

1: Allan Marquand | LibraryThing

*Della Robbias in America [Allan Marquand] on www.enganchecubano.com *FREE* shipping on qualifying offers. This is a reproduction of a book published before This book may have occasional imperfections such as missing or blurred pages.*

He was born in Florence, the son of a member of the Arte de Lana or wool-workers guild. He may have trained as a goldsmith under Leonardo di Ser Giovanni according to Vasari, before working with Ghiberti on the famous doors of the Florence Baptistery. He was heavily influenced by Donatello, and in the s was used by the architect Filippo Brunelleschi for sculpture on his buildings. According to Vasari, the Medici family were responsible for securing him the commission. During the seven years it took della Robbia to carve the reliefs under the supervision of Brunelleschi, his style developed. While the earliest carved panels are fairly symmetric and lack movement, in later panels the movement of the singers becomes much more evident and dynamic. The Singing Gallery shows children singing, dancing, and making music to "praise the Lord" in the words of Psalm Their figures are at once lively, finely observed, and gracefully combined in groups designed to fit the ten panels of the gallery. Maria in Peretola; bronze angels to enrich the Singing Gallery; and, in collaboration with Michelozzo, the large project of bronze doors for the Sacristy of the Cathedral. Arguably the one of the most important existing works in marble by Luca executed in 1469 is the tomb of Benozzo Federighi, bishop of Fiesole, originally placed in the church of San Pancrazio, Florence, but removed to San Francesco di Paola on the Bellosguardo road outside the city in 1521. In 1521 it was again removed to the church of Santa Trinita in Florence. An effigy of the bishop in a restful pose lies on a sarcophagus sculptured with graceful reliefs of angels holding a wreath which contains the inscription. Above are three-quarter length figures of Christ between St John and the Virgin, of conventional type. The whole is surrounded by a rectangular frame formed of painted tiles. On each tile is painted, with enamel pigments, a bunch of flowers and fruit in brilliant realistic colors. Though the bunch of flowers on each is painted on one slab, the ground of each tile is formed of separate pieces, likely because the pigment of the ground required a different degree of heat in firing from that needed for the enamel painting of the center. The pliant medium of baked clay covered with a "slip" of vitrified lead and refined minerals permitted a lustrous, polished surface capable of reflecting light and color that was beautifully appropriate for architectural sculpture. Working with assistants, including members of his own family, della Robbia produced a number of decorative reliefs and altarpieces until the end of his life. One of the arguably finest examples is the enameled terra-cotta ceiling of the Chapel of the Cardinal of Portugal in San Miniato, Florence. Another relief, acquired by the Victoria and Albert Museum in 1857, [5] shows his free use of color: In 1469 he bought a large house containing a workshop, which would remain the base of the family workshop until the 1520s. It shows, however, the very high estimation in which he was held by his contemporaries.

2: Della Robbias in America (edition) | Open Library

Excerpt. When Cavallucci and Molinier published in a catalogue of all the then known works of the Della Robbias, four hundred and eighty-one in number, they knew of only one in America.

3: Full text of "Della Robbias in America"

*Della Robbias in America [Allan Marquand] on www.enganchecubano.com *FREE* shipping on qualifying offers. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it.*

4: Full text of "Della Robbias in America"

DELLA ROBBIAS IN AMERICA. pdf

The type of the Madonna has a general resemblance to that of the Vanderbilt Madonna already described, but it is even more closely related to the Madonna in the IO 6 DELLA ROBBIAS IN AMERICA lunette of the Lavabo in the Sacristy of S. Maria Novella, made by Giovanni della Robbia in (Fig. 43).

5: Editions of Della Robbias in America by Allan Marquand

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6: Editions of Della Robbias in America by Allan Marquand

Editions for Della Robbias in America: (Paperback published in), (Hardcover published in), (Hardcover publishe.

7: VASARI'S LIFE OF LUCA DELLA ROBBIA AND THE FAMILY

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