by the Canigiani family in Via dei Bardi.

Above the door of the Convent of Ognissanti there is a small glazed enamel terra-cotta placed by the Franciscan monks, which belonged to the Medici. This lunette represents the arms of the Medici, with an inscription wishing Duke Alessandro a long life. It must have come out of Luca's studio. Padre Richa mentions it in his "*Chiese Florentine*."

WORKS IN PRIVATE FAMILIES

Palazzo della Stufa, Piazza. S. Lorenzo.—We have no documents to prove that this medallion was wrought by Luca della Robbia, but it speaks for itself. A splendid frame of fruit and flowers encircles the arms of the della Stufa family. There are in few private collections any bas-reliefs that can equal the beauty of this one. It has never been mentioned in any guide-book, but experts do not hesitate to give to Luca the authorship of this lovely masterpiece.

Vieri-Canigiani Palace. Via dei Bardi.—In this palace there are three Robbia works. It appears that the family possesses documents proving that they are authentic works of Luca; but these documents are not open to the public, and the authorship is very much disputed, especially of the one in the courtyard of the palace. M. Marcel Reymond attributes it to Giovanni della Robbia, and sees in it a copy of the "Belle Jardinière" in the Louvre Museum. The two small bas-reliefs in the summer drawing-room have decidedly more of the characteristics of Luca. The lower one, representing the adoring Madonna, with God the Father, surrounded by angels, seems a facsimile of the adoring Madonna in the Bargello. The upper relief, though it reminds us of Andrea, is the only one that we might be inclined to attribute to Luca, but it is with due reserve that we mention his name in connection with it.

Torrigiani Palace. Ponte alle Grazie.—In the ante-chamber there is a portrait in relief that goes under Luca della Robbia's name.

Ricasoli Palace. Via Maggio.—Cavaliere Guido Carocci mentions in his book, "*L'illustratore Fiorentino*," the three bas-reliefs in the Ricasoli Palace as works of Luca della Robbia. They are of small dimensions, and represent the same subject, the adoring Madonna and Infant Saviour. The medallion in the upper room is without doubt the best composition; the figures are beautifully modelled, especially the one of S. Joseph. The two other bas-reliefs seem doubtful.

Casa Burlamacchi.—The celebrated Professor Augusto Conti, a most competent judge, does not hesitate to attribute the medallion to Luca della Robbia, and, giving his written opinion on it, believes it to be one of his most exquisite works. Especially noteworthy is the modelling of the hands of the Madonna, and of the joints of the limbs of the Infant Child and S. John. The folds of the mantle of the Virgin have a touch of Raphael about them. The expression of all the figures of the group is one of ideal beauty. It has been also attributed to Luca by Barbet de Jouy, Count de Niewerkerke, Director of the Louvre in the time of Napoleon III., and several others.

Marchese Viviani della Robbia has in his possession a decoration in fruit which Florentine experts attribute to Luca della Robbia. In M. Marcel Reymond's book it is put among Andrea's works.

The "Christ" in the same collection is equally uncertain.

Vasari writes: "The fame of Luca della Robbia's works having spread not only throughout Italy, but all over Europe, there were so many persons desirous of possessing them, that the Florentine merchants kept Luca



Private photo]

[Collection of the Marchesa Burlamacchi

THE VIRGIN AND CHILD, WITH ST. JOHN

continually at work, to his great profit; they then despatched the products all over the world. The master himself could no longer supply the quantities required, so he took the two Duccio brothers, Ottaviano and Agostino, to work with him. They left their chisels, and they gained much more than they had previously been able to earn by their works in sculpture, for, to say nothing of the commissions which they executed for various parts of Tuscany, they sent many specimens of their art to France* and Spain." He sent to the King of Spain various figures in full relief, and of great beauty. For Naples, also, he constructed the marble sepulchre of the infant brother of the Duke of Calabria. This was decorated in glazed terra-cotta. It was executed in Florence, and afterwards sent to Naples. All traces of these monuments have been lost.

* Henri the Third of France having bought a bas-relief of Luca della Robbia at an exorbitant price, is known to have said that he would willingly give treasures to possess the marvellous works of Luca and his school, and adorn his palaces and castles with them.

CHAPTER VI

DOUBTFUL WORKS NEAR FLORENCE

Convent of S. Marco.—A graceful and lovely relief of the Madonna and Child, which Milanese, Perkins, Barbet de Jouy, and Leader Scott have noted as a genuine work of Luca, and one in his purest style.

Castle of Vincigliata.—Leader Scott, to whom we owe such careful studies in archæology, ascribes to Luca a small statuette in the possession of Mr. Temple Leader, and describes it as follows:—"A very beautiful statuette, the work of Luca della Robbia, representing himself in the costume of a peasant. The pose is simple and graceful, and the modelling pure enough to suggest Luca's own hand. The face is certainly the same which we see in the portraits of the della Robbia family painted by Andrea del Sarto in the cloister of the SS. Annunziata, and is precisely the same face of himself he sculptured over the door of the sacristy of the Cathedral in Florence."

San Casciano. Val di Peso. Church of S. Andrea Corsini.—There is a Madonna very similar to the adoring Madonna of the Bargello which has been catalogued as Luca's, and we have no reason against assigning it to him. It is full of pious feeling, and has often been reproduced by the Robbia school.

S. Maria in Greve.—Cavaliere Carocci has mentioned the Madonna as a genuine work of Luca, and so did Domenico Moreni in 1792.

Badia a Settimo. The Church.—A frieze of lambs and cherubs, unimpaired by time, which may be considered as an example of Luca's hand.

Conservatorio della Quiete.—There are on view, in the principal parlour of the Convent, two bas-reliefs and a frieze of cherub heads which formerly was in the Church of Ripoli in Via della Scala. One of these bas-reliefs represents "S. Thomas and the Saviour," and the other a "*Noli me Tangere.*" The figures alone are in glazed enamel on a background of trees and animals. It is related that the Government objected to give the permission to the "Signore di Montalve" to take these reliefs to their convent in the country; but at last leave was granted, and without delay the Mother Superior had them taken from their places; but when they were fairly on their way to the Quiete, a counter-order was despatched from Rome, but too late, so that the nuns still have in their possession these masterpieces which are lawfully their property. Art experts disagree as to their authorship, and Luca's, Andrea's, and Giovanni's names are all mentioned. Follini, Fantozzi, Padre Richa, and other old historians give them as decidedly Luca's.

Poggio a Cajana. Royal Villa.—Abate Fontana, in his book, "*Viaggio Pittorio della Toscana,*" expresses his wonder that this series of bas-reliefs, which all represent pagan subjects, escaped the notice of Vasari and Baldinucci in their writings on Luca della Robbia. According to Abate Fontana, they are most noteworthy and interesting, as clearly revealing Luca's profound study of the Antique. They have never been mentioned or discussed by any other critic.

Fiesole. Cathedral.—Over the door there is a statue representing S. Romolo, Bishop of Fiesole. He is sitting, clad in his episcopal robes. Round the niche is a garland of fruit and flowers. On the socket the following words are inscribed: "*Sco Romulus Eps Fesvolus.*" Above the niche are the arms of the Bishop. Gargani, Cavaliere Carocci, Professor del Rosso and others attribute this statue to Luca; others name Andrea; others Giovanni.

Fiesole. S. M. Primerano.—A few critics see in this bas-relief a work of Luca della Robbia. It represents the Crucifixion of Christ, with the standing figures of the Virgin, S. John, and Mary Magdalen. There is not in it the beauty of Luca's other compositions. The figures are heavy, and do not remind us of any of Luca's crucifixions.

Fiesole. S. Ansano.—The retables of the "Visitation," "The meeting of S. John with Jesus," and the statue of "S. Ansano," have often come under Luca's name. They are certainly works out of the Robbia *fabbrica*.

CHAPTER VII

DOUBTFUL WORKS IN VARIOUS TOWNS OF ITALY

Aquila (Abruzzi). Church of S. Bernardino.—Few historians and critics have mentioned this altar-piece of Robbia ware, which Charles Perkins attributes to Luca, and which, according to Leosini, was brought from Florence by Oliva Vetusti for their family chapel. In the lower part the Lord is represented rising from the tomb, with saints on each side, and soldiers sleeping on the ground. In the upper part our Lord, seated, places a crown on the head of the Virgin. Her attitude is very graceful. Four groups of adoring angels compose the central group. In the predella are four bas-reliefs representing the "Nativity," the "Annunciation," the "Epiphany," and the "Presentation." The figures are white on a blue background. "The style," writes Perkins, "is of singular purity, and resembles that of Raphael under Perugino's influence. The composition of the upper group is very like the painting of the same subject by Raphael in the Vatican."

Asciano, Val d' Elsa. Church of S. Francis.—Brongiart and a few others give to Luca the attribution of this retable, with life-size figures of the Madonna holding on her knees the Infant Christ. On both sides are the figures of S. Tobias and S. Christopher.

Badia Tedalda. Church of S. Michele.—Cavallucci and Molinier mention this retable as Luca's in their book, "*Della Robbia.*" The Virgin is seated on a throne

holding the infant Jesus on her knees. At her sides are standing S. Jerome, S. Benoit, S. Michele, and S. Leonard. The figures are in white enamel. On both sides of the retable, let into the wall, are the figures of the holy Virgin and the angel Gabriel.

Barga. Church of S. Francesco.—The numerous terracotta monuments at Barga have been much discussed. Local tradition proudly attributes them to Luca; but except the altar-piece in the Church of S. Francesco, all are too similar to Andrea's and Giovanni's works not to be attributed to them. In the altar-piece which represents the "Nativity," the figures of S. Francis and S. Jerome, and especially the Virgin and Child, betoken the superior hand and style of Luca. The lovely coronal of cherubs' heads is most noteworthy, and the whole altar-piece is of exquisite handicraft.

Barga. Duomo.—The tabernacle has often been mentioned as a work of Luca.

Biella.—Signor Angelo Genolini describes, in his book, "*Maioliche Italiane*," a most precious and interesting bas-relief which was sold to Commendatore Quintino Sella as a genuine work of Luca's. It represents the Madonna with the Holy Infant lying on straw, with angels hovering in the air. The straw is of greenish yellow, and the bundle of hay of bright green. On the back of the bas-relief there is the following inscription surrounded with blue: 1428. "L. R. F. A." It is the only work of Luca's on which are found a date and a signature, but no documents attest its origin. During Commendatore Quintino Sella's life it decorated his house in Rome, and after his death was taken by his family to Biella, where it is still on view.

Cavriglia, near Castelfranco di Sopra.—In several guide-books a piece of Robbia ware is mentioned under Luca's name.

Città di Castello. Museum.—All modern critics reject as Luca's work this "Assumption." In the past it was attributed to him. The groups of the Apostles are disposed with great symmetry; but the details of the bas-relief are the most interesting part of it.

Galliciano. Over a fountain in the street.—According to Professor Allan Marquand this medallion, representing the "Madonna and Child," is a copy of the unglazed "Madonna" of the Berlin Museum.

Galliciano. Church of S. Giacomo.—This splendid bas-relief in the Church of S. Giacomo is attributed to Giovanni della Robbia by recent critics; but by earlier critics it was held to have come from Luca's atelier.

Gavinana, near S. Marcello Pistoiese. Piere di S. Maria.—Legend and tradition have taught the inhabitants of Gavinana to look on this exquisite tabernacle as an offering of Luca himself to their church, and they refuse to admit that they may be a production of his nephews or his scholars.

Genoa. Palazzo Bianco.—Those critics who give reasons for attributing to Luca the magnificent bas-relief of the Osservanza near Siena, must feel equally inclined to assign to him the "Coronation of the Virgin," in the Palazzo Bianco, as the composition and execution of the two works are nearly identical. It is wreathed by a garland of fruit, and was, no doubt, formerly an altar-piece.

Lucca. Provincial Palace.—Professor Enrico Ridolfi, who is known to be most conscientious in his archæo-

logical researches, has put under Luca's name two figures of children, larger than life, in glazed enamel terra-cotta. They were found in a convent of Dominicans. It is probable that they were a portion of a large monument.

Lucca. S. Frediano.—In 1843 a Robbia monument was placed in this church. The author of the monument itself is most uncertain; but the style and delicate execution of the frieze lead us to suppose, with Professor Enrico Ridolfi, that we can ascribe it to Luca.

Lucca. Church of S. Concordio.—The busts of S. Concordio and S. Epimaco have been judged by Professor Ridolfi to be by Luca.

Lucca. Marchese Mazzarosa.—The Marchese Mazzarosa has in his possession a Madonna which is a lovely example of Luca's devout feeling. As usual, opinions are most contradictory on its authorship.

Loreto. In the Church of Loreto.—On one of the sacristy doors in the Church of Loreto is to be seen the half figure of S. Luke; over the other door, the figure of S. Matthew. They have been mentioned by Moroni and others as Luca's.

Messina. Church of the Madonna della Scala.—In this church there is a bas-relief locally denominated "The Madonna delle Frutta." It is a work of much sweetness. The Holy Mother is of a young and lovely type, and worthy of the great master's hand; but the expression of the Infant is rather dissimilar to the other models of Luca. Every head of the coronal of cherubs, eight in number, is different in appearance, and every one is of rare perfection. We find in the wreath of fruit which encircles it the pine-cones, apples, pome-

granates, grapes, and chestnuts with their foliage, which Luca always preferred. How this bas-relief, hardly ever mentioned by travellers or art students, ever came to Messina is a mystery.

Montepulciano. Oratory of the Misericordia.—This bas-relief frames a picture, and represents adoring angels in groups. It is a work of rare perfection, but experts differ about it. Some look on it as one of Andrea's best works, while others attribute it to Luca.

Palermo. Civic Museum.—Alinari and the guide-books take the responsibility of attributing to Luca this Madonna with Child and Angels; others hesitate to assign it to him.

Pesaro. Museum.—In the collection of Majolica, the head of a warrior has been judged by Anselmo Anselmi to be Luca's work, on account of its similarity to the sleeping guards of a bas-relief in the Cathedral in Florence.

Prato. Church of the Madonna delle Carceri.—Barbet de Jouy attributes to Luca the frieze which ornaments the interior of the church. It is composed of tiles of glazed enamelled terra-cotta of a pale blue colour. A garland of flowers enwreaths a shield bestrewn with *fleur-de-lis* on a blue background.

Four large medallions decorate the ceiling, on each of which are represented the figure of an Evangelist with his symbol. These figures are white on a blue ground. All recent art critics trace Andrea's hand in these bas-reliefs, and find in them an inferior imitation of the Evangelists of the Pazzi Chapel.

Pistoja. Church of S. Giovanni Fuorcivitas.—In this church there is a splendid group of the Holy Virgin

and S. Elizabeth ("The Visitation"). We owe a most interesting study of it to Mr. Allan Marquand, who writes as follows:—"When I examined this group in 1892, I noticed that the eyes of both the Virgin and S. Elizabeth had irises of greyish-blue. As I have already noticed, this is a characteristic of Luca's Madonnas, while Andrea's have hazel eyes. An attribution, however, based upon a single characteristic such as this would certainly be hazardous. We may substantiate our claim that Luca is the author by appealing to its general spirit. We have not far to go to find parallels which enable us not only to attribute the group to the elder Luca, but also to assign it to the decade, 1430-1440. If we turn to that one of the choir gallery reliefs, in which is represented a group of maidens singing and playing instruments, we shall find, to the extreme left, one whose face is but a little younger type of this Madonna whose drapery falls in similar folds. We may also observe in other Madonnas that the hair is modelled in wavy lines, and is drawn back in a mass to conceal the ear. At this time also, Luca made several Madonnas whose garments show not only the broad band, but even the ruffle about the neck. Are not these resemblances strong enough to justify us in bringing this important group into line with the Madonnas of Luca della Robbia." A fire in 1586 destroyed a great portion of the "Archivio di S. Jacopo," so we have few documents to prove the authenticity of any of the Robbian monuments in Pistoja.

Pistoja. Hospital of Pistoja.—Professor Contrucci, in his book, "*Monumento Robbiano nella Loggia dello*

Spedale di Pistoja," suggests that the designs for the façade of the Hospital were probably made in Luca della Robbia's studio, but the monument was not executed until a much later date. Owing to a long period of vicissitudes, Pistoja was unable to raise the money for the execution of these decorations ordered from Luca. It was only when the Hospital passed into the hands of the Florentines that the work was carried out, but we find in it none of the characteristics of the great master's hands. Begun by the Robbia family, it was finished by Filippo Paladini of Pistoja.

Pescia. Cathedral.—A figure of S. John in glazed enamel terra-cotta passes as Luca's work.

Pescia. Chapel in the Bishop's Palace.—A bas-relief representing the Madonna with S. Biagio and S. Jacopo was formerly in the Church of S. Peter. In 1784 it was saved from a fire and transferred to this Chapel. It has been mentioned as Luca's.

Pisa. Monte di Pietà.—A "Christ," locally attributed to Luca della Robbia.

Rimini. Temple of the Malatesta, at present the Cathedral.—Most critics of the present date put among the mis-statements of his biographer (Vasari) that Luca della Robbia ever went to Rimini. He certainly did not go at the age of fifteen, as Vasari writes; but in 1447, when Leo Battista Alberti built for Sigismondo Pandolfo Malatesta the temple of S. Francesca di Rimini, it is likely that Luca, then forty-seven years of age, was called to decorate this temple, especially as Donatello and Michelozzo had preceded him, and they often worked in partnership. The monuments attributed to Luca consist of allegorical figures of life-size in low relief.

They represent a Temple, out of which arises the symbol of Pallas surrounded by the heroes of the Malatesta family. The other bas-relief represents Sigismondo Malatesta seated on a chariot drawn by four horses and preceded by prisoners. "For pure and earnest sentiment and truth to nature, they deserve to rank with the noblest treasures of Italian art, and give a far higher idea of Luca's genius than can be gathered from his works in terra-cotta."

Rome. Vatican Library.—Barbet de Jouy and Perkins place among Luca's works, "The Virgin with the Infant Saviour" in the Vatican Library. The Child rests His left hand on His Holy Mother's arm and in His right holds an apple. The reliefs are white on a blue ground. They are beautifully modelled. The coronals are gilded.

Rocca, near Assisi. Church of S. M. degli Angeli.—In the centre of the retable is the "Coronation of the Virgin," on the sides are "S. Francis" and "S. Jerome." In the lower part on the predella are the "Annunciation," the "Nativity," and the "Adoration of the Magi." In the "Guide to the Monuments existing in the Province of Umbria," Mariano Guardabassi has catalogued these as works of Luca della Robbia.

Siena (near). Church of the Osservanza.—Perkins, Leader Scott, Henri de la Borde, L. Bevir, and many others have ascribed to Luca della Robbia the splendid altar-piece of the Osservanza: "The Virgin sits surrounded by cherubs and angels with instruments of music in their hands. Below are represented S. John, S. Francis, S. Bernardino of Siena, and S. Catherine of Siena, with a lovely figure of the donor."

The predella is composed of three bas-reliefs representing the "Annunciation," the "Birth of our Lord," and the "Assumption of the Virgin." "It is simple in composition, and as full of sentiment as a Fra Angelico. The whole work bespeaks the master's hand." The monks of the convent at the end of the last century replaced the Robbias existing in the church by the pictures that are now on the altar; but the Malavolti, to whom this "Coronation of the Virgin" belonged, refused to have it touched.

Stia. Province of Arezzo. Palazzo Comunale.—There is a lovely Madonna and Child which in many particulars is very similar to the Madonna of S. M. Nuova, especially in the attitude of the Child holding a bird in its hands. Those who attribute to Luca the Madonna of the Hospital must also attribute to him the Madonna of Stia.

Verna. Principal Church.—The "Adoration of the Infant Jesus" is a work much contested as Luca's, and now goes under Andrea's name. If not his own, his direct influence is evident in the production of this *chef-d'œuvre*. The simple attitude of the adoring Mother has the stamp of the great master's hand, and even those who now reject it as his, must have hesitated before attributing it to Andrea.

It is with great reserve that I make known a suspicion shared with many friends in Italy, that at the time when the convents and confraternities were being suppressed in 1867, and even before and afterwards, numerous bas-reliefs, altar-pieces, lunettes, and original shrines of Luca della Robbia were smuggled out of the land and replaced by good fac-similes.

Owing, also, to the financial embarrassments of the possessors of many marvellous treasures wrought by the della Robbias and their scholars, these have found their way out of Italy. Museums and private collections in Europe and America have been enriched with heirlooms of noble Italian families. It is noted that the same productions, which at the present day would fetch enormous sums in the art market, were sold some years ago for ridiculous prices. Two bas-reliefs, one mentioned by Padre Richa as Luca's work, and another of the Robbia school, were purchased from a convent in Florence for 2500 francs about thirty years ago.

WORKS AT PRIVATE AND PUBLIC SALES

Four bas-reliefs were catalogued at the sale at the Palace of S. Donato (near Florence), belonging to Prince Demidoff, as remarkable works of Luca della Robbia and sold as genuine. They were as follows:—

No. 374. *Bust of S. Jerome*.—A circular medallion, in high relief, enwreathed in a garland of fruit. It represented S. Jerome preaching. The head is particularly characteristic. It has a gold aureole. White on blue ground.

No. 375. *The Virgin of the Cushion*.—Large circular medallion enwreathed in a garland of fruit, in high relief, representing the Virgin sitting and holding the Infant Saviour on a cushion. It had all the character-

istics of a work of superior merit. It came from the Cerchi collection in Pescia.

No. 376. *Madonna Viviani della Robbia*.—This bas-relief was one of Luca's celebrated works, and went under the name of the "Madonna of the Apple." We may assign to it the approximate date of 1449, from the resemblance to other Madonnas wrought by the master at the same period. It remained in the possession of the Marchese Viviani della Robbia till 1879, and in 1880 it figured in the sale of S. Donato.

No. 377. *The Adoring Virgin*.—A lovely composition in the form of a tabernacle. On both sides were vases from which flowers came forth. Eleven cherubs' heads were contemplating the Virgin in adoration.

Frescobaldi Madonna.—The Palazzo Frescobaldi in Florence contained a large number of glazed terra-cotta monuments of the Robbia school, but this relief, the finest of them all, passed into the hands of the well-known Florentine art dealer, Signor Bardini. Allan Marquand has assigned to it the approximate date between 1430 to 1440. The child type is like that of the bronze doors of the Duomo, and of the "Madonna of the Roses" in the Bargello. Gold has been added above the glaze upon the Madonna's hair and the borders of her robe.

A Madonna attributed to Luca della Robbia was sold in the Odier Collection in Paris.

From the sacristy of a convent at Pesaro a bas-relief was sold for a small sum to an art dealer of Rome. Being recognised for a genuine work of Luca, it was soon after sold for a large price.

A lunette at Faenza was sold by Count Pasolini

for a very small amount, and was re-sold to Baron Rothschild for a very high sum.

A bas-relief which decorated the altar of the Dominicans in Florence was purchased in 1869 by an antiquary of Rome, but it is not known into whose hands it eventually fell.

CHAPTER VIII

WORKS IN ENGLAND

SOUTH KENSINGTON MUSEUM

No. 438.—Bas-relief, "Adoration of the Magi," formerly a portion of a predella. It has every characteristic of Luca's hand. It came from the Soulanges Collection. The figures are white on a blue ground.

No. 4111.—The Virgin seated on the ground with the Infant Saviour on her lap. Apparently a work of Luca. The relief is remarkably low.

No. 4112.—Altar-piece, probably partly by Luca. His style is especially visible in the two flying angels in the upper part.

No. 5401.—Medallion representing the "Nativity." It was acquired by the Museum in 1862, and came from the Mozzi Palace. This medallion, according to Professor Allan Marquand, is somewhat puzzling. "The framework with its conventional bunches of triangular flowers is suggestive of the work of Andrea, but the central composition is in the style of the elder master, and, as we believe, is to be studied with his early works." Dr. Bode is strongly inclined also to the attribution of this bas-relief to Luca; while M. Marcel Reymond decidedly rejects it and mentions the name of Andrea and even Giovanni.

According to Sir J. Charles Robinson, "there can be little doubt that the original model was from the hand

of Luca himself, to whom it was indeed attributed by Cicognara." The under portions of the figures are left unglazed, whilst the remainder of the work is enamelled.

No. 5788.—This group is set in a niche. It represents the Virgin standing up in full figure, with the Infant Saviour asleep in her arms. Dr. Bode finds the position of the Child very similar to one of inferior size in the Museum attributed to Jacopo della Quercia.

No. 7609.—Sketch in clay or stucco for a portion of the relief, executed in marble, for the "Cantoria" of the Florence Cathedral. It represents the panel of the trumpeters, and seems to have been executed prior to the marble. This sketch came from the Rinuccini Palace, and was purchased by Signor Gigli.

No. 7610.—Represents a monk writing at a desk. It came from the Gigli-Campana collection. Sir Charles Robinson and Cavallucci and Molinier consider that "the great resemblance of this life-like and beautiful figure to those of the seated saints and doctors of the Church, in the bronze doors of the sacristy of the Duomo, renders it very probable that it is actually from the hand of Luca. The work was originally carefully finished, or wrought over in every part with the tool after it had been fired, and it is worthy of remark that this method of finishing was applied to all the more important works in terra-cotta, of both Luca and Andrea, to which the enamelled glaze was afterwards applied." ("Italian Sculpture in the South Kensington Museum," by Sir J. C. Robinson.)

No. 6740.—A medallion representing the arms of

King René d'Anjou, which consist of a very elaborate blazon, on each side of which is a brazier vomiting flames. Beneath the shield is a large scroll bearing the motto, "Dardant désir." In the upper part, above the crest, are the initials "I. R.," which surely are meant for the names "Isabella" and "René." Signor Passerini informed Sir Charles Robinson that this medallion was taken from a villa at Fiesole, but it was bought from the Villa Panciatichi Ximenès, near Florence. Cavallucci and Molinier, and Sir J. Charles Robinson, in his book, "Italian Sculpture in the South Kensington Museum," give long and interesting details of the historical origin of this medallion, which is one of the largest wrought by Luca della Robbia. Cavallucci and Molinier assign to it the date 1453. M. Marcel Reymond has placed it between 1460-1470.

No. 7630.—A full-length group of Virgin and Child, in many particulars betokening Luca's style, but generally assigned to Andrea. The frame of fruit must certainly be his work, and we may venture to ascribe the rest to one of his scholars. It came from the Campana collection.

No. 7447.—Madonna and Child within a shrine, entwined with fruit and flowers. This was found over a doorway in Florence. We may trace in it characteristics of Luca's influence.

No. 7632 — 7643.—Twelve circular medallions in enamelled terra-cotta painted in *chiaroscuro*.

Vasari writes: "One of the principal works of Luca was the decoration, in enamelled terra-cotta, of a writing cabinet for Piero di Cosimo Medici, who commissioned him to decorate a small study, built by his father Cosimo,

in his palace, with figures in coloured terra-cotta. The ceiling of the study is a half circle, and here, as well as for the pavement, Luca executed various devices, which was a singular and, for summer time, very convenient mode of decorating a pavement; and it is certainly much to be admired that, although this work was then extremely difficult, numberless precautions and great knowledge being required in the burning of the clay, yet Luca completed the whole with such success that the ornaments of both the ceiling and pavement appear to be made, not of many pieces, but of one only." In the "*Trattato d'Architettura*" of Filarete we find the following passage on the same subject: "Cosimo's little study, excessively small as it is, has the ceiling and pavement adorned with most beautiful glazed figures, so that all who enter are struck with admiration."

In all probability we are in the presence of the medallions which formed part of this "study" mentioned by Vasari and Filarete, though some critics think that they differ so widely in every point from Luca's works, that they cannot even be attributed to those of his nephews and scholars. M. Marcel Reymond believes them to be the production of an Italian artist of the fifteenth century. The subjects of these medallions consist of single figures of countrymen, representing the rural operations of the Florentine province in each month of the year.

These twelve medallions came from the Campana collection, and for some time decorated a fountain in the neighbourhood of Florence, in a villa of the Riccardi family, after they had been removed from the Medici Palace.

No. 7417 to 7420.—Four pieces of a semi-circular architrave with cherub heads. They were probably over a large altar-piece. The ground of the band is white enamel. The heads are glazed, but the wings of the cherubs are in coloured enamels.

The attribution is contested; some ascribe them to Luca, others to Andrea.

No. 2555.—Medallion representing the head of Cæsar in enamelled terra-cotta; white on a blue ground.

No decided authorship can be given to this work, which may be either Luca's or Andrea's.

No. 7596.—Reliefs in enamelled terra-cotta, representing the "Adoring Madonna"; in the upper part God the Father surrounded by angels. This relief has been constantly reproduced, being a very popular subject. It has been considered as the work of Luca, or else one of Andrea's best specimens. It came from the convent of Santa Agata in Florence, and was bought by Signor Gigli.

No. 4032.—Is a duplicate of the preceding relief.

OXFORD

The Oxford medallion was presented by Mr. Drury Fortnum, who purchased it of the late Mr. James Jackson Jarves of Florence. It was catalogued by Mr. Fortnum as a Luca della Robbia, and noted as such by Dr. Bode.

It represents the Holy Virgin seated with the Infant Saviour in her lap between two adoring angels. On the reverse side are inscribed the words: "*formatto adj 17 di Geinraio, 1428.*" This band encloses a crown,

in which is the end of the sentence, "*forma . . . nel gabinetto di Nicholo in gesso.*" Dr. Bode attributes the authorship of this Madonna to Luca, finding in it characteristics in common with the Madonna of Via dell' Agnolo. M. Marcel Reymond decidedly rejects this attribution, seeing in it no analogy with any of Luca's productions. Professor Allan Marquand finds in it a work carried out in Ghiberti's methods. It is not mentioned by any early historian or critic. Except for the date and inscription, we have no clue to its author or origin.

PRIVATE COLLECTIONS

Sir J. Charles Robinson possesses an example of the Madonna and Child with six angels, similar to the one in the Louvre in Paris.

Lady Eastlake has another example of the same subject.

CHAPTER IX

WORKS IN BERLIN AND PARIS

BERLIN MUSEUM

No. 113.—Unglazed pointed lunette. This is of terracotta, but neither glazed nor coloured, and no doubt it was never completed. Notwithstanding the authority of recent writers, it is with the greatest reserve that we must attribute any of the “stuccos” of the Berlin Museum to Luca della Robbia.

No. 114.—A Madonna very similar to the Madonna of the Bronze Gates. Two monks are on each side of the Virgin, and above two angels are holding a drapery.

No. 115.—Madonna sitting on a bench, with the Holy Infant. On each side two angels are playing the lute. The angels have much in common with the figures in the “Cantoria.”

No. 116.—The Virgin holding in her arms the Infant Saviour. Very similar to the Madonna in the Bargello at Florence.

No. 116*b*.—An oval. Madonna holding the Holy Child in her arms. Above two cherub heads on each side.

Two *small* Madonnas, with Infant Saviours.

A “Pietà,” in which Dr. Bode finds much in common with the Christ of the Federighi tomb.

A very small Madonna, which has a certain similarity to other Madonnas of Luca.

Collection of Herr Adolfo von Beckerath in Berlin.—A replica of the unglazed Madonna and Child in a niche of the South Kensington Museum. Also an example of the Madonna, Child, and six angels.

PARIS—MUSÉE DE CLUNY

No. 2792.—A large circular medallion. The Virgin kneeling, adoring the Infant Christ. On each side of the Virgin, angels hovering in the clouds holding hands. A frame formed of cherub heads, and a large garland of fruit and flowers. The figures are white on blue ground. Traces of gold on the vestments of the Madonna, the angels, and the heads of the cherubs.

No. 2793.—A large circular medallion, representing "Temperance" by a half figure of a woman pouring a liquid from one cup into another. Surrounded by a garland of fruit. The figure is enamelled in white on a blue ground.

No 2794.—A large circular medallion — "Justice" according to some, and "Faith" according to others. In one hand the figure under the garb of a winged angel holds a ball, and in the other a sword. It is enwreathed in a frame of fruit and flowers. The figure is white on a blue ground.

There are no documents to prove whence these last two medallions came, but they must certainly have been originally the decoration of some chapel.

No. 2795.—Bust of a young man. White enamel on a blue background.

No. 2796.—The Virgin standing holding in her arms the Infant Saviour, who is leaning on His Mother's shoulder. The figures are white on blue background.

No. 2797.—An angel. The vestments only are in glazed enamel.

PARIS—THE LOUVRE

The Spitzer medallion.—Formerly in the Spitzer collection, and purchased by the Louvre. This is a copy from the same original as the Oxford medallion, but it is in a better state of preservation. The whole monument seems to have been repainted.

Medallion of the Madonna and Child with six Angels. M. Marcel Reymond rejects the attribution of this medallion to Luca, while Dr. Bode clearly sees in it his hand. Professor Allan Marquand observes in it Luca's spirit and feeling, and though there exist five known impressions of this medallion he does not think that the composition is a forgery, and believes it to belong to an early period of Luca della Robbia.

Stucco relief of the Madonna and Child with four Saints.—This represents the Madonna and Child with S. John the Baptist, S. Francis, S. Peter, and S. Dominic. It has been suggested that this "stucco" represents one of the panels of the altar begun by Luca della Robbia for the chapel of S. Peter in the Cathedral of Florence.

Madonna and draped Child.—It is probable that this copy of the oval in the Berlin Museum was made in Andrea's atelier.

PARIS—M. FOULS' COLLECTION

Medallion of the adoring Virgin with four angels.—Mr. Allan Marquand, who has so closely studied this production of the great master, declares it to have all the charm of Luca's best work, though the frame is decidedly by a later hand.

M. LOUIS COURAJOD

possesses a copy of the medallion of the Madonna and six angels in the Louvre.

M. DREYFUS

possessed till a few years ago a relief of the Madonna and Child considered as a genuine work of Luca della Robbia.

M. LE BARON RATHIER

possesses a relief attributed to Luca della Robbia.

THE MARCHESA ARCONATI-VISCONTI

There was on view at Milan, at the Industrial Exhibition in 1875, a Madonna attributed to Luca della Robbia, which the Marchesa Arconati-Visconti took to Paris after her husband's death.

M. GAVET

possesses a glazed Madonna and Child in a niche. This lovely relief represents the Madonna with the Child, folding His arms round her neck. In all its characteristics it is indicative of Luca's early manner.

CHAPTER X

LUCA'S WORK AND POSITION IN ITALIAN ART

THE position of Luca della Robbia in Italian Art is one of great eminence, but it is not easy to compare his works with those of his immediate contemporaries, as he occupies a position quite removed from them. It is one which he himself created, and which he alone could fill. Grouping together the various members of the Robbia family, we obtain a school of craftsmen, yet with whom is this school to be compared, as within a few short years it came into existence, flourished, and perished, never to be seen again?

Upon the *early* work of Luca can, indeed, be seen the influence of that marvellous revival of sculpture which attained to its zenith in the work of Donatello and Ghiberti; but, later on, when he invented his new art, that of enamelled sculpture, he broke away from old traditions, and struck out a new and original line for himself. It is well, in trying to judge of the special merits and characteristics of Luca's work, to compare his great "Cantoria" with the companion work by Donatello. In the latter we have, as Hope Rea has so well said, "forms which are neither angel nor child, but an almost entirely abstract playing with Form and Life." In Donatello's work there is the pagan spirit, the influence to the full of the humanist movement, the exuberance of motion and life, certainly,

but coupled with a half madness, an hysteria, an excitement which is of the supernatural, and almost belongs to a lower order of creation rather than to either child or angel.

In Luca's work all this is absent; the spirit which permeates the work is wholly different, and almost entirely Christian. It is more than that; it is true with a marvellous truth, realistic in the deepest sense, but taken only from the tenderer side of human nature, and not from the dramatic and passionate side.

The humanistic movement, however, which was at its zenith, did not pass Luca without leaving upon him an impression, and to it we owe the grace of the draperies that enfold the Madonna and Child forms, the presence of the toga upon the children in the "Cantoria," the use of classical ornaments, arches, pilasters, and the like. The spirit of the movement, however, the returning to classical models, and the drinking in of the lore of classical stories and representing them in art, or the presentation of religious scenes and events garbed in classical dress, and presented with the pagan ideas and literary culture, had no effect upon Luca, whose mind was that of an innocent child absorbed in the contemplation of the beauty of life, and therefore giving but scanty attention to its passion, its drama, or its cruelty.

There was ever a purity about his works, that the intense glowing whiteness of his enamel will typify, and which the blue of the heavens which he brought down to earth will represent.

He was a lover of life, and an eager scholar of the actions of children, of their movements, their habits,

and their joys. Only by deep study could he have presented us with such accurate representations of all that is most lovely in child life. His "Cantoria" children live and move, the very action of their throats can be seen as they sing, the soul of music is in their faces. There is a swing in their movements, a grace of attitude, and an elegance of flowing drapery, that in the works of the Renaissance cannot be surpassed. In the expression of maternal love, tender sympathy, and reverent adoration, he is again successful, and is able to impart to the faces of his Madonnas that contemplative, dreamy beauty that is so lovely to behold, and which can yet so often be seen in the faces of the Italian women.

Luca must have been a man who loved deeply. We hear of no feminine influence crossing his life, but we trace in his works a knowledge of the expression of affection that could only have been realised by a tender love which was, perhaps, the devotion of a man to his mother, or the result of a warmly affectionate and deeply religious nature.

There is no doubt that his first idea with regard to his enamelled terra-cotta was to give an appearance of polished marble to the clay that he so skilfully modelled. He had also found, doubtless, that he could manipulate the clay with far greater rapidity than he could work in marble or stone, and at far less cost to himself of labour and fatigue; and when, further, he found that in this enamel method he had a means by which some of the less important parts of his labour could be performed by others, he was the more eager to develop the process that he had

started. It must not be imagined that he actually invented the process; he but improved it and brought it up to the measure of perfection which it reached in his *bottega*. But this statement need not detract in any way from his merit, as to him belongs sufficient glory in other ways. To Luca must be accredited without any doubt the discovery of the method of applying this enamel to great surfaces of massive terra-cotta sculptures. The difficulties must have been immense, and even now we do not know in what way many of them were overcome. As one writer has pointed out, the difficulties of "unequal contraction and expansion, the twisting, warping, and breaking of the ware, the unusual sizes of the masses of terra-cotta, the rendering coherent of the glazes when fired, their exemption from cracks, bubbles, unsightly patches, and a host of other accidents," all these must have taxed to the utmost the anxieties of the worker. All, however, were overcome with a rare skill, and the result, we know, was well-nigh perfect. No wonder that the process was hailed with delight, and that it was welcomed, in those wonderful days when the desire to make everything beautiful filled the hearts of the people, as an excellent method by which an added beauty could be given to houses, palaces, churches, and streets.

Small wonder, also, that the Church, ever ready to take hold on all new methods of teaching her people the truths that concerned their eternal destiny, and finding in Luca a devout man full of religious feeling, and able to implant this religion, with its necessary adjunct of the love of beauty, into his

productions, claimed him as her helper, and employed him far and wide to decorate both the exteriors and interiors of her churches.

There was no loss of opportunity in his discovery. The times were ready, as they always are, for the man. The need was present for the work, the desire existed for the decoration, and the man was there to do the work. We can at this day hardly realise how great was that movement which we term the Renaissance, or how far-reaching its results; but in the use of Luca's work to beautify the houses of Florence we see one side of its activities, that of rendering lovely even the most ordinary of the very streets along which the people went. Luca's enamelled work was permanent, indestructible, clean, and unaffected by weather or storm, and all these qualities made it the perfect thing for its purpose that it was.

Again, there was at that time a growing affection for the things of nature, and in Luca's mind there was already a love for flowers and fruit, for foliage and for branches, and a realisation of the decorative value of the architecture of nature. He took the movement at its rebound, and was a realist at the best. He painted the things of nature well, because he loved them well, and because in his simple innocence he knew that, for perfect decoration, the artist must turn to nature, and find in the flowers of the field his tutors and his lessons.

Therefore, above the markets and above the churches he set forth his emblems of the love of God, and girded them about with the visible signs of that affection that we have on all sides, framing his teaching

of religion's deepest lessons with a rich frame of the fruits and flowers with which God had decorated the world for our use and delight.

We may, as Sir Charles Robinson has done, divide the works of Luca into two broad divisions. In the first class we may put those that were works of the highest art, and of which no repetitions exist, and which were often distinguished by the armorial bearings of the family who had commissioned them.

In the second we may group the more regular productions of what became in later years a commercial undertaking, and include in that group the minor altar-pieces, circular medallions, badges, arms, inscriptions, and objects of personal or public devotion of small size.

Many of these last were, no doubt, originally designed by Luca, and copied by those who worked with him, or after his death; but the first group comprises works which have the personal element strongly marked, and which are, in fact, personal works of art from the hand of a master.

In all these Luca stands alone, and those who came after him have been content to copy him, and to learn at his feet; and for that reason, in considering his place in Italian art, we have to recognise him as a man apart, one who stands in a strongly individual position. He originated works of the greatest beauty which sprang from a highly cultured activity, a knowledge of technique unrivalled in his own sphere of operation, and a desire to put his whole heart into his labour.

His ability to present sorrow can well be studied

in the "Tomb of Federighi," the joy of life can be seen in the "Madonna" in Berlin, the sadness of approaching grief in the Viviani "Madonna," and a nearer approach of that grief at Impruneta. The innocence of childhood can be studied on the Innocenti Hospital, the tenderness of mother for child, and the love of child for mother, in the Bargello, deep thought and earnest study in the Pazzi Chapel, angelic sympathy at Santa Croce, the teaching of the apostles at Impruneta, justice and temperance in Paris, patience in the Duomo, and science outside on the Campanile. Above all, the great central lessons of the story of redemption can be found, wrought with infinite skill, all over the city of Florence, and depicted with fervour, truth, and reality; whilst, within the churches, his finest skill and greatest affection are bestowed upon those tabernacles where rests the central mystery of religion, and around which the greatest ceremonies of faith take place.

It is always sad when the death of a great artist is the signal for the degeneration of his designs into base commercial products; and we may be thankful that Luca left such wise successors, that the output of really great works of art did not cease for some time, even though they never attained to the high level, in either beauty or excellence, of the works of Luca. The world has much for which to thank Andrea and Giovanni, and even their successors, and may be grateful to them for many works of rare beauty and rich colour. But, in time, the inevitable decay took place, and the production of works that were really high in artistic merit ceased. The *bottega* degenerated

into a mere manufactory, and then ceased altogether, to be revived in our own day for the mere copying of other people's ideas, and without any original force at all.

Luca's work does not well bear removal. It is peculiarly suited to the places for which it was made, and under the brilliant sky of Italy is at home. Its tender pathos, which, as Pater states, is intensified by "the low relief of its sculpture," its freedom from deep shadow, and its vivid, cool colouring, are all forms of expression suitable to its environment, and will not bear transplanting. In Italy it is in its right place, but remove it thence and much of its charm fades.

The work of Luca was in the best of all senses unique. It was the result of the times in which he lived. It was learned by a close study of nature under her varying aspects, by a close listening to her voice when she spoke in such low and tender tones that only those who loved her could hear her words. It was the result of a mind kept pure and clear, of one who was fresh and full of original genius, and ever on the lookout for a new development of the teaching of nature, or a fresh view of beauty. It was accompanied with a profound knowledge of the deeper instincts of womanhood, and a reverent and tender affection for maternity. It was the result of an intense love of childhood, and an appreciation that is given to but few for their joys and delights. It was schooled with some trouble, some anxiety, and some disappointments, and had passed, as it were, through its own furnaces. It had emerged bright, glistening, and pure, and, with a lurking fund of light humour, was able to

make its way cheerfully through life, to brighten others, and to leave the world the better for its existence. Happy Luca, to have had such a genius, and happier still to have made such a use of it that those who lived with him and near him loved him with so deep a devotion, and that those of us who love his work may, at this long interval, after he has passed away, rejoice in what he did to render the world more lovely, and to leave upon it the imprint of a pure, humble, and affectionate nature.

G. C. W.

CHRONOLOGICAL LIST OF WORKS

- 1431 Cantoria
- 1431-40 Two gilded figures for the grand cornice of the Cantoria
- 1433 Competition for a colossal statue
- 1437 Five historical bas-reliefs for the Campanile
- 1438 Two altars for the Cathedral, Florence
- 1432 Tabernacle of Peretola
- 1443 Bas-relief of the Resurrection (Cathedral, Florence)
- 1446 Bas-relief of the Ascension (Cathedral, Florence)
- 1446 Contract for the bronze doors (Cathedral, Florence)
- 1448 Two statues for the sacristy (Cathedral, Florence)
- 1448 Ceiling of the Chapel of the Crucifixion at S. Miniato
- 1448? Crucifix of S. Miniato al Monte
- 1449 A small figure to be placed over the door of the "Cancellaria dei Priori" in Florence
- 1449 Madonna d' Urbino
- 1450 Decoration of the Pazzi Chapel in Florence
- 1452? Madonna dell' Agnolo
- 1455 Decoration of the ceiling of Cardinal di Portogallo's chapel at S. Miniato
- 1455-59 Sepulchral monument of Bishop Federighi
- 1455? Madonna di S. Pier di Buon Consiglio
- 1455-63 Madonna of Or San Michele
- 1460-70 Medallion of the Silk Merchants (Or S. Michele)
- 1460-70 Monuments at Impruneta
- 1463 Medallion of the Council of Masons (Or S. Michele)
- 1460-70 Medallions at the Serristori Palace, formerly in the Quaratesi Palace
- 1470-80 Decoration of the Pazzi Chapel in Florence
- 1470-80 Decoration of the Chapel of S. Job, Venice
- Ornaments of the Portico of the Pazzi Chapel
- Lunette of God the Father (Museum of the Duomo)

DOCUMENTS RELATING TO LUCA DELLA ROBBIA

Document relating to the "Cantoria." 1438.

20 Marzo 1438. Deliberaverunt quod provisor Opere scribat ad librum Opere in creditorem de Opere Lucam Simonis Marci della Robbia pro infrascriptis quantitativibus pecunia videlicet "pro quinque becchatellis cum cimasius pergamide marmore facti in Ecclesia maiori ad rationem florenorum auri dicemsettem sold quattuor et denariorum duorum ad aurum pro quolibet becchatello cum cimasia ;

"et ad rationem florenorum quadraginta quinque sold quattuordecim et denariorum trium ad aurum pro otto menbris accanalotis et basis et capitelis in totum ;

"et ad rationem florenorum auri quattuor soldorum trium et denariorum quattuor pro una cornice grossa cum litteris et cum dentellis in totum brachiorum quattuordecim et unius sexti alterius brachii pro quolibet brachio ;

"et ad rationem florenorum auri quattuor pro una cornice grossa sine dentellis alinguazzata brachiorum quattuordecim et quattuor quintorum brachii pro quolibet brachio ;

"et ad rationem librarum quattuor unius fregi cum litteris brachiorum novem et unius tertii brachii pro quolibet brachio ;

"et ad rationem librorum trium et sold decem pro una cornice que vadit (unter becchatellos) in totum brachiorum sex et unis quarti alterius brachii pro quolibet brachio ;

"et ad rationem soldorum decemsettem pro una correggina marmoris alti brachiorum duodecim, pro quolibet brachio ;

"et in totum florenorum ducentorum sexaginta sex et sold otto ad aurum."

Document to be found in the "Archivio dell' opera del Duomo."

Document relating to the altars of S. Peter and S. Paul. 1438.

Eo dem Anno 1438 die vigesima mensis Aprilis. . . . loc-

averunt Lucoe, olim Simonis Marci della Robbia, intagliatori et civi Florentie, presenti et conducenti ad faciendum et construendum duo altaria proenabus capellis S. Marie del Fiare . . . videlicet in capella titulata et sub titulo S. Petri Apostoli in dicta ecclesia unum altare Marmoris longitudinis, et largitudinis secundum modellum lignamius, videlicet in largitudine brachiorum trium cum septem octavis alt, brachii vel circha etiam illis mensuris sibidan dis et cum tribus compassis in facie anteriori, uno videlicet in qualibet testa, in quibus sint storie sanc si Petri predicti prout dabuntur et designabuntur ei. . . . Secundum vero altare sit in capella titolata sub vocabulo S. Pauli Apostoli, illius largitudinis et longitudinis prout supra datur de alio superiori et secundum modellum . . . quod factum fuit de ceva per Donatum Nicholai Bechi Bardi.

Document relating to the bas-relief of the Ascension. 1446.

Die XI. mensis octobris (Anno 1446) operarii antedicti locaverunt et concesserunt, etc.

Luce Simonis della Robbia scultori presenti et conducenti ad faciendum imam storiā terre socte invetriate illius materie qua est illa posita in arem sacrestie. Que storia debet esse videlicet Ascensio Domine Nostri Jhesu Christi cum duodecim figuris apostolorum et matris ejus Virginis Marie. Et quod mons sit sui coloris, arbores etiam sui coloris et secundum designum factum in quodam modello parvo qui stare debet in opera usque ad perfectionem dicti laborerii et melino, si melius fieri potest. Quam storiā debet perfecisse bine a decto (sic; ad octo?) menses proximos futuros et posuisse super archum secundi sacrestie. Et pro qua storia magisterio debet abere et pro suo magisterio, labore et industria illud quod declaratum erit peroffitium operariorum ventuororum in officio existentium.

Document relating to the Bronze Gates.

Unum de dictis portis removerunt a dicto Donato et concesserunt licentiam prefactis operariis dictam portam prime sacrestie locande eis et quibus et pro eo pretio prout sibi videbitur.

Qui quidem operarii, visa predicta licentia, omni modo locaverunt et concesserunt ad faciendum unam portam bronzi pro prima sacrestia prout dicitur Michelozzo Bartolomei populi Sanctii

Marci Luce Simonis Marci della Robbia el Maso Bartolomei socius intagliatoribus, dictam portam modo et forma inferius descripta prout apparet per scriptum factum manu dicti Michelozzi cujus tenor de verbo ad verbum talis est. . . .

Document relating to the bas-relief at Urbino. 1451.

Lucha di Simone della Robbia de' dare a di 29 Giugno fior : quattro d'oro . valsano L. 48. sol. 8. e per me da frate bartolomeo da Urbino. Equesti furono per parte di pagamento di certe figure che detto lucha debba fare per mettere nella porta d' Urbino cioè una nostra donna san piero martire e San Domenicho e di sopra un frontone *un idio padre* in un tondo per prezo di fior quaranta coè flor. XL. 18 sol. 8.

Document relating to the sepulchre of Bishop Federighi.

E più ò una sepoltura di marmo, la quale ò fatto, già è più d'un anno, a federigho diachopo federighi, delle quali siano appiato alla merchatantia ; non posso ragionare aldumachosa insino a tanto è terminato, quando sarà chiarita, sarò dinanzi vostro officio.

1454. Lucha Simonis della Robbia, intagliator, exaltera pro observant executione et effectu scriptae conventionis existentis interevas, facte Martii 1454, continentis in effectum quod dictus Lucus deberet facere deo Federigho certum sepulcrum marmoreum certo modo et forma, prout in dicta Scripta continetur et cum dictae partes de huius modi laborerio non sint in omnibus bene concordés elegerunt — Andrea Lazari cavalcantis, intagliatorem, civem florentinum, tant quam arbitrum ad vedendum—dictum opus iam factum, si in aliquo est defectuum—antequam muretur, et deinde illo murato ad extimandum ipsum laborerium—et talem extimationem referendi—hine ad per totum.

XXIII. Septr.

6 Aug. Andrea Lazari Cavalcantis intagliator—undicavit—nihil deficere seu defecisse in labore rio facto per dem Lucune, sed omnia facisse et adimplevisse — secundum conventionem existentem unter eos, et quod nihilho minus dictus Lucas teneatur—dorare a mordente sepulcrum seu laborerium, de quo ibidem fit mentio, ubi et quomodo videbitur eidem fit mentio, ubi et quomodo videbitur eidem andree ad comunes expensas partis acceptante dicto Federighi, etc.

Document relating to the Medallion of the Council of Merchants.

Sep. 28. 1463. "Luce Marci della Robbia intagliatori F. 25 a sold. 88 et den 5 per fiorino pro parte solutionis et mercedis operis per eum facte de signo et arma et circa signum et arma dicte Universitatis per cum applicandum in circulo posito in facie Oratorii S. Anne site in Platea Orti S. Michaelis civitatis Florentie supra pilastrum dicte Universitatis positum in dicta facie contra Oratorium S. Michaelis in orto secundum ordinationem et commissionem operariorum ordinatorum et defnatorum de meuse. Januarii seu Februarii 1462. per tunc officium sex Consiliariorum dicte Universitatis pro ornando et decorando dicto pilastro. £110 sol. 10 d. 5 piccioli."

Document relating to Luca della Robbia's refusal to be elected President of the Artists' Guild.

Disseus et asserus te esse et state et infirmitate adeo gravatus quod sine periculo sue persone dictum officium exercere non posset. Gaye (Carteggio, i. p. 185).

Will of Luca della Robbia,

In the name of God, in the year of our Lord, etc., 1470, 1471, by declaration, and on the fourth day of February in the presence of the seven brothers of S. Marco Luca, son of the late Simone Marco della Robbia, sculptor, Citizen of Florence of the district of S. Lorenzo of Florence, sound in mind, sense and body, sight and intellect, not wishing to die intestate, etc. Firstly indeed he has humbly and devoutly commended his soul to Almighty God and to his glorious Mother, and has elected to be buried in such place, and with such funeral expenses, as shall seem good to his heir.

Also he has left and bequeathed to [*undecipherable*] Maria nine florins and nine florins .

Also he has bequeathed to Donna Checche his niece, daughter of the late Marco Simone della Robbia, widow, the sum of one hundred florins of gold, which he has desired shall be paid by his heir. Saying also: Whereas he has two nephews by his brother, to wit the brothers Andrea and Simone—sons of Marco Simone della Robbia; and whereas he, Luca himself, in his lifetime has instructed the said Andrea in his art of sculpture, and to such a degree that Andrea as a master is of himself able to exercise the art of

Luca, and to the same Andrea, the said Luca in his lifetime has left all his credit, and Andrea by means of the industry and instruction of the said Luca possesses a lucrative art, and till to-day has made ample profit and is enabled in the future to make ample profit by the very art and by the exercise of it can most easily and honourably maintain his family, and whereas he in his lifetime has given no instruction to the said Simone, he considering that all his goods are insufficient nor equal to the industry of the said Andrea, which he Andrea received by the gift of the said Luca and wishing that the said Simone may have some of the goods of him the said Luca, and that he himself may not incur the charge of unkindness on the part of the said Simone, and of reasonable men, has appointed as heir to all his goods the said Simone, his aforesaid nephew.

Denunzia de' beni di Luca della Robbia Agli Ufiziali del Catasto Da Firenze 1457 (Archivio delle Decime Quartiere S. Giovanni, gonfalone Chiave).

Quartiere S. Giovanni gonfalone Chiave.

Lucha di Simone di Marco della Robbia.

primo chatasto in Simone di Marco mio padre.

ebbe fior. 1.

valente fior. 1. s. 7. d. 9.

cinquiana — s. 14.

Sustanzi.

Una meza chasa per non divisa cho Figliuolo di Marcho, mio fratello, per mio abitare, posta nel popolo di sco, Lorenzo, gonfalone doro, in via Guelfa, chonfinata da 1° via, da 2° monamtonia, donna fu di iachopo da schopeto, de $\frac{1}{3}$ piero Sassetti, de $\frac{1}{4}$ el choperamo Marcho di Simone, mio fratello, edio lucha da lippo di biagio da portolo a di 31 dagosto 1446 per pregio di fior 220, charta per mano di ser iachopo da romena; pagasene lanno daviliare al chapitolo di Santa Maria dell' fiore lir 10. s. 2. La terza parte di un podere, posto nel popolo di Santa Maria altartaglese di valdarno di sopra etc., etc., di tutta rendita mi tocca la $\frac{1}{3}$ parte, ed $\frac{2}{3}$ al figiuolo di Marcho di Simone, mio fratello erede di ser giovanni; chome pellarò iscritta vedrete.

granoistaia 20 L. 29. s. 3. d. 8.

Truoromi in sul monte nel quartiere di S. Giovanni iscritti in me lucha di Simone di marchò fior. 1203 s. 6. d. 9. e io ne piglio

le page—fior. 240 s. 13. o. pagate tutte le mie graveze in sino al $\frac{1}{2}$ quinto—Truoromi di paghe guadagnate dagosto in qua Fior 20—fior 12.

Bocche.

Lucha sopra detto deta danni 58.

Incharichi.

Pagho ogni anno a chapitolo di Santa Maria de fiore pella meta della viliare della chasa dove Io abito Lir 5. s. 4.

Creditori.

o addare a detto chapitolo per detto avviliare chomo apare alloro libro lire 15.

E più ò a dare a tadeo di lucha di tadeo saponario per dati chontanti prestatomi più tempo fa in più volte e più tempi fior. 75.

Fragments of accounts relating to the Tabernacle in marble executed by Luca della Robbia for the Hospital of S. M. Nuova in Florence.

1442. Lucha di Simone della Robbia maestro d'intaglio de' dare			
adi 4 d'Aghosto fior venti, porto contanti sono per parte d'un			
tabernacolo di marmo per tenere il corpo di Cristo nella			
chapella di S. Lucha; a uscita	C. 66	Fior. 20	„ „
Eadi 20 di Gennaro fior 6 portò			
contanti a uscita	C. 95	— 6	„ „
Eadi 15 di febbraio fior 12 portò			
contanti a uscita	C. 104	— 12	„ „
Edi 17 di Marzo fior 10 portò			
di detto a uscita	C. 104	— 10	„ „
Edè dare adi 7 d' Aprile 1442 fior			
10 portò a uscita	C. 107	— 10	„ „
Eadi 16 di Maggio fior 30 portò			
contanti a pesa; anzili paghamo,			
per lin ad Ant. di Cristofano ch'è			
al lavoro collui	C. 114	— 30	„ „
Eadi Gingno fior 10 portò contanti a			
uscita	C. 116	— 10	„ „

Eadi detto lire quaranta soldi 10
 posto l'opera di Santa Maria del
 Fiore dane in questo. C. 103
 sono per 7 pezi di marmo di
 libb. 5400 per soldi 15. el % erano
 anti dalla detta opera che se n'
 travesse a fare debitore detto

Lucha Fior. 9. — 1. 16
 Fior. 107. 1. 16

1442. Lucha di Simone della Robbia de' dare fior centosette
 liva 1 soldi 16 portò de' avere in questo C. 69 sono per cagione
 del tabernacholo dove sta el chorpo di Cristo nella cappella di
 Santo Lucho il quale perfecie detto Lucha Fior. 107. 1. 16.

Libro debitori e creditori 1443, 1490.

Luca di Simone della Robbia maestro. d'intaglio de' dare
 fior 107. 1. 16. ignali ha hauto contanti levati dal libro vecchio de'
 debitori B.C. 255. Fior 107. 1. 16. Idetti denari sono per cagione
 del tabernacolo del marmo dove si tiene il corpo di Cristo nella
 Chapello di Santo Lucha che n'ha esser pagato.

Archivio di S. M. Nuova, Firenze.

GENERAL CATALOGUE OF THE
ROBBIA MONUMENTS
IN FLORENCE AND THE DIFFERENT TOWNS
OF ITALY, ENGLAND, FRANCE,
GERMANY AND AMERICA

GENERAL CATALOGUE OF THE ROBBIA MONUMENTS IN FLORENCE AND THE DIFFERENT TOWNS OF ITALY, ENGLAND, FRANCE, GERMANY, AND AMERICA

GENERAL CATALOGUE OF THE DELLA ROBBIA MONUMENTS IN ITALY

The authors of the majority of the works on the list are uncertain, but it is known that they all came from the Della Robbia factory in the fifteenth and sixteenth centuries. Where they have been identified as Luca's, Giovanni's, or Andrea's, they are marked with the initial letter.

City	Place	Subject
Florence	SS. Apostoli . . .	Tabernacle
„	Badia (Church) . . .	Madonna and Child and Angels. By Benedetto Buglione?
„	San Barnaba . . .	Madonna and Child
„	S. Croce, Cappella Bardi	Madonna, Child, Angels, and Saints G.
„	S. Croce, Cappella Cas- tellani	Statues: S. Francis and S. Ber- nardino
„	S. Croce, Sacristy . .	“Christ”
„	S. Croce, Cappella Medici	Retable: Virgin, Child, Angels and Saints
„	„ „ . . .	Busts: Saints
„	„ „ . . .	Small tabernacle. Virgin and Child
„	„ „ . . .	Pietà
„	S. Croce, Cappella Pazzi	Above the door. Christ L.
„	„ „ „	Interior. Apostles and Evange- lists L.
„	S. Croce, Cappella Cani- giani	Madonna del Carmine
„	S. Egidio . . .	Choir. Tabernacle: Virgin and Child
„	S. Gaetano . . .	Virgin and Child

City	Place	Subject
Florence	S. Jacopo di Ripoli .	Over the door. Virgin, Child, and Saints
„	S. Lucia de' Magnoli .	Over the door. S. Lucia
„	Hospital degli Innocenti	Façade: Bambini
„	„ „ . .	Cloister. Annunciation
„	„ „ . .	Gallery. Madonna and Child L.
	(N.B.— <i>Has now been removed, 1900.</i>)	
„	S. M. del Fiore (Duomo)	Resurrection L.
„	„ „ . .	Ascension L.
„	„ „ . .	Sacristy doors (bronze) L.
„	„ „ . .	Sacristy. Angels L.
„	Opera del Duomo . .	God the Father L.
„	„ „ . .	S. Zanobio
„	„ „ . .	“Cantoria” L.
„	„ „ . .	S. Mary Magdalene
„	„ „ . .	Vestibule. Virgin and Child
„	Campanile	Five bas-reliefs in marble L.
„	S. M. della Misericordia	Retable and Predella
„	S. M. Novella, Hospital	Sacristy Lavabo
„	„ „ . .	Church. Bas-relief: Virgin and Child
„	„ „ . .	Gallery. Frame: Fruit and Flowers. Virgin and Child
	(N.B.— <i>Now removed to the Uffizi Palace, 1900.</i>)	
„	Ognissanti	Over church door. Coronation of the Virgin.
„	„	Over convent door. Coat of arms
„	Or S. Michele	Exterior. Four medallions L.
„	S. Simone	Small tabernacle
„	Sta. Trinita	Bishop Federighi's Tomb
„	Accademia	In the hall. Madonna della Cintola; Resurrection; Virgin; S. Orsola
„	Via dell' Agnolo	Virgin and Child L.
„	Via Nazionale	Large Tabernacle G.
„	Via S. Gallo	Medallion: Holy Ghost
„	Borgo S. Jacopo	Casa Sorbi: Annunciation
„	Scalzo Cloister	Above the door. S. John Baptist
„	Opposite SS. Annunziata	A medallion
„	Palazzo Vieri-Canigiani (<i>Via dei Bardi</i>)	Madonna and Child
„	„ „ . .	„ „

City	Place	Subject
Florence	Palazzo Ricasoli Firdolfi (<i>Via Maggio</i>)	Adoring Madonna
"	"	"
"	Palazzo Della " Stufa (<i>Piazza S. Lorenzo</i>)	Medallion : Coat of Arms
"	Palazzo Strozzi . . .	Large Altar-piece
"	Casa Viviani della Robbia	Bust of Christ
"	" " .	Frieze of fruit
"	" " .	" "
"	Palazzo Torrigiani .	Portrait in relief
"	Casa Mozzi . . .	A number of terra - cotta reliefs
"	Casa Burlamacchi .	Madonna, Infant Saviour, and S. John
"	Bargello . . . 1	Virgin and Child. Came from the Convent of S. Lucia
"	" 2	Virgin and Child A.
"	" 3	Adoring Virgin A.
"	" 4	Fragment of Tabernacle
"	" 5	Virgin and Child A.
"	" 6	Adoring Virgin. Came from Convent of S. Paolino A.
"	" 7	Adoring Virgin. Came from Military Hospital A.
"	" 8	Nativity. Came from Acc. delle Belle Arti
"	" 9	Bust. Came from Acc. delle Belle Arti
"	" 10	Virgin and Child L.
"	" 11	Flagellation of Christ. Acc. Belle Arti
"	" 12	Adoring Madonna. Acc. Belle Arti A.
"	" 13	S. Agostino. Convent of SS. Annunziata
"	" 14	Fragment : Symbolic Dove. Acc. Belle Arti
"	" 15	Annunciation. From near Fiesole G.
"	" 16	Ascension. Convent of S. Lucia
"	" 17	Bust : Emperor Hadrian
"	" 18	Madonna and Child
"	" 19	Apparition of Jesus to Mary Magdalene
"	" 20	Garland of fruit
"	" 21	Adoring Madonna L.

City	Place	Subject
Florence	Bargello . . . 22	Madonna and Child. Came from Convent S. Felicità
"	" 23	Adoring Madonna. Acc. delle Belle Arti A.
"	" 24	Jesus and the Samaritan. Convent di Foligno G.
"	" 25	Nativity. Convent S. Girolamo Poverine G.
"	" 26	Tabernacle. Convent S. Elizabeth
"	" 27	Madonna and Child L.
"	" 28	Madonna and Child L.
"	" 29	Madonna of S. Pierino (Mercato Vecchio) L.
"	" 30	Madonna and Child A.
"	" 31	Madonna of the Roses L.
"	" 32	Adoring Madonna
"	" 33	Tabernacle for the Blessed Sacrament
"	" 34	Virgin and Child
"	" 35	Virgin. Della Misericordia
"	" 36	Redemption. Convent of Mount Oliveto
"	" 37	The Deposition of Christ. SS. Annunziata G.
"	" 38	Virgin and Child. Convent S. M. Vallombrosa G.
"	" 39	Infant Jesus
"	" 40	S. Joseph. Ospedale Militare
"	" 41	S. Augustine. Ospedale Militare
"	" 42	Coat of Arms
"	" 43	Shield. Convent S. Vivaldo (Montaione)
"	" 44	Virgin, Child, and S. John. Convent Ognissanti G.
"	" 45	Ascension. Convent S. Vivaldo (Montaione)
"	" 46	Frieze. Fiesole
"	" 47	Virgin and Child. Palazzo Riccardi
"	" 48	Adoring Virgin. Convent Cappucini L.
"	" 49	Adoring Madonna A.
"	" 50	Apparition of Jesus to Magdalen. Came from Convent S. Croce
"	" 51	Resurrection. Convent of Mount Oliveto
"	" 52	Madonna and Child. Convent of S. Giovanni, Dedolo A.

City	Place	Subject
Florence	Bargello . . . 53	Virgin, Child, and Saints. Convent S. M. Vallombrosa G.
"	" 54	Miracle of S. Benedetto
"	" 55	S. Orsola. Via Panicale
"	" 56	Nativity
"	" 57	Apparition of Christ to Samaritan. Conservatorio di Foligno G.
"	" 58	A Prophet. Convent of Mount Oliveto
"	" 59	S. Francesco. Via Panicale G.
"	" 60	S. Marta. Convent of S. Marta
"	" 61	Virgin and Child
"	" 62	Cherub
"	" 63	Adoring Angel. Convent of Mount Oliveto
"	" 64	A Pietà. Monastery of S. Martino, Florence
"	" 65	Cherub in a garland of fruit
"	" 66	Adoring Angel. Convent of Mount Oliveto
"	" 67	A young woman (bust)
"	" 68	S. Domenico. Opera of S. Croce
"	" 69	Gradino: Christ and saints. Con- vent of Montaglio G.
"	" 70	Bacco (bust)
"	" 71	Adoring Madonna A.
"	" 72	S. Catherine (bust) A.
"	" 73	A young woman (alto relievo)
"	" 74	Virgin and Child A.
"	" 75	A Child (bust)
"	" 76	Virgin and Child A.
"	" 77	Tabernacle. Convent of S. Filippo Neri
"	" 78	Annunciation. Convent SS. An- nunziata G.
"	" 201	Deliverance of S. Peter (marble) L.
"	" 219	Crucifixion of S. Peter (marble) L.
"	" 222	Coronation of Charlemagne

MONUMENTS IN DIFFERENT TOWNS OF ITALY

City	Place	Subject
Anchiano . .	Parish Church . . .	Small tabernacle
Anghiari . .	Church S. Bartolommeo	Retable
Aquila . . .	Church S. Bernardino	Coronation of the Virgin
Arcevia . . .	Church S. Medardo . .	Large retable: Madonna and Saints G.
Arezzo . . .	Duomo	Retable: Virgin, Infant Jesus, and Saints A.
"	"	Retable: Ascension A.
"	"	Group: Jesus, Virgin, and Angel A.
"	S. M. delle Grazie . .	Retable: Virgin, Jesus, and Angels
"	S. M. in Grado . . .	Retable: Virgin, Infant Jesus (with predella)
"	Padre Riformati . . .	Retable: Virgin, Infant Jesus, and Saints (predella)
"	Campo Santo	Retable: Virgin, Infant Jesus, and Saints (predella)
"	S. Domenico	Statue: S. Peter Martyr
"	Garden of the Capucins	Niche: S. Anna
"	Piazza della Badia . .	Virgin, Infant Jesus, with two Saints
Asciano . . .	Church S. Francesco . .	Retable: Virgin and Child
Assisi	S. M. degli Angeli, Rocca	Large retable A.
Badia a Settimo	Church	Frieze
Badia Tedalda	Church S. Michele . . .	Retable: Virgin, Child, and Saints
"	" "	Retable: Annunciation
"	" "	Retable: Madonna della Cintola
"	" "	Tabernacle: Statuette of Infant Jesus
Barga	Duomo	Tabernacle
"	Cappucini (Cloister) . .	Retable: Virgin, Infant Jesus, and Saints
"	" in the Church . . .	Tabernacle: Nativity
"	" in a Chapel	Tabernacle: S. Francis
"	" in the Choir	Large Tabernacle: Assumption of the Virgin
"	" entry to the Presbytery	Two Statues of Saints (removed)
"	Convent of the Nuns . .	Medallion: Virgin and Child
"	" in the Chapel	Large Tabernacle: Assumption
"	" on a wall	Virgin and Child

Andrea and his atelier

City	Place	Subject
Bevagna .	Ch. S. Annunziata .	Different terra-cotta sculptures
Bibbiena .	Ch. S. Lorenzo .	Two retables: Nativity; Deposition of the Cross G.
Bivigliano .	Church S. Romolo .	Retable: "Virgin, Child, and Saints"
"	" in the Capitulo	Tabernacle
Bolsena . .	Church S. Cristina .	Retable G.
"	" in the interior .	"Virgin, Child, and Saints" G.
"	" sacristy door .	"S. Leonard between two Saints" G.
"	" in the Church .	Retable: "Christ crucified, Madonna, S. John" G.
Borgo S. Lorenzo	Convent and Church of S. Caterina	Group: "Visitation"
"	Church S. Stefano a Grezzano	Tabernacle
"	Confraternity of the Madonna	Statue: Madonna and Child
Borgo a Mozzano	Church of S. Jacopo .	A Statue
Borgo S. Sepolcro	Palazzo Comunale .	Bas-relief: Virgin and Child G.
"	Cathedral	Tabernacle G.
"	In a street	Bas-relief: Virgin, Child, and S. John G.
Caiano . .	Chapel Passalacqua .	Bas-relief: Virgin, Child, and Saints
Calenzano .	S. Piero a Casaglia .	Retable: Virgin, Child, S. Peter, and S. Paul
Camaldoli .	Hermitage	Retable: Virgin and Child
Campi . .	Priorato di S. Martino	Statues in niches: S. Roch and S. Sebastian
"	S. Pietro a Ponte .	Bas-relief: Virgin, Child, S. Peter, and S. Paul
Casa Vecchia	Church	Adoring Madonna, and other terra-cottas
Casellina a Torre	Oratorio Lazzeri . .	Tabernacle: Virgin and Child
"	Near S. Martino a Palma	Tabernacle
"	On a wall	Tabernacle
Cavriglia .	. . . . .	Two bas-reliefs
Castello . .	Ch. Assumption . .	Angel's Head
Castelnuovo Garfagnana	Church	Altar-piece
CerrettoGuidi	Ch. S. Leonardo . .	Baptismal Fonts G.
"	Ch. Assunta	Tabernacle G.
Certosa d'Ema	Entry	Tabernacle G.

City	Place	Subject
Certosa d'Emilia	Refectory . . .	Lunette : S. Lorenzo G.
"	Cloister . . .	Medallions : heads of saints G.
Città di Castello	Convent S. Chiara .	Annunciation
"	Hospital . . .	Madonna and Child
"	Museum . . .	Retable : Nativity
Colcellato . . .	Ch. of S. Tommaso .	Holy Trinity between two saints
Crasciana . . .	Parish Church . . .	Statue ; Madonna
Dicomano . . .	Franciscan Convent .	Small Tabernacle
Doccia . . .	Ch. of S. Andrea . .	Tabernacle
Docciolino . . .	. . . . .	Retable
Empoli . . .	Museum . . .	Medallions ; Statuette
"	Palace ; Pretura . .	Retable
"	Ch. Madonna di Fuori	A great number of tabernacles
Fiesole . . .	Duomo. Over the door	Statue : S. Romolo
"	S. M. Primerano . . .	Retable : Crucifixion
"	Seminario . . .	Retable : Virgin and Saints G.
"	S. Ansano . . .	Retable : Visitation
"	"	Retable : Meeting of Jesus and S. John
"	"	Statues : S. Ansano, S. John, etc.
"	Via della Doccia . .	Deposition of the Cross (stolen)
Foiano . . .	Collegiale . . .	Retable : Madonna della Cintola A.
"	Ch. of S. Francesco, out of Foiano	Statues
"	Ch. of S. Domenico .	Retables : Ascension ; Christ and S. Peter
Foligno . . .	Ch. S. Lucia . . .	Madonna, Jesus, S. John, festoons, fruit, and foliage
"	Ch. S. Felicianetto .	Santa Lucia
Fresciano . . .	" " . . .	Retable : Christ and S. Peter
Galatrona (Val d' Ambra)	Duomo . . .	Baptismal fonts
"	" Chapel . . .	Statue of S. John
"	" Altar-piece . . .	Tabernacle
Galliciano . . .	Parish Church . . .	Large retable
"	Over a fountain . . .	Virgin and Child
Gavinana . . .	Church . . .	Tabernacle
Genoa . . .	Palazzo Bianco . . .	Retable : Coronation of the Virgin
Gradara (Rocca di)	" " . . .	Retable : Madonna, Child, and Saints A.
Impruneta . . .	Ch. S. Maria . . .	Tabernacle of the Madonna L.
"	" " . . .	Tabernacle of the Holy Cross L.
"	" " . . .	Tabernacle : a Crucifixion
Lamporecchio	Ch. of S. Stefano . .	Retable

City	Place	Subject
Lari . . .	Castle	Bas-relief: Madonna and Child
Lama, near Città di Castello	Chapel of S. Maria . . .	Niche with fruit
Loreto . . .	Ch. over doors	Evangelists: S. Luke and S. Matthew
Legnaia . . .	. . . . .	Tabernacle: Virgin and Child
Lizzano . . .	. . . . .	Bas-relief: Madonna and Child
Lucca	S. Frediano	Frieze
„	„	Bas-relief: a Saint
„	Palace; Prefettura . . .	Two large figures of children
„	S. Concordio, near Lucca	Madonna and Child
„	S. Concordio, near Lucca	Half-figures of S. Concordio, S. Epimaco
Massa di Coz- zile	. . . . .	A bas-relief
Massa	Cathedral	Bas-relief
Majano . . .	Ch. of S. Martin	Lunette
Montaione . .	Convent of S. Vivaldo . .	Transferred to the Bargello (Florence)
Memmenano	Ch. of S. Matteo	Retable: Ascension A.
Messina . . .	S. M. della Scala	Bas-relief: Madonna delle frutta
Montebotto- lino	Ch. of S. Thomas	Retable: Incredulity of S. Thomas
Montemig- naio	In a street	Virgin and Child
Monte Oliveto Maggiore	Abbadia	
Montepaldi . .	Ch. of S. Peter	Bas-relief: Angel Gabriel
Montepul- ciano	Ch. of S. Augustin	Bas-relief: S. John the Baptist
„	Chapel of the "Carceri"	Retable
„	S. M. delle Grazie	Retable
„	S. Annunziata	Group of two statues
„	Misericordia	Two retables
„	Ch. S. Bernardino	Small bas-relief
„	Palazzo Comunale	Bas-relief: Virgin and Child
„	Over a gate of the town	Large bas-relief
Montesavino	. . . . .	Retable: Virgin and Child
Montughi . . .	Ch., under the porch . . .	Tabernacle: Pietà
Nipozzano . .	On a wall	Retable: Virgin, Child, and Saints
Palermo	Museum	Madonna, Child, and Angels
Pelago	Ch. Carmine	Retable: Virgin, Child, and Saints
Peretola . . .	S. Maria	Altar. Marble and terra-cotta L.

City	Place	Subject
Perugia . .	Museum . . .	Medallion : Virgin and Child
Pescia . .	Cathedral . . .	Stoup for holy water
" . .	Chapel of the Bishop .	Retable
Pieve di Brancoli	Ch. (choir) . . .	Large retable : S. Georges
" . .	Ch. S. Lorenzo . . .	Small bas-relief: S. Lorenzo
Piombino .	Monte de Pietà . . .	Christ
Pisa . . .	Convent of S. Lucchese	Several altars
Poggibonsi .	Ch. of S. Jacopo . . .	Two statues
Ponte a Rifredi	Outside Convent door .	Bas-relief : Assumption
Poppi . . .	Convent of the nuns, on a wall	Tabernacle: Madonna della Cin- tola
" . .	In the Chapel . . .	Retable : Nativity
" . .	Above Chapel door . .	Madonna and Christ
Porrena . .	Parish Church . . .	Retable : Assumption
Porretta . .	Chapel Baragazza . .	Bas-relief: Virgin, Bocca di Rio
Prato . . .	Duomo . . .	Madonna, Child, S. Lorenzo, S. Stefano
" . .	Oratorio S. Antonio . .	S. Antonio
" . .	Madonna Buonconsiglio	S. Luigi
" . .	" . . .	Retable : S. Maria Egiziana
" . .	" . . .	Bas-relief: Annunciation
" . .	" . . .	Statue : S. Paul and a Saint
" . .	S. M. Delle Carceri . .	Large medallions : Evangelists ; Frieze
" . .	S. Niccola da Colentino fountain sacristy	{ Circular medallion { Madonna and Child
Pratovecchio (Stia)	Chapel (open) . . .	Bas-relief: Virgin and Child
" . .	Casa Brocchi . . .	Bas-relief: Virgin and Child
" . .	Borgo di Mezzo . . .	Tabernacle: Virgin, Child, and Saints
Radicofani .	Ch. of S. Peter—	
" . .	First chapel . . .	Statue: Virgin
" . .	Second chapel . . .	Christ Crucified
" . .	Fourth chapel . . .	Retable: Virgin, Child, and Saints
" . .	Sixth chapel . . .	Retable
Rignano . .	Parish of Leonino . . .	Baptismal fonts ; Life of S. John Baptist
Rimini . .	Temple of Malatesta . .	Marble bas-reliefs L.
Rome . . .	Vatican Library . . .	Bas-relief: Virgin and Child
Rovezzano .	Ch. S. Michele . . .	Statue: S. Michele
Scandicci .	S. M. a Greve . . .	Tabernacle: Virgin and Child
Scarperia .	Palazzo Municipale . .	Several coats of arms

City	Place	Subject
Sesto . . .	Palazzo della Pretura .	Coat of arms
„	Convent della Quietè .	Two bas-reliefs : frieze
Settignano .	Over Church door .	Bas-relief: Virgin
Siena . . .	Ch. S. Niccola . . .	Four bas-reliefs: four Evangelists
„	Ch. S. Spirito . . .	Bas-relief: Nativity. By Fra Ambrogio
„	Convent Osservanza .	Retable: Coronation of the Virgin
„	„ „ . . .	Group
„	„ „ „ . . .	Four medallions
Stia . . .	S. M. delle Grazie . . .	Retable: Virgin with Cherubs
„	„ „ „ . . .	Frieze of Cherubs
„	Madonna del Ponte . . .	Bas-relief: Madonna and Child
Sant' Amato, near Pistoja	Ch. Assumption . . .	Two statues of Angels
S. Andrea a Gavignolle	Over Church door . . .	Bust of S. Andrea
San Casciano	Convent . . .	Bas-relief: Madonna and Child
„	S. M. Casavecchia . . .	Altar-piece: Assumption
S. Giovanni Val d'Arno	Oratorio Madonna . . .	Assumption
S. Giovanni Sugana, near S. Casciano	Above door. Badia . . .	Bas-relief: Madonna and Child
„	„ „ „ . . .	Retable: Virgin, Child, and Saints
„	„ „ „ . . .	Statuette: S. John Baptist
S. Jacopo Polverosa	Church door . . .	Bas-relief: Virgin and Saints, Holy Child
S. Lorenzo Fontisterni	. . . . .	Tabernacle
S. Lorenzo alla Cappella, near Lucca	. . . . .	Small Tabernacle
S. Martino a Mensola	Villa di Querceto . . .	Virgin, Child, and Saints
S. Lucia Massignani, near Galuzzo	Oratorio Madonna . . .	Bas-relief: Virgin
S. Miniato al Monte	Chapel Cardinal . . .	Four medallions L.
„	Chapel S. Sacramento . . .	Ceiling L.
„	Choir	Crucifixion L.
S. Miniato al Tedesco	Dominican Convent . . .	Circular medallion: Annunciation

City	Place	Subject
S. Nicola a Strada	On the façade of a house	Tabernacle : Virgin, Child, S. John Baptist
S. Pier a Cavazzano, near Vernio	. . . . .	Tabernacle
S. Marco Vecchio, near Florence	S. M. della Misericordia	Madonna and Child
S. Pier a Luco	. . . . .	Statuette
S. Pier a Sieve	Ch. of S. Piero	Baptismal fonts
S. Stefano a Campoli, near S. Casciano	Sacristy	Retable : Virgin and Child
„	Confraternità S. Francesco	Large Retable
„	. . . . .	Tabernacle
S. Stefano in Pane	. . . . .	Tabernacle
S. Stefano in Pescina, near Veglia	. . . . .	Retable : Nativity
S. Tommaso a Colcellato	. . . . .	Holy Trinity between two saints
Sant' Agata	. . . . .	Tabernacle : Virgin, Child, and angels
„	. . . . .	Bas-relief : Virgin, Child, and S. John
Santa Croce.	Ch. S. Lorenzo	Statue : Angel Gabriel
Santa Fiora	Ch., First Chapel . . .	Retable with predella A.
Monte Amiata	„ „	Retable : Assumption A.
„	„ „	Tabernacle A.
„	Pulpit	Bas-relief : Last Supper A.
„	Baptismal fonts	Bas-relief : The Baptism of Christ
S. M. del Sasso	Dominican Convent . .	Retable with Predella [A.
Santa Marta	. . . . .	Santa Marta
Spezia . .	Duomo	Bas-relief
Urbino . .	Ch. S. Domenico	Madonna, Child, and Saints L.
Uzzano, near Pescia	Church	S. Antonio
Venice . .	Ch. of S. Job	Four medallions : four Evangelists L.
Verna La .	Church	Large bas-relief : Deposition of the Cross A.

City	Place	Subject
Verna La	Church . . .	Bas-relief: Annunciation A.
"	"	Bas-relief: Adoring Angel A.
"	"	Statues: S. Antonio, S. Francesco A.
"	"	Bas-relief: S. Francesco A.
"	"	Large bas-relief: Ascension A.
"	"	Bas-relief: Nativity A.
"	"	Bas-relief: Crucifixion A.
"	"	Bas-relief: Pietà A.
"	"	Large retable: Madonna della Cintola A.
"	Refectory . . .	Tabernacle: Virgin, Child, and Angels A.
"	Chapel Della Penna . . .	Bas-relief: Christ Crucified A.
"	Hospital . . .	Bas-relief: S. John, S. Barnaba A.
Vincigliata . .	Castle Temple-Leader	Bas-relief: Annunciation
"	" "	Statues: S. Francesco, S. Chiava
"	" "	Statuette
Viterbo . . .	Madonna della Querce	Virgin and Child A.
"	" "	S. Peter Martyr A.
"	" "	S. Thomas Aquinas A.

ROBBIA MONUMENTS IN THE SOUTH KENSINGTON MUSEUM

City	Place	Subject
London . . .	South Kensington	438. "Adoration of the Magi"
"	" "	4111. Virgin and Child
"	" "	4112. Altar-piece
"	" "	5401. Medallion: Nativity
"	" "	5788. Virgin and Child
"	" "	7609. Stucco
"	" "	7610. Monk writing at a Desk
"	" "	6740. Coat of Arms; King René
"	" "	7630. Virgin and Child
"	" "	7447. Madonna and Child
"	" "	7632 to 7643. Twelve circular medallions
"	" "	7147. Four pieces of an architrave
"	" "	2555. Head of Cæsar
"	" "	7596. Adoring Madonna

City	Place	Subject
London	South Kensington	4032. Duplicate of the preceding relieve
"	" "	7702. Statuette of Infant Saviour
"	" "	5633. Madonna and Child
"	" "	6741. Madonna della Cintola
"	" "	5890. Colossal head of an old man
"	" "	3896. A relief of the Last Supper
"	" "	7255. The Angelic Salutation
"	" "	1090. Female Saint
"	" "	6736. Tabernacle
"	" "	1028. Statuette of S. John
"	" "	7413. Descent of the Holy Ghost
"	" "	4235. S. Jerome
"	" "	4677. Amorino playing an instrument
"	" "	412. Adoring Madonna
"	" "	4065. Angelic Salutation
"	" "	4248. S. Matthew
"	" "	2413. S. Stephen
"	" "	2414. S. Anthony
"	" "	4563. Coat of Arms
"	" "	7397. Coat of Arms
"	" "	4517. Coat of Arms
"	" "	6863. A River God

MONUMENTS IN FRANCE

City	Place	Subject
Paris	Musée de Louvre	Christ in the Garden
"	"	Christ among the Doctors
"	"	Virgin and Child
"	"	Virgin and Child holding a Bird
"	"	Virgin and Child, altar-piece
"	"	God the Father
"	"	Angels' heads; below, SS. Francis and Roch
"	"	The Nativity
"	"	Virgin and Child, with emblem of the Holy Ghost
"	"	Virgin, Christ, and S. Anne
"	"	Two male busts

City	Place	Subject
Paris	Musée de Louvre	A Bishop
"	"	S. Anthony
"	"	S. Anthony and Archangel Gabriel
"	"	S. Roch
"	"	An Evangelist
"	"	A Child
"	"	Four flying Angels
"	"	Eight Heads of Seraphs
"	"	Adoring Madonna
"	"	Adoring Madonna
"	"	Adoring Madonna
"	"	S. Anthony
"	"	Two Holy Water Vases
"	"	Half figure of an Angel
"	Gallerie de la Renais- sance	Adoring Madonna
"	"	Virgin and Child
"	"	A Martyr
"	"	Adoring Madonna
"	"	Christ healing a sick Man
"	"	Head of S. Anne
"	"	Sacrifice to Pan
"	"	Episode of the Plague of Florence

ROBBIA WORKS IN THE BERLIN MUSEUM

- No. 113. Unglazed pointed lunette
 No. 114. Madonna and two Angels
 No. 115. Madonna, Holy Infant
 No. 116. Madonna and Child
 No. 116*b*. Madonna and Child
 Two small Madonnas
 A very small Madonna
 A Pietà

WORKS IN AMERICA

- One at Princeton
 One in New York
 One in Newport
 Several in Boston

INDEX

- Adoration of the Infant Jesus* (Verna), 73
Adoration of the Kings (S. M. della Misericordia), 54
Adoration of the Magi (South Kensington), 77
Angels bearing Chandeliers (Duomo, Florence), 28, *ill.* 28
Annunciation (S. M. della Misericordia), 54; (Innocenti), 55, *ill.* 56; (Aquila), 65; (Siena), 73
Apostles, The Twelve (Pazzi Chapel), 35
 Aquila, Altar-piece at, 65
Ascension, The (Duomo, Florence), 26, *ill.* 24
 Asciana, Retable at, 65
Assumption of the Virgin, The (Siena), 73; (Città di Castello), 67
Astronomy (Campanile, Florence), 17
- Badia a Settimo, Frieze by Della Robbia at, 63
 Badia Tedalda, Retable at, 65
 Barga, Monuments at, 66
 Beckerath, Herr Adolfo von, Works by Della Robbia, in possession of, 84
 Biella, Bas-relief at, 66
 Bicci di Lorenzo, Glazed terra-cotta relief by, 21
Bambini (Innocenti), 55, *ill.* 54
 Brunelleschi, Filippo, 30, 36
 Burlamacchi, Marchesa, *Madonna and Child*, in the possession of, 60, *ill.* 60
- Cantagalli *fabbrica*, The, 13
Cantoria, The (Duomo, Florence), 13-17, *ill.* 10, 12, 14; cast and study in gesso of, in the British Museum, 16; sketch in clay for, at South Kensington, 78
 Cavriglia, Robbia ware at, 67
Christ, Head of (S. Croce), 57
 Città di Castello, *The Assumption* at, 67
 Conservatorio delle Quiete, Bas-reliefs in the, 63
Coronation of Charlemagne (Bargello, Florence), 50
Coronation of the Virgin, The (Ognissanti), 54, *ill.* *Front.*; (Genoa), 67; (Rocca), 72
Crucifixion, The (S. Miniato), 29; (Impruneta), 34, *ill.* 34; (Fiesole), 64
Crucifixion of S. Peter, The (Bargello), 18, *ill.* 20
- De Fabbris, Commendatore, 16
 Della Robbia, Andrea, 2; Luca's secret of glazed enamel confided to, 8-11; contrasted with Luca, 11; assistant to Luca, 29; works attributed to, 53, 55, 56, 60, 66, 69, 77, 81
 Della Robbia, Luca, authenticity of his works, 2, 3; birth, 4; meagre details of his life, 4; some characteristics of his work, 6, 7; the secret of his glazed enamel confided to his nephew, 8, 10; his fame, 8; portraits of, 9; his death, 9; legends concerning, 10; contrasted with Andrea, 11; modern copies of his work, 13; the "Cantoria," 13-17, 87, 88; reliefs on the Campanile, 17; use of glazed enamel, 19-24; bronze doors of the sacristy, 26, 27; ceiling of the Medici Chapel in

- San Miniato, 28, 29; takes the Duccio brothers and Andrea as assistants; *Madonna* in the Hospital degli Innocenti, 30; lunette at Urbino, 31; monuments at Impruneta, 32-35; medallions in the Pazzi Chapel, 35; the *Madonna dell' Agnolo*, 36, 37; ceiling of the Portogallo Chapel, 37, 38; the Federighi tomb, 39, 40; the *Madonna di San Pierino*, 40, 41; medallion for the Guild of Or San Michele, 41-46; works in the National Museum, Florence, 48-51; other works in Florence, 52-61; doubtful works near Florence, 62-64; other doubtful works in Italy, 65-76; works in England, 76-82; works in Paris and Berlin, 83-86; his position in Italian art, 87-95
- Della Robbia, Giovanni, 29, 52, 59, 62, 66, 77
- Della Robbia, Marchese Viviani, doubtful Robbia works in the possession of, 60; *Madonna*, formerly owned by, 75
- Della Stufa family, Arms of the, 69
- Del Moro, Professor, 16
- Del Sarto, Andrea, said to have painted Luca della Robbia's portrait, 9
- Demidoff, Prince, Sale of Della Robbia's works, in possession of, 74, 75
- Donatello, Imitation of, by Della Robbia, 6; influence of on Della Robbia, 36; comparison of Della Robbia with, 87
- Duccio, Agostino and Ottaviano, assistants to Della Robbia, 2, 29, 63
- Eastlake, Lady, *Madonna*, by Della Robbia, in possession of, 82
- Enamel, Glazed, Della Robbia's use of, 8, 10, 11, 19-24; loss of the secret, 24
- Epiphany, The* (Aquila), 65
- Evangelists, The Four* (Pazzi Chapel), 35, 36
- Federighi, Bishop, Tomb of*, 15, 33, 39, 93, *ill.* 40
- Fiesole, Works by Della Robbia at, 64
- Florence, Works by Della Robbia at:—Bargello (National Museum), 18, 34, 40, 41, 48-51; Campanile, bas-reliefs, 17; Casa Burlamacchi, 62; Duomo (S. M. del Fiore), *The Resurrection*, 25; *The Ascension*, 26, *ill.* 24; sacristy doors, 26, 27, *ill.* 26; *Angels bearing Chandeliers*, 28; Opera del Duomo, the "Cantoria," 13-17; *God the Father*, 46; Hospital degli Innocenti, *Bambini*, 55; *Annunciation*, 55; Ognissanti, *Coronation of the Virgin*, 54, *ill. Front.*; Or San Michele, 42-46; SS. Apostoli, Tabernacle, 52; S. Croce, 57, 58; (Pazzi Chapel), 35, 36; S. Jacopi di Ripoli, 53; S. M. della Misericordia, 54; S. M. Novella, lavabo, 52; Piazza S. M. Novella, medallions, 53; S. M. Nuova, 18, 19, 56; other works, 56-61
- Frescobaldi, Madonna, The*, 75
- Gallicano, Bas-reliefs at, 67
- Gavinana, Della Robbia's work at, 10, 67
- Genoa, *Coronation of the Virgin* at, 67
- Geometry* (Campanile, Florence), 17
- Ghiberti, Lorenzo, said to have been Della Robbia's master, 6; influence of on Della Robbia, 18
- Ginori-Richard *fabbrica*, The, 13, 55
- Giotto, Campanile of, 17
- God the Father between two Angels*, lunette (Museum of the Duomo), 46
- Grammar* (Campanile, Florence), 17, *ill.* 16
- Henri III. of France, his high opinion of Luca della Robbia, 63

- Impruneta, Della Robbia's monuments at, 32, *ill.* 32, 34
- Innocenti, Hospital of the, *Bambini* in the, 55, *ill.* 54; *Annunciation* in the, 55, *ill.* 56
- Leader, Mr. Temple, Statuette in the possession of, 29, 59
- Loreto, Works by Della Robbia at, 68
- Lucca, Works by Della Robbia at, 67, 68
- Madonna and Child* (Peretola), 19; (Innocenti), 30, *ill.* 30; (door of sacristy of Duomo), 27, 28, *ill.* 26; (S. Domenico, Urbino), 31; (Bargello), 34, 40, 41, 48, 51, 59, *ill.* 48, 50; (S. Egidio), 56; (S. Gaetano), 56, *ill.* 56; (S. Croce), 57, 58; (Convent of S. Marco), 62; other doubtful works, 62; in other towns, 65-73; at South Kensington, 77-81; (Oxford), 81; (Berlin), 83; (Paris), 84, 85
- Madonna and Child with Angels and Saints* (S. Croce), 57
- Madonna with S. Dominic* (S. Jacopo di Ripoli), 53
- Madonna with SS. Cosmo and Damian* (S. M. della Misericordia), 54
- Madonna and Child with S. John* (Casa Burlamacchi), 60, *ill.* 60
- Madonna del Carmine* (S. Croce), 58
- Madonna dell' Agnolo*, 36, *ill.* 38
- Madonna della Frutta* (Messina), 68
- Madonna dell' Impruneta*, 34, *ill.* 32
- Madonna of the Cushion*, 74
- Madonna of Or San Michele*, 42, 56, 58, *ill.* 42
- Madonna of the Quince* (Bargello), 49, *ill.* 48
- Madonna of the Roses* (Bargello), 47, *ill.* 48
- Madonna di San Pierino* (Bargello), 40, 41
- Madonna of S. Pier di Buon Consiglio* (Bargello), 40, 41
- Madonna Viviani della Robbia*, 75
- Malatesta, Temple of the, at Rimini, 71, 72
- Maso di Bartolommeo, 26
- Medici, Arms of the, 58
- Medici, Piero de', 28
- Medici, Piero di Cosimo, 79
- Medici, Vieri de', 13
- Messina, *Madonna* by Della Robbia at, 68
- Michelozzo, Connection of, with Della Robbia, 7, 26, 29, 31, 32, 71
- Montepulciano, Bas-relief at, 69
- Music* (Campanile, Florence), 17
- Nativity* (S. M. della Misericordia), 54; (Aquila), 65; (Barga), 66; (Siena), 73; (South Kensington), 79
- Noli me Tangere* (Conservatorio della Quiete), 63
- Or San Michele, Medallions for the Guild of, 41-46, *ill.* 42, 44
- Paladini, Filippo, of Pistoja, 71
- Palermo, *Madonna* at, 69
- Palissy, Bernard, 20
- Paris, Works by Della Robbia in, 84-86
- Pazzi Chapel, Florence, Medallions by Della Robbia in the, 35, *ill.* 36; arms of the Pazzi family, 46
- Peretola, Tabernacle at, 19, 22
- Pesaro, Head of a warrior at, 69
- Pescia, Works by Della Robbia at, 71
- Philosophy* (Campanile, Florence), 17
- Pietà (S. Croce), 58; (Berlin), 83
- Pistoja, Works by Della Robbia at, 69, 71
- Poggio a Cajana, Bas-reliefs at, 63

- Portogallo, Cardinal di, 37; chapel of, at S. Miniato, 37, 38
 Prato, Frieze at, 69
Presentation, The (Aquila), 65
- Quaratesi, Arms of the, 46
- Raphael, Influence of, in the ceiling of the Portogallo chapel, 38, 39; in other works, 60, 65
- Renè of Anjou, King, Arms of, 79
Resurrection, The (Duomo, Florence), 25, *ill.* 24
- Ricascoli Palace, Bas-reliefs in the, 60
- Rimini, Works attributed to Della Robbia at, 71, 72; Robinson, Sir J. C., *Madonna* by Della Robbia, in possession of, 82
- Rocca, Retable at, 72
- Rome, Bas-relief in the Vatican, 72
- Rucellai family, Arms of the, 48
- S. Andrew* (Pazzi Chapel), *ill.* 36
S. Augustine (Impruneta), 32
S. Bernardino (S. Croce), 57
 San Casciano, *Madonna* at, 62
S. Francis (S. Croce), 57
S. Jerome, bust, 74
S. John the Baptist (Impruneta), 32
S. Lucia (S. Lucia de' Magnoli), 57
S. Luke (Impruneta), 34
 S. Marco, Convent of, *Madonna*, by Della Robbia, in the, 59
 S. Maria in Greve, *Madonna* at, 59
S. Matthew (Pazzi Chapel), 36, *ill.* 36
- San Miniato al Monte, Decorations in, by Della Robbia, 29, 37, 38, *ill.* 30
S. Paul (Impruneta), 34
S. Peter, Deliverance of from Prison, 18, *ill.* 18; *Crucifixion of*, 18, *ill.* 20
S. Romolo (Fiesole), 64
S. Thomas and the Saviour (Conservatorio della Quietè), 63
- Serristori, Arms of the, 46
- Siena, Altar-piece of the Osservanza, 72, 73
Singing Gallery, The, 13-17, *ill.* 10, 12, 14
- South Kensington Museum, Works by Della Robbia at, 77
- Stia, *Madonna*, by Della Robbia, at, 73
- Temperance* (Paris), 84; (S. Miniato), *ill.* 30
- Torrigiani Palace, Portrait relief in the, 59
- Urbino, Decorations by Della Robbia at, 31
- Vasari, Portrait of Luca della Robbia, by, 9, *ill.* 8
- Venice, Chapel of S. Job, Decoration of, by Luca della Robbia, 47
- Verna, Robbian ware at, 73
- Vieri-Canigiani Palace, Robbia works in the, 59
- Vincigliata, Castle of, Statuette in the, 62
Visitation, The (Pistoja), 70



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