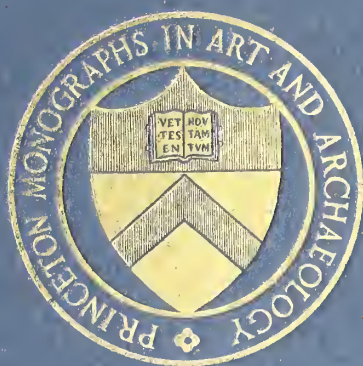


ANDREA DELLA ROBBIA

VOLUME II

BY

ALLAN MARQUAND





Ulrich Middeldorf

ATELIER OF ANDREA DELLA ROBBIA



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PRINCETON MONOGRAPHS IN ART AND ARCHAEOLOGY XI

ANDREA DELLA ROBBIA
AND HIS ATELIER

BY

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PRINCETON UNIVERSITY

VOLUME II

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ATELIER OF ANDREA DELLA ROBBIA

1470-1480

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1470-1480

106 MADONNA OF THE IMPRUNETA TYPE. Paris. Louvre, No. 429 (old no., G. 726). Photo., Alinari, 22377.

From the Campana collection. In this copy of the Impruneta Madonna (Fig. 132) in addition to the cherub heads Andrea has introduced also the Holy Dove.



FIG. 132.—MADONNA OF THE IMPRUNETA TYPE.

Bibl.:

Foratti, *Rass. d'Arte*, XIX (1919), 25, 28; M., *L. D. R.*, 238.

Note. Four other Madonnas of the Impruneta type are discussed in my *Luca della Robbia*, 237-238.

107-110 THE TOMB OF BISHOP GUILLAUME II FILLASTRE,
1470. Saint-Omer, France. Musée de Saint-Omer.

In the Museum at Saint-Omer, there are two Robbia reliefs; in the church at Saint-Denis in the same town there is the central portion of a Last Supper; and in a church in the suburbs, Saint-Martin-au-Laërt, a relief of the Annunciation.

(1) Death and the Epitaph (Fig. 133).



FIG. 133.—DEATH AND THE EPITAPH.

Unique in Robbia ware is the figure of Death, a skeleton robed in a shroud carrying a scroll inscribed:

*Nemo me lacrimis decoret neque funera flet
Non enim credo lugendam mortem quam immortalitas*

The figure is white set against a blue background. He stands to the left of a large green laurel wreath which is supported by a cherub, of which one wing and one hand only remain. Within the wreath is a large scroll inscribed:

*Abbas quisquis erat clara Willelmus in aula
Hoc jacet in templo cui bona multa tulit
Virduni fuit hic presul Tullique deinceps
Indeque Tornaci per pietatis opus*

Hic ducis invicti Burgundi in sede Philippi
 Consilii primus qui bene nosset erat
 Sic omnes morimur sed virtus sola beatos
 Efficit illa comes te que Guillilme beat(um)

From this one gathers that the Abbot Willelmus (Guillaume II Fillastre) was buried in the aula of the church of which he was the benefactor (Abbey of Saint-Bertin); that he had been Bishop of Verdun, then of Toul, and finally of Tournai; that he was chief counsellor of Philippe (le Bon) of Burgundy. From the successor of Abbot Jean d'Ypres, called Yperius, we have the following record:

"Guillermus Fillastre titulum sepulture sue, sculturamque cum imaginibus et tumbam quam dum viveret ordinaverat, ex Italia transferri curaverat, in navi ecclesie ante clausuram crucis honorifice tumulatus."

This indicates that the epitaph, figured sculpture, and tomb had been ordered from Italy by Guillaume Fillastre during his life time and that



FIG. 133a.—LAST SUPPER. S. OMER.

he was buried in the nave of the church before the closure of the transept. The location of the tomb is thus defined more accurately than in the epitaph. Baron du Teil places it more definitely to the left of the south door of the church. The date of the commission is also given within limits as Guillaume is known to have gone to Italy in 1463 and he died on August 23, 1473. The date may be even more definitely determined as the accounts of the Bishopric of Tournai indicate that in the year 1469-1470 a certain Angelo Tani received 2 carlini, 6 lire, 12 soldi and 6 denari for the transport of the monument from Florence to Pisa, and that Tommaso Portinari, a rich merchant, at Bruges, received 49 lire, 4 soldi for transporting it in his galley from Pisa to Écluse, a port near Bruges.

The relief of Death and the Epitaph presented to the Museum at Saint-Omer in 1838 may be enlarged by the addition of several standing figures fragments of which were discovered in excavations made in 1844. Three or four of such figures probably stood on each side of the epitaph and like

the figure of Death carried inscribed scrolls. Thus have been recovered the "titulum" and the "sculptura cum imaginibus."

(2) The Last Supper (Fig. 133a).

This relief in the church of Saint-Denis contains the central group of a Last Supper. It measures 1m. x 0.75m., but originally, with all the twelve Apostles present, it would have been about two meters in length. It has sufficient charm to warrant an attribution to Andrea della Robbia himself, and constitutes a prototype of the Last Supper executed for the pulpit in the church at S. Fiora.

(3) The Annunciation (Fig. 134).

The Annunciation in the suburban church of Saint-Martin-au-Laërt measures 0.50m. x 0.75m. and was formerly set on the exterior wall of the church under the third window to the right of the side door. It exhibits



FIG. 134.—ANNUNCIATION. S. OMER.

many of Andrea della Robbia's stylistic peculiarities, but was apparently executed for the most part by his assistants. The blue background, it may be noted, is concave; also that the composition is the reverse of that in the Niccolini Annunciation at La Verna. It was doubtless executed in Andrea's atelier, designed rather than executed by the master.

(4) The Prophet Jeremiah (Fig. 134a).

In the Museum at Saint-Omer is preserved a relief showing a half figure of the Prophet Jeremiah holding a scroll inscribed:

Mulier circumdabit virum

from Jeremiah xxxi, 32. Although placed above the relief of Death and the Epitaph, this relief is more closely associated with that of the Annunciation. Its dimensions are 0.27m. x 0.51m.

(5) Reconstruction.

Baron du Teil, in his volume on Guillaume Fillastre, pp. 63-67, assumes that all the reliefs enumerated above belonged to the same monument, and that its author, Andrea della Robbia, constructed it along the lines of the



FIG. 134a.—THE PROPHET JEREMIAH.

tomb of Bishop Benozzo Federighi, which was designed and executed by Luca della Robbia. Accordingly he reconstructed the tomb of Bishop Guillaume Fillastre as a niche tomb consisting of a sarcophagus with a recumbent statue (now lost); on the face of the sarcophagus Death and the Epitaph, on the background of the niche the Last Supper, and overhead the Annunciation and the Prophet.

Unfortunately the fragments recovered are insufficient to enable us to reconstruct the form of the monument with certainty. I am inclined to believe that there may have been a sarcophagus—the *tumba* mentioned by the successor of Yperius—with possibly a recumbent statue now destroyed, that the face of the sarcophagus bore the relief of Death and the Epitaph, and that one side of the sarcophagus, like that of Ilaria at Lucca, contained a coat of arms. The arms of Guillaume Fillastre contained in its quarterings heads of stags, and the silver gilt casket of Saint Bertin which he presented to the church was set upon a series of reclining stags. Hence it was that the tomb of Fillastre came in later days to be known as “le tombeau de M. Lecerf.” The arms of the Lecerf family were almost identical with those of the Fillastre. If the sarcophagus were free standing the Last Supper may have adorned its other long side, but probably that relief was placed elsewhere, perhaps as an antependium of an altar in the chapel within which the sarcophagus stood. The Annunciation with its closely as-

sociated Prophet Jeremiah may well have been set as a reredos above the altar.

Bibl.:

Joseph du Teil, *Guillaume Fillastre*, 56-67 (Reviewed by E. D. in *Revue de l'Art*, 1921, 338-341).

111 STEMMA OF MATTEO PALMIERI. 1474. Volterra, Palazzo dei Priori or Palazzo Comunale. Photo., Private.

Within a frame of plain, architectural mouldings, set against a blue,



FIG. 135.—PALMIERI STEMMA.

fluted disk is a pointed, oval shield bearing the Palmieri arms: Gules, two palms in saltire vert between two lions combatant or (Fig. 135).

Below is a rectangular tablet inscribed:

MATTHEO PALMERIO
 POST RECTAM LIBERE
 CIVITATE(M) PRETORI· II°· ET
 COMMISSARIO· SALVTIS
 ANNO: MCCCCLXXIII°·

Matteo di Marco di Antonio Palmieri (1405-1475) apothecary, historian, poet, ambassador, was Prior of Florence in 1445, Gonfaloniere in 1453,

Ambassador to Naples in 1455, to Rome in 1466 and 1473, and Prior again in 1468. After its capture in 1472, Volterra was ruled by Florentine captains and commissaries. A Podestà was elected by the Florentines resident in Volterra. The second to hold this office, as the inscription indicates, was Matteo Palmieri in 1474.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Palmieri; M., *R. H.*, 20, Fig. 17; P., 744-745; Repetti, s.v. Volterra; W., 161.

112 STEMMA OF ANTONIO DI LORENZO BUONDELMONTI. 1475. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Alinari, 9845.

On a pointed, oval shield: Per fess, azure and argent is surcharged a kite shaped shield argent displaying a cross of Calvary gules on a mount of



FIG. 136.—BUONDELMONTI STEMMA.

six tops azure (Fig. 136). The garland frame is noteworthy in containing a single file of fruit—pine cones and quinces—in colour alternately dark and light.

A rectangular tablet below is inscribed:

ANTONIO † DI LOREN
 ZO † DI MESSER A(N)DREA
 BVONDELMONTI † DE MON
 TEBVONI † V(ICARIO) † 1474 † 1475 †

Antonio di Lorenzo Buondelmonti was born August 15, 1425, and died in 1504. He had been a Prior of Florence in 1467, one of the twelve Buonomini in 1466, became Vicario of S. Giovanni in Valdarno in 1474 and 1475, and held various other offices later.

Atelier of Andrea della Robbia.

Bibl.:

C., s.v. Bondelmonti; Litta, s.v. Buondelmonti, Tav. 10, M. R. H., 21, Fig. 18; P., 827-828.

113 MEDALLION HEAD OF AN APOSTLE. Paris. E. Gavet Collection. Diam., 0.65m.

This fine head of an Apostle (Fig. 137) shows some influence from



FIG. 137.—HEAD OF AN APOSTLE.

Luca's series of heads of prophets on the bronze doors of the cathedral. The frame, a single file of pine cones followed by quinces indicates a date not far from that of the Buondelmonti stemma at S. Giovanni in Valdarno (1475).

Bibl. :

Molinier, *Coll. Gavet*, no. 3, Pl. 3.



FIG. 138.—TOBIAS AND THE ANGEL.

- 114** TOBIAS AND THE ANGEL. Prato. Biblioteca Roncioniana. Relief. H., 1.65m. Photo., Private.

In the Biblioteca Roncioniana, Prato, is presented a relief representing Tobias and the Angel, without frame, background, or accessories (Fig. 138). It lacks the plastic character of the group in the Canigiani chapel, S. Croce. We note also the absence of haloes, the omission of S. Gabriele's wings and the absence of the attendant dog.

Bibl. :

Papini, *L'Arte*, XV (1912), 36-40.



FIG. 139.—S. PANTALEO.

- 115** S. PANTALEO. Staglieno, (Prov. of Genoa). S. Pantaleo. Statue. H., 1.04m. Photo., Private.

In the church of S. Pantaleo at Staglieno is an unpublished statue of its patron saint (Fig. 139). S. Pantaleo here carries his medicine box and his palm. Relics of the sainted physician were widely scattered. His body was not far away, in the city of Genoa.

The modelling is very simple and the naiveté of expression gives to the countenance of the saint considerable charm.

Bibl.:

Amato, s.v. Staglieno; B-G., s.v. July 27.

- 116** BUST OF A BOY. Paris. Musée de Cluny, No. 2795. Bust. H., 0.40m. Photo., Levy, 217.

Partly polychromatic, this bust (Fig. 140) has a tunic blue lined yellow, and mantle, blue lined green. The eyes were originally painted with



FIG. 140.—BUST OF A BOY.

blue brows and lashes, later with violet. The irises are copper coloured. It is not so fine as the bust of a boy in the Museo Nazionale, No. 75.

Bibl.:

C-M., 273 No. 423; Cr., 351; Foratti, *Rass. d'Arte*, XIX (1919), 29, 31; S., 123; Du Sommerard, *Cat.*, No. 2795; V., VI, 599, Fig. 406.

- 117** STEMMA OF RIDOLFI DI PAGANOZZO RIDOLFI. 1477.
S. Giovanni di Valdarno, Palazzo Pretorio. Photo., Private.

Set against a mottled green (imitation of serpentine) background, a



FIG. 141.—RIDOLFI STEMMA.

pointed, oval shield bears the stemma of the Ridolfi family: Azure, a mount of six tops or, crossed by a bend gules and azure (Fig. 141).

Below is inscribed:

RIDOLFO ♦ DI PAG(A)NO
ZZO ♦ RIDOLFI ♦ V(ICARIO)
✻ 1477 ✻

Ridolfo di Paganozzo Ridolfi became a Prior of Florence in 1480, and Gonfaloniere in 1486 and 1490.

Bibl.:

C., s.v. Ridolfi di Piazza da Firenze; M., *R. H.*, 35, Fig. 31; P., 282.

- 118** STEMMA OF THE DELLA STUFA FAMILY. Florence.
Palazzo Stufa. Photo., Private.

This large medallion (Fig. 142) displays on a pointed, oval shield the della Stufa arms: Argent, two lions combattant or, in chief a cross coupéd gules. Above the shield a white dove holds a scroll inscribed

✻ A B OVO RVIT ✻

These are set against a blue, fluted disk.

The frame shows a garland of polychromatic fruit in eight sections separated and bound by undulating ribbons set between double mouldings, a cord and a leaf and dart on the inner, and a bead and reel and an egg and dart on the outer side.



FIG. 142.—DELLA STUFA STEMMA.

During the latter half of the fifteenth century the office of Prior was held fourteen times, and that of Gonfalonieri six times by members of the della Stufa family.

Bibl. :

M., *L. D. R.*, 244-245; *R. H.*, 37, Fig. 33.

119 FRAME FOR MEDALLION, DECORATED WITH POPPY PODS. London, Victoria and Albert Museum, No. 43-'91. Medallion, Diam., 0.87m. Photo., Museum.

Acquired in 1891. A charmingly constructed frame, with a single file of robin's-egg blue poppy pods and white flowers set between an inner leaf and dart and outer egg and arrow head moulding (Fig. 143). The poppy pods are arranged in groups of three arranged horizontally with reference to each other, but the central pod in each group being larger and from its position more emphatic, suggests a garland in single file.

Bibl. :

Cr., 435.



FIG. 143.—FRAME DECORATED WITH POPPY PODS.

- 120** S. FRANCESCO RECEIVING THE STIGMATA, CORONATION OF THE VIRGIN, S. GIROLAMO IN PENITENCE. Santa Fiora. Pieve. Altarpiece. H., 1.84m.; W., 2.40m. Photos., Alinari, No. 9275; Lombardi, No. 1371.

This (Fig. 144) is a copy with variations of the altarpiece at Assisi. One may note in the S. Francesco panel the reduced number of trees and shrubs, and the indistinct clouds; in the Coronation panel, the increased number and size of the musical and adoring angels, the presence of the halo on the head of the Virgin about to be crowned, the indistinct clouds and omission of the throne bearing cherubs; in the S. Girolamo panel, the vulgarization of type, the omission of the books, the insignificant introduction of a snake. The frame has lost the distinction of its prototype, and in the predella the Annunciation, Presepio and Adoration of the Magi are variously modified to fit the larger rectangles.

Bibl.:

B. J., 92; B., *Kf.*, 25; Burl., 118; C-M., 258 No. 301; Cr., 183, 354; M., *Scr. Mag.*, 1893, 697; R., *D. R.*, 194; *Sc. Fl.*, III, 170; Vas., II, 195.



FIG. 144.—ALTARPIECE AT S. FIORA.

121 CIBORIO FOR SACRED HOST. Santa Fiora. Pieve di S. Fiora e S. Lucilla, Cappella Sforza. Photos., Alinari, 9276; Lombardi, 1367.

In the Sforza chapel is a ciborio (Fig. 145) not without charm. Its frame has disappeared, but it is possible that the pilasters were undecorated, like those of the tabernacle at S. Maria della Neve or of the triptych altar-piece in the Pieve. There remains only the central relief and the console.

The central relief is treated with much religious feeling. God the Father in a glory of five angels is mild, dignified, and impressive. Andrea's beautiful ciborio in the Misericordia at Montepulciano is here foreshadowed in a more summary composition. There are no curtains to be drawn back, as in the SS. Apostoli and the Borgo San Sepolcro tabernacles, nor a vaulted hall, as in many others. The scene is out of doors, partially if not entirely in heaven. As in Luca's marble ciborio at S. Maria a Peretola there is a framed disk and a sportello or door opening to the chamber where wafer and chalice were kept. In Luca's ciborio the framed disk contained an image of the Holy Dove. Thus, with the image of God the Father in the lunette, and the Son on the sportello, the Trinity was completely symbolized. Here and in many subsequent instances this controlling idea is absent. Our sentiment for the appropriate is somewhat shocked to find two large angels standing in adoration not of the Holy Dove but

of a quince—the Sforza emblem. Possibly, by a stretch of the imagination, the quince like the apple may be interpreted as the emblem of sin; so the monument would say to us God saves from sin through the body and blood of Christ. But such an interpretation is unsupported by the decoration of



FIG. 145.—CIBORIO AT S. FIORA.

other ciboria from the Robbia atelier. So we are compelled to believe that the quince was introduced here, as it was in connection with the baptismal font, purely as a Sforza emblem.

The console is unconventionally composed of two winged cherub heads.

Bibl. :

B. J., 92; Burl., 118; C-M., 254 No. 313; Cr., 354; Vas., II, 195.

122-142 ADORATIONS DERIVED FROM THE LA VERNA ALTARPIECE.

The Adoration altarpiece at La Verna was the most popular of Andrea's compositions. Variants of it appear in many small altarpieces and roadside shrines. In spite of the fact that they were frequently shop pieces of various dates it seems convenient to gather them together here. One after another the accessories in the composition were eliminated until at last there remained only the Mother adoring the Child. The following classification of these Adorations may be useful.

I.	Madonna and Child with God Father, 6 cherubs, Dove.
II.	" " " " " " 5 " "
III.	" " " " " " 4 " " , 2 angels.
IV.	" " " " " " Dove, 4 cherubs.
V.	" " " " Dove, 4 angels.
VI.	" " " " " 2 cherubs.
VII.	" " " " " " , Giovannino.
VIII.	" " " " " Giovannino, lilies, tree.
IX.	" " " " 4 angels.
X.	" " " " 3 angels, crown, gloria.
XI.	" " " " 2 "
XII.	" " " " 3 cherubs.
XIII.	" " " " 2 "
XIV.	" " " " " " Giovannino, ox, ass, landscape.
XV.	" " " " Giovannino, S. Giuseppe, ox, ass.
XVI.	" " " two hands holding crown, two cherubs.
XVII.	" " " no accessories.

125 (I). ADORATION WITH GOD FATHER, SIX CHERUBS, DOVE.

- I. S. Martino alla Palma, (near Casellina e Torre), On wall of house, No. 189. Round-headed relief. Photo., Private.

The Madonna is turned to the right; the Child, reclining on clouds, is blessing. Above in the clouds is God the Father, crowned, with outstretched hands, surrounded by six cherubs. From him descends the Holy Dove. This relief (Fig. 149) was probably made in Andrea's atelier soon after the altarpiece at La Verna.

Bibl.:

M., *D. R. A.*, 77.

2. Same Subject. Palermo, S. Niccolò in Gurgo. Round-headed relief. H., 0.65m.; W., 0.45m. Photo., Giannone.

In this relief the Madonna is turned to the left. The Child with both hands on his body, reclines on a high bank of green hay. Overhead is God



FIG. 149.—ADORATION. S. MARTINO ALLA PALMA.

the Father, crowned, surrounded by six cherubs. At the level of the Madonna's neck is the Dove. Frame, egg and dart between fillets.

Bibl.:

La Grassa-Patti, *L'Arte*, VI(1903), 43, 46; M., *D. R. A.*, 68.

3. Same Subject. London, Victoria and Albert Museum, No. 7596-7597. Round-headed relief. H., 0.66m.; W., 0.45m., with console, 0.94m. x 0.53m. It was purchased in 1861 from the Gigli-Campana collection; originally in S. Agata, Florence.

The composition and frame are similar to the preceding. The console is decorated with an egg and dart moulding, and a laurel leaf frieze supported by a cherub-head.

Bibl.:

Burl., 81, 119; C-M., 266 no. 376; Cr., 346; M., *D. R. A.*, 68; Robinson, 58 no. 7596.

4. Same Subject. New York City, Metropolitan Museum, Collection of Mr. J. P. Morgan. Round-headed relief. H., 0.65m.; W., 0.45m. Formerly in the Castellani and Mannheim collections.

Similar composition and frame as the preceding, except that the crown of God the Father is here omitted. No console.

5. Same Subject. Oxford, Ashmolean Museum, no. S 12 EF. Round-headed relief. H., with console 0.89m.; W., 0.48m.

Similar in composition to the preceding, but is supported on a console with cherub heads.

Bibl.:

Ashmolean Museum, Summary Guide, 100.

6. Same Subject. New York City. Tolentino Sale of 1920. Similar to the preceding. Set on a console, with cherub head and leaf scrolls, of later date.

Bibl.:

The Raoul Tolentino Collection, No. 795.

7. Same Subject. Florence, Bardini Collection. Round-headed relief. H., 0.65m.; W., 0.45m.—with console H. 0.95m.

Similar to the preceding, except that the Child reclines not on hay, but on the blue sky. The console is similar to that in the Victoria and Albert Museum, no. 7596.

Bibl.:

Bardini Sale of 1902, *Cat.* 83, Pl. 22 no. 514.

8. Same Subject. Florence, Museo Nazionale, No. 6. Round-headed relief. Photo., Alinari, No. 2759; Brogi, No. 9485.

From the monastery of S. Paolino, suppressed Aug. 31, 1866. Similar to the preceding, but without the console. Note that God the Father has neither crown nor nimbus.

Bibl.:

Burl., 109; C-M., 218 no. 79; Cr., 337; M., *D. R. A.*, 68; R., *D. R.*, 157, 158; *Sc. Fl.*, III, 150; 153; Supino, 437 no. 6.

9. Same Subject. Florence, Museo Nazionale, No. 49. Castes, Cantagalli, 284; Lelli, 421.

Formerly in the Accademia. Here God the Father wears a nimbus. Frame, egg and dart between fillets.

Bibl.:

Burl., 110; C-M., 222 No. 102; Cr., 339; Supino 447 No. 49.

10. Same Subject. London, Victoria and Albert Museum, No. 4032'56. Round-headed relief, acquired in 1856. Photo., Museum.

Composition and frame similar to preceding.

Bibl.:

Burl., 81, 120; C-M., 266 No. 377; M., *D. R. A.*, 68; Robinson, 58, No. 4032.

11. Same Subject. London, Victoria and Albert Museum, No. 249-1894. Round-headed relief, acquired in 1894. Photo., Museum.

Similar to preceding.

12. Same Subject. Berlin, Kaiser Friedrich Museum, No. 103(I, 4998). Round-headed relief, acquired in 1904 with the James Simon Collection. H., 0.66m.; W., 0.445m.

Similar to preceding.

Bibl.:

Kat. d. Samlg. J. Simon, No. 26, Taf. 60; Schottmüller, 44-45, No. 103.

13. Same Subject. Chicago, Collection of Martin A. Ryerson. Photo., Chicago Art Institute.

From the Palazzo Lanfranci, Pisa, and the Gavet collection, Paris (Fig. 148). Replica of the above.

Bibl.:

M., *D. R. A.*, 68, Fig. 29; Perkins, *T. S.*, I, 198.

14. Same Subject. Rome, Museo Industriale.

Replica of preceding.

Bibl.:

M., *D. R. A.*, 68.

15. Same Subject. Rome, Benedetti's.

Replica of preceding.

16. Same Subject. Florence, Palazzo Canigiani.

Replica of preceding.

Bibl. :

Burl., 59; Cr., 342.



FIG. 150.—ADORATION. COLLECTION OF MR. M. A. RYERSON.

17. Same Subject. London, Collection of Mrs. Holman Hunt.

Replica of preceding.

18. Same Subject. London, Collection of Mr. T. Humphry Ward.

Replica of preceding.

19. Same Subject. Paris, Louvre, Cabinet Denon, No. 666, No. G. 724. H., 0.66m.; W., 0.45m.

No longer on exhibition. Similar to preceding.

Bibl.:

B-J., *Desc.*, 7 no. 4; Burl., 121; C-M., 275 No. 435.

20. Same Subject. Paris, Heilbronner's.

Replica of preceding, with late fruit frame and console containing an empty winged disk.

21. Same Subject. Paris, Spitzer Collection (formerly).

Replica of the preceding, but with cherub-head console.

Bibl.:

Molinier, *Gaz. Arch.*, XV (1889), 105-116, Pl. 34; Spitzer Coll., *Cat.*, No. 1288, Pl. 38.

22. Same Subject. Cetona, S. Francesco. H., 0.64m.; W., 0.44m.

Composition and console similar to preceding.

Bibl.:

Brogi, 105; Cr., 336.

23. Same Subject. Yonkers, Collection of Mr. Samuel Untermyer. Photo., Private.

Similar composition, but Child looks toward his Mother. No console.

Bibl.:

M., *D. R. A.*, 69, Fig. 30.

24-25. Same Subject. Rovezzano, La Viaccia.

On house no. 3; also on house between Rovezzano and Settignano are unglazed repetitions of this composition. No consoles.

26. Same Subject.

The modern reproductions by Cantagalli No. 284, and Lelli No. 421 are not uncommon.

126 (II). ADORATION WITH GOD FATHER, FIVE CHERUBS, DOVE.

1. Genoa, S. Maria in Consolazione. Round-headed relief set in niche. 0.80m.; W., 0.45m. Photo., Noack, No. 8004.

A sympathetic work probably from Andrea's own hand (Fig. 151). God the Father and the surrounding cherub heads are unusually large, hence only five instead of the customary six cherub-heads. God the Father

is uncrowned; all except the Dove are nimbed. The Child, not completely nude, reclines upon clouds playing with his slight garment. Much superficial gilding (in part modern).



FIG. 151.—ADORATION. GENEVA.

127 (III). ADORATION WITH GOD FATHER, FOUR CHERUBS, DOVE, TWO ANGELS.

1. Oxford. Ashmolean Museum, No. 11. Round-headed relief. H., 0.83m.; W., 0.43m. Photo., Private.

Exhibited at Burlington House, 1888; also at Burlington Fine Arts Club;

presented by C. Drury Fortnum. The Madonna faces to right; the nude Child reclining on green hay, raises right hand in blessing. God the Father crowned, surrounded by four cherubs, raises both hands in adoration. The Holy Dove, without nimbus, is directly in front of God the Father. At the level of the Madonna's head are two adoring angels. Monotonous clouds pervade the sky.

Bibl.:

Ash. Mus. Summary Guide, 100; Burlington Fine Arts Club, *Cat.*, 18; Cr., 349; M., *D. R. A.*, 77; Phillips, 99; R., *D. R.*, 159; *Sc. Fl.*, III, 153.

2. Same Subject.

The collection of M. Gustave Dreyfus, Paris, once contained an unglazed repetition of this composition.

3. Same Subject.

Another example with the angels omitted, was formerly in the Berlin Museum (Bode and Tschudi, No. 127 Taf. 6). Probably modern.

4. Same Subject.

An Adoration with God Father and four cherubs was formerly at Montepulciano, Conservatino Bernardino. Recorded by Brogi, 299; C-M., 239 No. 214.

128 (IV). ADORATION WITH GOD FATHER, FOUR CHERUBS, DOVE.

1. New York City, Tolentino Galleries. Sale of 1919. Round-headed relief. H., 0.99m.; W., 0.53m. Sold at the American Art Galleries, May 3, 1919.

The Madonna faces left, adoring the undraped Christ Child who reclines on green hay. Above is God the Father surrounded by four cherubs; lower is the Holy Dove.

The console shows a cherub head and green acanthus scrolls.

Bibl.:

Tolentino Sale of 1919, *Cat. addenda*, No. 426.

129 (V). ADORATION WITH DOVE AND FOUR ANGELS.

1. Florence, Private collection.

In a private collection in Florence is preserved a medallion of the Adoration with the Dove and four adoring angels. This is based on a medallion by Luca della Robbia in the Foulc collection now in the Musée de Nîmes. In the Florentine example Andrea adds the Dove; multiplies the cherubs, renders them in more plastic and realistic fashion; provides all the figures with nimbus; makes the pose of the Child with finger in his mouth less significant. The facial type of the Madonna is not far removed from that of the Madonna at S. Egidio. The Madonna faces to the right.

Bibl.:

B., *Denk.*, Taf. 264; V., VI, 584 Fig. 392; *La Madonna*, 37.

2. Florence. Formerly in Palazzo di San Donato. Round-headed tabernacle. H., 0.92m.; W., 0.82m. Photo., made for the S. Donato Sale of 1880, No. 30643.

This composition, though containing the same elements as the preceding, shows many changes. The Virgin, of another type, faces the left; the Child's arms both rest on his breast; the clouds are indicated by paint only. The frame is a modified copy of that of the Madonna of the Architects, to which it is inferior in modelling.

Bibl.:

Burl., 75; San Donato Cat., No. 377.

3. Florence, Casa Ricasoli. Round-headed relief.

Composition the same as preceding; framed by egg and dart and bead mouldings.

Bibl.:

Lelli, *Cat.*, 1157.

130 (VI). ADORATION WITH DOVE AND TWO CHERUBS.

1. Roslyn, N. Y. Collection of Mr. Stanley Mortimer. Round-headed relief with console. H., 1.34m.; W., 2.87m. Photo., Private.

This is one of the unusual compositions in which the Virgin faces the

right. The Child is partially draped. Reclining upon clouds he plays with his drapery with both hands. Above the Virgin's head is the Dove and at either side a cherub. Below the group is a white tablet inscribed AVE MARIA GRAZIA PLENA.

The frame consists of outer hanging garlands of fruit composed according to Andrea's canons in groups of three crossed by yellow bands. Inside of this is a frieze of nine cherub heads set between an egg and dart and rope moulding. The tabernacle is supported by a console which is framed on either side by a cornucopia of fruit and terminated below by a pendent palmette. In the centre of the console is a green wreath containing the Del Pugliese arms: Or, three bars gules, in chief a demi-lion issuant of the same. Filippo del Pugliese was Prior of Florence in 1463; Bernardo in 1465; Piero in 1474; and Francesco in 1490 and again in 1499. It is possible that the latter gave the commission for the tabernacle made in Andrea's atelier and under his personal supervision.

Bibl.:

C., s.v. Pugliese; M., *D. R. A.*, 77; *R. H.*, 89-90; P., 851-852.

2. Florence, Volpi Gallery.

A round-headed relief with cherub head console below laurel leaf frieze. The Virgin faces to right. Child on hay blessing.

Bibl.:

Volpi Sale of 1910, *Cat.*, Tav. 46.

131 (VII). ADORATION WITH DOVE, TWO CHERUBS, GIOVANNINO.

1. Paris, Petit Palais. Round-headed relief. H., 0.70m.; W., 0.43m. Dutuit legacy. Formerly in the Toscanella collection (sold in 1883).

The Child to left, nude, with cruciferous nimbus, both hands on body, reclines on green hay. Giovannino behind him, nimbed, adoring, stands on hay. The Madonna to right is on her knees adoring. Above is the Dove, clouds, and at the level of the Madonna's head two nimbed cherubs.

Bibl.:

Chr. des Arts, 1902, 215-216; Dutuit Coll., *Cat.* No. 539.

- 132** (VIII). ADORATION WITH DOVE, GIOVANNINO, LILIES, TREES. Hamburg, Museum fur Kunst und Gewerbe. Photo., Private.

Formerly in S. Francesco, Aquila; then in collection of Prince Stroganoff, Rome. The Madonna in half figure looking toward right. The nude Child blessing reclines on well defined green hay. Giovannino, draped, leans over him. In the centre of the medallion is a large plant of lilies; palm tree and conifer at the sides. Overhead is the Holy Dove on plastic clouds.

- 133** (IX). ADORATION WITH 4 ANGELS.

1. Paris, Musée de Cluny, No. 2792, Medallion. Diam., 1.85m. Photo., Mieusement or Leroy, No. 216.

Described in Vol. I, 66, Fig. 48.

2. Scansano. Street leading to S. Giovanni Battista.

In the *Rassegna d'Arte*, VII(1907), 139, C. A. Nicolosi publishes an Adoration with four angels, of inferior quality. The Virgin faces to the left where the Child reclines on clouds playing with his drapery. The angels are not unlike those of the Adoration relief formerly in the San Donato collection.

- 134** (X). ADORATION WITH THREE ANGELS.

1. Baltimore. Collection of Mr. Henry Walters. H., 1.60m.; W., 1.32m. Photo., Private.

This fine altarpiece (Fig. 152) bears the combined arms of the Buondelmonti and Pazzi families and must therefore be dated after 1483 when Bartolomeo di Rosso Buondelmonti married Alessandra, the daughter of Guglielmo Pazzi and Bianca di Piero di Medici, sister of Lorenzo di Medici.

With its general form and construction we are already familiar. The outer frame with its fruit and cherub zones was a common motive with Andrea. The garland in groups of three with plain cross bands may be seen at Borgo San Sepolcro in the stemmi of 1486 and 1487. The alternation of dark and light coloured fruit here prevails. The posing of the cherub heads shows some uncertainty when compared with the more regulated poses in the Crucifixion and Ascension altarpieces at La Verna. The base of this zone is decorated by two winged putti holding a circular disk which contains the Buondelmonti arms: Argent, a cross gules on six hills

azure—united with the Pazzi arms: Azure, two dolphins hauriant, embowed, addorsed, or, with five crosslets or, in chief a label of Anjou.

The central relief combines three motives, the Gloria in Excelsis, the



FIG. 152.—ADORATION. BALTIMORE.

Coronation by angels, and the Adoration. The Gloria properly belongs to scenes of the Nativity (*S. Luke*, II, 13-14) and was usually omitted in mere Adorations. The inscription on the scroll which appears in the La Verna

altarpiece as GLORIA IN EXCELSIS DEO is here written *Gloria in excelsis deo et in terra pax om(nibus)* in Gothic letters. This scroll is here carried by a single angel. Two others hold a crown above the Virgin's head. From their wrists hangs a ribbon or stole. The clouds are partially in relief. The Madonna is not far removed from her La Verna prototype. Below her gilded cape appear some tresses, as in the Madonna of the Cushion in the Museo Nazionale. The nude Child is posed on a mound of green hay, his finger now drawn up to his mouth. This altarpiece, purchased through J. Seligman, was formerly the property of the Marchese Massimiliano Strozzi, and still earlier is said to have been located in the Riccardi Palace. It is apparently identical with the relief described by Cavallucci and Molinier as at S. Martino a Mensola and by Miss Cruttwell as at Ponte a Mensola.

Bibl. :

C-M., 351 No. 291; Cr., 352; C., s.v. Bondelmonte, Pazzi; Guide Joanne, *It. Cent.*, 191; Litta, VII, s.v. Pazzi Tav. 9; M., *D. R. A.*, 67-68, Fig. 78; *R. H.*, 85-86; Seligman, Pamphlet notice; W., 162.

2. Rome. Alessandro Castellani Collection (formerly). Tondo, Diam., 0.63m.

The Madonna in half figure is posed to the left. Behind the Child is Giovannino. To the right are three angels holding a scroll and singing (Gloria). In the background lilies and plants.

Bibl. :

A. e S., 1884, 152; Coll. Castellani, *Objets d'Art*, no. 223.

135 (XI). ADORATION WITH TWO ANGELS.

1. Fiesole, S. Ansano. Small chapel to right. Medallion, Diam., 1.20m. Photo., Alinari, No. 3281.

This medallion (Fig. 153) from the collection of the canonico Angelo Maria Bandini, resembles the Walter's Adoration in the structure of its frame and in the types of the Madonna, Child and angels. The green hay upon which the nude Child reclines is inferior to that of its prototype at La Verna. The Child holds up his left hand with fingers bent not in blessing but in recognition of his mother.

Bibl. :

C-M., 250 No. 282; Cr., 344; Leonardi, *L'Arte*, VI(1903), appendix, 7; R., *D. R.*, 160; *Sc. Fl.*, III, 153.

2. Newport, R. I. Collection of Mr. E. J. Berwind. Rectangular relief. H., 0.45m.; W., 0.37m. Photo., Private.

This relief was purchased at the Ferroni sale, Rome 1909. The Child reclines on a cushion and, as in Luca's Adoration at Wellington, upon his



FIG. 153.—ADORATION. FIESOLE.

mother's mantle. Behind him rushes Giovannino with his cross. Above are two adoring angels.

Bibl.:

M., *D. R. A.*, 77-78, Fig. 31.

3. Berlin, A. von Beckerath Collection.

Repetition of the preceding.

4. Paris, Collection of M. Émile Gavet (formerly).

Stucco repetition of the same composition.

Bibl.:

Cat. Gavet Sale, 1897, no. 227; Molinier, *Cat. Gavet*, no. 52; M., *D. R. A.*, 78.

5. Berlin, Kaiser-Friedrich Museum (formerly) no. 1166.

Stucco repetition of the same composition.

6. Frankfurt. Stadel Institute.

Stucco repetition of this composition.

7. New York, Pares Galleries (in 1919).

Stucco repetition of this composition.

136 (XII). ADORATION WITH THREE CHERUBS.

1. S. Casciano. S. Andrea, Chiesa dei Cappuccini. Round-headed relief. H., 0.70m.; W., 0.48m. Photo., Alinari, No. 10088.

A charming example in which the composition, types, colouring of the sky, clouds, eyes, hay indicate Andrea's own handiwork (Fig. 154). It is catalogued here for convenience in classification.



FIG. 154.—ADORATION. S. CASCIANO.

Bibl.:

Burl., 62, 117; Carocci, *S. Casciano*, 47; C-M., 249 No. 281; Cr., 166, 354; R., *D. R.*, 159; *Sc. Fl.*, III, 153.

2. Pisa, Museo Civico, No. 12. Round-headed relief. H., 0.69m.; W., 0.45m. Photo., Private.

A variant of the S. Casciano Adoration, of somewhat later date. Formerly in the Misericordia, Pisa. The nude Child, reclining on blue gray hay holds a scroll inscribed: EGO SVM LVX MVNDI

Bibl.:

C-M., 243 no. 230; Cr., 352.

137 (XIII). ADORATION WITH TWO CHERUBS.

1. Paris, Seillière Collection (in 1890) No. 4. Diam., 0.42m.

Adoration with two cherub heads in the blue background.

Bibl.:

Seillière, *Cat.*, 14 No. 4.

2. New York. Collection of Mr. Mortimer L. Schiff. Medallion. Diam., 0.415m.

Somewhat concave. On the left the Child rests on thick green hay. On the right, veiled Madonna kneeling. Between them heads of ox, and ass. Above, two cherub heads. White figures on blue. Glaze rather vitreous.

Bibl.:

M., *D. R. A.*, 77.

3. Toronto, Royal Ontario Museum. Medallion. Diam., 1.02m. Photo., Museum.

From the Rudolph Kann Collection. This relief possesses much of Andrea della Robbia's charm. The frame, with its finely sculptured fruit and flowers recalls that of the Campana Madonna in the Victoria and Albert Museum No. 7630. The cherub frieze follows Andrea's types in form but not closely in sentiment. The Virgin, whose veil drawn in unusual fashion across her shoulders, is set at the left and the Child at the right, as in a few only of Andrea's early Adorations, and yet we find the tree and lily plant and the Giovannino in a rolling landscape, such as occur in Andrea's work only in the later periods.

Bibl.:

Cat. R. Kann, *Objets d'Art*, I, pl. 2; Gaz. B. A., 1901, 495.

138 (XIV). ADORATION WITH TWO CHERUBS, GIOVANNINO, OX, ASS, LANDSCAPE.

1. Paris. Louvre, No. 427 (formerly G. 718). Tondo. Diam., 1.20m.

In this composition two cherubs adore the Child from the sky. The Madonna on her knees faces left; the nude Child, with left index finger at his mouth, reclines on drapery and hay. Giovannino in hair-cloth is to the left, ox and ass, palm and fig tree in the background (Fig. 155).

The frame, with inner frieze of nine cherub heads and outer band of



FIG. 155.—ADORATION. LOUVRE.

alternate bunches of lilies and roses, as well as the composition are Andrea's in type, though doubtless not his personal handiwork.

Bibl. :

B. J., *Desc.*, 6 No. 1; Burl., 121; C-M., 274 No. 429; Cr., 350.

2. Paris, Louvre, No. 428 (formerly G. 721). Tondo, Diam., 0.94m.
From the Campana collection.

Similar to preceding, but framed with a band of eight cherub heads and an egg and dart moulding. No floral band.

Bibl.:

C-M., 275 No. 430.

3. Florence, Museo Nazionale, No. 12. Tondo, Diam., 1m. Photo., Alinari, 1805; Brogi, 4743; Cast, Lelli, 414. Formerly in the Accademia di Belle Arti.

A somewhat later reproduction of the same composition. The landscape is more developed and a bird added. The frame shows an inner band with the interlacing pattern common on Robbia vases (Giovanni) and an outer band with polychromatic fruit and flowers somewhat crude in design and execution.

Bibl.:

Burl., 109; C-M., 109, 220 No. 90; Cicognara, IV, 239, Tav. 23; Cr., 337; Supino, 438 No. 12.

4. Prato. S. Niccolò da Tolentino, cloisters. Tondo, Diam., 0.63m.
Photo., Alinari, No. 10074; Brogi, no. 12773.

A reproduction of the same composition as the preceding.

Bibl.:

B., *Kf.*, 24; C-M., 246 No. 254; Cr., 352.

5. London, Victoria and Albert Museum, No. 5401'59. Medallion,
Diam., 1.18m. Photo., Private.

The composition is similar to the preceding but the nudes are left unglazed; the Madonna's tunic is red, her mantle blue lined green; Giovannino is provided with a fluttering mantle; the cherubs have blue or violet wings; the ox is brown, the ass green.

The frame consists of an egg and dart moulding near the medallion and a garland of coloured fruit and flowers set between white billets. The garland is composed in one half of a series of dark pine cones and grapes with their foliage, arranged without separating ribbons, almost in single file, and balanced on the opposite half by a series of yellow quinces and oranges variously arranged. In this frame the influence of Andrea's example is definitely felt.

Bibl.:

Burl., 119; C-M., 266 No. 378; Cr., 346; Robinson, 58 No. 4501.

139 (XV). ADORATION WITH GIOVANNINO, S. GIUSEPPE, OX, ASS, ANNUNCIATION TO SHEPHERDS, LANDSCAPE.

1. Trapani, Museo. Medallion. Diam. 0.40m. Gift of Count Agostino Pepoli.

A late, inferior production, wretchedly glazed, in which the influence of Andrea's compositions is still present, but not strong.

Bibl.:

Sorrentino, *Boll. d'Arte*, IX(1915), 331-332.

140 (XVI). ADORATION WITH TWO HANDS HOLDING CROWN, TWO CHERUBS, LILIES.

1. Florence, Museo Nazionale, No. 71. Round-faced relief. Including console, H., 1.35m.; W., 0.80m. Photo., Alinari, No. 2760; Brogi, 9470, 4447-4447a.

This relief (Fig. 156) was originally in the monastery of S. Marco, in the Sala del lavabo, where it was seen by Rosselli in the seventeenth century. The two hands which hold the crown above the Madonna's head are those of angels, as may be seen by a comparison with the altarpiece in the Walters Collection. They crown her queen of heaven. The cherub heads, if not mere decoration, may be taken as symbols of heaven. But the lilies and the light green hay on which the Child reclines are indicative of earth. The Child raises his left hand in salutation to his mother. The frame, with its pendent garlands of fruit and flowers enclosed by architectural mouldings, is a free version of Andrea's constructive methods. This and the basal frieze of cherub heads holding a garland of laurel betray the hand of an assistant.

The console shows between two cornucopias, which are decorated in an unusual manner with scrolls, a laurel wreath bearing a double or marriage coat of arms. On the dexter side, the arms of Branatio di Giovanni di Piero Campagno: Bendy sable, and or; on the sinister side, those of Agnoletta Landi: Argent, a demivol azure. My friend Mr. Rufus G. Mather has discovered a record of a Campagno-Landi marriage in 1485.

Document: [Copied by Mr. Rufus G. Mather.]

"1485 Brunatio di Giov. di M^e (Messere) Piero Citt^o (Cittadino)

Agnoletta di Zanobi di Ser Jacopi de Landi."

[Archiv. di Stato, Spoglio dell'Ancisa, AA, c. 636.]

Bibl.:

Ancisa, AA, 636; B. J. Brockhaus, 58 Taf. 7; C-M., 208 No. 18; C.,

s.v. Landi di Firenze; M., *R. H.*, 37-38; R., *D. R.*, 158-159; *Sc. Fl.*, III, 153; Rosselli, 183; Supino, 451 No. 71; Vas., II, 193; W., 152.

2. Florence, Museo Nazionale, No. 23; Round-headed relief with console. H., 1.98m., W., 9.69m. Photo., Brogi, 4744.

From the Academia. A replica with slight variations from the preceding. The frame consists of pendent garlands of triplex bunches of coarse fruit, bound by plain transverse bands. The console exhibits a winged



FIG. 156.—ADORATION. MUSEO NAZIONALE.

disk containing the Paoli and Mazzinghi arms: The Paoli arms are here: Gules (base), a bend argent charged with five fleurs-de-lis gules, a chief or. The Mazzinghi arms are: Azure, three maces in pale, heads downward, argent. From the Ancisa NN. p. 8 in the Archivio di Stato in Florence we derive the information that Maestro Giogualberto di Ser Fran-

cesco di Paolo Paoli married Sandra di Simone di Jacopo di Mazzinghi in the year 1486. This relief therefore cannot be earlier than that date.

Bibl.:

Ancisa, NN, 8; B-J, 70; Burl., 110; C-M., 105, 219 No. 83; C., s.v. Mazzinghi, Paoli; Cr., 338; M., *R. H.*, 60-61; Supino, 440 No. 23; W., 153, 162.

3. Florence, Museo Nazionale, No. 3. Round-headed relief with console. H., 1m.; W., 0.53m. Casts, Cantagalli, 292, 382, 384; Lelli, 428.

From the Accademia. Same composition as the preceding. The frame is of wood. The console encloses between two cornucopias of fruit a laurel leaf medallion in which is a brown shield set against a dark yellow ground.

Bibl.:

Burl., 109; C-M., 219 No. 84 = 221 No. 94; Cr., 237; Supino, 436 No. 3.

4. Florence, Palazzo Antinori, Via dei Serragli. Round-headed relief. H., 0.71m.; W., 0.74m. *Today Palazzo*
 Replica of preceding. *Alto rilievo in terracotta, see also [unclear] channel in the main [unclear]*
5. New York City. Collection of Mr. J. P. Morgan, in his Library. Exhibited in 1913-1915 in the Metropolitan Museum. Round-headed relief with frame. H., 1.31m.; W., 0.81m.

Same composition as the preceding. Made for some member of the Antinori family. The frame consists of a garland of fruit and flowers hanging from a yellow palmette against a blue background. The console encloses a green laurel wreath, with floating ribbons, within which are the Antinori arms: Or; a chief lozengy of azure and of the field.

Bibl.:

C., s.v. Antinori; M., *R. H.*, 59; P., 516; W., 126.

6. Coniston, Brantwood. Collection of Mrs. Arthur Severn. Purchased in 1880 in Florence by Mr. C. Fairfax Murray for John Ruskin.

The same composition as the preceding. The frame has pendent garlands with triplex groups of fruit between fillets and egg and dart mouldings terminating in a predella containing two cherub heads and set on a

console containing a stemma in the wreath of laurel leaves bound with floating ribbons. The console is framed above with egg and dart and below by fluted ribbons ending in volutes. The stemma is Party per pale: dexter, per fess or (chief) and argent (base), the former charged with a lion rampant; sinister, the Girolami arms: argent a bishop's mitre above a cross saltire sable.

Bibl.:

C., s.v. Girolami; Ruskin, VIII, 84, XXXIII, 313; XXXIV, 866, pl. 7; XXXVII, 311.

7. Paris. Collection of M. Maurice Kann (formerly). Round-headed relief. H., 0.75m.; W., 0.49m.

From the Odier sale. A variant of the preceding composition. The Child is draped in swaddling clothes and reclines on a high mass of hay. The Madonna wears a head cloth.

Bibl.:

M. Kann Cat., *Objets d'Art*, No. 202.

8. Paris. Collection of M. le Baron Achille Seillière, No. 15. Round-headed relief. H., 0.76m.; W., 0.50m.

Same composition as the preceding.

Bibl.:

Seillière Sale Cat., No. 15.

9. Calenzano. Collection of Dr. Ricci. Round-headed relief.

Same composition as the preceding. On a console containing a coat of arms.

10. Poggio Gherardo. Villa Ross.

Same composition.

Bibl.:

Cr., 343.

11. London. Messrs. Agnew, Bond Street (formerly).

Same composition.

Bibl.:

Cr., 347.

12. Hove. Church of the Sacred Heart.

Same composition.

Bibl.:

Cr., 345.

Note. The Cantagalli and Ginori establishments have for many years made reproductions of this composition. These are apt to be more vitreous than that of the Robbias; and the console often contains an empty disk designed to contain a coat of arms.

141 (XVII). ADORATION WITH NO ACCESSORIES. Arezzo. Duomo. Fragments. Photo., Alinari, No. 9706.

In the Cathedral of Arezzo may be seen fragments of an Adoration. The plump angel holding a scroll inscribed: DE QUA NATUS EST IESUS, of the rococo period, does not belong to the original composition. Possibly there were once accessories now wanting. But unusual simplicity characterizes the composition. There are no haloes. The types of the Virgin and Child are characterized by great simplicity. The angle at which the Child is posed suggests a possible derivation from a tondo composition like Luca's Adoration in the Foule collection at Nîmes. The eyes are carefully coloured with light blue gray irises, the brows, lashes and pupils being a darker blue. The lower third of the Virgin's body is a restoration.

Bibl.:

B-J., 75; Burl., 112; C-M., 90, 223 No. 113; Cr., 331; M., *D. R. A.*, 78; Pasqui, 144; R., *D. R.*, 159; *Sc. Fl.*, III, 153; Vita, 55 Fig. 80.

142 (XVII). UNCLASSIFIED.

The following Adorations appear to belong to one or other of the above classes, but for lack of information concerning the details I leave them unclassified.

Cantone, *A. e S.*, XXV(1906), 146.

Florence. S. Frediano. Medallion (Richa, IX, 177).

Legnaia, C-M., 236 No. 191; Cr., 345.

Lisbon, Convent Madre de Dios, medallion.

Oxford, Mrs. Fortescue, Cr., 349.

Pesaro, S. Domenico (formerly). Sold to Tavazzi, Rome. The Madonna quite charming, was published by Anselmi in *A. S. A.*, 1895, 441, 446 Note.

Rome. Vatican, Cr. 353 (includes ox, ass).

Saletta (near Fiesole), S. Margherita, Cr., 353.

S. Niccolò a Strada, C-M., 352 No. 199; Cr., 355 (includes Giovannino).

Wantage, Loringe House, Cr., 359.

- 143** STEMMMA OF GIANFRANCESCO TORNABUONI. 1479. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Alinari, 9846.

On a slender pointed oval shield are displayed the Tornabuoni arms:



FIG. 157.—TORNABUONI STEMMMA.

Per saltire or and vert a lion rampant counterchanged, with inescutcheon of the Croce del Popolo, a cross gules on a field argent (Fig. 157).

Below, a scroll, held by two hands of a cherub whose head is missing, bears the inscription

IOHANFRANCISCVS ✦ TORN
ABONVS ✦ VICARIVS ✦ ET
COMISSARIVS ✦ 1478 ✦ 1479

Gianfrancesco di Filippo Tornabuoni in 1479 was sent to Leghorn as Capitano and Commissario, and in 1493 became Prior and Gonfaloniere of the Republic of Florence.

Bibl.:

C., s.v. Tornabuoni; Litta, s.v. Tonabuoni, Taf. 1; M., *L. D. R.*, 246-247; *R. H.*, 39, Fig. 35; P., 112-113; W., 78.

ATELIER OF ANDREA DELLA ROBBIA

1480-1490

ATELIER OF ANDREA DELLA ROBBIA

1480-1490

144 TWO KNEELING ANGELS. London. Victoria and Albert Museum, Nos. 7614, 7615-'61. Statuettes. H., 0.80m. Photo., Museum.

These angels (Figs. 158, 159) were acquired in 1861 from the Campana collection. Their eyes have violet brows and lashes and hazel irises; their hands and feet have been injured and restored. They probably were in-



FIG. 158.—KNEELING ANGEL.



FIG. 159.—KNEELING ANGEL.

tended to serve as lateral accompaniments to an altarpiece. On account of their self-conscious and somewhat theatrical spirit they are to be attributed to Andrea's atelier rather than to Andrea himself. Can they be the angels made for the Duomo of Florence in 1481?

Bibl.:

C-M., 76, 267 No. 383; Cr., 346; Robinson, 66 Nos. 7614-7615.

145 STEMMA OF BERNARDO DI MARCO SALVIATI. 1484. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Alinari, No. 9847.

Within a frame enclosing a garland of white roses with green leaves is a blue fluted shell against which is set a pointed, oval shield bearing the Sal-

viati arms: Argent, bendy, breasted gules (Fig. 160). The fillets and roundels of the frame are well proportioned and the roses follow Andrea's conventional grouping.

Below a tablet exhibits two seated winged putti holding a scroll inscribed:

BERNARDI · MARCI
FORESIS · EQVITIS
DE SALVIATIS · IN
SINGNIA · 1484 ·

Bibl.:

C., s.v. Salviati; M., R. H., 47-48, Fig. 44; W., 172-173.



FIG. 160.—SALVIATI STEMMA.

146 THE NATIVITY AND ADORATION BY THE SHEPHERDS.

London, Victoria and Albert Museum, No. 7752'62. Medallion, Diam., 1.38m. Photo., Museum.

This fine large medallion (Fig. 161), formerly in the Casa Mozzi, Florence, was purchased in 1862.

The frame shows an outer egg and dart moulding, in which arrow headed darts are completely detached from the "shells" of the "egg." This type of egg and dart does not occur in Luca's early works, but is found in his later works and in those of his successors. The garland of single roses rhythmically alternating with double roses is composed in accordance with Andrea della Robbia's canon. It occurs in the predella of his fine altarpiece of the Nativity and Adoration by the Shepherds in the church of S. Chiara at



FIG. 161.—THE NATIVITY. LONDON.

Borgo S. Sepolcro, and about the Salviati arms at S. Giovanni Valdarno, which bears the date 1484. The leaf and dart moulding is also of a late type. According to Dr. Bode the frame is a misfit and therefore a later addition.

The problem then before us is whether this Nativity and Adoration relief is, as I once believed, a youthful work by Luca della Robbia, while still under the influence of such sculptors as Leonardo di Ser Giovanni and of Ghiberti, or whether it is a school piece of a later date. The iconography is extremely simple. The angel makes the annunciation, two shepherds receive it and immediately turn to make their salutation to the Child. The Holy Family is seated in the stable near the manger beyond which are the

ox and ass. There is no throng of angels, no multiplication of detail, such as that which characterizes Andrea's beautiful Adoration at Borgo S. Sepolcro. This is a composition by some one like Luca sympathetic with the humble life of shepherds rather than with Andrea's aristocratic elegance or Giovanni's garish love of display. The long armed angel with monstrous hands carries a huge scroll inscribed in late lettering: ANVMZIO (sic) VOBIS GALDIVM (sic). Is this ignorant inscription the work of a rising genius? The Madonna and Child do not recall the maidens of the Cantoria or Luca's early Madonnas, but rather those of the Shaw Nativity in Boston and the Adorations (Nos. 21 and 48) of the Museo Nazionale. The Madonna's eyes are most crudely indicated without separation of iris and pupil. The shepherds occur in more or less similar type in various altarpieces by Andrea della Robbia, but where can a parallel be found in the works of Luca? Is there in fact, any example of an Adoration of the Shepherds which can with security be attributed to Luca? Then the animals, the ox and ass, the dog and sheep, are these early studies of the nature loving Luca? The impression of a later date is produced also by the light yellow thatched roof, unparalleled in Luca's colour scheme. Hence I am inclined to place the relief as well as the frame in one of the last decades of the XV century.

Bibl.:

B-J., 97; B., *A. S. A.*, II(1889), 7; *J. k. p. K.*, XXI(1900) 29-30; *Denk.*, 78, Taf. 193; *Fl. Bildh.*, 158-161; *Fl. Sc.*, 108-110, Pl. 50. *Burl.*, 77, 119; C-M., 267 No. 386; Cr., 200, 346; M., *A. J. A.*, IX(1894), 5-6, Pl. 1; R., *D. R.*, 127-129; *Sc. Fl.*, II, 233-234; S., 86, Abb. 93; Vas., II, 192 note 7.

147 THE NATIVITY AND THE ADORATION OF THE SHEPHERDS. Munich. National Museum. Rectangular. H., 0.75m.; W., 0.62m. Photo., Obernetter.

This relief (Fig. 162) was a legacy from King Ludwig I. It is not so finely modelled as the tondo in the Victoria and Albert Museum. The rocks are gray touched with violet, the trees green marked with yellow and the hay on which the Child rests is green, streaked with black. The eyes are crudely coloured with blue brows, lashes and pupils, but one of the shepherds has yellow irises.

In the blue sky emerging from black and white clouds is an angel, with large hands holding a huge scroll inscribed in Gothic letters *gloria in excelsis deo*. The inscription itself implies a confusion of thought. It is carried by the angel who is making the announcement to the shepherds. We should expect from him the usual *annuntio vobis gaudium magnum*

(Luke II, 10), not the Gloria in Excelsis sung later by the heavenly host (Luke II, 14).

In the Nativities at Borgo San Sepolero and Militello, the Annunciation and the Gloria are clearly distinguished. Here the confusion of thought must have come from some weak representative of the school.

The scene is laid in a cave, not in a stable. Both are historic types in Christian art and literature and both occur in the Nativities of Andrea della



FIG. 162.—THE NATIVITY. MUNICH.

Robbia. But this composer places the shepherd inside the cave opposite the sacred couple, whereas Andrea would have placed him outside the cave. The iconography does not closely follow the scripture narrative which says: "Ye shall find the babe wrapped in swaddling clothes, lying in a manger" (Luke III, 12). Here he is nude and a bed-like crib has replaced the wicker basket or manger of the Kahn and Shaw Nativities. The types of the figures and animals are almost precisely the same as those of the medalion of the same subject in the Victoria and Albert Museum.

Bibl.:

B., *J. k. p. K.* (1902), 29; *Denk.* 78, Taf. 193; *Fl. Bild.*, 158-159, Abb. 87; *Cr.*, 349; *S.*, 86, Abb. 94.

- 148** SKETCH FOR A NATIVITY. London. Victoria and Albert Museum, No. 252-'76. Round-headed relief. H., 0.38m. Photo., Private.

A terra-cotta unglazed sketch for a round-headed relief of the Nativity. In a cave S. Giuseppe and the Virgin are on their knees before the Child behind whom stands the ox and ass. Also on his knees before the cave is a shepherd. On the hillside above are two shepherds, a dog and sheep, and trees in the background. Over head are angels flying, one bearing the Annunciation scroll.

Bibl. :

Cr., 228 note 1, 329.



FIG. 163.—MADONNA. PRAGUE.

- 149** MADONNA WITH NUDE, STANDING CHILD. Prague, Rudolfinum. Medallion. Diam., with frame, 1.05m. Photo., Private. Casts, Cantagalli 287, 302; Lelli, 429, 1166.

This medallion (Fig. 163) is an elaborate replica of the Foule medal-

lion. As in Andrea's later works the relief is set against a concave background. A vine pattern in relief is seen on the borders of the Virgin's mantle and sleeves of her tunic. She wears a ring on the little finger of her left hand. The Child has a cruciferous nimbus; the Madonna's nimbus is cut short for a more closely fitting frame.

The frame, designed in imitation of Andrea's manner, is not by his hand and is too large for the central relief. The Cantagalli Company has reproduced a frame as well as a Madonna of this type.

Bibl.:

Cantagalli Cat., No. 302; Cr., 352; M., *D. R. A.*, 45.

150 SAME SUBJECT. Messina. S. Maria della Scala (formerly). Medallion, Diam., with frame, 0.97m. Photo., Brogi, No. 10968.

This relief (Fig. 164), especially in the modelling of the cherub heads, lacks the charm of Andrea's personal works. The central medallion is slightly concave and indications of clouds beneath the cherub heads are omitted.



FIG. 164.—MADONNA. MESSINA.

The frame follows Andrea's scheme in setting a frieze of cherub heads within the fruit garland. On this account the medallion is locally known as the Madonna della Frutta. The garland follows Andrea's canon of separate bunches tied with ribbons. It was cast in four sections, each containing four bunches of alternately dark and light coloured fruit; the dark fruit being pine cones, grapes and plums, the light ones apples, oranges, chestnuts, pomegranates and *zucche*. It may be observed that the fruit is arranged in groups of two instead of Andrea's more usual groups of three, also that its motion begins at the base, is directed to both right and left, and meets at the top.

Until the recent earthquake this medallion for many years was in the church of S. Maria della Scala, having been placed there in 1695 by the Abbess Maria Caterina Justiniani. Beneath it was a tablet with the following inscription:

D. O. M. Fictiles huius Marianae iconis fructus. Nunquam tot saeculorum dentibus exesi; ifragibilem Dei Matris indicant amorem, ut igitur amori rependatur amor, Sor: D: Maria Catharina ex Illma Iustiniani familia iterum Abbatissa in hunc locum transferri curavit, 2^o Julii, MDCXCV ut reciproco aspectu matris, filiarumq. foveretur affectio.

Bibl.:

Burl., 68, 115; Cr., 347; Farina, 118; Frizzoni, *Rass. d'Arte*, IX (1909), 29, Tav. 5; La Grassa-Patti, *L'Arte*, VI (1903), 41-44; M., *D. R. A.*, 45; di Marzo, II, 309.

151 SAME SUBJECT. Baltimore. Collection of Mr. Henry Walters. Medallion. Diam., 0.33m.

A reproduction of the Madonna of the Foulc type on a somewhat smaller scale. As in the Prague example the Child wears a nimbus cruciferous in relief. The eyes, with no colour for the irises, are not painted in Andrea's manner.

Bibl.:

M., *D. R. A.*, 45.

152 SAME SUBJECT. New York. Collection of Mr. J. S. Bache. Medallion. Diam., 0.34m. Photo., private.

Like the example in the Walters collection, this is an atelier reproduction and on a reduced scale (Fig. 165). The Child's left cheek has been dam-



FIG. 165.—MADONNA. BACHE COLLECTION.

aged. The eyes show yellow irises and violet brows, lashes and pupils. The clouds in the background are crudely indicated.

Bibl.:

M., *D. R. A.*, 45 Fig. 18.

153 SAME SUBJECT. Paris. Gustave Dreyfus Collection, 101 Boulevard Malesherbes. Medallion. Diam., 0.50m.

A repetition of the Madonna of the Foule type.

Bibl.:

Burl., 86; C-M., 282; Cr., 351; M., *D. R. A.*, 45; Vitry, *Les Arts*, no. 72 (Dec. 1907), 11, 16.

154 SAME SUBJECT. Florence. Museo Nazionale, No. 30. Medallion. Diam., 0.87m. Photo., Private. Cast, Lelli, 432.

From the Accademia this relief passed to the Uffizi, and thence to the Museo Nazionale. It is a variant of the Foule Madonna with modified facial type and slight changes of costume, made in Andrea's atelier under

his guidance rather than by his hand. The frame exhibits eight cherub heads, not unlike those of the Prague medallion, set between twisted cord and egg and dart mouldings.

Bibl.:

B., *Denk.*, 87, Taf. 269; Burl., 110; Carocci, *A. I. D. I.*, V (1896), 29; C-M., 214 No. 53; Cr., 338; Lelli, 1168; M., *D. R. A.*, 45; S., Abb. 122; Supino, 443 No. 30.

155 SAME SUBJECT. Lucca. Collection of the Marchese Mazzarosa. Medallion. Photo., Alinari, No. 8513.

A copy by some sculptor who followed the details but could not reproduce the spirit and facial type of Andrea's Madonna in the Foulc collection.

Bibl.:

Burl., 68; Cr., 347; M., *D. R. A.*, 45.

156 SAME SUBJECT. Sèvres. Musée Ceramique, No. 4649. Medallion. Diam., with frame, 0.75m. Photo., Private.

In the museum at Sèvres may be seen a reproduction of the Foulc Madonna, or, more accurately, of the Madonna of very similar composition in the Museo Nazionale, No. 30. It is set against an extraordinarily splashed background without parallel in works of the Della Robbia school. Outside of this is a fruit frame possibly a late Robbia product. The eyes of the Madonna and Child are uncoloured. The reduced size of the relief, its peculiar background, and the uncoloured eyes lead us to suspect that this is a modern reproduction.

Bibl.:

C-M., 282 No. 475; Cr., 355; Darcel, *G. B. A.*, XX (1879) 1; M., *D. R. A.*, 45.

157 MADONNA WITH NUDE CHILD SEATED ON CLOUDS, DOVE, TWO CHERUBS. Vienna. Collection of Prince Liechtenstein. Round-headed relief. Photo., Bardini.

This composition is repeated, with variations, in the Petit Palais, the Princeton Museum, the Museo Nazionale, at Genoa, S. Casciano, and elsewhere. The Madonna is represented in full length, seated on clouds, turned three quarters toward the left, holding close the nude Child who has one arm about her neck (Fig. 166). The types are based on those of Luca

della Robbia, but Andrea has shifted the position of the Child to the left of the Madonna, and has introduced the Dove, adoring cherubs, and nimbuses.

The frame shows inexperience in design and was probably relegated to



FIG. 166.—MADONNA. VIENNA.

an assistant. The bunches of roses are treated with less rigorous symmetry than in the S. Simone tabernacle or in the frame of the Salviati stemma at S. Giovanni Valdarno.

Bibl. :

B., *Denk.*, 83, Taf. 268; Cr., 358; M., *D. R. A.*, 53, Fig. 22.

- 158** SAME SUBJECT. Paris. Petit Palais. Round-headed relief. H., 0.58m.; W., 0.41m. Postal card, E. M. No. 35.

This relief came to the French Republic as a legacy from the late Auguste Dutuit. It was formerly in the collection of Prince Demidoff. It is a repetition of the Liechtenstein composition, but inferior to it in symmetry and expression.

Bibl.:

Chr. des Arts, 1902, 215-216; Dutuit Coll., *Cat.*, No. 537; M., *D. R. A.*, 53.

- 159** SAME SUBJECT. Florence. Museo Nazionale, no number. Round-headed relief. H., 0.55m.; W., 0.38m.

Removed from the Gallery of S. Maria Nuova in 1901 to the Uffizi, and in 1903 to the Museo Nazionale. A round-headed relief with same composition as the preceding, but omitting the Dove, and cherubs.

Bibl.:

C-M., 211, 36; Cr., 340; M., *D. R. A.*, 53; Marrai, *Primavera* etc. 79.



FIG. 167.—MADONNA. PRINCETON.

160 SAME SUBJECT. Princeton, N. J. University Art Museum. Rectangular relief. H., 0.51m.; W., 0.40m. Photo., Coleman.

Presented in 1889 by the late Mr. W. C. Prime. A rectangular relief of the same subject without accessories. The background of blue is preserved, although not shown in the photograph (Fig. 167).

Bibl.:

Burl., 121; Cr., 349; M., *D. R. A.*, 53, Fig. 21; Prime, 151.



FIG. 168.—MADONNA. S. CASCIANO.

161 SAME SUBJECT. S. Casciano (near). S. Stefano a Campoli. Round-headed relief. H., 0.56m; W., 0.40m. Photo., Private.

This Madonna (Fig. 168) is in general similar to the one in the Liechtenstein Gallery, with diminished expression, a new facial type, long tresses of hair, veil drawn across the breast. Moreover she is transferred from

the skies to the earth and at her side is her symbolic lily. The Dove and two cherubs remain, but the cherubs are reduced to mere winged heads. Slight touches of yellow are added to the black and white clouds. Golden rays emanate from the Dove.

Bibl.:

Burl., 118; Carocci, S. *Casciano*, 98-99; C-M., 252 no. 303; Cr., 355; M., *D. R. A.*, 53.

162 SAME SUBJECT. Paris. Collection Martin Le Roy. H., 0.57m.; W., 0.39m.

Very similar to the relief at S. Stefano a Campoli. The golden rays emanating from the Holy Dove are here omitted.

Bibl.:

Koechlin, *Cat. rais. Coll. Martin Le Roy*, II, 117-118, Pl. 31.



FIG. 169.—MADONNA. VOLPI COLLECTION.

163 SAME SUBJECT, WITH GIOVANNINO. New York City. Collection of Prof. Elia Volpi. Medallion. Diam., 1.15m. Photo., Private.

This medallion (Fig. 169), formerly in a private collection near Florence, is of somewhat later date than the preceding examples. The Dove,

cherubs and clouds are omitted. The Madonna is more manifestly seated in the fields, a tree on one side and S. Giovannino on the other. The relief is surrounded by a pearl moulding and an outer fruit garland arranged in triplex bunches of fruit interspersed with flowers and separated by transverse fluted ribbons.

164 SAME SUBJECT. Florence. Bardini Collection (formerly). Medallion. Photo., Bardini.

This medallion set in a wooden frame, is a modification of the preceding. The type of the Madonna's face, not far removed from that at S. Maria Novella, the curly hair of the Giovannino, and the landscape with two trees suggest such innovations as Giovanni della Robbia might have made in a composition originated by Andrea. Note that the Madonna's bare foot is seen to the left.

165 SAME SUBJECT. Città de Castello (formerly). Medallion.

Not unlike the Bardini medallion, but differing from it in the following particulars. Here the trees in the background are omitted, the grass upon which the Madonna is seated is more fully grown, S. Giovannino is on his knees but looks away from the seated group, and the Madonna's eyes are almost closed as if in a dream.

Bibl.:

Graziani, 151, pl. 21.

166 SAME SUBJECT. S. Gimignano. S. Chiara (formerly). Lunette. H., 0.26m.; W., 0.55m.

Composition similar to the preceding, but with nudes unglazed.

Bibl.:

Brogi, *Invent.*, 505; Cr., 354.

167 SAME SUBJECT. Geneva. Musée de l'Ariana. Round-headed relief.

Similar to the preceding without the accessories. The ground on which the Madonna is seated is green.

- 168** MADONNA, CHILD AND SAINTS. Florence, Oratorio della Misericordia. Altarpiece with lunette. H., 2.17m.; W., 1.80m. Photos., Brogi, 4897. Casts, Lelli (predella) 435; Cantagalli, (predella) 455-457.

This altarpiece (Fig. 170) was placed in the Misericordia in 1812. Formerly it was in the Badia near Fiesole. At some time it appears to have



FIG. 170.—ALTARPIECE. MISERICORDIA, FLORENCE.

lost its frame.^x The figure of God the Father between adoring angels evidently formed a lunette, the background of which has been enlarged and a line of clumsy clouds added in plaster, so as to make a rectangular composition with the principal relief. Hence we miss the lateral pilasters and the entablature from the central relief and the round arched frame from

*not a clear record of the
latter close to the original state
of the work as it was*

the lunette. The wings of the adoring angels, and of the cherubs, nim-buses and other details have been clumsily gilded in modern times.

The central relief recalls the altarpiece of the Madonna and Child between SS. Francesco and Cosimo in the Berlin Museum. The Madonna is seated on clouds, not elevated as in the Assumptions, but drawn down to the base on which the Saints are standing. The Madonna, the Child and the surrounding cherubs retain much of Andrea's charm. But SS. Cosimo and Damiano are heavier and less graceful than the Saints in the Berlin altarpiece. Similarly in the lunette and in the predella reliefs we recognize Andrea's influence rather than his handiwork. The complicated pose



FIG. 171.—S. GABRIELE. ORVIETO.

of the Virgin in the Annunciation scene and the eager movements of the Magi in the final relief of predella incline us to place this altarpiece alongside of Andrea's works of his middle period.

The relief is a fine example of the style of the middle period of Andrea della Robbia, showing the influence of his work on the Virgin in the Annunciation scene and the Magi in the final relief of predella.

Bibl.:

B. J., 65-66; B., *Kf.*, 24; Burl., 54-55; 108; C-M., 97, 113, 210 No. 31; Cr., 341; v. Rumohr, 295 note; Vas., II, 193.

169 S. GABRIELE. Orvieto, Museo. Photo., Museum.

This relief of S. Gabriele (Fig. 171), though not well modelled, has a face of considerable sweetness, like that of one of the angels in the lunette of the altarpiece now in the Misericordia, Florence. The eyes, however, are coloured as they might have been in Benedetto Buglioni's atelier.

170 MADONNA OF THE CUSHION, THREE CHERUBS. Florence. Museo Nazionale, No. 76. Round-headed relief. H., including console 1.40m.; W., 0.92m. Photos., Alinari, No. 2763; Brogi, No. 4449.

This relief (Fig. 172) was transferred to the Museo Nazionale on March 24, 1868, having been removed from the suppressed monastery of the Badia Fiorentina on the 28th of June, 1867.

In general composition it is taken from that of the Palermo Madonna of the Cushion, but the Dove is omitted and the cherub heads reduced to three. Other indications of a slightly later date are the concave background, the indistinctly coloured but plastic clouds and the tresses of hair on the Madonna's shoulder. The frame also, with its pilasters decorated with candelabra and the console with its dolphins and the vase full of wheat and fruit and flowers can hardly date before a late decade of the XV century.

Bibl.:

Burl., III; C-M., 110, 216 no. 64; Cr., 158, 325; M., *D. R. A.*, 54, Fig. 24; R., *D. R.*, 197-198; *Sc. Fl.*, III, 172-173; Supino, 452 No. 76; V., VI, 580, Fig. 388.

171 SAME SUBJECT. Arezzo. Duomo. Round-headed relief. H., with console c. 1.45m.; W., 0.83m. Photo., Alinari, No. 9704.

This Madonna (Fig. 173) corresponds in composition to the preceding. The background with the weak cherub heads and slovenly clouds suggests the hand of an assistant, as do also the hanging wreath and the cornucopias of the console.

The Madonna's eyes are carelessly painted with no distinction between pupils and irises, but her face and hands and the modelling of the Child betray the supervising hand of Andrea himself. The cherub, two flying



FIG. 172.—MADONNA. MUSEO NAZIONALE.

angels, the two praying saints and the base moulding belong to some dismembered altarpiece.

Bibl.:

Cr., 158 note 1, 331; M., *D. R. A.*, 54; Pasqui, 143; R., *D. R.*, 197; *Sc. Fl.*, III, 172; Vita, 54, Fig. 78.



FIG. 173.—MADONNA. AREZZO.

172 SAME SUBJECT, NO ACCESSORIES. Hamburg. Museum für Kunst und Gewerbe. Rectangle.

This simplified version of the Madonna of the Cushion omits all accessories, such as the Dove, cherubs, clouds.

The Madonna is still seated on the folding stool, while the Child grasps her right thumb in one hand and her veil in the other. The Virgin mother in type resembles the Foulc Madonna. The Child has unusually plastic

hair, like that of the Child on Giovanni della Robbia's Lavabo in S. Maria Novella, and of Andrea's lunette at S. Maria della Quercia, Viterbo.

Bibl.:

B., *Denk.* 83, Taf. 256; Cr., 345; M., *D. R. A.*, 54; S., III, Abb. 119.

173 SEATED MADONNA WITH NUDE, STANDING CHILD, DOVE, FOUR CHERUBS. Baragazza. Bocca di Rio. Round-headed relief. H., 0.57m.; W., 0.45m. Photo., Brogi, 3619.

Surrounded by a modern wooden frame.

The Madonna, three quarter figure, is seated on fold stool and looks to the left, holding the Child's right foot between the fingers of her left hand, while the right is about his body (Fig. 174). She wears a halo, a hood over her head, a tunic with girdle, and a mantle. The Child is nude, standing with left hand about his mother's neck and right hand on her breast. In the blue are four winged cherub heads and the Holy Dove. In type the Madonna resembles the Palermo Madonna, but is somewhat inferior. This composition was repeated in round-headed reliefs at Bardini's and Duveen's, and in later variations in medallion form in the Pinacoteca at Città di Castello, in the Museo Nazionale (No. 2 and 5), at Arsoli, in the predella of a large altarpiece in the Städel Institut at Frankfurt and in the collection of Mr. R. S. Minturn of New York.

Bibl.:

Burl., 116; C-M., 245 No. 245; M., *D. R. A.*, 63-64, Fig. 25.

174 SAME SUBJECT. Florence. Formerly in Bardini Collection. Round-headed relief. H., 0.49m.; W., 0.32m.

A round-headed relief repeating the same composition.

Bibl.:

Bardini Sale of 1902, *Cat.*, No. 512, pl. 22; M., *D. R. A.*, 36-37; Schottmüller, 46, No. 107.

175 SAME SUBJECT. Paris. Collection of M. Gustave Dreyfus. Round-headed relief. H., 0.89m.; W., 0.50m.

A repetition of the Baragazza Madonna, with God Father added above.

Bibl.:

C-M., 282.



FIG. 174.—MADONNA. BARAGAZZA.

176 SAME SUBJECT. New York. Duveen Bros. in 1916. Round-headed relief. H., 0.55m.; W., 0.44m. Photo., Duveen.

From the collection of Baron Albert Oppenheim this relief passed into the collection of the late J. P. Morgan, was exhibited in the Victoria and Albert Museum and later in the Metropolitan Museum until sold in 1916 to the Duveen Bros.

The composition is similar to that of the Baragazza Madonna, differing only in slight details such as the exhibition of curls of hair falling over her

shoulder from beneath her veil. It is surrounded by an egg and dart moulding.

Bibl.:

N. Y. *Times*, Nov. 18, 1906, illustrated.

177 MADONNA AND CHILD, FOUR CHERUBS. Paris. Seillière Collection (in 1890), No. 16. Medallion. Diam., 0.43m.

Possibly the same composition as in the round-headed relief at Baragazza. Frame, a polychromatic fruit garland.

Bibl.:

Seillière Cat., No. 15.

178 SEATED MADONNA WITH NUDE STANDING CHILD BLESSING. Boston, Mass. Collection of Mr. W. C. Endicott, Jr. Rectangular. H., 0.47m.; W., 0.33m. Photo., Private.

This relief (Fig. 175) was formerly owned by Mr. Thomas W. Ward, New York, who inherited it from his father, Mr. Samuel G. Ward, Washington. It is a repetition of the medallion in the predella of the Trinity altarpiece at Arezzo.

Bibl.:

Cr., 357; M., *D. R. A.*, 36, Fig. 17.

179 SAME SUBJECT. Vienna. Collection of Prince Liechtenstein. Photo., Bardini. Casts, Cantagalli, 347; Lelli, 1175.

This is a repetition, also in rectangular form, of the same composition.

Bibl.:

Demaison, *Les Arts*, 1908, No. 84, 4; M., *D. R. A.*, 36.

180 SAME SUBJECT. London. Collection of Mr. R. Langton Douglas. Rectangular, H., 0.55m.; W., 0.25m.

An unglazed rectangular reproduction of the same composition.



FIG. 175.—MADONNA. W. C. ENDICOTT COLLECTION.

- 181** SAME SUBJECT. Valenzano (Casentino). Collection of Conte Bastogi. Medallion.

Formerly in the Casa degli Albizzini at Città di Castello, this tondo, inherited by the Marchese Clementina Rondinalli-Vitelli, passed into the possession of the Bastogi family at Valenzano. Same composition as the preceding, set in a garland of fruit and flowers, the fruits in pairs, the flowers single.

Bibl. :

Graziani, 151-152, Tav. 23.

- 182** SAME SUBJECT. Berlin, Kaiser Friedrich-Museum, No. 107 (I, 155). Medallion, Diam., 0.37m. Photo., Museum.

A medallion with same composition as preceding.

Bibl. :

B-Tsch., No. 124; C-M., 261 No. 349; Cr., 333; M., *D. R. A.*, 36-37; Schottmüller, 46 No. 107; Seillière, 13 No. 1; Tieck-Gerhard, No. 661; Tieck, 7 E.

- 183** SAME SUBJECT. Paris. Collection of Martin Le Roy. Medallion. Diam., 0.45m.

Formerly in the Gavet collection. Set in a modern frame.

Bibl.:

Koechlin, *Cat. coll. Martin Le Roy*, II, 119-120, Pl. 32.

- 184** SAME SUBJECT. Florence, Galleria Buonarroti, No. 14. Round-headed relief. H., 0.50m.; W., 0.30m. Photo., Private.

A round-headed relief of the same composition, now set upon an inverted palmette which was not originally designed as a console.

Bibl.:

Cr. 340.

- 185** SEATED MADONNA WITH NUDE CHILD HOLDING A SCROLL. New York City. Mr. Paul Chalfin Collection. Round-headed relief. H., 0.60m.; W., 0.41m. Photo., P. W. French and Co.

Figured white on blue (Fig. 176). The Virgin, seated, although no chair is indicated and her knees are not represented, looks vaguely to the Child toward the left. She holds the Child as does the S. Gaetano Madonna, but in type resembles more the Palermo Madonna. The Child nude, seated on nothing, looks to the spectator and holds a scroll inscribed EGO ✦ SVM ✦ LVX ✦ MVN(di). The crude modelling and imperfect glaze evince the hand of an assistant.

- 186** BUST OF AN ANGEL HOLDING A SCROLL. Florence. Museo Nazionale,(?) Medallion.

Lelli, No. 1167, publishes a cast of a seraph holding a scroll, as in the Museo Nazionale. The Cantagalli Co., reproduce the same in glazed terracotta, No. 322. It is an attractive work in the style of Andrea della Robbia, not published, however, in the catalogue of the Museo Nazionale. Not unlike the scroll-bearing cherub on the altarpiece at the Osservanza, Siena.

- 187** CHERUB HOLDING A SCROLL. London. Victoria and Albert Museum, No. 478-'64. H., 0.34m.; W., 0.54m. Photo., Private.

Acquired in 1864. A double winged, chubby, nimbed cherub unfolding



FIG. 176.—MADONNA. CHALFIN COLLECTION.

a scroll inscribed AVE MARIA GRATIA A jewelled taenia about his head. Originally placed beneath the relief of a Madonna.

Bibl.:

Cr. 345.

188 NATIVITY. New York. Metropolitan Museum. Panel. H., 0.355m.; W., 0.50m. Photo., Museum.

A predella relief (Fig. 177) presented in 1882 by Mr. Henry G. Marquand. Executed in Andrea's atelier by one of his sons, it resembles in type the polychromatic example in the predella of the Puccio di Magio's altarpiece now in the Cathedral at Arezzo. The trees have violet trunks and green foliage. The Child reclines on very light green hay.

Bibl.:

M., *D. R. A.*, 86-87, Fig. 36.



FIG. 177.—THE NATIVITY. METROPOLITAN MUSEUM.

- 189** SAME SUBJECT. Paris. Heilbronner's (in 1911). Panels. H., 0.40m.; W., 0.63m.

Three pieces from the predella of an altarpiece; two are upright pilasters decorated with bunches of green olive or laurel hanging from blue rings with yellow ribbons; the third is a horizontal panel on which is represented the Nativity, similar to the one in the Metropolitan Museum.

- 190** SAME SUBJECT. Paris. Soulages Collection (formerly).

A predella relief, not unlike the one now in the Metropolitan Museum, and a companion piece to the predella piece representing the Adoration of the Magi now in the Victoria and Albert Museum.

Bibl.:

Du Sommerard, IV, 237, Atlas, Ch. 16, Pl. 2.

- 191** ADORATION OF THE MAGI. London. Victoria and Albert Museum, No. 651-'65 (formerly 438). Panel. H., 0.41m.; W., 0.62m. Photo., Museum.

A predella piece, formerly the Soulages collection, Paris. Purchased in 1865. White figures on blue. A companion piece to the preceding.

Bibl.:

Burl., 119; C-M., 264 No. 373; Cr., 345; Robinson, 57 No. 438; du Sommerard, IV, 237, Atlas Ch. XVI, Pl. 1.

- 192** FRA LEO. London. Victoria and Albert Museum, No. 480 '64. Photo., Private.

Fragment from a composition representing S. Francesco receiving the stigmata, as in the predella scenes at Gradara Rocca, Arezzo and elsewhere. Here the composition is reversed. White figures against bluish gray rock. Eyes have yellow irises. Earlier than the fragment of the same subject in the Metropolitan Museum.

Bibl.:

C-M., 269 No. 394; Cr., 345; M., *D. R. A.*, 153-154.

- 193** LAST COMMUNION OF S. MARIA EGIZIACA. Oxford. Ashmolean Museum, No. 13. Rectangular. H., 0.42m.; W., 0.52m. Photo., Museum.

As in the predella of the polychromatic altarpiece in the cathedral of Arezzo, S. Maria of Egypt is in a cave receiving the last sacrament, not from an angel as at Gradara Rocca and Prato, but from a priest, S. Zosimus. Behind him is an acolyte holding a torch or candle. Gray blue rocks and green trees make up a landscape. The hair of S. Maria is yellow; S. Zosimus is robed in blue and white.

Bibl.:

Cr., 349; Drake, 85, 138.

- 194** CHERUB HEAD. Newport. E. J. Berwind Collection. Rectangular. H., 0.33m.; W., 0.46m. Photo., Private.

Formerly in the Gavet collection, Paris, which was sold in 1897. A good example of the cherub heads so abundantly made in Andrea's atelier. White on blue (Fig. 178).

Bibl.:

Gavet Cat., No. 193; M., *D. R. A.*, 86, Fig. 35; Molinier, *Cat. Gavet*, No. 6.

- 195** SAME SUBJECT. Paris. Seillière Collection (in 1890), No. 17. Medallion. Diam., 0.41m.

White on blue.

Bibl.:

Seillière Cat., No. 17.



FIG. 178.—CHERUB. BERWIND COLLECTION.

- 196** SAME SUBJECT. Berlin. Kunstgewerbe Museum. H., 0.33m.; W., 0.25m.

A white cherub head on blue ground. Fragment of a frieze.

Bibl.:

C-M., 263 No. 366.

- 197** SAME SUBJECT. Castello.

Cavallucci and Molinier publish a cherub head from Castello, evidently from Andrea's atelier.

Bibl.:

Burl., 113; C-M., 114, 230 No. 158.

- 198** CHERUB HEAD. Fiesole (near). Oratorio di S. Ansano.

Of the type established by Andrea della Robbia.

Bibl.:

Cr., 344.

- 199** CONSOLE WITH CHERUB HEAD. Pisa. Campo Santo. Console. H., 0.27m.; W., 0.49m. Photo., Van Lint, 91.

Beneath an egg and dart cornice is a charming cherub head with outspread wings, against blue ground. Unrelated to the Madonna and Child above it. Eyes have violet lashes and pupils and copper coloured irises.

- 200** CONSOLE WITH PUTTI AS SUPPORTERS. London, Victoria and Albert Museum, No. 4033-'56. H., 0.25m.; W., 0.40m. Photo., Private.

Acquired in 1856. A flat leaf and dart cornice supported by two winged putti. Between them a green plant with two yellow centred flowers.

- 201** SAME SUBJECT. Paris. Maurice Kann Collection (in 1910), No. 199. H., 0.47m.; W., 0.81m.

At the Maurice Kann Sale in 1910 was an attractive console of the same type as the console in the Victoria and Albert Museum. A flowering plant green against blue background between two nude putti who support a plain entablature.

Bibl.:

M. Kann Cat., No. 199.

- 202** GOD THE FATHER BETWEEN TWO ANGELS. 1488. Florence. Museo dell'Opera del Duomo. H., 0.60m.; W., 1.20m. Photo., Alinari, No. 2576; Brogi, No. 9690.

This lunette (Fig. 179) is cited by Milanesi as an example of the enamel paintings on flat surfaces stated by Vasari to have been made by Luca della Robbia a short time prior to his death, and of which the frame of the Federighi tomb in the Trinità and the stemma of the Stone-masons and wood-carvers at Or San Michele are beautiful examples. In character, however, this lunette differs materially from the works of Luca and exhibits various of Andrea's peculiarities.

Its frame exhibits pendent garlands of fruit arranged in Andrea's characteristic composition of alternately dark and light triplex bunches. The background of the lunette shows a very light blue sky with clouds tinged with yellow, like the background of the meeting of S. Francesco and S. Domenico at the hospital of S. Paolo. God the Father, with dark complexion, eyes with yellow irises, long white hair and beard, wears a robe of violet and mantle of blue lined green. In type he falls into line with Andrea's conception of God the Father. He is flanked by adoring angels with crossed or folded hands. Both have yellow hair and are robed in contrast to each other. One has a violet tunic beneath a blue jacket, the other a green tunic and yellow jacket. These jackets are sleeveless, as in Andrea's works. It may be noted also that one has a darker complexion than the other, possibly an indication that God is surrounded by both male and female angels.

The lunette was originally located in the centre of the north wall of the vestibule of the Opera, over a door leading to the Sala dell'Udienza., the "porta dell'udienza per deliberazione degli operai" mentioned in the document published below. This lunette is shown by this document to have



FIG. 179.—GOD THE FATHER AND ANGELS. OPERA DEL DUOMO.

been ordered of Andrea della Robbia in the year 1488 (1487 O. S.), and executed under his supervision with the assistance of Benedetto Paoli. Benedetto Paoli's name does not occur in the Guild of Painters; possibly he was merely a *murratore*.

Document: [Revised by Mr. Rufus G. Mather.]

“+Mcccc°lxxxvij

Spese dello p(er)a di stā M^a del fiore deono dare.....

.....

.....

E add vij di giēnaio l trētuna s x p(er) loro a
andrea di marchio della robbia e p(er) luj a benedetto
pagholj porto priore dant° ferrucej p(er) valuta
delle figure sopra la porta delludjēza p(er) deliberazione
deglioperaj p¹(paghati) p(er) p^o(poliza) del proveditore di
n° 157 — — 1 31 10”

[Archivio dell'Opera di Santa Maria del Fiore, Quaderno di Cassa 1487
No. 2 c. 38; published in *L'Arte*, XXII (1919), 247.]

Bibl.:

B., *Kf.* 23; *It. Bildh. Ren.*, 84; *J. k. p. K.*, XXI (1900), 11; *Fl. Bildh.*, 125; *Fl. Sc.*, 86; *Burl.*, 46-47, 108; C-M., 209, No. 26; Cr., 232-233, 340; de Fov., 83-84; M., *L. d. R.*, 250-251; R. G. M., *L'Arte*, XXII (1919) 247 (Doc.); Poggi, *Cat. Mus. d. Duomo*, 21; R., *D. R.*, 93-94; *Sc. Fl.*, II, 216; Vas., II, 176, note 3.

- 203** MADONNA AND CHILD BETWEEN TWO ANGELS. 1489. Florence. Museo dell'Opera del Duomo. Lunette. H., 0.53m.; W., 1m. Photos., Alinari, No. 2577; Brogi, No. 9687; Casts, Cantagalli, 300; Lelli, 405.

On the 12th of September 1489, the Operarii of the Cathedral of Florence made payments for a lunette set above the door opposite to that leading to the audience chamber. This lunette remains still in the Opera del Duomo. It represents the Madonna and Child set between two angels (Fig. 180). The inferior glaze, the crude modelling, the careless colouring of the eyes show that Andrea had given little or no personal attention



FIG. 180.—MADONNA AND ANGELS. OPERA DEL DUOMO.

to the execution of this order. The composition of the Madonna follows that of the altarpiece at Gradara Rocca and Prato, while the gesture of the Child recalls the lunette of the Cathedral at Prato (1489).

The location of this lunette appears to have been changed in recent years and a reproduction set in the original position so as to balance the unsculptured lunette of God the Father between two angels (Fig. 179).

Documents: [Revised by Mr. Rufus G. Mather.]

1. "MCCCCLXXXVIIIJ

pro Andrea della
Robbia

"Die XII^a mensis septembris

Spect. Viri Operarii Opere S. Marie del fiore

civitatis florentie . . . deliberaverunt quod

pro figuris positis super hostio offitij per

quod itur versus bona bartholomei de

buondelmontibus vz. et contra hostium

audientiarum solvatur andrea dalla Robbia

su(m)ma l xx" pp. (parvorum) et sic et pro tali pretio

apretiaverunt dictas figuras etc."

[Archivio di S^a M^a del Fiore, Deliberazioni dal 1486 al
1491, c. 64.]

2. "+Mcccc°lxxxviiiij°

"Spese dopera d(e)ono dare.

.

.

E a dj 19 detto(settenbre) l ventj pli per lloro

(a) andrea di marcho della Robia porto cõtj

d(etto) andrea sono p(er) v^a(valuta) duna nostra

donna datta lalopera p(er) porre sopra aluco (all'uscio)

del maghazino p(er) poliza del proveditore — —

l 20 s - dj -"

[Archivio dell' Opera di S. Maria del Fiore, Quaderno
di Cassa, 1489 N° 2, c. 35.]

3. "1489. Andrea di Marco della Robbia l'a(nno) 1489

fa una nostra Donna invetriata con due angioli

dalato, la quale si pose sopra la porta alato

alla Stanza dal Proved^o dell'Opera per prezzo

di l 20."

[Spoglie e memorie diverse cavate da'libri dell'Opera di
S. Maria del Fiore, dal Senat^o Carlo di Tommaso Strozzi
1670, segnato Bibl. Palat. Capponi Cod. 37, c. 149. Dal
Libro Giornale e ricordi dal 1488 al 1494.]

Bibl.:

B., *It. Bildh. Ren.*, 80; *Denk.*, 86, Taf. 264; Burl., 108; C-M., 102,
104 note 1, 210 no. 28; Cr., 179, 306 (Doc.) 325; Fabriczy, *R. f. K.*,
XXIX (1906), 284 (Doc.); Fov., 107; M., *D. R. A.*, 46; Poggi, *Cat.*,
22 (Doc.); R., *D. R.*, 143, 164; *Sc. Fl.*, III, 156; Vas., II, 180
note; V., VI, 584, 587, Fig. 393.

- 204** CHRIST IN THE SEPULCHRE AND TWO ANGELS. Florence. S. Croce. Cappella Medici. Lunette. H., 0.84 m.; W, 210 m. Photos., Alinari, 2162; Brogi, 5872.

The Christ crowned with a robin's egg blue crown of thorns, in a violet sepulchre occurs not infrequently in Robbia ware. The angel to the left (Fig. 181) resembles one from the lunette of the Madonna and Angels (1489) in the Opera del Duomo. The frame is far from being a close fit.



FIG. 181.—CHRIST IN SEPULCHRE AND ANGELS.

It shows triplex bunches of fruit, separated by plain ribbons or straight across and exhibiting a continuous motion from right to left.

Bibl.:

B., *Kf.*, 23; Burl., 58, 107; C-M., 206 No. 10; Cr., 174, 341; Vas., II, 191.

- 205** SAME SUBJECT. Borgo S. Lorenzo. Municipio. Lunette. H., 0.52m.; W., 0.87m. Photo., Private.

Over the door to the Ufficio di Stato Civile is a lunette containing a half figure of Christ, wearing a crown of thorns, between two worshipping angels. It is framed with a wreath of green laurel leaves and berries. It is not so close to Andrea's personal handiwork as the lunette in S. Croce.

- 206** BUST OF CHRIST WITH CROWN OF THORNS. London. Victoria and Albert Museum, No. 476-'64. H., 0.50m.

Polychromatic. Head unglazed, crown light green, robe violet, mantle blue lined green, base white.

- 207** BUST OF S. GIOVANNI BATTISTA. Borgo S. Lorenzo. Convento delle Stimate. Cappella della Santissimo Crocifisso. Photo., Private.

A bust of S. Giovanni Battista by the sculptor of the lunette in the Municipio. Eyes black without distinction of pupil and iris.

Note. Cavallucci and Molinier and Miss Cruttwell mention a Visitation at the Convent of S. Caterina, and a Madonna at the Confraternità della Natività della Madonna. These are no longer to be found at Borgo S. Lorenzo.

- 208** FRUIT GARLANDS. Siena. Osservanza.

In the chapels to the right and left of the entrance may be seen fine fragments of fruit garlands in bunches of triplex composition bound with yellow ribbons, set beneath the altarpieces. The tradition that other fine altarpieces once decorated the Osservanza is probably correct.

Bibl.:

Brogi, *Invent.*, 228, 229; S., *Pl. Siena's*, 206.

- 209** MEDALLION FRAME. Lisbon. Museo Nacional des Bellas Artas.

A large marble medallion of the Madonna and Child adored by two angels attributed by Justi to the Spanish sculptor Bartolome Ondoñez and by Yriarte to Simone Ferrucci, is surrounded by a Robbia frame consisting of cherub heads, egg and dart, and fruit garland. This suggests the style of Andrea della Robbia. It was found in the convent church of Madre de Dios.

Bibl. .

Justi, *J. k. p. K.*, XII(1891), 73; Yriarte, *Gaz. B. A.*, XXV(1882), 558, XXVI(1882), 27.

ATELIER OF ANDREA DELLA ROBBIA

1490-1500

ATELIER OF ANDREA DELLA ROBBIA

1490-1500

- 210** S. GIORGIO AND THE DRAGON. Brancoli. Pieve di S. Maria e S. Giorgio. Rectangular altarpiece. Photo., Alinari, No. 8385. Cast, Cantagalli, 293.

This altarpiece (Fig. 182) may be assigned to the atelier of Andrea during the decade 1490-1500, for the predella repeats the design of the frieze in S. Maria delle Carceri, Prato (1491), the pilasters contain a candelabrum decoration somewhat similar to that in the frame of the Madonna of the Cushion (No. 76 in the Museo Nazionale), and that of the marble altarpiece at Arezzo.

The subject of S. Giorgio and the Dragon, a very old one in Christian and pagan art, is here represented with somewhat less grace than it is customary in Andrea's own works.

Bibl.:

Burl., 116; C-M., 242 No. 227; Cr., 184, 325; M., *Sc. Mag.*, 1893, 648; R., *D. R.*, 189; *Sc. Fl.*, III, 168, 250; Ross and Erichsen, 321; S., 109, Abb. 116.

- 211** S. GIORGIO AND THE DRAGON. Paris. Louvre, No. 442. Predella piece. H., 0.440m.; W., 0.60m.

Gift of M. Grand, 1866. To the left overturned on the ground, is the Dragon, green with blue spots; in the centre is S. Giorgio in light blue armor on horseback; in the polychromatic background stands the princess Cleodolinda, whom S. Giorgio has saved.

Bibl.:

B-J., Desc., 8, No. 6 bis; C-M., 277 No. 445; Cr., 350.

- 212** THE NATIVITY AND SAINTS. Anghiari. Badia, S. Bartolomeo. Rectangular altarpiece. H., 1.66m.; W., 1.66m. Photo., Private.

The Madonna, robed in dark violet with mantle of blue lined yellow,



FIG. 182.—S. GIORGIO AND THE DRAGON. BRANCOLI.

kneels before the Child who slightly wrapped reclines on green hay (Fig. 183). Behind him kneels S. Giuseppe, clad in blue with mantle of yellow lined green, leaning on his staff. The dark violet ox and blue gray ass munch hay near the Child. To the left kneels S. Giovanni, in dark violet with mantle of blue lined green, holding a pen and a scroll inscribed *IN PRINCIPIO ERAT VERBUM*. To the right kneels S. Francesco, in

brown, with yellow cross and blue book. Overhead are flying angels, one robed green, the other yellow, each holding a scroll inscribed GLORIA IN EXCELSIS DEO.

The predella shows at either end a coat of arms of the Ducci family: Per bend gules and argent, a ring with chains in saltire sable, in chief and



FIG. 183.—THE NATIVITY. ANGIARI.

base a mullet or. Between them are: (1) S. Bartolommeo with knife and book; (2) the Mater Dolorosa; (3) Christ in sepulchre; (4) S. Giovanni; and (5) S. Girolamo.

The frame of the principal relief has pilasters resembling those of the S. Giorgio altarpiece at Brancoli, and an entablature based upon that of the Annunciation altarpiece at La Verna.

Bibl.:

C-M., 223 No. 108; Cr., 327; M., *R. H.*, 97.

213 CIBORIO FOR SACRED HOST. Barga. Duomo. Photo., Alinari, No. 8371.

This tabernacle (Fig. 184), designed as a ciborio for chalice and paten, betrays in the decoration of the tympanum the influence of Desiderio's famous tabernacle in S. Lorenzo. The Christ Child blessing, holding violet nails and green crown of thorns standing on a chalice, follows Deside-



FIG. 184.—CIBORIO. BARGA.

rio's composition only while the adoring angels are closer to his in type. Everything else is thoroughly Robbian. The frieze with its blue rosettes separated by green foliage arranged like thunderbolts reminds one of the Canigiani altarpiece at S. Croce; the pilaster decoration is like that of the Madonna of the Cushion (No. 76) in the Museo Nazionale; and the console with cherub head between cornucopia of fruit is like that of the Madonna of the Cushion in the Cathedral of Arezzo. In the central relief two angels, as at Borgo S. Sepolcro, draw aside a curtain which hangs

here from a coffered vault the spandrels of which are decorated by white disks set on a porphyry field. On either side of the tabernacle stands on porphyry ground a candelabrum bearing angel, quite different in type from those with which Desiderio had decorated his tabernacle.

Bibl.:

B., Kf., 25; Burl., 66, 112; C-M., 156, 225 No. 127; Cr., 332; M., *Sc. Mag.*, 1893, 685; Ross and Erichsen, 351.

214 INFANT CHRIST BLESSING. London. Victoria and Albert Museum, No. 7702-'61. Statuette. H., 0.46m.

Presented by Mr. George H. Morland in 1861. The Infant Christ blesses with right hand, holds apple in left. Glazed white; behind him a green shrub; stands on mottled violet (porphyry) ground.

Bibl.:

Burl., 120; C-M., 271 No. 410; Robinson, 64 No. 7702.

215 CIBORIO FOR SACRED HOST. Anchiano. S. Pietro. H., 1.60m.; W., 0.78m. Photo., Private.

This ciborio (Fig. 185), designed for the Sacred Host, is now used for Holy Oil. The lunette with head of Christ, and the entablature beneath it recall the ciborio No. 33 in the Museo Nazionale; the central relief is a modified reproduction of that in Mrs. Gardner's collection, Boston; the console with cherub head between cornucopias of fruit and flowers is the usual motive with slight difference in modelling. The pilasters recall those of the ciborio at Barga.

Bibl.:

Burl., 112; C-M., 323 No. 107; Cr., 331; M., *Sc. Mag.*, 1893, 684.

216 CIBORIO FOR SACRED HOST. Florence. Museo Nazionale, No. 33. H., 1.50m.; W., 0.72m. Photos., Alinari, 2780; Brogi, 9497.

Similar to the preceding with such modifications as the omission of the curtain and the introduction of the hands of God the Father and the arched form of sportello in the central relief. The cherub head beneath the sportello is without significance. In the pilasters of the frame bunches of lilies rise from two handled vases.

Bibl.:

Burl., 110; C-M., 218 No. 78; Cr., 338; M., *D. R. A.*, 99; Supino, 444 No. 33.



FIG. 185.—CIBORIO. ARCHIANO.

217 CIBORIO FOR SACRED HOST. Florence. Museo Nazionale No. 26. H., 1.50m.; W., 0.72m. Photo., Brogi, 9499.

This ciborio was formerly in the convent of S. Elisabetta in Capitulo. In the lunette a chalice and wafer are substituted for the bust of Christ. The central relief follows with slight variations the ciborium at Archiano.

The frame has pilasters with triplex groups of white roses rising from a yellow and a white vase against a blue ground. The console shows a cherub head between cornucopia.

Bibl.:

Burl., 110; C-M., 218 No. 77; Cr., 338; M., *D. R. A.*, 99; Riche II, 158; Supino, 442 No. 26.

218 CIBORIO FOR SACRED HOST. Boston. Fenway Court. Collection of Mrs. John L. Gardner. H., 0.75m.; W., 0.48m. Photo., T. E. Marr.

This relief (Fig. 186) was formerly in the collection of M. Émile Gavet, Paris. Originally it may have had a Robbia frame resembling those in the Museo Nazionale, Nos. 26 and 33.



FIG. 186.—CIBORIO. BOSTON.

In the spandrels of the arch are disks: that on the dexter side imitating red porphyry set against verde antico background, that on the sinister side verde antico against a background of red porphyry. The vault consists of a double row of cofferings. The opened curtain here reveals no Holy Dove and no disk above the sportello. In the console of the sportello is clearly displayed a wafer. The pavement shows rows of tiles in perspective, as at Anchiano.

Bibl.:

Gavet Sale Cat. of 1897, No. 189; M., *D. R. A.*, 90, Fig. 40.

219 TABERNACLE. Lisbon. Museo Nacional des Bellas Artas.

I am informed by the Director of the Museum that the Museum possesses a tabernacle with two angels attributed to Andrea della Robbia. Possibly similar to that in Mrs. Gardner's collection, Boston.

220 CIBORIO FOR SACRED HOST. Tignano. S. Romolo. Photo., Private.

A variant of the one at Anchiano, this ciborio (Fig. 187) has a similar lunette with bust of Christ and frieze of cherub heads bearing laurel garlands. The central relief shows disks in porphyried spandrels, a single row of cofferings, curtain with Dove, disk, two cherub heads instead of adoring angels, a round-headed sportello, and tiled pavement. The pilasters are undecorated; the console contains a shield displaying the Serragli arms: Per pale barry or and gules counterchanged.

Bibl.:

Cr., 356; M., R. H., 99, 101; Prioristà, Pr. Mus. Copy, 408, 409.

221 CIBORIO FOR SACRED HOST. Cappella (near Lucca). San Lorenzo.

In 1906 the Rector of the church of S. Lorenzo alla Cappella brought together the scattered fragments of a ciborio and placed it on the wall to the left of the high altar. It is described by Cavallucci and Molinier as representing two angels in adoration before the sportello. It is supposed to have been commissioned by the Operarii Domenico, Andrea, Luca and Battista in the year 1500.

Bibl.:

Burl., 117; C-M., 251 No. 289; Cr., 354; D. F., *A. e S.*, XXV (1906) 110.



FIG. 187.—CIBORIO. TIGNANO.

222 BUST OF A YOUNG MAN. Fiesole (near), Oratorio di S. Ansano. Medallion. Diam., 0.80m. Photos., Alinari, 3287; Brogi, 9837. Cast, Cantagalli, 460.

This head, (Fig. 188), set against a fluted shell, can hardly represent S. Ansano, but was possibly inspired by some classic bust. The hair is treated in the same plastic style as that of S. Matteo in the Carceri at Prato.

The frame with its triplex bunches of fruit is in Andrea's conventional manner.

Bibl.:

Burl., 114; Cr., 343; Foratti, *Rass. d'Arte*, XIX(1919), 31; S., 144. Abb. 164.



FIG. 188.—BUST OF A YOUNG MAN. FIESOLE.

223 MADONNA AND SAINTS. 1494. Bivigliano. S. Romolo. Altarpiece. H., 2.11m.; W., 1.81m. Photo., Private.

In the parish church at Bivigliano, on the western slope of Monte Senario, near Vaglia, is an altarpiece (Fig. 189) made apparently in Andrea's atelier in 1494.

The central relief represents the Madonna seated upon clouds and rocky ground holding the nude Child who stands on a flat cushion resting his right hand on his mother's breast and with his left forefinger in his mouth. The influence of Andrea's Madonna of 1489 in the Opera del Duomo is apparent. About her stand S. Romolo Bishop of Fiesole, S. Jacopo with pilgrim's staff, S. Francesco, and S. Giovanni Battista. The latter holds a scroll inscribed: *ECCIE + AGNVS DEI +*

The frame has pilasters with blue background, against which rise from a blue and a violet vase garlands of roses, lilies, and morning glories arranged in distinctly separated bunches. The highly decorated entablature contains a series of white disks set above white garlands which hang from rings.

The predella is inscribed:

*Q(V)ESTA · TAVOLA · A FATTO · FARE · FIORE · E
CHECHO · DICAPO*, indicating that the altarpiece was a gift from Flora and Francesco di Capo. Who these people were does not greatly concern us. The coats of arms at the ends of the predella are not theirs, but those of the People (Argent, a cross gules) and of the City of Florence (Argent, a fleur-de-lys, budded, gules). As the appended documents show,



FIG. 189.—ALTARPIECE. BIVIGLIANO.

these arms were ordered to be placed upon the new altarpiece by the Signori e Collegi of Florence in April 1494, to be paid for by such citizens as had been recently engaged in an insurrection. Originally the ends of the predella may have been decorated with pilasters showing a vase with a bunch of flowers, as in an altarpiece at Radicofani. On the central panel are represented S. Paolo, the Mater Dolorosa, Christ in the Sepulchre, S. Giovanni Evangelista, and S. Antonio Abate. These figures are finer than the large figures; the three central ones being closely related to the Pietà in the predella of the altarpiece at S. Maria della Grazie at Arezzo. The documents here published confirm this as a Robbia monument without naming the sculptor.

Documents: [Revised by Mr. Rufus G. Mather.]

1. "Die p^a mensis aprilis 1494

quod quis
micantur
ad
carcerem

Item dicti domini simul adunati etc servatis etc deliberaverunt etc quod Ciardus montis et Ciapinus Johannis de bivigliano mictantur ad carcerem Capitanej eorum platee et ibidem separatim detineantur in bona custodia ad instantiam dicte dominationis nec eis vel alicui eorum loqui possit sine licentia dicte dominationis

[Arch. di Stato. Deliberazioni dei Signori e Collegi, 1492-1494, c. 17t.]

2. "Die v^o mensis aprilis 1494

quod quis
relaxetur

Item prefati domini simul adunati etc servatis etc deliberaverunt etc quod Ciardus montis de bivigliano ad eorum instantiam captum in curia capitani eorum platee libero relaxetur etc Mandantes etc"

[Idem, c. 18t.]

3. "Die viiij aprilis 1494

Relegatio
quis
relaxetur

Item prefati domini simul adunati etc servatis etc deliberaverunt etc quod ciapinus Joannis de bivigliano Captis in curia capitanei eorum platee libero relaxetur dummodo fideiubeat de non innovando aliquid contra eius partem adversam de bivigliano de non exeundo extra civitatem florentie sine licentia dicte dominationis etc Mandantes etc

Tassa secundum ordinamenta 11 s 2 non solvit taxem et non fuit scriptum ad capitaneum

Fideiuxit postea verbis tamen Pierus de popeleschis"

[Idem, c. 19.]

4. "D(i)c(t)a die xxiiij aprilis 1494

preceptum

Item dicti domini simul adunati etc servatis etc deliberaverunt etc quod precipiatur Carulo monis Caruli de bivigliano

quatenus per totam diem xxvj presentis mensis personaliter compareat coram dictis dominis ad parendum eorum mandatis sub pena eorum indignationis etc Mandantes etc

Die xxviiiij eiusdem

pro arma
micantur

Prefati domini simul adunati etc servatis etc deliberaverunt etc quod in nova tabula maioris altaris ecclesie sancti romuli de bivigliano nictantur arma communis florentie etc licet etc Mandantes etc”

[Idem, c. 23t.]

5. “D(i)c(t)a die 29 aprilis 1494

preceptum

Item dicti domini simul adunati etc servatis etc deliberaverunt quod precipiatur etc Matteo et Filippo quoli et Simoni filio dicti mattei et Blasio et Stefano Dominici et Johambaptiste Ciapini et Betto bechonis omnibus de bivigliano quatenus die crastina ante horam decimam personaliter compareant coram dictis dominis ad parendum eorum mandatis alias intelligantur relegati in terram liburni per quinque annos continuos proxime futuros ab hodie ad declarationem tamen dominorum quando cumque fiendam utrum paruerint nec ne etc Mandantes etc.

preceptum

Item deliberaverunt quod precipiatur etc Populo et hominibus populi sancti romuli de bivigliano quatenus ecclesiam et hostium dicte ecclesie aperiant et auxilium et favorem prestant ut in nova tabula maioris altaris dicte ecclesie ponantur arma communis Florentie sub pena eorum indignationis etc Mandantes etc”

[Idem, c. 24t.]

Relegatio
precepti

6. “D(i)c(t)a die xxx^o aprilis 1494

Item dicti domini simul adunati etc servatis etc declaraverunt etc Joannem baptistam Ciapini de bivigliano paruisse salvo contento in quodam precepto sibi per dictos dominos facto sub die xxviiiij presentis mensis dummodo solvat expensas sue capture Ac etiam declaraverunt etc Matteum et filippum quoli et stefanum Dominici et Dominicum et bectum bechonis et Simonem mattei quoli et Blasium dominici quoli de bivigliano paruisse salvo in eodem precepto contento et propterea esse liberos ab omnibus in eo contentis et relaxarj posse et etiam relaxari debere et posse quolum mattei quoli de carceribus dicti capitanei in quibus ad presens sunt cum hoc quod ante quam relaxentur dicti simon et blasius et quolus ad presens ibidem detenti ipsi solvant florenum unum auro largum in auro illi della robbia: qui posuit arma super tabula maioris

altaris sancti romuli de bivigliano et etiam solvant camerario camere armorum palatii florentinj torques quas habuit capitaneus platee a dicta camere pro capiendo dictos; et insuper solvant omnes alias expensas factas et quas habet habere dictus capitaneus tam occasione eorum personarum quam illorum duorum quos cepit dictus capitaneus de proximo et qui iam sunt relaxati etc Mandantes etc”

[Idem, c. 25t.]

Bibl.:

Burl., 113; C-M., 227 No. 139; Cr., 334; M., *R. H.*, 991, 100; Giglioli, *Riv. d'Arte*, VI(1909), 45-48; Poggi, *Riv. d'Arte*, VI(1909), 48-52 (Doc.).

224 TABERNACLE. Bivigliano. S. Romolo.

Above the altarpiece is a small tabernacle. The central relief represents a Dove above a white wafer and yellow chalice, flanked by two cherubs on a blue ground. Below is a hollow medallion. The white frame with rounded top has yellow palmette acroteria.

Bibl.:

Burl., 113; C-M., 228 No. 140; Cr., 334.

225 MADONNA AND SAINTS. Monte Senario, Monastery. Altarpiece.

Cavallucci and Molinier catalogue an altarpiece in the now suppressed monastery at Monte Senario as representing the Madonna and Child enthroned between SS. Rocco, Jacopo, Romolo, and Giovanni Battista. Probably similar to the altarpiece at Bivigliano.

Bibl.:

C-M., 240 No. 218; Cr., 348.

226 THE NATIVITY, GLORIA, AND SAINTS. La Verna. S. Maria degli Angeli. Altarpiece. H., 1.85m.; W., 1.85m. Photos., Alinari 9823; Agostini 568.

This altarpiece (Fig. 190) shows strong influences from Andrea della Robbia. It was probably the gift of Domenico Bartoli, whose arms are on the predella and who renovated the chapel in 1486. He was Gonfaloniere in Florence in 1488 and in 1497, and a Prior in 1501.

The Madonna, robed in violet with dress of blue lined yellow, kneels before the nude Child who reclines on green hay blessing. To the right is S. Giuseppe, also kneeling, robed in blue with mantle of yellow lined green. To the left of the central group is S. Francesco, with pink cheeks, shaven head, gray habit, holding a yellow cross; to the right, similarly attired, S. Antonio of Padua holding a violet flame. Above the Child is the Holy Dove and higher up God the Father in violet and blue, in a halo of cherubs,



FIG. 190.—THE NATIVITY. LA VERNA.

with both arms extended. To the left and right are adoring angels, twelve in all, arrayed in polychromatic garments and having many coloured wings. The lettering of the *Gloria in excelsis Deo* is precisely like that at Massa-Carrara.

In the predella to the left is the Bartoli stemma: Per bend embattled or (chief) and gules (base) accompanied by two stars counterchanged; to the right is the monogram of Christ surrounded by flames yellow on blue. In the central relief are S. Lodovico, S. Girolamo, the Mater Dolorosa, Christ in the sepulchre, S. Giovanni Evangelista, S. Bernardino de Siena, and S. Bonaventura.

The frame of the principal relief has pilasters adorned with rising garlands of fruit (no flowers, no wheat) in triplex bunches against a blue background. The entablature with its ornamented architrave, its frieze of cherub heads, with green garlands and its well ordered cornice also hails from the atelier of Andrea della Robbia.

Bibl.:

Burl., 119; C-M., 256 No. 332; C., s.v. Bartoli; Cr., 224, 356; M., *Sc. Mag.*, 1893, 697; *R. H.*, 69-71; Mencherini, 73-74; Prioristà, *Pr. Mus. Copy*, 473-475; *R., D. R.*, 240-241; *Sc. Fl.*, IV, 54, 57.

227 CHRIST IN SEPULCHRE ADORED BY SAINTS AND ANGELS. La Verna. S. Maria degli Angeli. Altarpiece. Photos., Alinari, 9825; Agostini, 569.

Christ, with mustard coloured hair, stands in a violet or porphyry coloured sepulchre supported by his mother and S. Giovanni Evangelista, both



FIG. 191.—CHRIST IN SEPULCHRE. LA VERNA.

kneeling (Fig. 191). She is robed in violet with a mantle of blue lined yellow, and S. Giovanni in green with mantle of blue. Two angels in green and yellow, with polychromatic wings, assist in the support of Christ. Behind is a cross upon which hang a crown of thorns, and two whips, and beneath which stand a spear and a rod with sponge attached. Eight polychromatic angels, four on each side, unite in pious adoration. We note the delicate flesh tints, lilac lips, etc.

The predella shows at dexter end the radiated monogram of Christ yellow on blue, and at the sinister, the arms of Maddalena Rucellai wife of Domenico Bartoli: Per bend gules, a lion passant or; Barry indented azure and or.

The saints represented are S. Lucia, in violet and blue, holding a vase, S. Rosa da Viterbo, in gray habit, holding roses, S. Caterina of Alexandria, in blue and green, her wheel at her side, the Madonna seated, holding the nude Child, S. Maria Maddalena, in green and violet, with box of ointment, S. Chiara, in gray habit, and S. Agata (?) in blue and green, with book and martyr's palm.

The frame has pilasters decorated with rising garlands with separate, triplex, bunches of roses against a blue background. The capitals of the pilasters are of a type produced in Andrea della Robbia's atelier and the entire entablature is almost a copy of that of the Cintola altarpiece in the same chapel.

Bibl.:

Burl., 119; C-M., 257 No. 334; C., s.v. Rucellai; Cr., 356; M., *Sc. Mag.*, 1893, 697; *R. H.*, 70-72; Mencherini, 74-75; Wills, 170-171.

228 NATIVITY, GLORIA, SHEPHERDS. Città di Castello, Pinacoteca, No. 31. Round-headed altarpiece. H., 3m.: W., 2.20m. Photo., Alinari, 4866. Casts, Cantagalli, 253, 362 (details), 482 (detail); Lelli, 434 (entire).

This altarpiece (Fig. 192), formerly in the church of S. Giovanni, is evidently a product of Andrea's atelier. It is more or less closely associated with the Nativity altarpiece at Monte Sansovino, but finer. I find it impossible to class it with the works of Giovanni (Cruttwell, Reymond), so far is it removed from his signed Nativity in the Museo Nazionale. Technically it belongs to the close of the fifteenth century, when reliefs were only partially glazed. Here besides the nudes, there were left unglazed the sheep, rocks, crib, shepherd's garments (in part). S. Giuseppe is clad in blue with mantle of yellow. He is more lifelike than any of Rossellino's representations. The Madonna's mantle is blue lined green,

in striking contrast with the white cloak of the shepherd behind her. The crown bearing angels are in white, with wings striped in light colours; the angels singing the *GLORIA IN EXCELSIS DEO* are clad in violet, green, blue, white and yellow. The angel announcing to the shepherds carries a scroll inscribed: *ANNUNZIO VOBIS CHALDIVM* (sic) *M*(agnum).



FIG. 192.—THE NATIVITY. CITTÀ DI CASTELLO.

The original frame and predella are missing, this one being of plaster and modelled probably in the Cantagalli factory (see their catalogue, No. 482), after the frame of the Assumption altarpiece in the Pinacoteca at Città di Castello. In the Kunstgewerbe Museum, Berlin, is exhibited a Robbia frame similar to the one which must have originally surrounded this altarpiece.

Bibl.:

Burl., 114; Certini, Ms. cited by Graziani; Cr., 223, 327; Graziani, 149-150, Tav. 35, 2; Guardabassi, 51; R., *D. R.*, 242; *Sc. Fl.*, IV, 51.

229 FRAME FOR ALTARPIECE. Berlin. Königliches Kunstgewerbe-Museum. H., 2.47m. Photo., Bardini.

From blue vases rise a series of triplex bunches of fruit on white background. The empty disk on the summit may have contained a dove. A framework of somewhat similar character doubtless once surrounded the Nativity altarpiece in the Pinacoteca at Città di Castello.

Bibl.:

Falke, 79.

230 NATIVITY, GLORIA, SHEPHERDS. Monte San Savino. S. Chiara. H., 3m.; W., 2.40m. Photo., Alinari, 10353, Lombardi, 1797.

This altarpiece (Fig. 193) is closely related to the one with the same subject at Città di Castello. Here the heavenly choir singing the GLORIA IN EXCELSIS DEO is surrounded by a halo of blue and violet cherubs. The two angels bearing a golden crown (often associated with the Virgin) are omitted. In common with the Città di Castello relief are: the annunciation angel with a scroll inscribed ANV(N)ZIO VOBIS CHAVDIVM-(sic) M(agnum); the reclining shepherd with his dog and flock of sheep; the two travelling shepherds, one shading his eyes from the glory of the angel; the rocky landscape in the foreground of which is the Holy Family, the ox and ass, and two adoring shepherds. The shed or stable is a new feature. The sky is light blue. Partially glazed, polychromatic, and in part painted.

The frame consists of pendent garlands of triplex bunches of fruit bound at the top by a white band and separated by yellow fluted ribbons.

The predella represents the miracle of snow, in which Christ, appearing in the sky, marks by a snow fall the plan of the church—as in the mosaic



FIG. 193.—THE NATIVITY. MONTE SAN SAVINO.

on the façade of S. Maria Maggiore, Rome. On either side are kneeling a nun and a monk clad in white. The final panels imitate green and red porphyry.

Bibl.:

B., *Kf.*, 25; Cr., 348; Pittoni, 11-14; R., *D. R.*, 244; *Sc. Fl.*, IV, 58.

231 THE NATIVITY AND SAINTS. Barga. Chiesa dei Cappuccini. Round-headed altarpiece. H., 2m.; W., 2m. Photo., Alinari, 8374.

Apparently by the same hand as the Bartoli Nativity at La Verna. The Madonna, robed in violet edged white with a mantle of blue lined yellow, her tresses showing over her shoulders, kneels adoring before the nude Child who reclines on green hay blessing (Fig. 194). Opposite her, to the



FIG. 194.—THE NATIVITY. BARGA.

right, kneels S. Giuseppe, in blue with mantle of yellow lined green. Near the Child is seen the blue head of an ass and the yellow head of an ox. To the left stands a monk in gray habit, with rays about his head. To the right stands S. Girolamo, in blue, pressing a blue stone against his breast, a brown-yellow lion at his feet. Overhead is the Holy Dove, two poly-

chromatic angels with pipes, a third with scroll inscribed *Gloria in excelsis deo*, and six cherub heads with blue or violet wings.

The predella shows at the extremities a Cappuchin monk and nun, between whom are: (1) S. Antonio of Padua; (2) the Mater Dolorosa; (3) Christ in sepulchre; (4) S. Giovanni Evangelista; and (5) S. Bernardino of Siena.

The principal frame shows between an inner cord and outer egg and dart and bead and reel mouldings, all coloured yellow, thirteen cherub heads, blue winged against blue ground, the alternate cherubs having wings painted red over the blue.

Bibl.:

Burl., 66, 112; C-M., 226 No. 130; Cr., 332; M., *Sc. Mag.*, 1893, 686; Ross and Erichsen, 351; R., *D. R.*, 239, 241; *Sc. Fl.*, IV, 54, 57.

232 SAME SUBJECT. London. Collection of Mr. A. Murray Smith. Round-headed relief. H., 0.60m., with console, 0.90m.; W., 0.66m.

The composition reminds us of the Barga Nativity, with the central group reversed. Here S. Giuseppe, with yellow halo, tunic violet lined green, mantle yellow, is to the left kneeling. The Child is nude, has yellow halo, right hand by his side, left on his heart. In the background the ass, blue, and ox, yellow. To the right kneels the Madonna, yellow halo, brown hair, violet robe, mantle blue lined green. To the left of the central group stands S. Antonio of Padua, in gray gown, holding a violet flame in his right hand, a green book in his left. To the right of the centre is S. Niccolò da Bari, with yellow halo, white mitre, yellow crozier, holds a plate of golden balls, wears a white tunic and green mantle.

The sky is a very light blue. To the left and right, blue and violet winged cherubs. In the centre a yellow star. The frame is a narrow garland of pendent fruit separated by cross bands. The console shows a cherub head, white on blue, between white cornucopias bearing polychromatic fruit; similar to the console of the ciborio at Barga.

233 S. GIUSEPPE (FRAGMENT). Pisa, Camposanto. H., 0.60m. Photo., Private.

This fragment, possibly from an altarpiece of the Nativity, was the gift of Sig. Lasinio and his son. The saint is clad in dark blue tunic with yellow collar and wears a mantle of yellow lined green. His hair and beard are light blue, his face white, mouth violet.

Bibl.:

Cr., 352.

234 NATIVITY. Massa-Carrara. Duomo, S. Francesco. Cappella del Sacramento. Fragments. Photo., Private.

According to a document, now lost, published by G. Campori in 1873, Benedetto di Giovanni Buglioni acknowledged on Nov. 8, 1508, the receipt of seventy large gold ducats, nominally from Alberico (Malaspina), Marchese of Massa, of which thirty-five were paid him by Ser Giovanni, Podestà of Massa, and thirty-five by Piero de'Zanoli agent for the Frati di S. Francesco, for two altarpieces made by him and set up in the church of S. Francesco in Massa. The document makes no mention of the subjects represented.

Campori states that one of the altarpieces representing the Epiphany was formerly in the Cappella Venturini in S. Francesco, Massa, but was sold to the Abate Gerini in 1825 and taken out of Italy. Of the other altarpiece he says: "Non sappiamo se appartengano all'altra le due tavolette che si vedono alla sinistra della porta principale di detta chiesa, nelle quali si figura la Madonna che adora e quattro santi pure in atto di adorazione." The "due tavolette" are doubtless the five fragments which in 1893 were still in the position stated and by 1905 were removed to the Cappella del Sacramento. Five years after Campori's publication Milanesi issued Vol. II of his edition of Vasari stating positively that the two altarpieces made by Benedetto Buglioni for the church of S. Francesco at Massa represented the Epiphany and the Madonna adoring the Child. These fragments have accordingly been regarded as documented works of Benedetto Buglioni. On stylistic grounds I can no longer class them with Buglioni's works, but would associate them with the two altarpieces, representing the Nativity and the Pietà, in the Chiesa degli Angeli at La Verna, with the Nativity at Barga, and other works probably by one of the sons of Andrea della Robbia.

(1) The Madonna (Fig. 195) is clad in violet edged white and wears a mantle of blue lined yellow. She has light yellow hair, eyes with yellow irises, pink cheeks and darker pink lips. In these details as well as in type she is not fashioned in Buglioni's manner.

(2) The Child, slightly clad, reclines on light green hay, in a light yellow crib of carpentry work, not in the wicker crib of Buglioni's atelier.

(3) The pink cheeked polychromatic angels singing the Gloria in Excelsis are in type far from Buglioni's angular Verrocchian angels. The Gloria scroll may be duplicated in the Nativity altarpiece at La Verna.

(4) S. Giuseppe, robed in blue with mantle of yellow lined green, leans on a blue staff. He also has pink cheeks and eyes with yellow irises.

(5) The Monogram of Jesus, yellow letters on blue, surrounded with



FIG. 195.—THE NATIVITY. MASSA-CARRARA.

a wreath of olive leaves is quite different in style from Buglioni's Monogram of Jesus at Perugia.

Bibl.:

Bombe, Th.-B., *Lec.*, s.v. Buglioni; Campori, *Memorie*, 287 (Doc.); Cr., 243, 347; Fabriczy, *F. f. K.*, XXX (1907), 544; Gerini, *Memorie*, I, 164; M., *Sc. Mag.*, 1893, 683; *B. and S. B.*, 87; Matteoni, *Guida*, 19; Mazzini, 1-10; Vas., II, 185 note.

235 EPIPHANY. Massa-Carrara. Duomo, S. Francesco (formerly). Altarpiece.

An altarpiece representing the Epiphany is said by Campori to have been sold in 1825 from the Cappella Venturini, in the church of S. Fran-

cesco, Massa-Carrara, to the Abate Gerini and then to have passed out of Italy. In a letter preserved in the Autografoteca Campori in the Biblioteca Estense at Modena the Abate Gerini speaks of this "Epifania di Luca della Robbia" as not altogether intact, formerly in the district of Massa, and as bearing the coat of arms of: "tre Ricci spinosi." These arms, according to Giovanni Sforza, are those of the Giandomenici, (not the Venturini) family.

This is supposed to be one of the altarpieces ordered of Benedetto Buglioni in 1508. If however, a companion piece to the altarpiece of the Nativity of which fragments still remain in the Duomo, the attribution is incorrect.

Bibl.:

Same as the preceding.

236 THE ASSUMPTION OF THE MADONNA WITH SAINTS.

Barga. Chiesa dei Cappuccini. Round-headed altarpiece. H., 3.30m.; W., 2.32m. Photo., Alinari, 8373.

The Madonna, robed in violet with green lining and a mantle of white lined blue, is seated on clouds within a mandorla bordered by eight cherub heads winged alternately violet and blue (Fig. 196). About her are eight musical angels, one with a mandolin, the rest with flutes and horns. Polychromatic garments and many coloured wings. Neither garments nor wings follow Giovanni's method of polychromy. In conception and modelling the sculptor is a closer follower of Andrea della Robbia. Below are kneeling: (1) S. Francesco, in gray habit, with stigmata and yellow cross; (2) S. Tommaso robed in green lined yellow with mantle of violet lined blue, in his hands the cintola; (3) S. Antonio of Padua, in gray habit holding a violet flame and blue book; and (4) S. Bonaventura, in gray habit, wearing a mitre and stole. Between them a sarcophagus, with porphyry coloured panellings and filled with roses and lilies.

The predella shows at each end a kneeling monk, with green palm and book. Between them a sportello surrounded by eight cherub heads and flanked by two polychromatic, scroll bearing angels.

The principal frame is bordered with egg and dart mouldings, between which rise from a blue and a violet vase triplex and quinqueplex bunches of fruit and flowers bound by transverse bows of blue ribbon and set against a white background. At the top is the Monogram of Jesus, yellow on blue.

Bibl.:

B., *Kf.*, 25; Burl., 112; C-M., 226 No. 132; Cr., 327; M., *Sc. Mag.*, 1893, 684-686; R., *D. R.*, 245; *Sc. Fl.*, IV, 57, 59.



FIG. 196.—THE ASSUMPTION. BARGA.

237 ROUND-HEADED FRAME AND PREDELLA. Empoli. Galleria della Collegiata. H., 2.08m.; W., 1.32m. Photo., Alinari, 10121.

Possibly the frame which once enclosed the statue of S. Lucia at S. Maria a Ripa, near Empoli.

From blue and violet vases (imitation of porphyry) rise triplex bunches of fruit, united by ribbons tied into horizontal bows (Fig. 197). The empty medallion at the top may once have contained a dove or other emblem. The niche now serves as a frame for a Donatellesque stone effigy of the Madonna.

The predella is decorated with tiles enamelled with white rosettes en-



FIG. 197.—FRAME. EMPOLI.

closed by green and yellow quatrefoils, like those which decorate the niche for the baptismal font at S. Fiora, and the predella of the throne of the Madonna in the polychromatic altarpiece in the Cathedral of Arezzo. At the extremities are coats of arms on the tournament shield set within wreaths of green laurel against a white background. The dexter shield is believed to contain the arms of the Dini family, and the sinister those of the Compagnia di S. Helena.

Bibl.:

Giglioli, 55; M., *R. H.*, 104; *G. d. R.*, 10-11.

238 FRAME, USED FOR LUCA DELLA ROBBIA MEDALLION. Nîmes. Musée de Peinture et Sculpture. Edoard Foulc Collection. Medallion.

The frame which surrounds Luca della Robbia's beautiful medallion of the Madonna and four Angels adoring the Christ Child, as M. Foulc told me, did not originally belong to that relief. The bunches of fruit, irregularly composed, separated from each other by transverse fluted ribbons and set against a white background, form a most unusual garland. However, it would appear to have come from the atelier of Andrea della Robbia.

Bibl.:

M., *L. D. R.*, 170-171.

239 THREE FRUIT FRAMES. Turin. Museo Civico. Medallions.

The Museo Civico has three circular fruit frames, the fruit composed in triplex bunches.

240 S. FRANCESCO RECEIVES THE STIGMATA. Barga. Chiesa dei Cappuccini. Round-headed altarpiece. H., 2.50m.; W., 2m. Photo., Alinari, 8375.

S. Francesco, in gray green habit with white cord, kneels before the vision of the Crucified One and receives the stigmata in his hands, feet and side (Fig. 198). To the right is Fra Leo, similarly attired, reclining astounded, his hand on a book. The Crucified One, half human, half bird, with three pairs of wings, attached to a yellow cross, hovers in the sky.

The landscape represents La Verna on a high rock with green trees and monastic buildings. A pheasant and a squirrel may be seen on the rocks.



FIG. 198.—S. FRANCESCO RECEIVES THE STIGMATA. BARGA.

Across a valley (the Casentino?) may be seen a town (Bibbiena?). A man driving a donkey and animals enliven the scene.

The predella represents at the extremities a civilian, a Cappuchin monk and two nuns in adoration before a medallion of the Madonna with nude,

standing Child between two polychromatic angels. The Madonna is clad in violet with mantle of blue lined yellow.

Frame of principal relief shows an inner frieze of thirteen cherub heads, white on blue, evidently not a measured design, but cut from ready made stock; and an outer garland of triplex bunches of fruit and flowers bound diagonally by a yellow band.

Bibl. :

B., *Kf.*, 25; Burl., 112; C-M., 226 No. 131; Cr., 332; M., *Sc. Mag.*, 1893, 686; Ross and Erichsen, 351; S., 140 Abb. 150.

241 S. ANDREA AND S. ANTONIO ABATE. Barga. Chiesa dei Cappuccini. Statues. H., 1.48m. Photos., Alinari, 8376, 8377.

On each side of the Assumption relief is a statue set on a console.

(1) S. Andrea (Fig. 199), clad in light blue with a mantle of green lined yellow, holds a portion of a cross, and a violet book.

(2) S. Antonio Abate (Fig. 200), in brown with mantle and cowl of



FIG. 199.—S. ANDREA.



FIG. 200.—S. ANTONIO ABATE.

darker brown, holds a staff and a blue book. His face is tanned in contrast to his white beard. A blue *tau* cross on his cowl.

Bibl.:

Burl., 66, 112; C-M., 227, 133; M., *Sc. Mag.*, 1893, 686; S., 143, Abb. 160.

242 CORONATION OF THE VIRGIN. Spezia. Duomo, S. Maria Assunta. Round-headed altarpiece. H., 2.95m.; W., 2.30m. Photos., Alinari, 14952; Noack, 6737; Sciuto, 1121.

S. Francesco Grande, the church of the Minori Osservanti Riformati at Spezia, was founded in 1458. It was probably the celebrity of Andrea della Robbia's Coronation of the Virgin in the Osservanza at Siena, which led at the end of the fifteenth century to the commission for this altarpiece. Andrea's influence is perceptible, but the execution may be attributed to the author of the two polychromatic altarpieces in the Chiesa degli Angeli, La Verna. Originally the altarpiece was doubtless provided with a predella, and according to a letter from the Capo Anziano of Spezia dated Nov. 4, 1816, with lateral figures, "due SS. Padri con altre figure, i quali erano posti di lati dell'ancona." Examples of such independent figures were not uncommon in Andrea's works (e.g., La Verna, Borgo S. Sepolcro, Montepulciano). The predella and lateral figures have now disappeared. The altarpiece itself was taken by Napoleon to Paris in 1813, returned to Spezia in 1817, removed to Genoa in 1863 (Accademia and later Palazzo Bianco), and finally returned to Spezia and set up in the renovated Cathedral in 1903.

God the Father robed in violet with mantle of blue lined yellow, seated on clouds places a yellow crown set with jewels on the head of the Virgin who is clad in blue with mantle of white lined green (Fig. 199). Both have curly hair. Between them is the white Holy Dove and surrounding them eighteen angels with many coloured wings. Below them is a yellow nimbed cherub head with yellow hair and blue wings. The sky is a very light shade of blue. In the foreground kneel: (1) S. Giovanni Battista, in gray hair cloth, and mantle of violet lined green holding a yellow cross and a scroll inscribed: ECCE AGNUS DEI ECCE QVI; (2) S. Maria Maddalena, in blue and green, holding a yellow box of ointment; (3) S. Antonio of Padua in gray habit, holding a violet flame and a green book; (4) S. Bernardino of Siena, also in gray, holding the monogram of Jesus yellow on blue; (5) S. Caterina of Siena (?) in green; and (6) S. Francesco in gray with stigmata and yellow cross. Eyes have blue brows, lashes, pupils, and yellow irises.



FIG. 201.—CORONATION OF THE VIRGIN. SPEZIA.

Frame, pendent garlands in separate, triplex, bunches of fruit only (the poppies are not triplex) between an inner taenia and outer egg and dart moulding.

Bibl.:

L'Arte, VII(1904), 421; *Burl.*, 67, 114, 118; C-M., 235 No. 187; *Cr.*,

344; Guasti, *Caff.*, 166; M., *Sc. Mag.*, 1893, 683; Mazzini, *Giorn. sc. e. lett. d. Liguria*, V(1904), 282-287; *Rass. bibl. arte ital.*, VII(1905), 36.

243 MADONNA AND SAINTS. Petrignano (near Castiglione del Lago). S. Ansano. Altarpiece. H., 2.90m.; W., 2.23m. Photo., Private.

In a central niche was doubtless originally a Madonna and Child, removed and replaced by another. This is enclosed by pilasters ornamented in flat enamel with floral motives, and a lunette in which is God the Father between two cherubs, under the influence of Andrea della Robbia. Below the niche is a flat enamel frieze showing a fruit garland above an archi-



FIG. 202.—ALTARPIECE (REVERSED). PETRIGNANO.

trave and pilasters enclosing a representation of the Visitation of S. Elizabeth to the Virgin who holds a distaff (according to the Apocryphal Life of the Virgin). The two figures are glazed white and are surrounded by a polychromatic landscape.

To the left stands S. Sebastiano (white) bound to a tree (polychromatic); to the right S. Antonio Abate with a blue book and yellow staff, a *tau* cross on his mantle, a black pig at his feet; overhead are two adoring angels in transparent, fluttering drapery (Fig. 202).

The predella has at each extremity the insignia of Monteoliveto: Azure, a mount of three tops or sprouting with olive branches vert and bearing a cross gules. Between the insignia is Christ in the sepulchre flanked by the Mater Dolorosa, S. Giovanni, S. Benedetto with book and aspergill and S. Bernardo with a demon chained.

The principal frame consists of pilasters decorated with garlands composed of unusually small fruit separated by fluttering ribbons and rising from small dolphin handled vases. The capitals are of the dolphin and vase type preferred by Giovanni della Robbia and the entablature has a frieze of cherub heads bearing garlands, with the unusual feature of diagonally set cherub heads at the extremities.

Bibl.:

Guardabassi, 44; M., *R. H.*, 146-147.

244 THE ANNUNCIATION. Petignano (near).

In a roadside shrine near Petignano is an Annunciation. The Virgin is clad in brown with yellow sleeves and mantle of blue lined green. S. Gabriele is robed in white with blue collar and lower robe of yellow. The figures stand on green ground. Above them is a God Father and cherubs.

245 SAME SUBJECT. La Rata. Oratorio detta la Pieve Vecchio, succursale alla chiesa S. Maria della Rata (Comune di Londa).

Similar to the preceding.

Bibl.:

Cr., 353.

246 THREE ANGELS, ONE HOLDING A SCROLL. Florence. Museo Nazionale, No. 176.

Polychromatic, somewhat renovated.

Bibl.:

Fabriczy, *J. k. p. K.*, XXX (1909), Beiheft, 39 No. 135. Supino, 415 no. 176.

247 PUTTO HOLDING A SCROLL. Torre (near Montespertoli).
S. Maria.

Described as a putto holding a scroll on which were musical notes now whitewashed and inscribed "Gloria in excelsis Deo."

Bibl.:

Cr., 356.

248 TABERNACLE WITH SAINTS. Rifredi. S. Stefano in Pane.
Altarpiece H., 2.70m.; W., 2.60m. Photo., Brogi, 5678-5680.

This fine tabernacle (Fig. 203) was constructed as a frame for the painting of a Madonna to serve as an altarpiece and ciborio. A tablet below the Madonna states: *Questa Vergine Maria è del popolo della Pieve di S. Stefano in Pane la quale per restaurata sino l'anno MDXXX di settembre al tempo di Stefano Maccetti e Giovanni Socci operai. Di poi per di nuovo restaurata pure di settembre l'anno santo del MDCXXV al tempo del Rev. Monsignore Luca Mini protonotario apostolico e pievano di d. pieve.*

This restoration refers doubtless to the painting only, as the terra-cotta surroundings should be dated earlier than 1530 and the stucco framework dates probably from the restoration made in 1894. Immediately surrounding the Madonna is a band of cherub heads, white on blue, arranged as if portions of stock friezes had been cut for use for these uprights; outside of this a broad band with floral arabesques rising from vases. At the summit is a full bodied blue vase adorned with scales and interlacings and dolphin handles. It contains fruit and flowers, not unlike those of the lavabo of S. Maria Novella and the tabernacle at SS. Apostoli. These may have been the works of Giovanni. Not so however the two Apostles in niches. To the left is S. Giovanni Evangelista, a stately figure, reminding us of Benedetto da Maiano's statue of this Evangelist at Monte Oliveto, Naples. He wears a light blue robe lined with yellow and an unglazed mantle painted red. Head, hands and feet are also unglazed. To the right is S. Jacopo Minore, who may be recognized from his resemblance to S. Jacopo at Signa. His mantle is light blue lined yellow, and his unglazed tunic is painted brown. The book he carries is green. Above the framed Madonna are two flying angels holding a golden, jewelled crown. They are robed in white, one with light blue, the other with light yellow, sleeves. These angels are not by Giovanni, and the shades of blue and yellow were not used by him.

The predella is composed of squares and pilaster strips in imitation of



FIG. 203.—ALTARPIECE. RIFREDI.

red and green porphyry, which frame lateral panels with cherub heads and a central one with two flying angels supporting a laurel wreath containing S. Bernardino's monogram of Jesus.

Bibl.:

Burl., 118; C-M., 252 No. 305; Cr., 236, 330; R., *D. R.*, 233; *Sc. Fl.*, IV, 63.

- 249** ARCHANGEL BLESSING. S. Croce sull'Arno. S. Lorenzo. Statue. Life size. Photo., Private.

Named the Archangel Gabriel by Cavallucci and Molinier and the Archangel Michael by Miss Cruttwell (Fig. 204). He is vested in an alb with blue apparels, wears a red stole decorated with yellow crosses, and is be-



FIG. 204.—ARCHANGEL.

stowing a blessing on his people. His openwork nimbus belongs of course to a later period. Face and hands unglazed.

Bibl.:

Burl., 118; C-M., 253 No. 310; Cr., 354.

- 250** BAPTISM OF CHRIST. S. Fiora. Pieve. Niche. H., 2.50m.; W., 2m. Photo., Alinari, No. 9277; Lombardi, No. 1370.

This niche in which is represented the Baptism of Christ (Fig. 205) is from the atelier of Andrea della Robbia.

In the description of the Baptism of Christ (Matt., III, 13-17; Mk., I, 9-11; Luke, III, 21-22; John, I, 29-34), we read that the heavens were opened, that the Spirit of God descended upon him like a Dove, and a voice came from heaven saying "This is my Beloved Son in whom I am well pleased."

Here above the head of Christ is the Holy Dove and still higher the outstretched hands of God the Father and a scroll inscribed HIC · EST · FILIVS · MEVS · DILECTVS · I(N) QVO · MI(HI) · BENE (COM-



FIG. 205.—THE BAPTISM. S. FIORA.

PLACVI). The baptism takes place in a well balanced landscape where green trees with brown trunks appear upon the blue gray rocks in the midst of which flows the light green river Jordan. The kneeling Baptist pours water upon the head of the standing Christ. The two angels may be paralleled by Andrea's most charming angels at Arezzo and elsewhere.

The frame consists of pendent bunches of fruit in groups of three, with a fluttering ribbon only at the top of the arched frieze. On the predella

is a row of quinces, the emblem of the Sforza family from Cotignuolo. On the inner surface of the frame and on the wall base are tiles with the three patterns found at La Verna: (1) quatrefoils enclosing rosettes, (2) cubes, and (3) diamond heads. The pilasters imitate panels of green and red porphyry.

Bibl.:

B. J., 92; B., *Kf.*, 25; Burck., 435; Burl., 118; C-M., 254 No. 315; Cr., 219, 330; M., *R. H.*, 81-82, Fig. 82; Repetti, s.v. Santa Fiora; R., *D. R.*, 192-194; *Sc. Fl.*, III, 170; S., 109, Abb. 115; Vas., II, 195.

251 LAST SUPPER, RESURRECTION, ASCENSION. S. Fiora. Pieve di S. Fiora e S. Lucilla. Pulpit. Front relief. H., 1m.; W., 2m. Photos., Alinari, 9278-9280; Lombardi, 1368-1369; A. M.

This pulpit gives evidence of having been damaged, either during transportation or later. The front is fortunately preserved as originally de-



FIG. 206.—LAST SUPPER. S. FIORA.

signed with the central panel containing a representation of the Last Supper, with Judas seated alone on the near side of the table (Fig. 206), a variant of the relief at St. Omer. The group of the Apostles is most religiously conceived. The blue background evinces considerable miscalculation, as it forms with the relief a most irregular rectangle. To the right and left are broad panels decorated with blue vases, without handles, con-

taining sprigs of olive branches bound with fluttering ribbons. At the extremities are plain pilasters with what we have designated crocket capitals. Below the relief in the spandrels of the arched supports of plastered brick are insets of Robbia ware decorated with rosettes of blue, green, white and yellow, as in the pavement in the Sforza chapel of the neighboring church of the Madonna della Neve. On the short sides of the pulpit are reliefs of the Resurrection and the Ascension. The Resurrection (Fig. 207) resembles Andrea's lunette in the Accademia, but is inferior to it. It is moreover framed with mouldings and a half pilaster of quite different character to the rest of the frame. There is an opening from the half



FIG. 207.—RESURRECTION.



FIG. 208.—ASCENSION.

pilaster to the wall, possibly to afford a now abandoned entrance to the pulpit. On the other short side is a relief of the Ascension (Fig. 208), somewhat like that in the Museo Nazionale, but with polychromatic background of trees and mountain lands as well as blue sky. The space corresponding to the opening on the other short side is here filled with two upright panels decorated in imitation of green and red porphyry. These panels have been broken into for the sake of exhibiting some fragments by a more skillful hand and these consist of a palmette of serrated leaves, like that which crowns the Assumption altarpiece in the Metropolitan Museum. Next to this are two acroteria consisting of half palmettes and an enclosed rosette, and between them a tile with the cubical pattern which occurs in the wall behind the baptismal font. Possibly these acroteria were designed for the frame of the baptismal font or the Cintola altarpiece, but found to be impracticable.

Bibl. :

B. J., 92; B., *Kf.*, 25; Burl., 118; C-M., 254 No. 314; Cr., 354; R., *D. R.*, 195; *Sc. Fl.*, III, 170; Vas., II, 195.

252 ASSUMPTION OF THE MADONNA AND SAINTS. New York. Metropolitan Museum, No. 36. Altarpiece. H., 3m.; W., 2.25m. Photo., Museum.

This altarpiece (Fig. 209) was presented to the Museum in 1882 by Mr. Henry G. Marquand. It is said to have decorated a private chapel of the Prince of Piombino and to have been brought to Florence in 1830. At some period it seems to have been badly damaged, for the head and hands of the Madonna, one of the cherubs of the mandorla, the heads of three of the standing saints and several feet are modern restorations. These portions may be readily distinguished by the white, vitreous glaze as well as by their lack of conformity to Andrea's types. Fortunately other monuments still exist by means of which these damaged portions may be more correctly restored. It was also at one time, superficially painted to conform with the taste for polychromatic sculpture.

The Madonna is seated upon clouds in a flat light blue mandorla framed by eight relatively large cherub heads, two of whom are almost lost beneath her drapery. She is not being raised to the sky by angels, as in the predella of the Osservanza altarpiece, and in the Assumption at Città di Castello, but is already in Heaven hailed by musical angels as in the Coronation reliefs at Aquila and Siena. Her face was originally of a more spiritual type, as in the fragmentary Assumption preserved in the Cathedral of Arezzo. The eight musical angels, playing pipes, emerge from the clouds as in the altarpieces at Assisi, Città di Castello, and Foiano. Of the four standing saints the first wears a Bishop's mitre and carries a book and pastoral staff. He has no distinguishing emblem although his features recall those of S. Gregorio in the Cintola altarpiece at La Verna and of S. Donato in the Trinity and Puccio di Magio altarpieces in the Cathedral of Arezzo. Next is S. Francesco carrying a cross and pointing to his stigmatized side, in pose recalling the beautiful statue of that saint at La Verna. Far from Andrea's conception is the modern head. On the other side are S. Bernardino of Siena and another Franciscan saint. S. Bernardino carries a book and a disk with the monogram of Christ. His modern head is less expressive than that of the same saint in the Puccio di Magio altar. The disk bears the letters Yhs an abbreviation for the Sacred Name *Iησοῦς*.



FIG. 209.—THE ASSUMPTION. NEW YORK.

The last monk has also a modern head, unsaintly in expression, and is gazing at his neighbor instead of at the Madonna. He appears to be a Franciscan but not a saint, as he has no nimbus. The beads hanging from his side are a solecism in Andrea's works.

The sarcophagus, with its panel in imitation of red and green porphyry containing large yellow centred rosettes, is filled with lilies and roses like its prototype in the Cintola altarpiece at La Verna.

The frame shows pilasters from stock designs and not over intelligently adapted for this altarpiece. The floral arabesques here spring from tufts of foliage as at Montepulciano and form a succession of almond shaped bunches tied together by narrow ribbons. This type of arabesque probably preceded the similar ones rising from vases. The capitals here are both alike and of the type used in the altarpiece in the Medici chapel at S. Croce. The entablature suffers somewhat from a maladjustment of mouldings, since its rich cornice has been relegated to the base of the monument and the simple cornice of the missing predella has been set in its place. The frieze is a replica of that at S. Chiara, Borgo S. Sepolcro. In the low arched lunette two flying angels are carrying a liliated, jewelled, golden crown in preparation for the Coronation of the Virgin. They remind us of similar angels at La Verna and S. Croce although not quite so beautiful. On the summit of the lunette is a palmette composed with serrated leaves. At its lower extremities and on the proper cornice were doubtless rosettes and semi palmettes, as at S. Chiara.

Bibl.:

Breck, *Cat.*, 37-40; *Rass. d'Arte*, X (1910), 21; C-M., 283 No. 481; Cr., 177, 326; M., *A. J. A.*, VII (1891), 422-431, pls. 22-23; *Sc. Mag.*, 1893, 697; *D. R. A.*, 78-85, Fig. 32.

253 FRAGMENT OF AN ASSUMPTION. Arezzo. Duomo. Photos., Alinari, Nos. 9704, 9705.

In the Cathedral of Arezzo there remain several fragments of an Assumption. These consist of the cornice of the predella on which is inscribed: VIGNA and IOH. POL. MONOS + GLORIOSE VIRGINI. V. F. , from which we gather that possibly Giovanni Pollastra, a distinguished man of letters from Arezzo, or some member of the Del Vigna family of Florence was the donor of the altarpiece. On this cornice are two kneeling saints, Bartolommeo and Bernardo (see Fig. 173). The sarcophagus and the two central kneeling saints are missing. The Madonna is seated upon clouds in a mandorla surrounded by twelve cherubs, each with two pairs of wings (Fig. 210). The mandorla was supported

by six angels, of which at least four survive. The cherub head with three pairs of wings (Fig. 173) should be set below the mandorla and above the sarcophagus. The altarpiece was probably made under the direction of



FIG. 210.—FRAGMENT OF THE ASSUMPTION. AREZZO.

Andrea himself. The cherub heads in the mandorla are still rendered on a large scale; in later Assumptions they were reduced in size.

Bibl. :

B. J., 75-76; Cr., 220-221, 327; M., *A. J. A.*, VII(1891) 424, Pl. 23; Pasqui, 143; Vita, 54, Fig. 77.

254 MADONNA AND CHILD WITH SAINTS. Arezzo. Camposanto, Cappella. Altarpiece. H., 2.60m.; W., 1.80m. Photo., Alinari, 9755.

From Sargiano, Church of the Padri Riformati. The Madonna, seated on a violet throne, supports the nude Child blessing (Fig. 209). In type she is not far removed from the Madonna of 1489 in the Opera del Duomo, not so fine as the Madonna with the nude Child blessing in the Trinità altarpiece at Arezzo. To the left is S. Sebastiano, poorly modelled under the influence of Verrocchio; to the right S. Giuliano, holding a huge sword.

The frame shows pilasters decorated with floral arabesques rising from vases, ornamental bases, crocket and palmette capitals. The entablature is not unlike that of the Cintola altarpiece at S. Fiora.

The predella recalls that of the altarpiece at Gradara Rocca, here painted fruit being substituted for flowers in the decoration of the pilaster strips. Of the three panels: (1) S. Francesco receiving the stigmata is finer than the panel at Gradara Rocca, and shows a winged Christ, not a cherub head, in the sky; (2) the Nativity or Adoration of the Child by the Holy Family



FIG. 211.—ALTARPIECE. AREZZO CAMPOSANTO.

with ox and ass is similar to the predella scenes of the same subject at Montepulciano and in the Cathedral at Arezzo; (3) represents S. Giuliano murdering his parents while in bed.

Bibl.:

Burl., 112; C-M., 224 Nos. 116-117; Cr., 186-187, 325, 331; R., *D. R.*, 170; *Sc. Fl.*, III, 159.

255 S. GIULIANO AND S. ANSANO. Prato. S. Lodovico, known also as Oratorio della Madonna del Buon Consiglio. Statues. H., 1.80m. Photos., Alinari, 10084, 10083.

1. The saint who holds a long black sword and a pair of gloves probably represents S. Giuliano (Fig. 212). He has been called S. Paolo, but



FIG. 212.—S. GIULIANO.

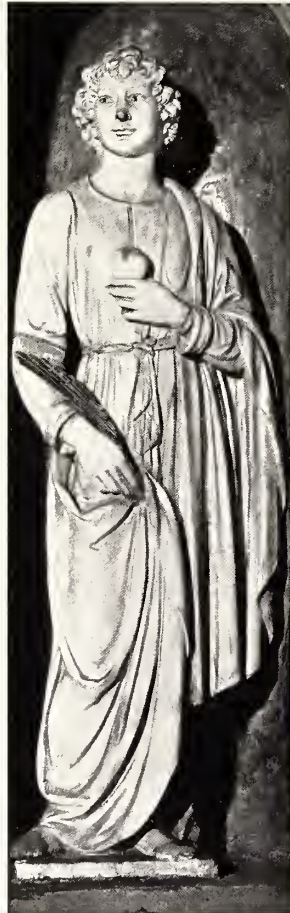


FIG. 213.—S. ANSANO.

S. Paolo in Robbia works as elsewhere is represented with a long beard. We may compare him with S. Giuliano of the Campo Santo altarpiece at Arezzo.

2. The saint holding a heart and palm may represent S. Ansano (Fig. 213).

Bibl.:

B., *Kf.*, 24; Burckh., II, 434; Burl., 116; C-M., 245 No. 252; Cr., 226, 330; Drake, s.v. Julian of Cilicia, S. Ansano; Giglioli, P., 55.

256 S. LODOVICO DA TOLOSA, Prato. S. Lodovico, also known as Oratorio della Madonna del Buon Consiglio. Over entrance. Lunette. H., 0.85m.; W., 1.65m. Photo., Alinari, 10078.

S. Lodovico (Fig. 214) is a modified polychromatic copy of the same saint in the altarpiece within the church. His mitre is now decorated with



FIG. 214.—LUNETTE. S. LODOVICO, PRATO.

conventionalized floral ornament, his golden crozier with its leafy scroll follows the form of its prototype, his mantle of light blue, lined green, is ornamented with yellow fleurs-de-lys. The adoring angels, with their chubby cheeks and lumpy hair, suggest that for this lunette Andrea may have employed the assistant who modelled the predella of the altarpiece (Fig. 50).

Bibl.:

B., *Kf.*, 24; Burl., 116; C-M., 245 No. 248; Corradini, 43; Cr., 227, 330.

257 RELIEF OF AN ABBOT. Paris. Louvre, No. 452. H., 1.62m.

From the Campana collection, No. G. 764. A fragment from an altarpiece glazed white, the Abbot wears a jewelled mitre, a cape over his monastic gown, episcopal gloves, and holds a book in his right hand, a crozier in his left, while at his feet lies an ecclesiastical hat. He stands on greenish base.

Bibl.:

Burl., 121; C-M., 280 No. 487; Cr., 350.

258 RELIEF OF A BISHOP. Sedan.

M. le Pasteur Gulden is said to possess a (1) Robbia relief of a Bishop; possibly resembling the preceding, also (2) a Madonna and Child (type not described).



FIG. 215.—CIBORIO. BORGO S. SEPOLCRO.

- 259** CIBORIO. Borgo S. Sepolcro. Duomo. Rectangular. H., 1.80m.; W., 1.20m. Photo., Alinari, 10374.

Two standing angels draw back a curtain behind which are revealed in the clouds two angels holding a chalice and wafer (Fig. 215). Below the chalice are two cherub heads, one above and one below a framed disk which may once have contained a Holy Dove. Still further down is the sportello set on a console. The frame has pilasters with floral arabesques, rising from vases and capitals similar to those of the Camposanto altarpiece at Arezzo. The entablature has an architrave and cornice of characteristic mouldings and a frieze of five cherub heads on blue background. The half palmettes at the end of the frieze are space fillers, as the frieze was probably considered too short and the addition of another cherub head would have made it too long.

Bibl.:

Burl., 113; Cr., 335; R., *D. R.*, 232.

- 260** S. SEBASTIANO. Montalcino, Ospedale già S. Francesco. Statue. H., 1.24m. Photo., Lombardi, 1513.

S. Sebastiano (Fig. 216) stands with his arms bound to a greenish gray tree trunk. As compared with other Robbia representations of S. Sebastiano this one exhibits marked attention to anatomy, and in this respect is closely related to the S. Sebastiano of the altarpiece in the Campo Santo at Arezzo.

Bibl.:

Biehl., *J. k. p. K.*, XXXVI (1915), 135; Cr., 348; M., *Sc. Mag.*, 1893, 682, 697; S., 143, Abb. 161.

- 261** MEDALLION FRAME. Montalcino. S. Caterina. Diam., 0.64m.

Noted by Brogi, *Invent.*, 256, as ornamented with a fruit garland. Probably triplex bunches bound tightly as in the altarpiece at Montalcino and Radicofani.

- 262** MADONNA AND SAINTS. Camaldoli, Eremo. Cappella di S. Antonio. Altarpiece. H., 2.70m.; W., 2m. Photo., Alinari, 9784.

The monastery at Camaldoli, founded in 1012 by S. Romualdo, contains in the Chiesa Maggiore a chapel to S. Antonio. Here is an altarpiece (Fig.



FIG. 216.—S. SEBASTIANO. MONTALCINO.

217) to be attributed to Andrea, assisted by his sons. The Madonna is seated on a dais inscribed AVE ♦ MARIA ♦ GRATIA PLENA. Her hair falls below her kerchief as in the lunette of the Prato Cathedral; her facial type is like that of the Madonna at Stia. Above her head two angels of the SS. Apostoli type hold a liliated and jewelled crown. At her side on a pavement imitating red porphyry stand S. Romualdo, the founder, with a model of the church and a heavy crutch, S. Maria Maddalena with the box of ointment, S. Sebastiano and S. Antonio Abate holding a book and a crutch with pendant bell. Two of the saints wear no nimbus.



FIG. 217.—ALTARPIECE. CAMALDOLI.

The frame has pilasters with unornamented bases, shafts with floral arabesques issuing from vases, and crocket capitals somewhat similar to those at S. Chiara. Stupid is the use of a dentilled cornice in place of a stepped architrave, and of a cherub frieze which looks as if it were taken from stock and cut and set up with no other consideration than for its length. In like manner the lunette frame with its triplex bunches of fruit

seems to have been pieced out so as to fit. The God Father and adoring angels follow Andrea's forms, but lack his spirit.

The predella shows at either end of the Camaldolesi insignia: Azure, a chalice or, flanked by two doves argent, above it a wafer of the same. It is framed by two yellow dolphins. In the centre is set a medallion representing S. Antonio tried by two devils.

Bibl.:

Beni, 296; B., *Denk.*, 87, Taf. 272; Burl., 113; Carocci, *Ill. Fior.*, 1907, 22; C-M., 229 No. 153; Cr., 221, 327; D. D., 33, Abb. 49; Ginanni, 193, Tav. IV, 119; M., *R. H.*, 107, Fig. 105; R., *D. R.*, 211-212; *Sc. Fl.*, III, 178, 180.

263 S. ROMUALDO. Florence. Bardini Collection (1895). Relief. H., 0.50m.; W., 0.20m.

S. Romualdo, as in the altarpiece in the Eremo at Camaldoli, carries a church in his right hand and a crutch in his left. Nimbus yellow, background green.

264 S. ANTONIO ABATE. Monte San Savino. S. Chiara. Statue in a round-headed niche. Photos., Alinari, 10354; Lombardi, 1795.

S. Antonio, with long gray beard, in painted black monastic gown, is seated holding in his right hand a staff with bell, in his left a book (Fig. 218). A pig is at his side. Strong influence of Andrea della Robbia. The frame between a guilloche and cord moulding, shows a white frieze decorated with garlands of fruit and flowers, separated by fluted ribbons tied in bow knots, rising from blue vases and meeting at the top a medallion of fruit.

The base for the figure and the base for the frame are decorated with garlands of fruit and flowers suspended from rings. A kite shaped shield at each end bears a coat of arms (lion rampant?).

Bibl.:

Kf., 25; Cr., 348.

265 MADONNA AND CHILD BETWEEN SAINTS. Radicofani. S. Pietro. First altar on left. Altarpiece. H., 2.42m.; W., 1.86m. Photo., Private.

The Madonna, seated on a bench, violet with white mouldings, holds the



FIG. 218.—S. ANTONIO ABATE. MONTE SAN SAVINO.

nude, standing Child (Fig. 219). Two flying angels hold a plain crown over her head. To the left is S. Antonio Abate, with pig and staff; at the right S. Rocco, with plague spots on his arms and legs.

The pilasters of the frame, resembling those at Seville, carry an entablature with rich mouldings and cherub frieze. A lunette in style recalling that at Borgo S. Lorenzo, represents God the Father blessing between adoring angels and is framed with a broad garland of triplex composition.

Bibl.:

Broggi, 438; C-M., 247 No. 262; Cr., 353.



FIG. 219. ALTARPIECE. RADICOFANI.

266 FOUR FLYING ANGELS. Paris. Louvre, No. 432 (G. 737-740). Rectangular reliefs. H., 0.42m.; W., 0.83m. Photo., Private.

From the Campana collection. Possibly from the predella of an altarpiece.

Bibl.:

Burl., 121; C-M., 276 No. 437; Cr., 350.



FIG. 220.—ALTARPIECE, GALLICANO.

millet in its mouth. The long panel contains a Pietà, between adoring angels like those in the predella of the SS. Apostoli tabernacle.

Bibl.:

Burl., 67, 114; C-M., 234 No. 185; Cr., 329; M., *R. H.*, 155; Magri, 202; R., *D. R.*, 233-234; *Sc. Fl.*, IV, 51, 53-54; S., 121 note 1.

270 MADONNA AND CHILD, GIOVANNINO. London. Donaldson's (formerly). Medallion. Diam., 0.93m.

In 1893 I saw at Donaldson's a medallion of the Madonna holding the nude Child to left, with Giovannino present. The type of the Madonna recalled that of the altarpiece at Gallicano. Her tunic had a border at the neck. Eyes marked dark only. White figures on blue.

The frame consisted of an outer leaf and dart moulding, an intermediate fruit garland of triplex bunches separated by yellow ribbons, and an inner bead moulding.

271 MADONNA AND SAINTS. Signa, S. Mauro. Round-headed altarpiece. H., 1.82m.; W., 1.50m. Photo., Private.

This altarpiece (Fig. 221) represents the work of several hands. The frame with its triplex bunches of fruit and flowers rising from blue and violet vases and its inner frieze of cherub heads adheres closely to Andrea's designs. The central relief shows the Madonna, with unglazed red tunic edged yellow and mantle of blue lined green, holding to the right a standing nude Child who is blessing. In type she recalls the Madonna in the altarpiece in S. Jacopo at Gallicano, but has a red (unglazed) tunic and a mantle of blue lined green. To the left stands S. Jacopo Minore in red (unglazed) mantle over a tunic of blue lined green, carrying a black club and a light violet book with yellow fittings. About 1906 the upper part of this figure was removed and in 1915 was exhibited in New York as part of the collection of Mrs. Chauncey F. Blair of Chicago (Fig. 222). To the right is S. Giovanni Evangelista in a pale blue tunic and a green mantle lined with blue. Overhead is a crude figure of God Father in a glory of four cherubs with violet or with blue wings; below him two angels, with striped wings and robes of white over coloured tunics, hold a golden crown rather too far above the Madonna's head. The nudes—faces, hands, body of Child—are unglazed.

Bibl.:

Carocci, I, 365-366; *Il Valdarno*, 17, 22; Cr., 355.



FIG. 221.—ALTARPIECE. SIGNA.

272 BUST OF S. JACOPO MINORE. Chicago. Collection of Mrs. Chauncey F. Blair.

A fragment from the altarpiece at Signa. It is unfortunate that this bust (Fig. 222) should have been removed from the altarpiece to which it belongs. See the preceding.

273 NATIVITY, GLORIA, SHEPHERDS. Militello (Sicily). Church. Altarpiece. Photo., Local.

This composition (Fig. 223) is evidently based on that of the altarpiece at S. Chiara, Borgo San Sepolcro, but is reversed. This reversal in the position of the figures and the modification of the types indicates another hand, probably one of Andrea's sons. We see in both cases the same ruined



FIG. 222.—S. JACOPO MINORE. CHICAGO.

stone shed with thatched roof, the Madonna and S. Giuseppe adoring the Child in the presence of the ox and ass, and cherubs and angels overhead, one of whom unfolds the scroll inscribed *Gloria in excelsis deo*. Near the shed is an olive tree, and ivy and grape vines clambering on the walls and roof. Overhead are six trumpeting angels, one bearing the scroll *Annuntio vobis gaudium magnum*, proclaiming the glad tidings to the shepherds. Besides the listening shepherd figured at S. Chiara, here is also the shepherd shielding his eyes, as in the Victoria and Albert Museum tondo. In the foreground is a shepherd advancing to Bethlehem carrying a sheep suspended on his staff above his shoulders.

In type there is a sweetness in the Madonna's face reminding us of the Madonnas of Domenico Gagini. Compare the Robbia Madonna at Trapani.

The frame recalls that at Borgo San Sepolcro, in spite of superfluous gilding. The architrave is properly placed. Above the entablature is a lunette containing God the Father blessing between two angels. Its frame is missing and the spandrels filled in a later period by musical angels.

The predella is decorated at either end by painted vases with flowers, as at Borgo San Sepolcro, S. Fiora, and elsewhere. The central relief portrays Christ in the Sepulchre. About him is the Mater Dolorosa and the twelve Apostles, of whom S. Jacopo Maggiore, S. Andrea, S. Pietro, S. Taddeo and S. Bartolommeo carry their special symbols.

Bibl.:

A. J. A., VII(1903), 495-496; Mauceri, *L'Arte*, IX(1906), 7-9.



FIG. 223.—ALTARPIECE. MILITELLO.

- 274** MADONNA WITH NUDE CHILD ON HER ARM. Trapani. S. Maria di Gesu. Altarpiece. H., 3m.; W., 1.85m. Photos., Alinari, 19697-19698; Brogi, 12060.

This fine altarpiece (Fig. 224) known as the Madonna degli Angeli was formerly in the old church of S. Maria La Greca on the property of the Staiti family. The church was begun in 1450, finished in 1475, destroyed in 1518. A new church of the same name was then built for the Frati Minori Osservanti within the city limits. In this church Giacomo Staiti built an important chapel in which this altarpiece was placed. The altarpiece was probably transferred from the old to the new church.

The Madonna (Fig. 225) stands full length on a low pedestal carrying to the left in her arms a nude Child who puts his left finger to his mouth. In composition and type it is not far removed from the Madonna del Soccorso in S. Maria in Grado at Arezzo, where we also find, above the Madonna, the Dove and the outstretched arms of God Father; a motive which Andrea had used in the Madonna of the Architects and in that at S. Gaetano. The manner of indicating clouds is also characteristic of Andrea. Even the curly headed Child may be paralleled in Andrea's work at Gradara Rocca and at Viterbo.

The frame consists of an inner band of cherub heads, whose eyes with white irises recall those of the Madonna Lunga at Stia. Beyond this a garland of fruit arranged in triplex bunches separated by fluttering ribbons and rising from heavy white vases, which according to Sig. Augugliaro and Mr. Rufus G. Mather, bear the monogram and cross of the patriarch Angelo da Rieti, who in 1224 founded the first Franciscan monastery in Trapani. Beneath the Madonna the predella is inscribed:

▲ SVBT(ER) ▲ TVVM ▲ PRESIDIVM ▲ CO(N)FVGIMVS ▲
SA(NC)TA ▲ DEI ▲ GENETRIX .

On either side are medallions with oviform shields bearing the arms of Giacomo Staiti: Or, a lion gules on a mount of six summits.

Bibl.:

Augugliaro, *Guida di Trapani*, 114, 133-138; C., s.v. Staiti; Cr., 197, 211, 225-226, 330; Grassa-Patti, *L'Arte*, VI, (1903), 37-44; M., *R. H.*, 121-122; Polizzi, *I monumenti d'antichità e d'arte nella provincia di Trapani*. Trapani, 1879; Mugnos, *Teatro genealogico delle famiglie nobili di Sicilia*. 3 vols. Messina and Palermo, 1647, 1670.



FIG. 224.—ALTARPIECE. TRAPANI.



FIG. 225.—MADONNA. TRAPANI.

275 S. ZANOBI AND TWO ANGELS. 1496. Florence. Opera del Duomo, No. 46. Lunette. H. 0.86m.; W., 1.20m. Photo., Alinari, 2578; Brogi, 4587.

Above the door of the Compagnia di S. Zanobi, opposite the Campanile, long stood the lunette now to be seen in the Opera del Duomo (Fig. 226). In its original position it had suffered some injury as now the uplifted right hand is modern and the upper part of the background is of plaster. Originally it may have had a Robbia frame, like the somewhat similar lunette of S. Antonio at Prato.

This relief is important, not so much for its inherent value as because it is a documented and dated work by Andrea della Robbia. Andrea was at least the official author of the relief and he received payment for it, although he probably entrusted its execution largely to his associates.

S. Zanobi wearing a jewelled mitre, a cope with border decorated in re-



FIG. 226.—S. ZANOBI AND ANGELS. OPERA DEL DUOMO.

lief (similar to that on Robbia vases), an alb with broad decorated collar or apparel, and a stole ornamented with crosses, is blessing with his right hand and holding in his left a book and pastoral staff. The staff terminates in a leafy scroll. The two adoring angels, somewhat heavy and sentimental, are not far removed in type from those in the lunettes of S. Maria della Quercia at Viterbo.

Document: [Revised by Mr. Rufus G. Mather.]

“+ Domenicha a di 15 di Maggio 1496

E prefati Singnori ghovernatori vinsero tra loro con fave 6 nere stanziorono a Andrea di . . . della robbia maestro dinvetriati fiorini tre larghi doro in oro per valuta chosto e pagamento della figura di sancto Zenobio con 2 agnoletti dallato la quale è sopra all uscio qui della nostra chasa in sulla via con questo che si paghino di quegli danari si rischoterano da choximo dandrea o da ser bartol' di franc° filippi o da giovan(n)i

per la
fig^{ra} di
sco Z

di ser ant° danti e daltri danari non si possino pagare e a detto partito non si trovarono ser agnolo dant° marini e matteo di domen° pollail° perche erano absenti e proposto era piero dant° cimatore.”

[Archivio di Stato Fiorentino. Compagnia di San Zenobi, segnato Compagnie Soppresse Z I, No. 19, c. 195t.]

Bibl. :

Burl., 108; C-M., 209 No. 27; Cr., 340; Del Migl., 65; Poggi, *Cat.*, 27 No. 46 (Doc.); *Ill. Fior.*, II(1905), 94-95 (Doc.); Richa, VI, 107; Vas., II, 180 note 3.

276 TWO CANDELABRUM BEARING ANGELS. New York. Mrs. Benjamin Thaw's Collection. Statuettes. H., 0.56m. Photos., French & Co.

These half figures of candelabrum bearers (Figs. 227-228), clad in white



FIGS. 227, 228.—CANDELABRUM-BEARING ANGELS. NEW YORK.

but with nudes and hair unglazed, are not far removed in type from the angels of the S. Zanobi lunette. The candelabra are of the baluster type. Purchased from P. W. French & Co. in 1917.

- 277** MADONNA AND CHILD AND SAINTS. Montepulciano, Museo Civico, from the Palazzo Pubblico. Lunette. H., 0.88m.; W., 1.70m. Photos., Alinari, 9182; Lombardi, 1491.

Within a garland of triplex bunches of fruit separated by plain yellow ribbons straight across is a relief representing the Madonna with nude standing Child, between S. Giovanni Battista and a female saint who bears



FIG. 229.—LUNETTE. MONTEPULCIANO.

in an aedicula a reproduction of her own head—apparently a saint who has been beheaded (Fig. 229). It can hardly be S. Agnese da Montepulciano for in the many representations of her in Montepulciano she carries a lily, or a model of a city. Carocci names her S. Antilia and calls her a patron saint of Montepulciano. In features she resembles the young martyr saint standing near to S. Francesco in the *Osservanza Coronation* altarpiece.

Bibl. :

Brogi, *Inv.*, 307; Burl., 115; Carocci, *Ill. Fior.*, 1906, 160; C-M., 240 No. 215; Cr., 348; S., 138 Abb. 145.

- 278** MADONNA AND SAINTS. Montepulciano. Museo Civico, formerly in the Campo Santo Vecchio, Cappella. Altarpiece. H., 3.45m.; W., 2.23m. Photos., Alinari, 9186; Lombardi, 1479.

This altarpiece (Fig. 230) was designed to serve as a tabernacle for a marble relief, not of the Robbia school, representing the Madonna and Child adored by angels, and bearing on its pedestal the Piccolomini arms. The marble relief is surrounded by a Robbia frame of cherub heads. Two angels bearing a crown, accompanied by a Dove radiating golden light, are set above the marble Madonna. On either side, on a larger scale, are S. Stefano with a book and a green martyr's palm, S. Domenico pointing up-

ward, S. Chiara with cross, book, and lily, and S. Francesco with book and cross.

The frame has pilasters decorated with triplex bunches of fruit tightly bound rising from blue and violet vases, crowned with crocket and palmette capitals, an entablature containing a frieze of eight cherub heads, and



FIG. 230.—ALTARPIECE. MONTEPULCIANO.

a lunette in which is an Annunciation of the kneeling type, with the Dove and Father's hands above the central vase of lilies. The fruit frame of the lunette seems to have been wrongly put together.

The predella has at the ends indications of red and green porphyry and in the centre flying angels supporting a disk, emblem of the sacred wafer.

Bibl. :

Brogi, *Inv.*, 320-321; Burl., 115; Carocci, *Ill. fior.*, 1906, 155-158.

- 279** ANNUNCIATION GROUP. Montepulciano. S. Maria delle Grazie. Statues. H., 1.60m. with console. Photo., Lombardi, 1482-1483.

These statues, like the altarpiece in the same church, may be classed as products of Andrea's atelier, of somewhat later date than the Annunciation group in the Misericordia. They are only partially glazed and polychromatic. (1) The Annunziata, the type of which is derived from the Madonna of the Pistoia Cathedral, is clad in pale blue, lined green, mantle over a tunic left unglazed so as to be painted red (now white). Face and hands are unglazed. Book, blue with yellow fittings. Base on which she stands roughly mottled blue (instead of green porphyry). Console with cherub head. (2) S. Gabriele, in white robe, is in adoring attitude. Face and hands unglazed. Base, imitation of red porphyry. Console with cherub head.

Bibl.:

C-M., 239 No. 221.

- 280** GOD THE FATHER, ANGELS, CHERUBS. Valiano (near Montepulciano). S. Lorenzo.

The walls about the baptismal font are now decorated with seven Robbia cherub heads, two flying angels bearing scrolls, two busts of adoring angels, and a bust of God Father blessing. Possibly from an altarpiece. These subjects all occur in the Cintola altarpiece at La Verna.

Bibl.:

Brogi, 334; Cr., 356.

- 281** MADONNA AND CHILD WITH SAINTS. Seville. Cathedral. Altarpiece. Photo., Anderson, 17030.

This altarpiece (Fig. 231) reflects the influence of Andrea della Robbia not only in the Pietà of the tympanum, but also in the cherub frieze, and the composition of the central relief. The mouldings of the entablature are heavy, but recall those in S. Agata, Radicofani; the pilasters and their capitals also reflect Andrea's influence. The central relief displays the Madonna of the pomegranate seated on a violet bench holding on her knee the nude Child. At her sides are S. Francesco with book and cross, S. Antonio of Padua holding the flame, S. Rosa of Viterbo with roses, and S. Sebastiano, modelled more sympathetically than the rest. It may be



FIG. 231.—ALTARPIECE. SEVILLE.

noticed that cherubs, not flying angels hold the crown above the Virgin's head. Of the predella the cornice and frieze are missing. Only the base moulding remains.

Bibl.:

R., *Sc. Fl.*, III, 179.

282 S. FRANCESCO. Florence. S. Croce, Cappella Castellani. Statuette. H., 1.50m. Photo., Alinari, 2141; Brogi, 5824.

A coarse glazed statuette of S. Francesco (Fig. 230) holding book and cross; similar to the S. Francesco of the Seville altarpiece.

Bibl.:

B. J., 88; B., *Kf.*, 23; Burl., 57, 107; C-M., 206 No. 6; Cr., 341; Vas., II, 191.

283 S. DOMENICO. Florence. S. Croce, Cappella Castellani. Statuette. H., 1.50m. Photos., Alinari, 2140; Brogi, 5825.

This statuette of S. Domenico (Fig. 233) is a companion piece to the

preceding. At the end of the fifteenth century the unity rather than the diversity of the great orders was emphasized. Hence the Meeting of S.



FIG. 232.—FRANCESCO. S. CROCE. FIG. 233.—S. DOMENICO. S. CROCE.

Francesco and S. Domenico at the Hospital of S. Paolo, and the two statuettes at S. Croce.

Bibl. :

Same as the preceding.

284 S. PIETRO MARTIRE. 1484. S. Maria Novella (formerly).

In a XVII century Ms. a record is preserved of a terra-cotta statue of S. Pietro Martire so injured as to be replaced by a new one in the XVII century. Although no mention is made of the Robbias one thinks naturally of such statues as the S. Francesco and the S. Domenico at S. Croce, or of the S. Pietro Martire at Arezzo.

Document: [Copied by Mr. Rufus G. Mather.]

“ Sa Ma Novella

Sopra la colonna di S. Felicità eravi li statua di S. Pietro Martire di terra cotta consumate dal tempo, parte cade, e parte fu levata per parvi la nuova. Dentro un braccio di detta statua vi fu un vaso della stessa terra coperto con lastra di rame e dentro il quale eravi una lamina dipiombo con la seguente iscrizione

Amerigus, olim Tribaldi Guernieri de Rubeis et Tribaldus eius filius, et

alii de Rubeis hanc figuram S. Petri Martiris apponi cura(ve)runt Anno Salutij MCCCCLXXXIV"

[Arch. di Stato, Sched. Manoscritti, No. 176, busta 15, carte del Sec. XVIII.]

285 S. ANTONIO OF PADUA. Bettona. Galleria Municipale. Photo., Private.

This statue (Fig. 234), somewhat similar in character to the S. Francesco at Assisi, differs from it in being semi-polychromatic. The face, hands, and feet are left unglazed; the monastic gown is gray green, the girdle white, the book blue with yellow fittings. The flame is now gilded.



FIG. 234.—S. ANTONIO OF PADUA. BETTONA.

The statue was recently removed to the Municipal Gallery from its original site in the church of S. Antonio da Padova, at Bettona.

Bibl.:

Gnoli, 80.

286 S. FRANCESCO AND S. CHIARA. Foiano. S. Francesco. Two Statues. H., 1.55m. Photo., Private.

These statues are only partially glazed. The faces and hands are unglazed. The nimbuses are modern. S. Francesco in gray green monastic robes holds a yellow cross and a blue book. S. Chiara, also in gray green, holds lilies and a book.

Bibl.:

B. J., 95; Burl., 114; C-M., 233 No. 179.

287 S. BERNARDINO (?). Siena. Osservanza, Sacristy. H., 0.85m.

Transferred from a niche in the wall of the cloister to the sacristy of the Osservanza, this unglazed kneeling figure is certainly the work of a master who in spirit was not far from Andrea della Robbia. It deserves to be set alongside of the S. Francesco and S. Antonio statues at La Verna. It is described as representing S. Bernardino da Siena. This designation seems appropriate, although not certain. It has been suggested that his emblem—the Sacred Name—might have been painted on the book. This, however, would be unusual. The wart here seen between his eyebrows occurs on some Robbia representations of S. Bernardino.

Bibl.:

E. Bulletti, *Rass. d'arte Senese*, V (1909), 106-107.

288 S. CHIARA. Budapest. Museum of Fine Arts.

A partially glazed polychromatic bust of S. Chiara; not unlike the bust of S. Chiara on the portico of S. Paolo hospital, Florence.

Bibl.:

S., *Z. f. b. K.*, N. F., XXV (1913-1914), 96.

289 MADONNA AND CHILD WITH SAINTS. Radicofani. S. Agata. Altarpiece. H., 2.68m.; W., 2m. Photo., Private.

This altarpiece (Fig. 235) in the church of S. Agata at Radicofani is manifestly from the school of Andrea della Robbia and to be assigned to the last decade of the XV century. In the central relief the Madonna, enthroned on a violet bench, holds on her knee the nude, standing Child who is blessing. Two flying angels hold above her head a yellow crown studded with jewels. The predella of her throne is inscribed:

SVB TVVM PRESIDIVM CONFVGIMVS SA(NC)TA DEI
GENETRIX ▲

Beside her stand S. Francesco, holding a yellow cross; S. Rosa of Viterbo, with roses in the fold of her mantle; S. Cristina of Bolsena (or S. Orsola), with book and martyr's palm and an arrow in her neck; and S. Lorenzo with palm and gridiron. Their eyes have yellow irises and dark purple pupils, brows and lashes.

The pilasters have a general resemblance to those at Bivigliano, but are slenderer and more graceful. The entablature, however, is clumsy, though

redeemed by its cherub frieze. The predella has at either end a pilaster with a white vase of polychromatic fruit, between which is a frieze figur-



FIG. 235.—ALTARPIECE. RADICOFANI.

ing S. Sebastiano, the Annunciation, and S. Jacopo Maggiore, with pilgrim's staff and hat.

Bibl. :

Brogi, *Inv.* 439.

290 PILASTERS AND ARCHIVOLT—CHERUB HEADS. Gaiole. S. Pietro in Venano.

In the church of S. Pietro in Venano, in the commune of Gaiole, Brogi notes that the pilasters and capitals and archivolt of the triumphal arch are in glazed terra-cotta of the sixteenth century, in a poor state of preservation, and in imitation of Luca della Robbia. This brief description suggests rather the work of Andrea and his followers.

Bibl.:

Brogi, *Inv.*, 174.

291 MADONNA ENTHRONED WITH SAINTS. La Verna. Chiesa Maggiore. Altarpiece. H., 2.40m.; W., 1.65m. Photo., Alinari, 9829.

The first chapel to the right, dedicated to S. Francesco, was founded by Giovanni Niccolini of Florence in 1588, but the altarpiece of earlier date was placed there only in 1874, having been transported from the Oratory of S. Onofrio in Vallesanta. It is still known as the Madonna del Rifugio.

The Madonna seated upon a bench, which rests on double predella, holds to the left the nude, standing Child who holds in his hands a pomegranate (Fig. 236). To the left are standing the long haired S. Onofrio, girt with a wreath of leaves and carrying a staff, S. Antonio Abate with a book and his pig below; to the right the long haired S. Maria Egiziaca, with book and box of ointment, and S. Francesco with book and yellow cross. Above the Madonna's head is a golden crown upheld by two flying angels. The figures are glazed white and set against a light blue, somewhat concave background.

The frame has two narrow pilasters decorated with fruit and flowers in triplex bunches rising from blue and violet vases. The pilaster bases consist of undecorated mouldings and the capitals revert to earlier types. The entablature contains a frieze of six cherub heads. On the predella, between two panels which imitate green and red porphyry, are two floating angels bearing a scroll inscribed:

SVB TVVM ♦ PRESIDIVM COMFVGIMVS ♦ SANTA DEI
GENTRIX ♦

The types and decorative details link this altarpiece with one at Montepulciano.

Bibl.:

Beni, 359; Cr., 221, 331; Mencherini, 240, 241; R., *D. R.*, 212-213; *Sc. Fl.*, III, 178, 181.



FIG. 236.—ALTARPIECE. LA VERNA.

291a MADONNA WITH NUDE, SEATED CHILD. New York City. Collection of Mrs. Cornelius Vanderbilt. Medallion, Diam., 1.02m.

This large medallion belonged once to the Cecchi family, Pescia, then passed into the hands of Prince Demidoff, and was sold in the Palazzo di San Donato sale, March 15, 1880. It is now in the possession of Mrs. Cornelius Vanderbilt, New York (Fig. 236^a).

In style it is very close to the Madonna del Rifugio at La Verna. The Madonna is seated on a folding chair, of which only the rosette is visible. The nude Child is seated on a cushion to left. The blue background is concave. The frame displays a fruit garland composed in bunches of three and bounded by an outer egg and dart and inner fillet moulding.

Bibl. :

C-M., 75, 110, 242 No. 226; Cat. San Donato, No. 375; M., *D. R. A.*, 53-55, Fig. 23; R., *Sc. Flor.*, III, 172.



FIG. 236a.—MADONNA AND CHILD. NEW YORK CITY.

- 292** MADONNA AND CHILD ENTHRONED BETWEEN SAINTS.
 Montepulciano. Museo Civico. Altarpiece. H., 3m.; W., 2.48m.
 Photos., Alinari, 9180; Lombardi, 1492-

Formerly in the Sala d'Udienza, once the Cappella della Carceri, of the Pretura, this altarpiece cannot be far removed in date from that of the Madonna and Saints in the Chiesa Maggiore at La Verna.

The Madonna is seated on an invisible bench holding the nude seated Child whose left finger is in his mouth (Fig. 237). The double stepped predella is inscribed

SVB TVVM · PRESIDIVM · CONFVGMVS · SA(NC)TA ·
DEI · GENITRIX.

To the left stands S. Bartolommeo with knife and book; to the right S.



FIG. 237.—ALTARPIECE. MONTEPULCIANO.

Filippo (?) with spear and book. These saints may have been patronymic saints of the donor or donors (might one of them have been Bartolommeo Aragazzi?). Above are two flying angels holding a jewelled crown above the Madonna's head. The blue background is concave at the border.

The lateral pilasters are narrow and high, nine bunches of fruit rising from blue and mottled violet vases. The frieze contains nine cherub heads, all but two of which look toward the left.

Bibl.:

B., *Kf.*, 25; Brogi, *Inv.*, 297; Burl., 115; Carocci, *Ill. Fior.*, 1906, 160-161; C-M., 238 No. 209; Cr., 219 note 1, 330; M., *Sc. Mag.*, 1893, 697; R., *D. R.*, 257; *Sc. Fl.*, IV, 62.

292a ANNUNCIATION GROUP. Norcia (Umbria), Duomo.

The Annunziata (Fig. 237a) has a mantle of blue lined green, headdress, girdle, book, and socks white, tunic unglazed painted red, nudes unglazed. S. Gabriele (Fig. 237b) is robed in white, his face and hands unglazed.

The types of Virgin and Angel follow, but not closely, Andrea's Annunciation statues of 1484 now in the Museo Civico at Montepulciano



FIG. 237 a.—THE ANNUNZIATA. NORCIA. FIG. 237 b.—S. GABRIELE. NORCIA.

(Figs. 52, 53). Like the Annunciation group at S. Maria delle Grazie, Montepulciano, they are only partially glazed; hence probably made in Andrea's atelier in the decade 1490-1500.

293 S. GIOVANNI BATTISTA. Montepulciano. Museo Civico, formerly in S. Agostino, Libreria. Relief statue.

White figure, blue background. S. Giovanni kneeling holds in left hand a scroll and a cross, his right hand across his heart. Carocci says evidently

from a destroyed altarpiece. Possibly from a composition representing the Madonna with kneeling figures of S. Giovanni Battista and S. Agnese, as in the fresco over the portal of S. Agnese.

Bibl.:

Broggi, *Inv.*, 291; Carocci, *Ill. Fior.*, 1906, 160; C-M., 238 No. 208; Cr., 348.

294 S. BARTOLOMMEO. Monte di Pescia. S. Bartolommeo. Statue.

Mentioned by Miss Cruttwell, p. 348. Possibly like the S. Bartolommeo in the altarpiece in the Museo Civico, Montepulciano.

Bibl.:

Cr., 348.



FIG. 238.—MARTYR SAINT. LUCCA.

295 S. MATTEO. London. Victoria and Albert Museum, No. 4248-'56. Relief. H., 1.62m. Photo., Private.

Acquired in 1856. White figure of an Evangelist or Saint standing on green base, holding a book in left hand.

Bibl.:

C-M., 271 No. 409; Cr., 346; Robinson, 71 No. 4248.

- 296** A MARTYR SAINT. Lucca. S. Frediano. Statue in niche. H., 1.40m.; W., 0.79m. Photo., Private.

This martyr saint (Fig. 238), holding a palm leaf and a book, stands in a niche glazed blue. The outer guilloche is of plaster. Beneath is a base with brackets inscribed: FRANCESCO DE ROSSI DEPOSITO MDCCCXLII, indicating that this Robbia martyr saint was not presented to the church until 1842.

Bibl.:

Burl., 115; C-M., 236 No. 194; Cr., 347; Gsellfels-Meyer, *M. I.*, 604; Ross and Erichsen, 209.

- 297** THE ANNUNCIATION. Berlin. Kaiser-Friedrich Museum, No. 108 (I. 154). Lunette. H., 0.59m.; W., 1.17m. Photo., Berlin Museum.

A good example of the kneeling type of the Annunciation, from the atelier of Andrea della Robbia (Fig. 239). In execution less complex than the Innocenti Annunciation. There is no God Father, no prie-dieu,



FIG. 239.—ANNUNCIATION. BERLIN.

no crumpled drapery, no snake-like handles to the vase with lilies. The kneeling type of the Annunciation occurs also in lunettes at Borgo San Sepolcro, Montepulciano, Pieve San Stefano, and Marocco; in a rectangular relief in Florence, Borgo San Jacopo, and in a predella at Foiano. The vase without handles occurs at S. Fiora and in cruder form at Gradara Rocca. This lunette, formerly in the Bartholdi collection, was acquired for the museum in 1828.

Bibl.:

B., *Denk.*, 85, Taf. 252; B-T., 40 no. 123; C-M., 262 No. 357; Cr., 333; Schottmüller, 46 No. 108; T-G., No. 620.

298 THE ANNUNCIATION. Florence. S. Niccolò, Oratorio. Statues in relief.

Two statues, S. Gabriele and the Annunziata, now set in plaster too close together, may be seen in the Oratory of the Souls in Purgatory, called the little church of S. Niccolò in the Via S. Niccolò, Florence. They were probably originally in niches. They are attributed to Andrea della Robbia by Giovanni di Nicola, but are otherwise unpublished. Hence it is uncertain whether they should be classed with the group in the Osservanza, or with those of Montepulciani, Radicofini, or elsewhere.

Bibl. :

de Nicola, *Burl. Mag.*, Vol. XXXV (1919), 50-55.



FIG. 240.—MADONNA. FRIEDRICHSHOF.

299 ANNUNCIATION. Paris. Collection Seillière (in 1890), No. 3. Medallion. Diam., 1m.

White on blue. Frame polychromatic fruit in bunches.

Bibl. :

Seillière Cat., 13 No. 3.

300 THE ANNUNCIATION. Cintoja Alta. Pieve S. Pietro.

Assigned by Miss Cruttwell to school of Andrea.

Bibl.:

Cr., 336.

301 MADONNA WITH NUDE, SEATED CHILD BLESSING. Friedrichshof. Collection of the late Empress Friedrich. Medallion. Photo., Bardini.

This Madonna (Fig. 240) may be compared in general with that of the Camaldoli altarpiece, and attributed to Andrea's atelier.

Bibl.:

B., *Denkm.*, 83, Taf. 268; Cr., 344.

302 MADONNA WITH NUDE, STANDING CHILD. Florence. Corner of Via della Scala and Via Oricellari. Photo., Brogi. 4729. Cast, Lelli, 413.

On the corner of the Via della Scala and the Via Oricellari is the Palazzo Orloff, formerly Palazzo Strozzi, built about 1498 for Bernardo Rucellai, who had married Nannina a sister of Lorenzo de' Medici. This palace was erroneously attributed by Vasari to Alberti. In the casino of its garden the Platonist Academy met after the stormy days of 1494. Possibly at that time Nannina may have set up this Madonna (Fig. 241), or when in 1512 the Medici again returned to power. The stemma on the base shows the Medici arms: or, six torteaux in orle gules with an inescutcheon the Croce del popolo (argent, a cross gules). We may note the absence of a background for the relief, and that the irises are not distinguished from the purple pupils of the eyes.

In composition this Madonna follows the one in the Piazza dell' Unità, but is farther removed from the master's hand. The single button, the absence of slashes on the sleeves, and at least the upper portion of the base or pedestal are preserved in the replicas at Duveen's, Castro, Boston Museum, Wallace Collection, Cambridge, and Faenza.

Bibl.:

B., *Kf.*, 24; C-M., 214 No. 52; Foratti, *Rass. d'Arte*, XIX (1919), 23, 26; Litta, VI, Tav. 3, 7; Cr., 342; M., *D. R. A.*, 46; *R. H.*, 104-105, Fig. 104; Willis, 153; Young, I, 184-186.



FIG. 241.—MADONNA. VIA DELLA SCALA.

303 SAME SUBJECT. New York, at Duveen Bros. in 1914. Rectangle. H., 0.57m.; W., 0.37m. Photo., Private.

An excellent repetition (Fig. 242) of the Via della Scala Madonna, with pedestal omitted and haloes added. The background of Robbia blue is apparently ancient but applied to this relief in modern times.

304 SAME SUBJECT. Castro, (near Firenzuola), S. Jacopo. Rectangular. H., 0.56m.; W., 0.36m.

This Madonna was stolen from S. Jacopo a Castro on Feb. 27th, 1912. Its present whereabouts is unknown. The composition follows that of the



FIG. 242.—MADONNA. DUVEEN'S.

Madonna on the Piazza dell'Unità. Both Madonna and Child wear haloes, that of the Child being cruciferous. As far as one may judge from the illustrations in the Italian periodicals this example is one of the most charming of the series. Considerable traces of gilding remain on the hair, on both haloes, and on the tunic and borders of the Madonna's mantle.

Bibl.:

P. Bacci, *Riv. d'Arte*, VI(1909), 132-133; L. Fiocca, *Rass. d'Arte* XII(1912), cronaca for Nov. p. IV.

305 SAME SUBJECT. Boston. Museum of Fine Arts. Relief without background. Photo., Baldwin Coolidge, 8821, 8843.

A repetition (Fig. 243) of the Via della Scala Madonna. Background modern, wood.

Bibl.:

Boston Mus. Cat. 210-211. *M., D. R. A.*, 46-49.



FIG. 243.—MADONNA. BOSTON.

306 SAME SUBJECT. London. Wallace Collection, No. 34. Round-headed relief. H., 0.52m.

A replica of the Via della Scala Madonna. No background. The eyes are treated in Andrea's manner, blue brows and lashes, copper coloured irises.

Bibl.:

Cr., 347.

- 307** SAME SUBJECT. Cambridge, England. Sir Clifford Allbutt. Relief. H., 0.54m.

A replica of the Via della Scala Madonna. No background.

Bibl.:

Cr., 335; M., 46.

- 308** SAME SUBJECT. Faenza. Pinacoteca e Museo Civico. Relief. H., 0.49m. Photo., Private.

A polychromatic repetition of the Via della Scala Madonna. The Madonna's tunic is glazed violet, edged with yellow, her mantle blue lined green. The rest is unglazed. No background.

Bibl.:

Messeri-Calzi, 558.

- 309** SAME SUBJECT. New York. Raoul Tolentino Sale, 1920. H., 0.49m.; W., 0.34m.

Nudes unglazed. The rest polychromatic.

Bibl.:

The Raoul Tolentino Collection, *Cat.*, no. 869.

- 310** FRUIT FRIEZE. Florence. Palazzo di Marchese Viviani della Robbia (Piazza d'Azeglio). Pilasters.

Arranged in two long panels for which they were not originally designed, are triplex bunches of fruit (no flowers). Compare the pilasters at Montevarchi and elsewhere.

Bibl.:

Burl., 60. 109; Cr., 329; R., *D. R.*, 207; *Sc. Fl.*, III, 176, 178.

- 311** THE VIRGIN. New York. P. W. French & Co. (1920). H., 0.635m.; W., 0.47m. Photo., Private.

This much injured half figure of the Virgin (Fig. 244) is only partially glazed, but the beautiful blue of the mantle, the form of the girdle, the

type of face link it with the products of Andrea's atelier while he himself was in control.



FIG. 244.—SORROWING VIRGIN.

312 MADONNA AND CHILD HOLDING A DOVE, THREE CHERUBS. Boston. Museum of Fine Arts. Shaw Collection. Round-headed relief. H., 1.10m.; including console; W., 0.62m. Photo., Private.

The prototype of this relief may be found in the Madonna at S. Egidio, where the Madonna is seated on a chair, the Child holding a bird is standing on her knees, and a Dove appears in a sky full of fleecy clouds. Here the chair has disappeared, the Child stands as if on a balustrade and three cherub heads replace the Holy Dove in the sky (Fig. 245). Apparently, however, the bird carried by the Child has become a dove, emblem of purity and of the Holy Spirit. Many traces of gilding remain, some of which seems to be modern.

The frame consists of an egg and dart enclosed by plain architectural mouldings; the console shows an olive leaf frieze supported by a cherub head.

Bibl.:

M., *D. R. A.*, 35-36, Fig. 14; *A. in A.*, VI (1918), 259-260, Fig. 4.



FIG. 245. MADONNA. BOSTON.

313 SAME SUBJECT. New York. Bardini Sale of 1918, No. 372. Round-headed relief. H., 1.20m.; W., 0.80m. Photo., Bardini.

Almost a replica of the Shaw Madonna, set in a frame containing a frieze of seven cherub heads set between a fillet and an egg and dart moulding (Fig. 246). The low console shows a cherub head between cornucopias.

Bibl.:

Bardini Sale of 1918, *Cat.*, No. 372, (Frontispiece); *M., D. R. A.*, 35.



FIG. 246.—MADONNA. BARDINI SALE.

- 314** SAME SUBJECT, WITHOUT BACKGROUND. Rickmansworth. Collection of Mr. W. Newall. H., 0.68m.; W., 0.50m. Photo., Private.

This relief (Fig. 247), like the Madonna in the Via della Scala, originally lacked a background. A light blue background, without clouds, Dove,



FIG. 247.—MADONNA. RICKMANSWORTH.

or cherubs, was added in modern times. In type the Madonna is not far removed from the Madonna del Buon Consiglio at Prato. Her eyes are coloured with blue brows and lids and Andrea's copper coloured irises.

Bibl.:

Cr., 326; M., *D. R. A.*, 35.

- 315** SAME SUBJECT. London. Victoria and Albert Museum, No. 7547, '61. Round-headed relief. H., 1.25m.; W., 0.73m. Photo., Private.

A replica of the preceding composition, set in a narrow fruit and flower frame having a yellow palmette at the top, half palmettes at the springing of the arch, and yellow bands separating the triplex bunches of fruit and flowers. The low console shows a cherub head between cornucopias.

Bibl.:

B., *Kf.*, 26; Burl., 119; C-M., 103, 266 No. 380; Cr., 346; M., *D. R. A.*, 35; R., *D. R.*, 203; *Sc. Fl.*, III, 174; Robinson, 64 No. 7547.

- 316** SAME SUBJECT. London. Donaldson's. New Bond Street. Round-headed relief. H., 1.25m.; W., 0.73m.

A replica of the preceding with similar narrow fruit and flower frame and a console containing a wreath of laurel with a coat of arms set between cornucopias. The original coat of arms has been removed and another in plaster set in its place.

Bibl.:

M., *D. R. A.*, 35.

- 317** SAME SUBJECT. Paris. Louvre, No. 430. Round-headed relief. H., 1.20m.; W., 0.72m. Photo., Alinari, 22378.

Formerly in the Campana collection. A somewhat heavy example of the same composition as the preceding, ornamented by a heavy frame of fruit and flowers of triplex composition, the bunches separated by yellow bands, yellow fruit in upper half, dark pine cones in lower half. The console shows a cherub head between two cornucopias.

Bibl.:

Burl., 120; C-M., 275 No. 432; Cr., 350; M., *D. R. A.*, 35.

- 318** SAME SUBJECT. New York. Duveen's Gallery, 1920. Medallion.

An adaptation of this subject to medallion form. Two cherub heads, one on either side. White figures on blue. The eyebrows are blue; pupils and irises united form a black disk.

319 SAME SUBJECT, WITHOUT BACKGROUND. Stia. Palazzo Comunale. H., 0.70m. Photo., Alinari, 9805.

This Madonna (Fig. 248) was removed from a small chapel on the Via della Madonna Lunga between Pratovecchio and Stia. The composition and various details are the same as in the preceding, but the facial type of



FIG. 248.—MADONNA. STIA.

the Madonna has changed. She resembles somewhat the Madonna in a tondo at Città di Castello and Giovanni's Madonna of 1497 in the lavabo at S. Maria Novella. Her eyes are marked in summary fashion by violet lines, the irises being left white. A putto resembling this Christ Child at Castiglione Fiorentino is dated 1507.

Bibl. :

Beni, 148; Burl., 73, 116; C-M., 246 No. 256; Cr., 228, 330; Fov., 102; R., *D. R.*, 203; *Sc. Fl.*, III, 174, 175; S., III, Abb. 117.

- 320** SAME SUBJECT, WITHOUT BACKGROUND. Lyons. Musée. H., 0.70m.; W., 0.58m. Photo., Sylvestre, Lyons.

Acquired at the Piot sale, 1890. A partially glazed example of the Madonna and Child with a bird with slight modifications. The mantle is glazed a gray blue and lined with a light apple green, the haloes a bright yellow, the tunic is painted brown for red, the nudes are unglazed.

Bibl.:

A. S. A., III(1890), 340.

- 321** MADONNA WITH NUDE STANDING CHILD HOLDING A BIRD. New York. Canessa Galleries. Round-headed relief. H., 0.62m.; W., 0.40m. Photo., Private.

From the Ferroni Sale of 1909 (Fig. 248a). Formerly in the Spinola



FIG. 248A.—MADONNA. NEW YORK.

Collection, Rome. White relief, blue background, no accessories. Traces of gilding on border of Madonna's mantle. The Madonna's eyes have

violet brows, yellow irises, violet pupils. The composition shows various modifications. The Child's left arm is no longer about his mother's neck, and his right hand is slightly raised. The Madonna's left hand holds the Child's left foot. The influence of Andrea is recognizable, but not his personal handiwork.

Bibl.:

Canessa Exhibition, *Cat.*, No. 69; Ferroni Sale Cat. of 1909; M., *D. R. A.*, 36, Fig. 15; Canessa Collection *Cat.*, No. 160.

322 MADONNA WITH NUDE, STANDING CHILD. Città di Castello Pinacoteca, No. 32. Medallion. Diam., 0.75m. Photo., Alinari, 4867.

The frame is constructed in four sections, each containing two bunches of fruit and flowers of triplex composition. The medallion, a concave disk, shows a composition like that at Baragazza adapted to circular form through the use of six, instead of four cherub heads (Fig. 249). The



FIG. 249.—MADONNA. CITTÀ DI CASTELLO.

chair is omitted. The type of the Madonna is not far removed from Giovanni's Madonna of 1497 in the lavabo at S. Maria Novella. Formerly in the church of S. Giovanni this medallion may have been placed above the lavamano with an outer frame of putti holding garlands. A somewhat similar medallion is in the Barbieri Nini collection, Florence.

Bibl. :

Carocci, *A. I. D. I.*, V (1896), 30; Cr., 336; Graziani, 151-152, Tav. 20; Guardabassi, 51; M., *D. R. A.*, 63; Muzi, IV, 242; R. *D. R.*, 203; *Sc. Fl.*, III, 174.

323 SAME SUBJECT. Florence. Casa Barbieri Nini. Medallion. Casts, Cantagalli, 286; Lelli, 427.

Replica of Città di Castello medallion, with fruit frame. Irregular triplex bunches of fruit set between an outer egg and dart, and inner twisted cord moulding.

Bibl. :

Graziani, 152 note 2.



FIG. 250.—MADONNA. MUSEO NAZIONALE.

324 SAME SUBJECT. Florence. Museo Nazionale, No. 5. Medallion. Diam., 0.42m. Photo., Private. Cast, Cantagalli, 331; Lalli, 420.

Same composition as at Città di Castello, with slight modifications of facial types, drapery, omission of cherubs and dove (Fig. 250). Note

the Madonna's halo set back, her kerchief tied about her neck, her plain girdle, the middle finger of her left hand pointing to the Child's foot. The Child's halo is cruciferous.

The frame with its successive pairs of white roses and green leaves recalls the design for a medallion made by Fra Mattia della Robbia for Dom. Alberto Serra in 1524. (See *A. S. A.*, II(1889), 83.)

Bibl.:

Burl., 109; C-M., 220 No. 93; Cr., 337, M., *D. R. A.*, 64; Rossi; *A. S. A.*, VI(1893), 10; Supino, 437 no. 5.

325 SAME SUBJECT. Florence. Museo Nazionale, No. 2. Medallion. Photos., Brogi, 47480. Cast, Selli, 422.

Same composition as the preceding, with slight modifications. The Child stands on a cushion, his nimbus is plain. The foldstool is floriated. The frame shows triplex bunches of fruit bound by plain blue ribbons sunken within fillet mouldings.

Bibl.:

Burl., 109; C-M., 220 No. 92; Cr., 337; M., *D. R. A.*, 64; Supino, 436, No. 2.

326 SAME SUBJECT. Arsoli. Castello. Medallion. Photo., Mosconi.

Similar to the preceding and set in a similar frame.

Bibl.:

M., *D. R. A.*, 64.

327 SAME SUBJECT. Rome. Kopp's Gallery (in 1895). Medallion. Photo., Private.

In 1895 I saw at Kopp's a somewhat concave medallion, with continuous triplex fruit frame, containing a late squeeze of a seated Madonna holding a nude, standing Child, surrounded by six cherubs and with the Dove overhead. A copy of the Città di Castello tondo.

- 328** SAME SUBJECT. New York. Collection of Mr. Robert S. Minturn. Medallion. Diam., 0.29m. Photo., Private.

In composition this relief is similar to medallion No. 5 in the Museo Nazionale, Florence. Slight variations are the exhibition of the Madonna's hair falling below the kerchief, the omission of her girdle, the pointing with two fingers instead of one at the Child's foot.

Bibl.:

M., *D. R. A.*, 63-65.

- 329** MADONNA WITH NUDE CHILD, HOLDING SCROLL. Lenox. R. W. Paterson Collection. Medallion. Diam., 0.44m. Photo., Moreno of Madrid.

A small medallion, with fruit frame of triplex bunches crossed by yellow ribbons straight across, containing a half figure of the Madonna, a late



FIG. 251.—MADONNA. LENOX.

Andrea or early Giovanni type, holding a nude Child (Gallicano type) holding a scroll (Fig. 251).

This medallion was formerly in the convent of Mercy, Valencia.

Bibl.:

Springfield Republican, Dec. 29, 1912.

- 330** CONSOLE WITH CHERUB HEAD. Paris. Maurice Kann Collection (of 1910), No. 203. H., 0.25m.; W., 0.67m.

Between two cornucopias of fruit a cherub head against blue background, with cornice moulding of egg and dart and leaf and dart mouldings. Similar to the console supporting the Madonna and Child with a Bird in the Bardini sale of 1918, No. 372.

Bibl.:

M. Kann Cat., No. 203.

- 331** BOY WITH A DOLPHIN. New York. Collection of Mrs. Edwin C. Hoyt. Statuette. Photo., Private.

This statuette (Fig. 252), formerly in the collection of Count Stroganoff, then in that of Mr. Henry G. Marquand, passed into the hands of its present owner in 1903. It belongs to the series of garden statuettes represented in the Berlin Museum and Liechtenstein Gallery. The dolphin is greenish blue, and the lightly sketched iris plant between the boy's legs is green. The eyes are somewhat summarily coloured.

Bibl.:

Cr., 349; M., *Cat. Marquand Coll.*, No. 1200; *D. R. A.*, 89-90, Fig. 38.

- 332** BOY WITH DOLPHIN. Rome. Collection Alessandro Castellani. Statuette. H., 0.525m.

In the catalogue of the sale of the collection of Alessandro Castellani of Rome in 1884 is noted a statuette of light green enamel representing a nude Child with a dolphin about his neck—a replica or copy of the Hoyt statuette.

Bibl.:

Castellani Coll., *Cat.* No. 224; M., *D. R. A.*, 90.

- 333** PUTTO RIDING A DOLPHIN. Paris. E. Gavet Collection, No. 200 (formerly). Statuette.

A putto with polychromatic wings riding a blue dolphin. The motive, if not the style, suggests the influence of Andrea della Robbia.

Bibl.:

Gavet Sale Cat., (1897), No. 200.



FIG. 252.—BOY WITH DOLPHIN. NEW YORK.

334 BOY WITH A SQUIRREL. Vienna. Prince Liechtenstein Gallery. Statuette. Photo., Museum.

This statuette (Fig. 253) like the one in the Berlin Museum, was probably made for the decoration of a garden. Standing with legs apart before a green iris plant he holds in his right hand a bunch of acorns and pine

cones and with his left plays with a dark coloured squirrel. He has a large head on which he wears a laurel crown.

Bibl. :

B., *Denk.*, 86, Taf. 265; *Fl. Bild.*, 231, Fig. 125; *Fl. Sc.*, 175; Cr., 356; M., *D. R. A.*, 90; V., VI, 601, Fig. 405.



FIG. 253.—BOY WITH A SQUIRREL.

335 BOY LIFTING HIS SHIRT. Berlin. Kaiser-Friedrich Museum, No. 101 (I. 151). Statuette. H., 0.70m. Photo., Museum.

The Berlin statuette, from the Palazzo Pucci, Florence, was acquired by the Museum in 1876. It represents a small boy with legs apart, standing over an iris plant with lanceolate green leaves and blue and yellow flowers, lifting his shirt. The ground on which he stands is mottled violet in colour. His eyes have blue brows and lashes and dark copper coloured pupils and irises.

Bibl.:

B., *Kf.*, 26; *Fl. Bild.*, 230; *It. Pl.*, 93; B. and Tsch., No. 121; C-M., 261 No. 350; Cr., 227, 327; Schottmüller, 44 No. 101; V., VI, 594; Wickhoff, *Z. f. b. K.*, XXIV (1899), 198-200.

336 THE EPIPHANY OR ADORATION OF THE MAGI. Victoria and Albert Museum. No. 4412-'58. Altarpiece. H., 2.34m.; W., 1.71m. Photo., Museum. *After Perugino*

This interesting altarpiece (Fig. 254) was purchased in Paris in 1858. It was probably produced during the closing decade of the XV century, when Andrea della Robbia's work showed an increasing interest in portraiture and in polychromy. The group of heads behind the Magi are life-like enough to be portraits of contemporaries. Cavallucci suggests that one of them represents Perugino. Amongst them is introduced an African negro. The polychromy exhibits Andrea's rather than Giovanni's conventions. Of the three Magi the first is robed in yellow with mantle of light blue lined lilac; the second wears a white robe with lilac cope and yellow collar, and a mantle of green; the third over a white tunic has a mantle of gray-blue lined with green. The Madonna wears a lilac robe and a blue mantle. S. Giuseppe over a blue robe wears a mantle of yellow lined with green. The faces have flesh tints.

Behind the Holy Family is an open stable sheltering a light green ass and a yellow ox. In the middle background is a cavalcade diminished in size and in very low relief. On either side are rocks and trees, the most distant landscape being indicated by painting without relief. Two flying angels support the guiding Star, which has a cherub head in its centre and an encircling rim. The angels are clad in white with mantles counter-changed green and yellow.

The pilasters show a floral arabesque rising from highly ornamental vases. The entablature appears to have been destroyed, except the frieze of blue winged, yellow haired, pink faced cherubs who support garlands of laurel. On the predella is a series of garlands of fruit and flowers and wheat hanging from rings. From the rings flutter ribbons which terminate in little balls, as in the Carceri frieze at Prato. At either end is a shield of Tuscan type bearing the Albizzi arms: Sable, two concentric rings or; in a chief argent a cross Teutonic sable. Many members of the Albizzi family held the office of Prior in Florence.

Bibl.:

B., *Kf.*, 26; Burl., 77, 119; C.M., 95, 113, 267 No. 381; C., s.v. Albizzi; Cr., 224, 329, M., *R. H.*, 187-188, Fig., 176; P., Princeton Mus. Copy, 42-47; R., *D. R.*, 182-183; *Sc. Fl.*, III, 165; S., 140, Abb. 152; Wills, 124.



FIG. 254.—THE EPIPHANY. LONDON.

- 337** FRAGMENT OF FRIEZE. Berlin. Herr A. von Beckerath Collection.

Fragment of cherub and garland frieze resembling that on the Adoration altarpiece in the Victoria and Albert Museum.

- 338** S. MARIA DELLE GRAZIE. Anghiari. Piazza Mimelli. Round-headed relief. H., 2.03m.; W., 1.02m. Photo., Private.

It was probably the beautiful S. Maria delle Grazie at Arezzo that inspired someone to set up this monument at Anghiari, at a time when polychromatic sculpture was revived. Here above the Madonna's head are the Holy Dove and two angels robed in yellow and violet, white and blue, holding a jewelled crown. The Madonna, in type not far removed from her prototype, over the door of the Cathedral at Prato, wears the hood tied across her breast, a blue cloak lined green, and a white robe (Fig. 255). The cloak is held by angel hands above the people of Anghiari, who are on their knees. We may note an African negro amongst them. Compare the Adoration of the Magi altarpiece in the Victoria and Albert Museum.

Bibl. :

Cr., 327.

- 339** MADONNA AND CHILD HOLDING A ROSE. Charlottenburg. Collection of Dr. Gerhard Bollert. Statue. H., 0.75m.

On a mottled base stands the Madonna clad in white tunic with mantle of blue lined green, holding in her right arm the partially draped Child who carries a rose in his left hand. The base bears the date 1497. Atelier work.

Bibl. :

B., *Archiv. f. Kunstgesch.*, II, Taf. 83; *W. D. R.*, 9 Taf. 45.

- 340** MADONNA AND SAINTS. Arezzo. Duomo. Cappella della Madonna. Altarpiece. H., 4.40m.; W., 2.60m. Photo., Alinari, No. 9703.

The Cappella della Madonna was not one of the ancient chapels of the Cathedral of Arezzo, as its corner stone was not laid until August 1796. Here were gathered many earlier works of art. The polychromatic altarpiece representing the Madonna enthroned amid saints appears to be the altarpiece referred to by Vasari as made for Puccio di Magio's chapel in



FIG. 255.—S. MARIA DELLE GRAZIE. ANGIARI.

the now destroyed church of S. Francesco (Fig. 256). The Magio arms: Azure, two rams combatant argent are set at the dexter end of the predella, while the monogram at the sinister end may be the individual monogram of Pucci di Magio or that of Marcellinus Pete, a distinguished Archbishop of Arezzo, chief of the Guelph party.

The composition of the central relief includes God the Father and the Holy Dove as well as the Madonna, Child and Saints. God the Father in a violet tunic with mantle of blue lined with green appears in the midst of concentric bands of mustard yellow coloured glory surrounded by six blue winged cherubs, all but one of which have three pairs of wings. The Father blessing and holding an open book inscribed $\Lambda \Omega$ looks down upon his son. Below him flies the Dove flanked by two couples of polychromatic angels. The clouds are somewhat summarily indicated against the light blue sky. The Madonna, like the Madonna of 1489 at Prato, wears on her head a white kerchief tied in a knot across her breast. Her tunic is dark violet, her mantle blue lined yellow with an ornamental border in gold. The double predella of her throne is decorated with mosaic patterns which Andrea had used for the wall below the Crucifixion altarpiece at La Verna. To the left stands S. Donato, patron saint of Arezzo, mitered, wearing a blue pallium with green apparel ornamented with palmettes in relief, holding a book and pastoral staff, with his symbol, a black dragon's head, at his feet. Next to him is S. Maria Maddalena, wearing a white kerchief, blue tunic and violet mantle, holding a book and her symbol, the box of ointment. To the right are S. Apollonia in green mantle lined yellow, holding a book and tweezers, and S. Bernardino in greenish gray holding a book and the tablet inscribed with the monogram of Jesus. In the predella are: (1) S. Maria Egiziaca in the Desert, receiving her last communion; (2) the Nativity, an open air version of the predella scene at Assisi; and (3) the martyrdom of S. Apollonia, who is having her teeth extracted by two executioners. The central pilasters consist of imitations of green and red porphyry enclosed in plain fillet mouldings.

The frame for the major relief consists of bunches of fruit and flowers in groups of three or five, separated by fluttering ribbons, and rising from blue vases, one of which has dolphin handles.

Bibl.:

B. J., 74; Burl., 112; C-M., 90, 223 No. 111; Clement, s.v. S. Apollonia; Cr., 221, 327; M., *R. H.*, 118-119; Nagler, XIII, 226; Pasqui, 141-143; R., *D. R.*, 252; *Sc. Fl.*, IV, 59. 61; Vas., II, 179; Vita, 55, Fig. 81.



FIG. 256.—MADONNA AND SAINTS. AREZZO.

- 341** GRADINO. Florence. Bardini collection (formerly). Rectangular.

Gradino ornamented with quatrefoils enclosing rosettes. Somewhat similar to that immediately beneath the Puccio di Magio Madonna at Arezzo.

- 342** (1) GOD THE FATHER. (2) MADONNA. Florence. S. Ruffillo. Two lunettes (?).

Richa mentions a Padre Eterno as over the exterior and a Madonna as over the interior of the entrance door of S. Ruffillo. This little church was suppressed in 1785 and the whereabouts of the reliefs is unknown. It is probable that they were in the form of lunettes, that the principal figure in each relief was placed between two adoring angels, and that they came from the atelier of Andrea.

Bibl.:

Richa, IV, 146.

- 343** BUST OF S. GIOVANNI BATTISTA. Florence. Palazzo Antinori (Via dei Serragli). H., 0.45m.

Hair cloth brown, mantle violet. Eyes have yellow irises.

- 344** BUST OF S. PIETRO. Florence. Palazzo Antinori (Via dei Serragli). H., 0.45m.

Robed in blue with mantle yellow. Eyes have blue brows, yellow irises.

- 345** S. GIROLAMO. Lisbon. Mosteiro de Belem or Jeronimos. Statue.

A statue of S. Girolamo, patron Saint of the monastery of Belem, was exhibited in the retrospective exposition held in Lisbon in 1882. It is described by Yriarte as full sized, partially glazed, and to be compared with the decorations by Andrea della Robbia of the Ospedale di S. Paolo.

Bibl.:

Yriarte, *Gaz. B. A.*, XXV(1882), 558.

346 A SAINT. Lisbon. Museo Nacional das Bella Artes.

At the Exposition Rétrospective of 1882 Yriarte reports a saint like those from the atelier of Andrea della Robbia. The console which supports it was exhibited in another room.

Bibl.:

Yriarte, *Gas. B.A.*, XXVI(1882), WU.

347 PORTRAIT OF NICCOLÒ SERNIGI. Morocco (near Tavernelle). S. Maria del Carmine. Medallion. Photo., Private.

Within a wreath of triplex continuous bunches of fruit and flowers is a life sized, unglazed bust of Niccolò di Giovanni Sernigi, who in 1459

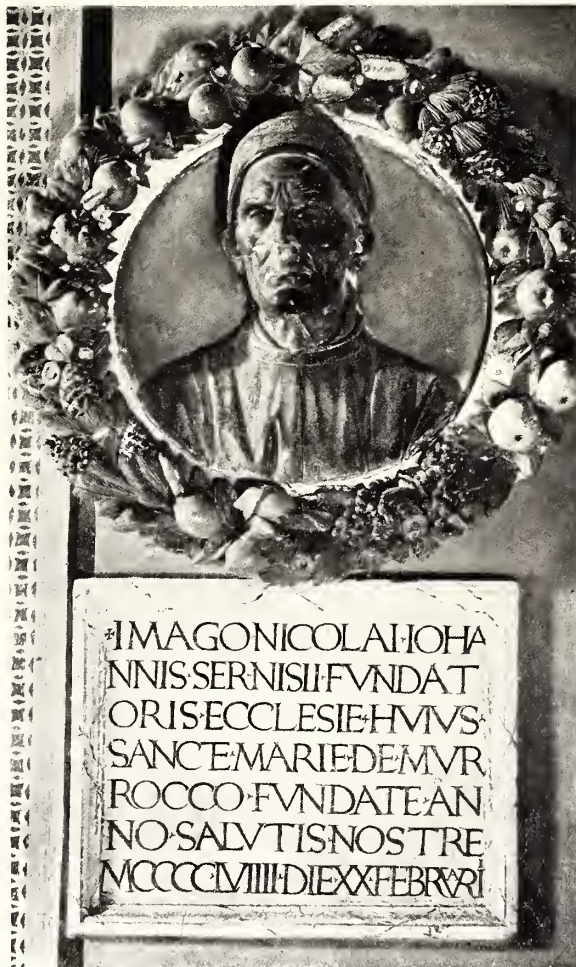


FIG. 257.—PORTRAIT OF NICCOLÒ SERNIGI.

founded the church of S. Maria (Fig. 255). The bust may be classed with the unglazed busts on the loggia of S. Paolo (c. 1495) and with that of Almadianus at Viterbo (1510).

The tablet is inscribed: † IMAGO ▶ NICOLAI ▶ IOHANNIS ▶ SER ▶ NISUI ▶ FVNDATORIS ▶ ECCLESIE + HVIVS ▶ SANCTE † MARIE ▶ DE ▶ MVRROCCO ▶ FVNDATE ▶ ANNO ▶ SALVTIS ▶ NOSTRE ▶ MCCCC ▶ LVIII ▶ DIE ▶ XX ▶ FEBRVARII. Neither tablet nor bust dates from the founding of the church.

Bibl.:

Carocci, *Ill. Fior.*, 1905, 87; Cr., 349.

348 BUST OF MIDAS. Paris. Theodore Reinach Collection.

Bust of Midas, represented with helmet-like cap, long hair and satyr's or ass's ears.

Bibl.:

Vitry, *Les Arts*, No. 141 (1913), 21.

ATELIER OF ANDREA DELLA ROBBIA

1500-1510

ATELIER OF ANDREA DELLA ROBBIA

1500-1510

- 349** STEMMA DEL CAPITOLO. 1500. Signa. Pieve di SS. Giovanni Battista e Lorenzo. Medallion. Diam. = a braccio and a half. Photo., Private.

Over a door in the Pieve at Signa is a stemma del Capitolo: Argent, a winged cherub head azure (Fig. 258). It appears to have been formerly on a balcony on the façade of the church, and stolen in 1906. This cannot be the stemma for which Luca della Robbia was paid thirty-seven lire on



FIG. 258.—STEMMA DEL CAPITOLO.

the 10th of October, 1466, but without doubt the one ordered of Andrea della Robbia in 1500 and for which he received payment in 1502.

The cherub head and wings are blue, the nimbus yellow, the background white. The garland consists of triplex bunches of fruit separated by plain cross bands.

Documents: [Copied by Mr. Rufus G. Mather.]

1. “+ MCCCC^oLXXXVIIJ^o”

Andrea della robbia dicont^o de avere adi 30 di giugno 1498...

.....

.....

Et adi 9 dag^o 1499....

E adi 29 disett, 1500....

Et de avere l quarāta quatro sono p(er) 4 arme
2 duno braccio diametro collarme del capit^o et 2
duno braccio et ½ 1a(una) collarme del capit^o p(er) a signa
et 1a collarme del p(o)p(o)lo p(er) scō michele alomena
dacordo cō detto posto spese extrasordinarie
dare jn q(uest)o c. 800 l 44 p(icc)oli f. 7(larghi)
6 grossi 8

Et adi 6 dap(r)ile 1508.... ”

2. “ +Mdj

Spese extrasordinarie deln(ost)ro Capit^o deon dare...

.....

1500....

.....

.....

Et adi detto (8 mag^o 1502) l 44 p(er) tanti fatti
buoni a andrea della robbi(a) p(er) 4 arme posto
lui avere jn q(uest)o ac. 57 l p(icc)oli- f 7(larghi) 6.8.

[Archivio del Rev^{do} Capitolo di Firenze, Libro Maestro Bianco B, 1408-1513, c. 57, 199^t.]

Bibl.:

Carocci, *A. e S.*, XXV(1906), 142; *Valdarno*, 44; Cr., 356; M.,
R. H., 132-134. Fig. 126; R. G. M., *L'Arte*, XXI(1918), 191-192
(Doc.).

350 SAME SUBJECT. Florence. Museo Nazionale, No. 65. Medal-
lion. Diam., 0.85m.

Blue cherub head with yellow nimbus on white background. Fruit gar-
land with yellow cross bands.

Bibl.:

Burl., 111; Cr., 339; M., *R. H.*, 132-134; Supino, 450 No. 65.

351 SAME SUBJECT. Florence. Museo Nazionale, No. 62. Medal-
lion. Diam., 0.45m.

Similar to preceding, but smaller.

Bibl.:

See the preceding.

- 352** STEMMA DEL POPOLO. 1500. Lomena (or Lumena). S. Michele.

According to the archives of the Capitolo di Firenze, on the 29 of September 1500 Andrea della Robbia was commissioned to make four coats of arms. One of these, representing the arms of the Capitolo, measuring a braccio, was for the church at Signa; another of the same size was for the church of S. Michele at Lomena. The latter represented the arms of the people: Argent, a cross gules. In style it corresponded without doubt to the Stemma del Capitolo at Signa.

Document: [Same as for the Stemma del Capitolo at Signa.]

Bibl.:

M., *R. H.*, 132-134 (Doc.); R. G. M., *L'Arte*, XXI(1918), 191-192 (Doc.); Repetti, s.v. Lumena.

- 353** FOUNDLINGS IN SWADDLING CLOTHES. Arezzo, Ospedale. Medallions. Photo., Alinari, 9754. Casts, Cantagalli, 399, 400.

In the entrance to the Ospedale may be seen two medallions of foundlings, white on blue, inspired by those of the Innocenti Hospital, Florence, but of later date and inferior quality; possibly Cantagalli reproductions. They were designed to be used together and are set in frames of polychromatic fruit and flowers. In one frame two fruits are succeeded by two flowers, in the other fruits and flowers are arranged in groups of three.

Bibl.:

Cr., 154 Note 1, 331.

- 354** MADONNA DELLA CINTOLA AND SAINTS. 1502. Foiano. Collegiata, S. Martino e S. Leonardo. Altarpiece. H. 3m.: W., 2.25m. Photo., Alinari, No. 9839.

Though now somewhat damaged this altarpiece (Fig. 259) appears to have been designed for its present position. The general composition of the central relief is based upon the Madonna della Cintola at La Verna. Having relatively greater height than its prototype, there is added overhead the bust of God the Father and the Holy Dove; six angels instead of four uphold the mandorla; two saints instead of four are below. The hand of an assistant is noticeable. Note the heavy bodies of the six angels; the somewhat monotonous treatment of their hair; and their inconsiderate



FIG. 259.—MADONNA DELLA CINTOLA. FOIANO.

handling of the cherub heads. The cherub heads which border the mandorla are inferior to those at La Verna, and the clouds upon which the Madonna is seated are inadequately expressed. The sculptured Cintola is omitted and a real one (omitted in the photograph) put in its place.

The sarcophagus with its three panels imitating red porphyry is covered with a mass of roses and lilies. The two saints, S. Tommaso about to receive the Cintola, and S. Leonardo (with yoke or fetters), and the Virgin received more attention from Andrea himself.

The frame, beside that given by the architecture of the church, consists of a frieze of cherub heads, not rigorously composed, but in general with faces turned toward the central relief. The predella shows at either end the donors: QVIRICO and M(ona) IACOPA and is inscribed:

QVESTA · TAVOLA · AFATTA FARE · QVIRICO DI BARTOLO-
MEO · DI SER IACOPO · FATTA · ADI · 12 DAPRILE · 1502 ·

The central panel of the predella shows a green olive wreath bound with blue and yellow ribbons enclosing two cherubs who are holding a chalice above which are three patens. On either side of the wreath is an angel holding a scroll. One scroll is inscribed PANEN(sic) · ANGELORV(M) MANDVCAVIT OMO(sic); Ps. 78, 25) the other, PANISQVE EGO DABO CARO MEA EST (Mic. 14, 22; Luke 22, 19).

Bibl.:

B. J., 94; B., *Kf.*, 25; *Denk.*, 84; Burl., 114; C-M., 233, No. 178; Cr., 167, 329; Fov., 115; M., *Scribner's* 1893, 679; *D. R. A.*, 85, Fig. 33; R., *D. R.*, 192-193; *Sc. Fl.*, III, 170; S., 106 Abb. 110; Vas., II, 195.

355 SAME SUBJECT, WITH MODIFICATIONS. S. Fiora. Pieve di S. Fiora e S. Lucilla. Altarpiece. H., 3.85m.; W., 2.50m. Photos., Alinari, Nos. 9273-9274; Lombardi, No. 1372.

The Pieve of S. Fiora was patronized by the Sforza family, whose castle was not far away. The Sforza arms: Gules, a lion rampant or, holding a quince or, may be seen on the predella. The altarpiece (Fig. 260) is more elaborate in composition than the earlier examples of this subject. Here angels and Madonna have fallen to the level of atelier reproductions, and the cherub heads about the mandorla have lost somewhat of significance and decorative quality. The sarcophagus shows its broad side, and the four saints, SS. Fiora, Tommaso, Francesco, Giorgio are more emotional. The lunette shows God the Father blessing between two angels, but sentimentally conceived. Of the frame we may note the more elaborately decorated mouldings, and the higher relief of the cherub heads. The pilasters have capitals of the type seen in the Nativity altarpiece at Borgo San Sepolcro



FIG. 260.—MADONNA DELLA CINTOLA. S. FIORA.

and shafts skilfully decorated with figured sculpture. To the left S. Sebastiano, S. Lucilla and S. Leonardo; to the right a charming group of Tobias and the Angel, S. Domenico and S. Antonio of Padua.

The predella has three reliefs, Christ teaching in the Temple, the Baptism of Christ, the Entombment. The Baptism was inspired by Andrea's larger relief in the same church, but the other two reliefs are unique. At each end is an oval shield with the arms of Count Sforza of S. Fiora. The two central pilasters are painted with blue vases containing bouquets of roses. This motive occurs first at the Osservanza at Siena, later at Borgo San Sepolcro and elsewhere.

In this altarpiece may be seen the hand not of Giovanni, but of some other of Andrea's assistants.

Bibl.:

B. J., 91; B., *Kf.*, 25; Burl., 118; C-M., 253 No. 312; Cr., 168, 330; Fov., 108; M., *Scribner's*, 1893, 697; *R. H.*, 134; R., *D. R.*, 189-192; *Sc. Fl.*, III, 168-169; Repetti, s.v. S. Fiora, Vas., II, 195.



356 SAME SUBJECT, MODIFIED. Frankfurt a/M. Neue Städtische Gallerie. Photo., Museum.

In 1895 I saw in the collection of Count Pelagi, Florence, a somewhat damaged altarpiece. This may be the one mentioned by Cavallucci and Molinier as belonging in 1884 to the banker M. Kay (Maquay?). This altarpiece thoroughly restored is now to be seen in the Neue Städtische Gallerie at Frankfurt (Fig. 261). In its original form there was a lunette containing a figure of S. Giovanni, on one knee, looking upward, holding a scroll inscribed: *In pricipum erat verbum et verbum erat apud deum. Deus erat verbum.* The lunette has been removed but the entablature beneath still remains with its inscription: SVB TVVN(sic) PRESIDIV(M) CONFVGIMVS S(AN)C(T)A DEI GENITRIX. For the original plain pilasters with the dolphin capitals have been substituted pilasters with palmette decoration and Ionic capitals copied from the Coronation altarpiece in the Osservanza. From the same source is copied for the new predella the Annunciation, the composition of which is broken by pilasters with XVI century vases. The medallion of the Madonna is a copy of the Madonna in the predella of the Trinity altarpiece at Arezzo.

The central relief shows the Virgin in a mandorla surrounded by eleven cherub heads. Of the six angels who uphold the mandorla the head of the central one on the left has been renewed. The decorative cherub head beneath the mandorla has been changed and the lower background has been renewed and additional clouds introduced. Only slight repairs were needed

for the figures of S. Tommaso, S. Francesco, and for the sarcophagus with its panels imitating green and red porphyry and its lid covered with roses and lilies.

Bibl. :

Benkard, *Z. f. b. K.*, XXI(1910), 110; B., *Museum Kunde*, 1910, or 1911; C-M., 260.



FIG. 261.—MADONNA DELLA CINTOLA. FRANKFURT A/M.

- 357** SAME SUBJECT, SIMPLIFIED. London. Victoria and Albert Museum, No. 6741-'60. Altarpiece with lunette. H., 2.70m.; W., 1.58m. Photo., Museum.

This altarpiece purchased in 1860 is said to have come from a chapel of the Canigiani family near the Poggio Imperiale. It is a crude work of the atelier, nevertheless in every motive derived from Andrea's prototypes. S. Tommaso, about to receive the cintola, kneels in front of the long sarcophagus panelled in mottled green and violet. The pilasters show floral arabesques rising from vases. The lunette is by a different hand.

Bibl.:

Burl., 120; C-M., 267 No. 384; Cr., 346; Robinson, 66 No. 6741.

- 358** CRUCIFIX. S. Fiora. Pieve di S. Fiora e S. Lucilla. Sacristy. H., 1.43m.

In the sacristy of the Pieve is a crucifix, said to have been removed from S. Biagio to the Campo Santo and thence to the Pieve. Christ has mustard coloured hair around which is a green crown. Beneath the cross is a skull set in bluish ground. Possibly the same as the "Crucifixion" recorded by Miss Cruttwell, p. 354, as in the Convento di SS. Trinità.

- 359** S. NEMESIUS AND S. LUCILLA. S. Fiora (Monteamia). Madonna della Neve. Rectangular. H., 1m.; W., 0.78m. Photo., Private.

Over the front door of the little church known as the Madonna della Neve, or because of its proximity to a fountain as the Madonna della Piscina, is a rectangular tabernacle of simple, restrained character. The frieze is ornamented with light green roses; the pilasters, architrave and cornice are glazed white. Beneath the architrave in a round topped niche are two saints. One carries a green palm and a book; the other only a book. As one of the saints is a male and one female it may be that SS. Nemesius e Lucilla are here represented. The background of the niche is blue. It seems likely that this tabernacle, as well as the pavement within the church dates from the time of Conte Guido Sforza.

Bibl.:

Litta, *Della famiglia de'Sforza conti di S. Fiora*; Repetti, s.v. S. Fiora.



FIG. 262.—ASSUMPTION OF THE VIRGIN. CITTÀ DI CASTELLO.

360 ASSUMPTION OF THE VIRGIN. Città di Castello. Pinacoteca, No. 19. Round-headed altarpiece. H., 3.45m.; W., 2.70m. Photo., Alinari, No. 4865. Cast, Lelli, 379.

This altarpiece (Fig. 262) was formerly in the Church of S. Giovanni in Campo, outside the Porta S. Maria at Città di Castello. It was set up by three sisters of the Fucci family. Near it was the inscription

CASSANDRE, AVRE, ET NICOLE
HEREDUM MATTHEI DE FVCCIS.

The types of the Madonna and of the angels resemble those at Foiano (1502) and the kneeling group is not unlike similar groups at Foiano and Memmenano.

The frame shows bunches of fruit and flowers, triply grouped without fluttering ribbons, and a frieze of cherub heads without clouds, arranged as in the La Verna Ascension perpendicularly to the direction of the frieze. The panel on the sarcophagus and the vase to the right on the frame are mottled to imitate porphyry.

Bibl.:

Burl., 67, C-M., 231 No. 162; Certini, Ms. quoted by Graziani; Cr., 220-221, 327; Fov., 108; Graziani, 148-149, Tav. 35, 1; Guardabassi, 51; Michel, IV, 124; R., *D. R.*, 178; *Sc. Fl.*, III, 163.

361 THE ASCENSION. Foiano. S. Domenico. Round-headed altarpiece. H., 3.40m.; W., 2.40m. Photo., Alinari, No. 9837.

This altarpiece (Fig. 263) is based upon Andrea's Ascension relief at La Verna. Here the figure of Christ shows less skilful modelling, and the four adoring angels by whom he is surrounded lack the expressive character and the balance of their prototypes. The blue brown rocky landscape and the green trees are somewhat similarly expressed, but the group of eleven Apostles and the Madonna are to be classed with the groups of worshippers in the Assumption relief at Città di Castello and the Pentecost relief at Memmenano.

The frame shows rectangular groups of fruit and flowers issuing from violet or blue vases and monotonously bound with blue ribbons and an inner frieze of cherub heads. At La Verna the fruit frieze was designed with greater elegance and the cherubs being all set perpendicular to the direction of the frieze could display their wings with greater freedom. The limiting mouldings follow those of the Crucifixion relief at Arezzo.

The predella shows a similar dependence on Andrea's prototypes. To



FIG. 263.—THE ASCENSION. FOIANO.

the left is the donor on his knees, painted not modelled like others at Foiano; next follows the Annunciation, the Virgin to the left on her knees; between two broad pilasters on which are painted bunches of roses in vases is a Nativity, with the Virgin to the left and S. Giuseppe to the right; a Circumcision, not unlike the predella relief of the same subject at Aquila; finally a broad panel with one of the chequered patterns used below the Crucifixion altarpiece at La Verna. Obviously one or more of Andrea's assistants rather than the master himself executed this altarpiece.

Bibl.:

B. J., 95; B., *Kf.*, 25; Burl., 114; C-M., 223 No. 180; Cr., 326; M., *Sc. Mag.*, 1893, 697; Vas., II, 196.

362 FRAGMENT OF ADORING ANGEL. London. Victoria and Albert Museum, No. 89-'91. Fragment. H., 0.38m.; W., 29m. Photo., Private.

From an altarpiece or lunette, in style resembling the angels in the Ascension relief at Foiano.

363 FRAGMENT OF FRUIT FRIEZE. London. Victoria and Albert Museum, No. 750-'77. Photo., Private.

This frieze consists of triplex bunches of fruit, separated by blue ribbons tied in bows. The polychromatic fruit is set against a white background and is not unlike the frame of the Ascension relief at Foiano.

Bibl.:

Cr., 345.

364 THE ASCENSION. Paris. Louvre. Round-headed altarpiece, H., 4.50m.; W., 3m. Photo., Alinari, 22380.

This altarpiece (Fig. 264) was formerly in the monastic church of S. Agostino, Città di Castello, until partially destroyed in the earthquake of 1789. Frame and relief were then separated, the frame, or parts of it, passing into the hands of the Conte Della Porta, Città di Castello, and the remains of the central relief into the Galleria Mancini, also at Città di Castello. The central relief then passed through the hands of Bardini of Florence, by whom it was restored, then into the Spitzer collection, and in 1898 it reached the Louvre.

Graziani published the central relief as it was when still at Città di

Castello. His illustration shows the feet and portions of the drapery of the ascended Christ not far from the heads of the Apostles. The Ascension altarpiece in S. Domenico, Foiano, will indicate how the restoration should



FIG. 264.—THE ASCENSION. PARIS, LOUVRE.

have been made—with full figure of Christ surrounded by angels. The original frame, fragments of which were preserved by the Della Porta family, doubtless resembled that of the Ascension relief at Foiano and the Assumption altarpiece at Città di Castello, and was double zoned, with a frieze of cherub heads within a broader frame of fruit rising from simple vases.

The predella, according to Certini, represented the martyrdom of S. Caterina set between stemmi of the Cordoni family. The reliefs of this subject in the Cluny Museum are too large to have served in a predella, but probably preserve the same composition. The present predella is a copy of a similar frieze at Rifredi.

Bibl.:

Certini, Ms. cited by Graziani; Cr., 350; Graziani, 145-146; Guardabassi, 55; Spitzer Coll., Cat., No. 1289. pl. 38.

365 FRAGMENT OF FRAME. Città di Castello. Della Porta Collection.

Fragment of frame from the Ascension altarpiece now in the Louvre.

Bibl.:

Graziani, 146 note.



FIG. 265.—CHRIST IN PRAYER. S. CROCE.

- 366** GETHSEMANE. Paris. Louvre, No. 434. Round-headed relief. Photo., Private.

Polychromatic. Faces and hands not glazed. Christ kneels with folded hands on a mountain. An angel flies to him holding a chalice. Four trees in the background. In the foreground SS. Pietro, Jacopo, and Giovanni, asleep.

The frame exhibits fruit garlands rising from vases, a cherub head at summit. The predella consists of undecorated panels.

Bibl.:

Cr., 350.

- 367** CHRIST IN PRAYER. Florence. S. Croce, Sacristy. Bust. Photo., Alinari, 2154. Cast, Cantagalli, 403.

Somewhat similar in type to the Christ in the Piazza di S. Spirito. This bust (Fig. 265), an abbreviated representation of Christ in Gethsemane, is most expressive. The glaze is not successful. The mantle blue, lined green. Eyes roughly indicated by blue only.

Bibl.:

B., *Denk.*, 86, Taf. 262; Burl., 57, 107; Cr., 174, 328; S., 123 Abb.

137.

and West specimen, 1967 Florence,



*Ex. Baroni,
good, but slight
by damage,*

FIG. 266.—THE ASCENSION. MUSEO NAZIONALE.

- 368** THE ASCENSION. Florence. Museo Nazionale, No. 16. Rectangular. H., 0.34m.; W., 0.58m. Photo, Alinari, 17218. Cast, Lelli, 418.

This relief (Fig. 266) once decorated the predella of an altarpiece in the convent of S. Lucia. It was transferred to the Accademia, thence to the



FIG. 267.—THE FLAGELLATION. MUSEO NAZIONALE.

Museo Nazionale. As in Nativity and Crucifixion scenes Andrea represents not the historic fact of the Ascension, but an Adoration by Angels and Apostles and by the Mater Dolorosa.

Bibl. :

Burl., 109, C-M., 222 No. 100; Cr., 338; Rossi, *A. S. A.*, VI(1893), 10; Supino, 430 no. 16.

369 THE FLAGELLATION. Florence. Museo Nazionale, No. 11. Rectangular. H., 0.34m.; W., 0.58m. Photo., Alinari, 17219; Brogi, 4749. Casts, Lelli, cat. 419.

A predella piece from the convent of S. Lucia (Fig. 267). A companion piece to the preceding.

Bibl. :

Burl., 109; C-M., 222 No. 99; Cr. 337; Rossi, *A. S. A.*, VI(1893), 10; Supino, 438 no. 11.

370 PENTECOST. Memmenano. S. Matteo. Round-headed altarpiece. Photos., Alinari, No. 9786; Agostini, No. 591.

This altarpiece (Fig. 268) was formerly in the church of S. Spirito at Bibbiena. It then had a predella and the proportions were more pleasing. The subject Pentecost is represented in an unusual manner. The Virgin and twelve Apostles are on their knees not in an upper room, but in the open air. The tongues of fire are not represented, but above them appears

God the Father in concentric circular bands of glory bordered with cherubs and surrounded by four pairs of adoring angels. In the centre of the composition is the Holy Dove. The group of Apostles recalls those of the



FIG. 268.—PENTECOST. MEMMENANO.

Ascension at La Verna and the Assumption at Città di Castello. The frame consists of seventeen cherub heads between egg and dart and knotted cord mouldings. Clouds are indicated beneath the cherub heads.

Bibl. :

Beni, 252; Burl., 115; C-M., 237 No. 198; B., *D. R.*, 178-179; *Sc. Fl.*, III, 163; Vas., II, 198; V., VI, 591.

371 INTERCESSION BY CHRIST AND SAINTS. Foiano. S. Francesco. Round-headed altarpiece. H., 3.05m.; W., 2.25m. Photo., Alinari, No. 9838.

Possibly presented by Quirico di Bartolommeo di Ser Jacopo and his wife Mona Jacopa, whose names are inscribed on the Cintola altarpiece in the Collegiata at Foiano.



FIG. 269.—INTERCESSION BY CHRIST AND SAINTS. FOIANO.

The general composition of the central relief, and of the predella, is Andrea's, although executed in great measure by his assistants. God the Father is represented in a glory consisting of concentric bands of blue

bordered with eleven double winged cherubs and set above a triplex winged seraph (Fig. 269). Adoring angels rise from the clouds, two on either side. God the Father with outstretched arms gazes down upon the wounded Son, as if saying "This is my beloved Son in whom I am well pleased." The Christ is somewhat Verrocchian in type, as if modelled by Giovanni della Robbia. His hands like those of the Madonna, beside him, are more realistic in detail than those modelled by Andrea. The S. Francesco, with knob like stigmata, holding a cross, and S. Antonio di Padua, holding a violet flame, are closer to Andrea's types.

The predella scenes, surrounded by plain mouldings, are juxtaposed without pilasters, except the central relief which is flanked by narrow panels which imitate red and green porphyry. The Annunciation is a variant of the type used by Andrea at Aquila, Assisi, and elsewhere; the Presepio is similar to that at Aquila. The central relief suggests a closed ciborium surrounded by cherub heads.

Bibl. :

B. J., 94; B., *Kf.*, 25; C-M., 233 No. 179; Cr., 221, 329; Vas., II, 195.

372 PIETÀ OR CHRIST IN THE SEPULCHRE. Darmstadt. Grossherzogliches Hessisches Landesmuseum. H., 0.62m.; W., 0.39m.

From a lunette resembling that in the Piazza S. Spirito, Florence. Little now remains of the original background.

Bibl. :

Back., 50; Cr., 228 note 1, 328.

373 SAME SUBJECT. Florence. Palazzo Antinori (Via dei Ser-ragli). Bust. H., 0.45m.

A polychromatic bust of Christ. His head white with green crown of thorns; robe violet, mantle blue lined green. Eyes with yellow irises. Long waving locks over breast and shoulders.

374 SAME SUBJECT. Florence (near). Castello di Vincigliata. Entrance to Chapel. Photo., Brogi, 9156.

Similar subject, somewhat restored.

Bibl. :

Cr., 343.

- 375** SAME SUBJECT. Sèvres, Musée Céramique. No. 3802. Rectangular panel. H., 0.24m.; W., 0.34m.

A predella relief representing Christ in the sepulchre. He wears a green crown of thorns, a yellow halo and stands in a mottled violet sarcophagus. White against a blue background.

Bibl.:

C-M., 282 No. 476; Cr., 355.

- 376** CHRIST AS MAN OF SORROWS. Florence. Palazzo Frescobaldi. Inner hall.

This half figure represents Christ in flesh tints with a blue crown of thorns, wearing a violet or maroon robe, edged yellow and a mantle of blue lined green, his hair and beard are mustard yellow. A polychromatic version of the Christ in a lunette in the Municipio at Borgo S. Lorenzo.

- 377** SACRED DOVE. Florence. Museo Nazionale, No. 14.

A fragment from a large composition. White on blue background.

Bibl.:

Burl., 109; Cr., 338; Supino, 439 No. 14.

- 378** THE ANNUNCIATION. Florence. Museo Nazionale, No. 15. Panel. H., 0.405m.; W., 0.43m. Photo., Brogi, 4747. Casts, Cantagalli, 280; Lelli, 417.

A coarse derivative, white on blue, of the predella panel of this subject at Aquila. Formerly in S. Maria del Fiore di Lapo, near Fiesole; later in the Accademia, Florence.

Bibl.:

Burl., 109; C-M., 121, 220 No. 91; Lelli, *Cat.*, 417; Supino, 439 No. 15.

- 379** SAME SUBJECT. Città di Castello. Pinacoteca, No. 29. Panel. H., 0.41m.; W., 0.52m. Photo., Alinari, 4867a.

A polychromatic variant of the preceding (Fig. 270). Not so fine as the similar composition in the Berlin Museum.

Bibl.:

Cr., 336; Graziani, 153 Pl. 22; Mannucci, 204.



FIG. 270.—ANNUNCIATION. CITTÀ DI CASTELLO.

380 ANNUNCIATION. Paris. Roussel collection. Medallion.

A polychromatic medallion representing the Annunciation. Composition evidently reversed.

Bibl.:

Dr. Sommerard, IV, 237, Atlas, Ch. 16, Pl. 2.

381 THE RESURRECTION. Florence. Accademia. Lunette. H., 1m.; W., 2m. Photos., Alinari, No. 3655; Brogi, No. 3543.

This lunette (Fig. 271) and its companion lunette, the Madonna della Cintola, came from the convent of S. Chiara, and appear to have been made at the same time. The composition is based upon Andrea's Resurrection at Aquila, or possibly upon his Resurrection of 1517-18 once at S. Frediano. The anatomy of the soldiers is more advanced than was customary with Andrea.

Bibl.:

B. J., 69; B., *Denk.*, Taf. 273; Burl., 108; C-M., 221 No. 97; Cicognara, 238 Tav. 22; Cr., 328; R., *D. R.*, 215-216; *Sc. Fl.*, III, 180; Richa, IX, 84; Vas., II, 192.



FIG. 271.—THE RESURRECTION. FLORENCE, ACADEMIA.

382 THE RISEN CHRIST. Paris. E. Gavet Collection.

Christ stands on blue clouds holding a brown and yellow standard, the banner of which is missing (Fig. 272). It formed originally part of a Resurrection composition.

Bibl.:

Molinier, *Coll. Gavet*, No. 2, Pl. 2.



FIG. 272.—THE RISEN CHRIST. PARIS.

383 THE RESURRECTION. Berlin. Kaiser-Friedrich-Museum. No. 111 (E. 162). Niche. H., 2.61m.; W., 2.41m. Photo., Berlin Museum.

Acquired with the Bartholdi Collection in 1828. Somewhat restored. Standing on clouds above the open sarcophagus is Christ blessing with his right hand and holding a banner in his left (Fig. 273). Yellow streaks of



FIG. 273.—THE RESURRECTION. BERLIN MUSEUM.

light emanate from his body. Six floating angels, three on each side, adore him. In a rocky landscape with four trees is the sarcophagus with panels imitating green and red porphyry. Four guardians, three of whom are soldiers, are asleep.

The frame, in the form of a niche has panels with yellow rosettes separated by bands decorated with fruit, forming a curved ceiling above the figures of S. Bartolommeo and S. Bernardo. We may recall that in the Resurrection altarpiece at Aquila saints stand near the sarcophagus.

Bibl. :

B., *Kf.*, 26; B-T., 43, No. 130; C-M., 261 No. 341; Cr., 333; Schottmüller, 47 No. 111; T-G., 663; Vas., II, 181 note, 192 note.

384 CHRIST HOLDING A CROSS. Berlin. Kaiser Friedrich Museum, No. 106(I. 150). Niche. H., 0.575m.; W., 0.255m. Photo., Berlin Museum.

Clad in a loin cloth only Christ stands in a blue niche with right hand holding a tall cross, and left pointing to his wounded side (Fig. 274).



FIG. 274.—CHRIST HOLDING CROSS. BERLIN MUSEUM.

The spandrels of the arch are decorated each with a white disk against a green background. Probably executed by the sculptor of the Cintola altarpiece at Foiano. Purchased in Florence in 1842.

Bibl.:

B-Tsch., No. 120; Cr., 333; Schottmüller, 45-46 No. 106; T-G., No. 676.

385 SAME SUBJECT. Perugia. Museo dell'Università, No. 408. Rectangular niche. H., 0.40m.; W., 0.33m. Photo., Private.

The body of Christ is here unglazed, but he wears a yellow glazed nimbus, and carries a yellow cross. He is set in a niche against a dark blue ground.

386 S. SEBASTIANO. Paris. Louvre No. 440 (old No. G. 720). Statuette. H., 1.70m.; W., 0.90m. Photo., Private.

The loin cloth white, the nudes unglazed. A graceful, well modelled figure, the head recalling those of the angels in the Foiano Madonna della

Cintola (1502). This S. Sebastiano (Fig. 275) is not unlike the figure of the same saint in the altarpiece at Seville, and is similar in style to the Christ holding a cross in the Berlin Museum.

The frame with its garlands rising from blue and violet vases and termi-



FIG. 275.—S. SEBASTIANO. PARIS, LOUVRE.

nating in a medallion with martyr's crown and palms appears to be unrelated to the base. The background is of wood.

Bibl.:

B. J., *Desc.*, 7 No. 3; C-M., 276 No. 442; Cr., 350.

387 MADONNA DELLA CINTOLA. Florence. Accademia di Belle Arti. Lunette. H., 1m.; W., 2m. Photos., Alinari, No. 3654; Brogi, No. 3542.

From the convent of S. Chiara; a companion piece to the Resurrection. Note the long narrow sarcophagus laden with flowers and adorned with dolphins (possibly derived from the insignia of the donor), also the plants on either side to designate that S. Tommaso kneels upon the earth (Fig. 276).

Bibl.:

B. J., 68; Burl., 108; C-M., 221-222 No. 98; Cicognara, 238 Tav. 22; Cr., 168 note 1, 340; R., *D. R.*, 217; *Sc. Fl.*, III, 181; Richa, IX, 84; Vas., II, 192.

- 388** MADONNA WITH NUDE, STANDING CHILD. c. 1503. Borgo San Sepolcro. Palazzo Comunale. Medallion. Diam., 1.30m. Photo., Private.

The Madonna, with the nude, standing Child (Fig. 277), is here applied to the medallion form without clear understanding. We are left uncertain as to where the Child is standing, whether on his mother's knees as



FIG. 276.—MADONNA DELLA CINTOLA. FLORENCE, ACCADEMIA.

at Gradara Rocca, or apart from her as in the Opera del Duomo and at Pistoia. The two flanking cherub heads tell of Andrea's influence. So also does the frame with its frieze of cherub heads and garlands of triplex bunches of fruit.

Below the medallion is a cherub holding the Manetti arms, Argent, a bend azure charged with three crescents bendwise or. On the walls of the Palazzo Tribunale is the stemma of Bernardo di Filippo Manetti, who was Capitano and Commissario at Borgo in 1503. This medallion may be assigned to the same period.

Bibl.:

Burl., 113; C-M., 229 No. 148; Cr., 335; M., *R. H.*, 136-137.

- 389** MADONNA AND CHILD BETWEEN TWO ANGELS. Berlin. Kaiser-Friedrich Museum, No. 97(I. 148). Lunette. H., 0.755m.; W., 1.495m. Photo., Berlin Museum.

This lunette (Fig. 278), acquired in 1828 from the Bartholdi Collection, is derived from the lunette over the entrance to the Cathedral at Pistoia,

and may be assigned to approximately the same date (1505). The composition of the Madonna and Child is essentially the same in both lunettes and the adoring angels not unlike. But each individual is less vividly conceived



FIG. 277.—THE MANETTI MADONNA. BORGO SAN SEPOLCRO.

and the resultant effect is further weakened by the black dots which here serve for the colouring of the eyes.

The frame of seven cherub heads between an egg and dart and a rope moulding is carelessly put together. The topmost cherub is not in the centre of the frieze and one of his wings is confused with that of his neighboring cherub. The nimbuses are gilded.

Bibl.:

B., *Kf.*, 26; *It. Pl.*, 93; B-Ts., No. 119; C-M., 260 No. 347; Cr., 333; B., *D. R.*, 202 note 1; *Sc. Fl.*, III, 173 note 2; Schottmüller, No. 97; T-G., No. 621.

390 MADONNA AND ANGELS. Cornocchio, near Scarperia. S. Agata. Lunette.

Stolen some years ago. According to Miss Cruttwell, a lunette from



FIG. 278.—MADONNA AND ANGELS. BERLIN MUSEUM.

Andrea's school. Possibly resembles Berlin Museum, No. 97. The tabernacle, however, which still remains in the church, is distinctly from Giovanni's school.

Bibl.:

Burl., 118; C-M., 253 No. 308; Cr., 336, 353.

391 STEMMA OF ALESSANDRO DI GINO GINORI. 1507. Castiglione-Fiorentino, Municipio. Photo., Private.

Within a rectangular frame is set a Tuscan shield (Fig. 277) displaying the Ginori arms: Azure, a bend or changed with three mullets of eight points of the field; in chief a Florentine lily.

Below, a wingless putto unfolds a horizontal scroll inscribed:

ALESSANDRO
DI GINO ✦ DI GV
LIANO ✦ GINORI
✦ P(ODEST)A ✦ E ✦ CH(APITAN)O ✦ 1507.

Alessandro Ginori was a Prior of Florence in 1488 and 1501. His father



FIG. 279.—GINORI STEMMMA.

Gino was Vicario and Commissario at S. Giovanni in Valdarno in 1489 and 1490.

Bibl.:

C., s.v. Ginori; M., *R. H.*, 152-153, Fig. 145; P., 460-462.

392 (1). BOY CHRIST. (2). S. GIOVANNINO. Milan. Prince Trivulzio Collection. Two Busts. Photo., Local. Casts, Manifattura Signa, No. 848 and 849.

Exhibited at the *Esposizione d'Arte industriale e antica* held at Milan in 1874.

(1). The bust of the Boy Christ (Fig. 280) is coarsely glazed. The face and hair are white, the irises of the eyes are left white; the tunic and mantle are polychromatic. The pedestal also is in glazed terra-cotta.

(2) The bust of S. Giovannino, (Fig. 281), a companion piece to the bust of the Boy Christ, has head and neck and arm glazed white. The hair cloth and mantle are in colours. Set on a similar pedestal. The base formerly bore an inscription.

Bibl:

C-M., 260; Cr., 155 note 1, 326; M., *A. in A.*, VI(1918) 260-263.



FIG. 280.—BOY CHRIST.



FIG. 281.—S. GIOVANNINO.

- 393** BUST OF S. GIOVANNINO. Boston Museum of Fine Arts, Shaw Collection, No. 8. H., 0.27m. Photo., Museum.

An unglazed terra-cotta bust attributed to Antonio Rossellino, to be classed with the preceding.

Bibl.:

Boston Mus. Cat. of Q. A. Shaw collection (1918), 20-21.

- 394** BOY CHRIST AND S. GIOVANNINO. Paris. Piot Collection (in 1890). Busts.

Compare the busts in the Prince Trivulzio Collection, Milan.

Bibl.:

C-M., 281; Piot Coll., Cat.

- 395** BUST OF A BOY. Fiesole. S. Ansano. Medallion. Diam., 0.49m. Photos., Alinari, 3248-3285; Brogi, 9828-9829.

This bust (Fig. 282), with its flesh painted not glazed, may be classed with the S. Giovannino in the collection of Prince Trivulzio, Milan. The hair cloth is omitted, hence it cannot be certainly a S. Giovannino.

The frame is composed as a continuous garland of polychromatic fruit and flowers arranged, with some exceptions, in single file and set against a white background.

It is today associated with a holy water stoup with garland bearing putti by Giovanni della Robbia.

Bibl. :

Carocci, I, 118; C-M., 250 No. 282; Cr., 344; M., *G. d. R.*, 12.



FIG. 282.—BUST OF A BOY. FIESOLE, S. ANSANO.

396 FRAME OF AN ALTARPIECE. Citerna. S. Francesco.

Guardabassi in 1872 mentioned as in the transept of S. Francesco an altarpiece of terra-cotta representing the Madonna and Child surrounded by a framework of fruit and cherub heads. When I saw it twenty years later the Madonna had been removed and replaced by a modern one em-

bedded in plaster. Only the framework remained, a product of Andrea's atelier.

Bibl.:

Cr., 336; Graziani, 154 note 2; Guardabassi, 48.

397 MADONNA AND CHILD HOLDING A DOVE. New York. Jacques Seligman Galleries. H., 1.40m.; W., 0.95m. Photo., Private.

This Madonna came from the monastic church at Castellina, which was erected between 1500 and 1506. In general composition it resembles the Madonna at S. Egidio, Florence, at Rickmansworth, and elsewhere. But here the Child is transferred to the right of the Virgin. Composition and types are reminiscent of Andrea, whereas the frame is to be classed with Giovanni's works at Cerreto Guidi (1511) and Galatrona (1518). White figures against blue ground, surrounded by an egg and dart moulding.

The relief was once in the Volpi Galleries, Florence, then at Agnew's, London, then at Seligman's, Paris and New York (1918). It is illustrated in my *Giovanni della Robbia*, Fig. 73.

Bibl.:

Burl., 113; C-M., 230 no. 156; Carocci, I, 291-292; Cr., 335; M., *G. d. R.*, 123-124, Fig. 73; Paris Herald, April 5, 1914.

398 SAME SUBJECT. Scansano. S. Giovanni Battista. Round-headed relief.

A round-headed relief framed by a garland of bunches of roses hanging from the top toward either side. The central relief is similar to the relief in the possession of Jacques Seligman. Below the relief is a tablet inscribed: AVE ✦ MARIA ✦ GRATIA ✦ PLENA ✦ DOMINVS TECVM. The console exhibits a winged disk between cornucopias (*cf.* Robbia Heraldry, Fig. 59). The disk contains a stemma: a lion rampant.

Bibl.:

Nicolosi, *Rass d'Arte*, VII(1907), 138.

399 SAME SUBJECT. La Verna. Refectory. Round-headed relief H., 0.75m.; W., 0.50m. Photos., Alinari, 9836; Agostini, 57h.

A repetition of the preceding with accessories. Two hands hold a crown

above the Madonna's head, on either side of which is a large cherub head above plastic clouds.

The frame consists of pendent garlands of olive leaves and berries.

Bibl.:

Burl., 119; C-M., 257 No. 336; Cr., 171, 356; Mencherini 298-299.

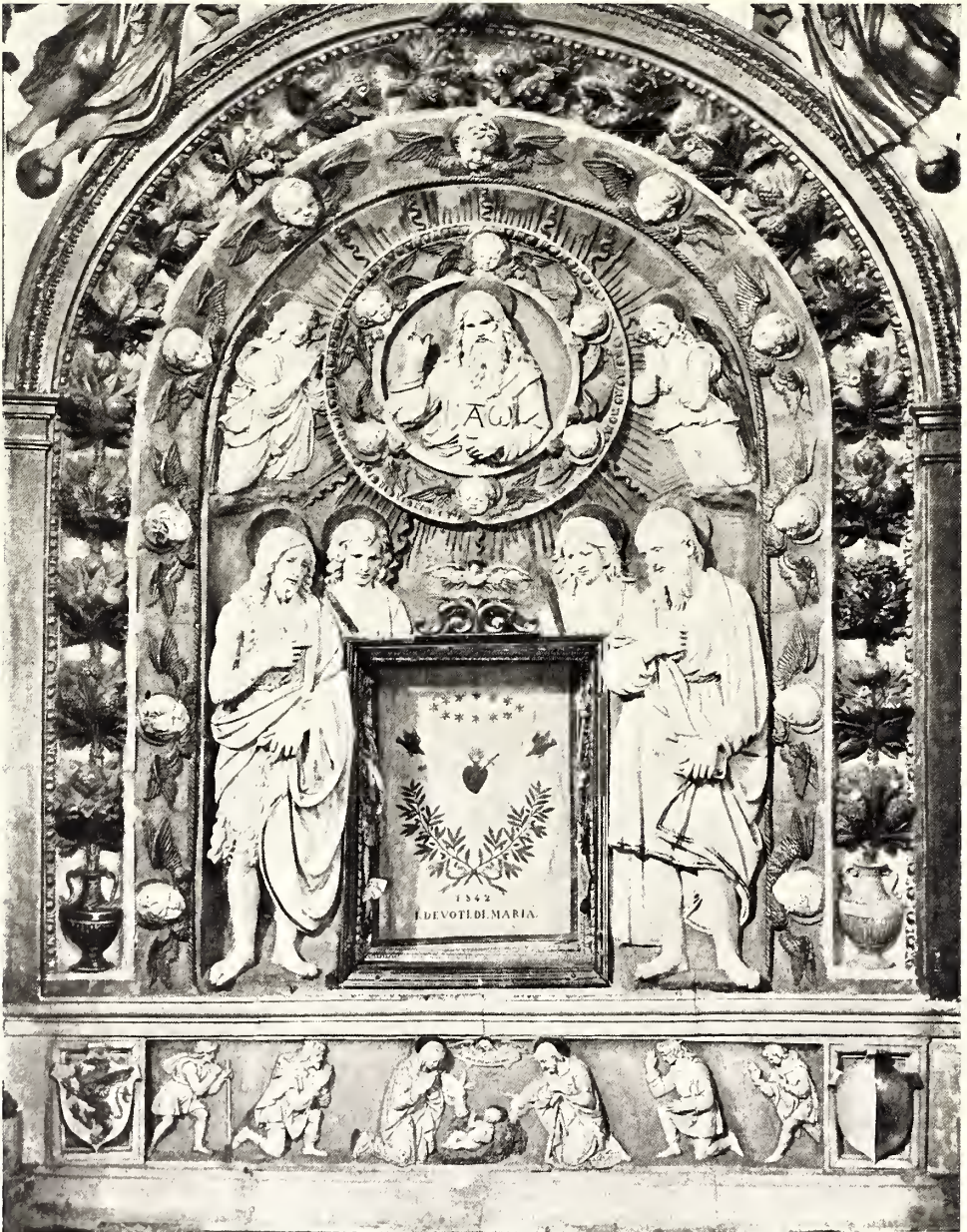


FIG. 283.—GOD THE FATHER AND SAINTS. MONTEPULCIANO.

- 400** SAME SUBJECT. Paris. Musée de Cluny, No. 2796. Round-headed relief. H., 0.70m.; W., 0.42m. Photo., Leroy, 975.

A replica, unframed, of the preceding.

Bibl.:

Burl., 85; C-M., 273 No. 425; Cr., 351; Sommerard, Cat., No. 2796, A.M.A., IV, 237, Ch. 16, Pl. 1.

- 401** GOD THE FATHER AND SAINTS. Montepulciano. S. Maria delle Grazie. Round-headed altarpiece. H., 2.90m.; W., 2.10m. Photos., Alinari, 9193; Lombardi, 1481.

This altarpiece (Fig. 283) designed as a tabernacle or frame for a painting of S. Maria, has for its central relief a concave blue background,



FIG. 284.—S. ANSANO. WORCESTER MUSEUM.

against which in the upper portion is a circular disk with a figure of God Father blessing. He is framed by six cherubs with coloured wings in a glory of golden rays, an adoring angel on each side, and the Holy Dove

below. The standing Saints are S. Giovanni Battista, two martyr saints, and S. Girolamo with a book and a stone.

The frame has an inner frieze with eleven cherub heads with coloured wings and an outer frieze consisting of bunches of triplex fruit rising from violet and blue vases.

The predella has at either end a stemma—one with the Montepulciano arms: Argent, a griffin segreant, gules; the other with the arms of the Parte Ghibellina: Per pale argent and gules. In the central panel the holy Family and Adoration of the Shepherds.

Bibl.:

Broggi, 292; Burl., 115; C-M., 239 No. 210; Carocci, *Ill. Fior.*, 1906, 156; Cr., 348; M., *R. H.*, 153-155, Fig. 146.

402 S. ANSANO. Worcester, Mass. Art Museum. Relief. H., 0.50m.; W., 0.375m. Photo., Private.

This relief bust (Fig. 284) of a youthful saint set against a blue background may be named S. Ansano from his resemblance to the S. Ansano in the cloister of the Certosa, near Florence. It was probably executed at an earlier date and by another hand.

Purchased in 1912 from Mrs. Olcott Perkins.

Bibl.:

M., *D. R. A.*, 146, Fig. 46.

403 MADONNA AND CHILD ENTHRONED BETWEEN SAINTS. 1507. Montalcino. Ospedale, già S. Francesco. Altarpiece. H., 2.36m.; W., 2.14m. Photo., Lombardi 1514.

Above the entrance on the inner wall is set an altarpiece (Fig. 285), which doubtless stood in a private chapel in the old church of S. Francesco. On it is represented the Madonna enthroned between Saints. She is seated on a violet bench the predella of which is inscribed: SVB TVVM · PRESIDIVM · CONFVGIMVS · SANTA · DEI · GENETRIX · Her veil, tunic and mantle were decorated with gold (partially renewed). The nude Child stands on her knee blessing. To the left is S. Giovanni Battista in hair cloth and bordered mantle; to the right is S. Pietro holding two keys and a book. Above, two flying angels hold a crown over the Madonna's head.

The frame consists of two pilasters decorated with bunches of triplex fruit and flowers rising from a blue and a mottled violet vase and terminated

with capitals like those of the altarpiece in the Campo Santo at Arezzo. The entablature is composed of a highly decorated architrave, which we find repeated at Radicofani and in 1524 by Giovanni at Lamporecchio, a frieze of five cherub heads, and a cornice adorned with egg and dart and leaf and dart mouldings.

The predella contains at either end an emblem and the arms of the Posi



FIG. 285.—POSI ALTARPIECE. MONTALCINO.

family: Per bend embattled gules (base) and azure (chief), the latter charged with a rose argent. In the centre is an inscription: S(ER) NICHOLAVS · POSI · IOH(ANN)IS · DE POSIS · P(R)O · ANIMA · BATISTE SVE VNNORIS · ET · D(ON)NE · PETRE ET · FRANC(ESCH)I · DE BARATTIS · P(AT)RIS · ET · MATRIS · IP(S)IVS · BATISTE · ET · AD EORVM · LAVDE(M) · FIERI · FECIT · MDVII ·

Evidently then, in the central relief, S. Giovanni Battista appears here as the patron saint for Battista de Posis and S. Pietro for her mother Donna Petra de' Baratti. The date 1507 represents the date of commission and execution.

Bibl.:

Brogi, *Invent.*, 249; Cr., 348; M., *R. H.*, 155-156, Fig. 147.

404 MADONNA ENTHRONED BETWEEN SAINTS. Radicofani. S. Pietro. Left apsidal chapel. Altarpiece. H., 2.40m.; W., 1.98m. Photo., Private.

As in the altarpiece at Pelago the Madonna is seated on a bench set upon



FIG. 286.—ALTARPIECE. RADICOFANI, S. PIETRO.

a rounded base, inscribed AVE MARIA GRATIA PLEN(A) (Fig. 286). She holds a curly haired nude Child who is blessing. Above are two flying angels holding a crown over her head. To the left is S. Michele, winged, clad in armour, who with his sword has just severed the dragon's head from its body; to the right S. Caterina of Alexandria with book and

toothed wheel. Crude clouds against the blue sky. Eyes indicated by black spots only. Probably executed in part by Giovanni della Robbia.

The frame has pilasters decorated with triplex bunches of fruit rising from blue and violet vases. Pilaster bases plain, capitals of crocket and palmette types. The architrave is highly decorated, as at Montalcino; the frieze is ornamented with seven cherub heads, and the cornice with dentils and other mouldings resembling those at S. Pietro a Casaglia. The predella shows the emblem of Archbishop Dino and the arms of some member of the Muta family: Azure, an eagle regardant sable, a sun or. In the central panel are SS. Girolamo, Sebastiano, Jacopo Maggiore and Antonio of Padua.

Bibl.:

Brogi, 437; Burl., 116; C-M., 247 No. 261; Cr., 353; M., *Sc. Mag.*, (1893), 697; *R. H.*, 156-157, Fig. 148; Repetti, IV, 713.



FIG. 287.—THE ANNUNZIATA. RADICOFANI.

405 THE ANNUNZIATA. Radicofani. S. Pietro. First chapel on the right. Statue. H., 1.50m. Photo., Private.

This statue (Fig. 287) evidently formed part of an Annunciation group, as at Siena, Montepulciano, and elsewhere. The S. Gabriele is missing. In type she is not far removed from Andrea's Madonna of 1505 at Pistoia.

Bibl.:

Brogi, 437; Burl., 116; C-M., 246 No. 259; Cr., 353.

- 406** ANNUNCIATION ANGEL AND THE VIRGIN. Montalcino. Ospedale della Croce. Statue, H., 1.50m. (?) Photos., Private.

Brogi in his *Inventario*, p. 248, catalogues Robbia statues of the Annunciation, glazed white: the Virgin holding a book, the Angel with hands folded. The figure of the Angel is said to have been broken and mended below the knee.

The description corresponds with photographs of two figures said to have been some years ago in the hands of a Siense dealer. So I suspect that they long ago disappeared from Montalcino. In type the statue of the Annunziata resembles in general the Annunziata at Radicofani.

It is possible that these figures were once associated with the Posi altarpiece (1507) at Montalcino.

Bibl.:

Brogi, *Invent.*, 248.

- 407** SAME SUBJECT. Paris. Musée Jacquemart-André. Statues. H., 1.35m.

Acquired from Baselli, Siena in 1889. Statues of S. Gabriele and the Annunziata in white enamel. Each in two parts superposed. Attributed to the atelier of Andrea della Robbia. Possibly identical with the preceding.

Bibl.:

Cat. Mus. J.-A., 112 No. 776; Michel, *Gaz. B. A.*, X(1913) 468.

- 408** MADONNA ENTHRONED AND SAINTS. Pelago (near). S. Maria del Carmine a Fossi. Round-headed altarpiece. H., 1.20m.; W., 1m. Photo., Private.

White figures on blue; slightly concave background (Fig. 288). The Madonna is seated above a circular predella inscribed:

AVE ✦ MARIA ✦ GRAZIA PLENA

She carries the nude Child, who has a finger in his mouth. Above two flying angels hold a jewelled crown over her head. To the left is S. Bartolommeo, with a black-handled knife and a book; to the right S. Francesco with book and cross. The eyes are indicated without distinction of pupil and iris and no colouring for brows or lids. For type of Madonna, compare altarpiece in S. Pietro at Radicofani.

Bibl.:

Burl., 115; C-M., 241 No. 222; Cr., 351.

409 MADONNA AND SAINTS. Naples. S. Lorenzo. Altarpiece.

Dalbona in his *Guida di Napoli*, p. 83 records as in S. Lorenzo a Robbia altarpiece representing the Madonna and Child with adoring angels and a lunette with Christ and angels, and two lateral Saints.



FIG. 288.—MADONNA AND SAINTS. PELAGO-FOSSI.

Probably of same style as the altarpieces at Montalcino and Radicofani. The church being under repair it has been impossible for me to secure a photograph of this altarpiece.

Bibl. :

Dalbona, 83.

410 MADONNA AND CHILD BETWEEN ANGELS. Settignano, S. Maria. Photo., Private.

Above an altar to the right is a Madonna and Child between two adoring

angels, arranged to suggest a lunette (Fig. 289). The Child's right arm is modern. He may originally have carried a bird, as the rest of the composition is almost a replica of the Stia Madonna. The Madonna's eyes have violet brows, lashes, pupils, and yellow irises.



FIG. 289.—MADONNA BETWEEN TWO ANGELS. SETTIGNANO.

The two adoring angels, though slenderer, recall those in the lunettes at S. Maria della Quercia, Viterbo.

Bibl.:

Burl., 117: Cr., 355.

411 MADONNA AND KNEELING ANGELS. Lisbon. Palace das Necessidades.

In the Exposition Rétrospective at Lisbon in 1882 there were exhibited a Madonna and two kneeling Angels in white enamel, from the collection of King Don Fernando. Classed as Della Robbia.

Bibl.:

Yriarte, *Gaz. D. A.*, XXV (1882), 558.

412 MADONNA AND CHILD BETWEEN TWO ANGELS. 1509. Viterbo. Museo Comunale. Lunette. H., 1m.; W., 2m. Photo., Alinari, 11841.

Giovanni Almadiano, prothonotary of Leo X, at the request of a Mantuan friend supervised for him the erection of a church for the Carmelite Brothers at Viterbo. The church, which included a cloister, was begun in 1505, was dedicated to S. Giovanni and known as S. Giovanni dei Fiorentini. It was finished in 1515, Giuliano da San Gallo is reputed to have been the architect. The records of the church show that on the 11th of October

1509 Andrea della Robbia was paid sixteen ducats for the figures above the door.

The lunette, in parts damaged and restored, represents the Madonna and Child worshipped by two angels (Fig. 290). The blue background originally too small, was subsequently enlarged and terminated by a frame



FIG. 290.—MADONNA BETWEEN TWO ANGELS. VITERBO.

of cherub heads. Madonna, Child, Angels, cherubs are none of them in Andrea's style. Evidently the commission was executed entirely by one of his pupils or followers.

Document: [Published by Gentili, *A. S. A.*, II(1889), 411 Note I.]

"11 Ottobre 1509. Ad Andrea de'Robbia per le figure sopra la porta ducati sedici."

[Registri della chiesa di S. Giovanni dei Fiorentini, s.d. Oct. 11, 1509.]

Bibl.:

Bombe, B-Th. *Lex.*, s.v. Buglioni; Cr., 197, 310 (Doc.), 357; Fabr., *Riv. d'Arte*, 1904, 141; R. f. K., 1906, 47; Gentili, *A. S. A.*, II(1889), 409-411 (Doc.); R., *D. R.*, 209; *Sc. Fl.*, III, 177. Venturi, VI, doubts the accuracy of the document.

ATELIER OF ANDREA DELLA ROBBIA

1510-1525

ATELIER OF ANDREA DELLA ROBBIA

1510—1525

413 CHRIST HOLDING A CROSS (H., 1.72m.; W., 0.77m.); also a S. Lorenzo. 1513. Certosa di Val d'Enza. Photo., private.

The account books of the Certosa near Florence indicate payments due to Andrea della Robbia in 1513 for a Christ and a S. Lorenzo set in an angle of the wall of the vineyard. This was at the foot of the long approach to the monastery. These monuments are no longer in that locality.

However, on the wall from the church to the cloister there is a much damaged glazed terra-cotta relief of Christ bearing the Cross (Fig. 291). The Padre Priore and an elderly brother give voice to a tradition that this Christ bearing the Cross once stood on the wall of the vineyard at the entrance to the monastery. The enamel is badly chipped, the lower drapery and the fruit frame are executed in plaster. The motto attached to the cross reads: VENITE ASCE(N)DAMVS AD MO(N)TEM MIRRE ET AD COLLEM TVRIS IBI ME VIDEBITIS, a modification of the Song of Solomon, IV, 6: *vadem ad montem myrrhae et ad collem thuris*. This inscription seems to contain a hint of the steep ascent at the foot of which the relief was located.

The date 1513 given in the documents indicates a period when much of the actual handiwork of the atelier was done by assistants, and the mention in Doc. I of Andrea's son Girolamo suggests that he may have been the sculptor of this relief and possibly also of the S. Lorenzo now lost. ^XThe S. Lorenzo was probably in form a counterpart of this relief and is not to be confused with the lunette of S. Lorenzo between two Angels over the door of the Refectory. The latter relief was executed by Benedetto da Majano in 1496, as we expect to prove in our next monograph.

Documents: [Discovered and copied by Mr. Rufus G. Mather.]

1. " +yhs Maria adj XXX" Di Luglio 1513

.....
.....

adj 11 Detto (agosto)

m° Andrea Dalla rubia in firenze a Sancto

*X no. The doc. only says that the
relief was his means an assistant
of his father*

B(ar)naba di Dare p(er) entrata lib. sette sol - dj -
 sono p(er) una meza chatasta dj lignie dj quercia
 hebbe Da nuj(noj) posta a casa sua porto
 miniato nrō vetturale —

lib (7) sol. - dj



FIG. 291.—CHRIST BEARING THE CROSS. CERTOSA.

El detto de Dare p(er) chassa lib. quatordicj
 sol-dj porto dj contantj girolamo suo figliolo—lib 14 sol - dj”

[Archiv. idem, Corp. Sopp. idem, Giornale I 1512-1514 segnato Cod.
 14 c. 43.]

2. “Yhs Maria Adj 19 di giungnio 1513

Cassa de avere ----

8 Detto(de luglio) lib. quarantasej sol. sej d”(doro)

contanti p(er) tanti Opere al muro della
vignia Item lib. tre sol. - d° p(er) tre opere p(er)
chavare sassj Item lib. una sol. cinque p(er) gabella
di dua figure di pietra cotta p(er) mettere al
chanto del muro ī tutto ————— lib. 50 sol. 11 dj”

[Archiv. idem, Corp. Sopp. idem, Lib. Entrata e Uscita, 1513-1519,
segnato Cod. 39 c. 6.]

3. “+yhs Maria M.D. XIIJ +
Entrata del nrō munistero de havere adj XXVIIIJ°
di luglio 1513 - - - - -

13 agosto 1513 lib vij sol. dj dedare m° andrea
della robia ī q° c. 147 come ī g° (giornale) s^{to} I c. 43-lib. 7 sol-dj”

[Archiv. idem, Corp. Sopp. idem, Lib. Deb. & Cred., 1512-1516, seg-
nato Cod. 80 c. 143.]

4. “Yhs Maria M.D. XIIJ +
Chassa controscritta de havere adj 13 dagosto 1513 - - - - -
- - - - -

detto (13 dagosto) lib. XIIIJ° sol-dj contanti a m° andrea
dalla robia ī q° c. 147 come ī g° s^{to} I c. 43 ————— lib 14 sol-dj”

[Idem, c. 146.]

5. “+yhs Maria M.D. XIIJ +
m° Andrea dalla robia de dare adj 13 dagosto 1513
lib. VIJ sol- dj contantj p(er) una meza chatasta di
legnie p(er) entrata ī q° c. 137 come ī g° s^{to} I c. 43 —————lib. 7 sol. dj
13 agosto 1513 lib. XIIIJ° sol- dj equalj sono postj
qui arinchontro p(er) errore p(er) chassa ī q° c. 146
come ī g° s^{to} I c. 43 ————— lib. 14 sol- dj”

S^a(scripta?) lib 14 sol- dj

6. “+yhs Maria 1513—
m° Andrea controscritto de havere adj 24
dj marzo 1513 (Flor. Style) lib. XXJ sol- dj porto
contanti girolamo suo figliuolo e sono p(er) dua
figure di terra cotta fece e poste nel chanto
del muro giu p(er) la chosta chosto postj a
fabricha ī q° c. 150 ————— lib. 21 sol.- dj”

[Idem, c. 146^t e 147.]

7. “+yhs Maria M.D. XIIJ
Fabricha del nrō munist° de adare adj
10 di ottobre 1513 - - - - -
- - - - -

24 detto (Marzo 1513) lib XXJ sol. plj(picciolj) p(er)
uno christo e uno sancto lorēzo dj terā

cocta postj nel chanto del muro de hrē

(havere) m^{ro} andrea Dalla rubia ī q° c. 147 —

lib. 21 sol.- dj''

[Idem, c. 149^t.]

Bibl.:

Burl., 113; Cr., 343.

- 414** STEMMA OF NICCOLÒ PANDOLFINI. Florence. S. Paolino. Photo., Private.

This lunette, now above the entrance of the little church of S. Paolino, is glazed light blue. On it are figured two angels in white upholding a wreath of white roses and green leaves. Within the wreath is a Tuscan shield (Fig. 291a) bearing the Pandolfini arms: Azure, three dolphins naiant in pale or; in chief, dexter a label of Anjou, sinister, a canton argent displaying a lily pot, the Aragonese order of the Jarra. Above the wreath was once a bishop's mitre of which portions of the infulae only remain. The arms of Leo X are set above the lunette. Hence the Pandolfini arms here represented are probably those of Niccolò Pandolfini, made Bishop of Pistoia in 1474 and a Cardinal by Leo X in 1517.

Bibl.:

C., s.v. Pandolfini; Cr., 341; Marcotti, 220; M., *R. H.*, 189 Fig. 177; P., 653-654; Roscoe II, 78.

- 415** NATIVITY, GLORIA, AND SHEPHERDS. 1513-1520. Bibbiena. S. Lorenzo. Round-headed altarpiece. H., 2.45m.; W., 1.80m. Photo., Alinari, 9773.

The monastery of S. Lorenzo at Bibbiena was founded by the Minori Osservanti in 1474. In the church are two altarpieces of Robbia ware, both bearing the arms of Leo X as Pope and of Bernardo Dovizi as Cardinal. This fixes the date of the altarpieces as between 1513, when Leo ascended the papal throne, and 1520 when the Cardinal of Bibbiena died. Both reflect strongly the art of Andrea della Robbia and were doubtless made by him or by one of his sons under his guidance. This son could hardly have been Giovanni whose manner of representing the subjects of these altarpieces was quite different, as may be seen by the signed and dated examples of his work of the year 1521, now in the Museo Nazionale.

The Nativity (Fig. 292) is a development from Andrea's Nativities of the cave type, which occur in simpler compositions in the predellas of his altarpieces at Siena and Assisi. Here, in addition to the Holy Family and

the ox and ass, are two adoring shepherds, most sympathetically rendered, and three cherubs. The sky is filled by the symbolic hands of God the Father, the Holy Dove, and a group of angels singing the GLORIA IN EXCELSIS DEO, with streams of golden light emanating from above the clouds. Below, in the rocky heights are three shepherds with dog and sheep surprised by a floating angel who bears the inscription: ANV(N)-ZIO VOBIS.

The frame, with its outer band of fruit rising from a violet and a blue



FIG. 291a.—STEMMA OF NICCOLO PANDOLFINI.

vase, and inner band of cherub heads, is inferior to its prototypes at La Verna. The predella contains: (1) the papal arms of Leo X; (2) S. Francesco holding a book and cross; (3) La Maddalena before Christ holding a banner; (4) S. Sebastiano; and (5) the arms of Cardinal Bernardo Dovizi of Bibbiena.

Bibl. :

Beni, 318; Burckh., II, 434 note; Burl., 113; C-M., 227 no. 138; Cr., 223, 327; M., *R. H.*, 203-205, Fig. 190; R., *D. R.*, 243; *Sc. Fl.*, IV, 56, 58; Vaughn, *Med. Popes*, Index, e.v. Dovizi.

416 LAMENTATION OVER BODY OF CHRIST. 1513-1520. Bibbiena. S. Lorenzo. Round-headed altarpiece. H., 2.40m.; W., 1.90m. Photos., Alinari, 9772; Agostini, 615.

In the monastic church of S. Lorenzo founded in 1474, a companion altarpiece to that of the Nativity represents the Deposition or Lamentation over the Dead Body of Christ (Fig. 293). It was also the gift of Cardinal Bibbiena at some time between 1513 and 1520.

Here is the vacant cross, from which the body of Christ has been already taken down. It bears the inscription ✠ INRI ✠ for J(esus) N(azarenus) R(ex) J(udaeorum). Emblems of the sun and moon are set above the

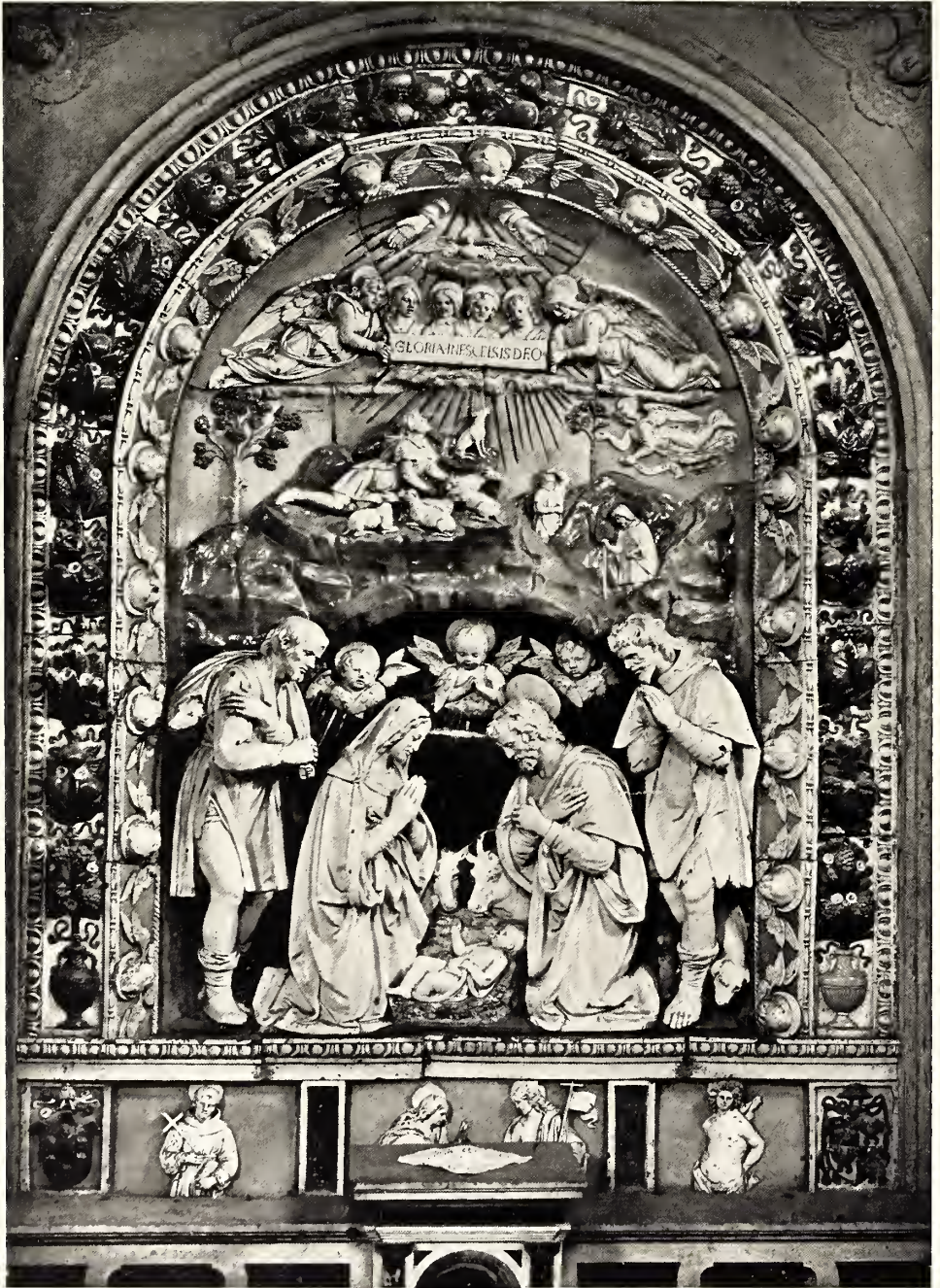


FIG. 292.—NATIVITY AND SHEPHERDS. BIBBIENA.

cross and sorrowing angels below two on either side. The lifeless corpse of Christ is extended on his mother's knees, S. Giovanni at the head and La Maddalena at the feet. Joseph of Arimathea, two Maries, and Nicodemus stand in the background.

The frame is constructed with a band of fruit and cherub heads, somewhat similar to that of the companion altarpiece. The bunches of fruit are not always carefully separated and the cherub frieze is abruptly cut off at the base. A disk with the Holy Dove is at the summit of the frame.

The predella has been carelessly set up, as the porphyry-like pilasters are out of place. They should frame the central relief, as in the Nativity altarpiece. The reliefs represent: (1) the papal arms of Leo X; (2) S. Antonio of Padua and S. Chiara; (3) S. Francesco receiving the stigmata and Fra Leo; (4) S. Bernardino of Siena and S. Lorenzo; and (5) the stemma of Bernardo Dovizi, Cardinal of Bibbiena.

Bibl.:

Beni, 318; Burckh., II, 434 note; Burl., 113; C-M., 227 No. 138; Cr., 239, 327; M., *R. H.*, 203-205; R., *D. R.*, 247; *Sc. Fl.*, IV, 60; Vas., II, 198.

417 SAME SUBJECT. Florence. Museo di S. Marco. Round-headed altarpiece. Photo., Alinari, 30698.

This altarpiece (Fig. 294) was formerly in a tabernacle by the roadside near the Castello di Legri. In 1891 it was ceded to the state by Marchese Guido Mannelli-Galilei and was about to be placed in the Pieve of S. Senaro at Legri. This was resented by the people, who attributed to the altarpiece miraculous powers; but they finally consented to its being placed in the Oratorio della Confraternità della SS. Annunziata, adjoining the Pieve. Here it remained until January 14, 1903 when it was stolen. In September of the same year it was recovered and placed in the Museo di S. Marco, Florence.

The composition is based on the altarpiece of the same subject at Bibbiena, but inferior to it in general quality. Here there are eight instead of four, weeping angels in the sky, and the principal group is reduced to the seated Madonna bearing the dead Christ on her knees, S. Giovanni at his head and La Maddalena at his feet. The frame is a coarse copy of that at Bibbiena, including the Dove at the summit. On the predella is inscribed:

QVOS OMNES QVI TRANSITIS PER VIAM ATTENDITE
E(T) VIDETE SI ES(T) DOLOR SICVT DOLOR MEVSꝰ

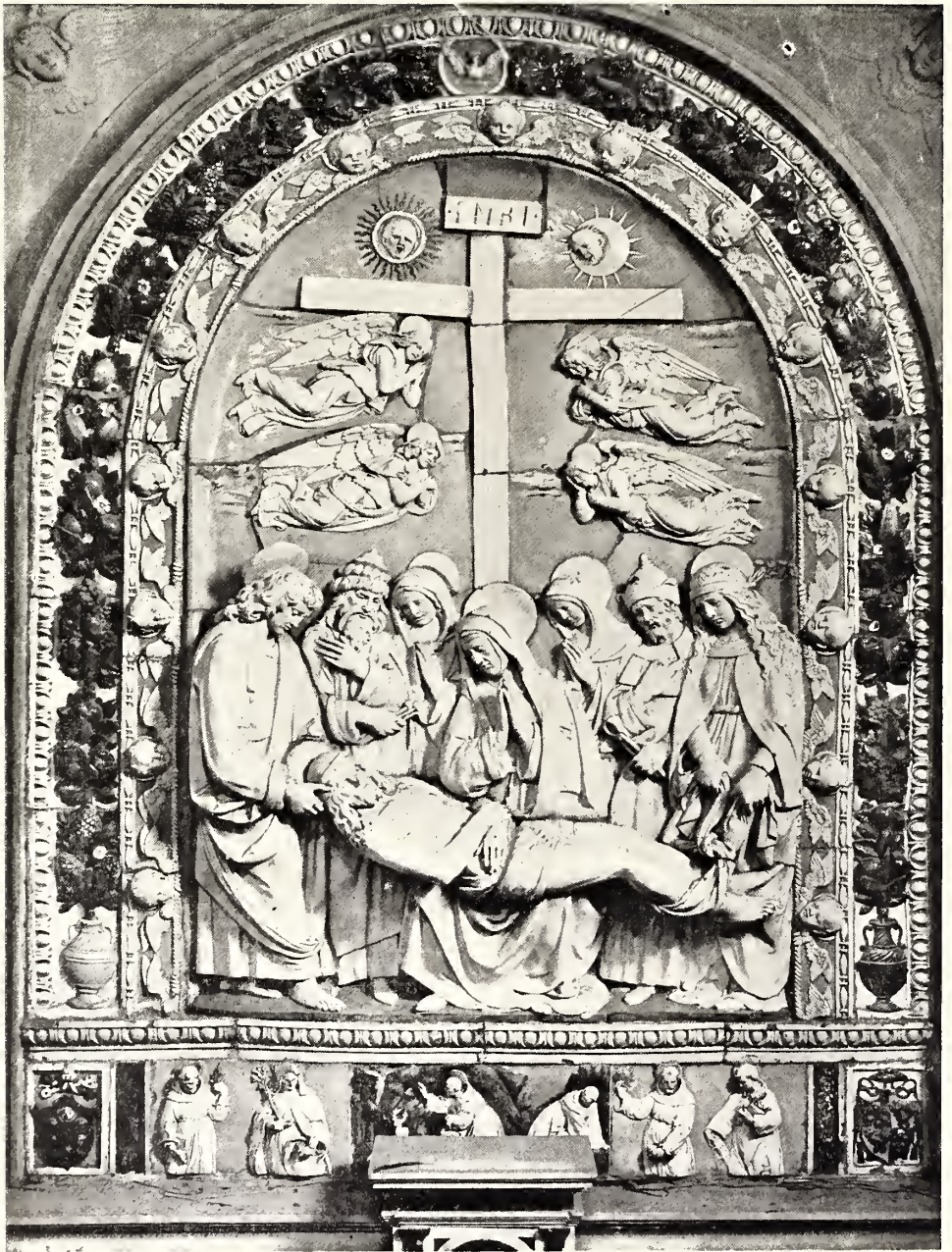


FIG. 293.—LAMENTATION. BIBBIENA.

A leafy frond serves as a period at the end of the inscription. Rectangles imitating porphyry at either end of the predella.

Bibl. :

A. J. A., IX(1905), 137; Carocci, *Boll. d'Arte*, V(1911), 381-385; Cr., 345; Gerspach, *R. A. Chr.*, XV(1904), 403-404; *Misc. d'Arte*, 1903, 39, 53; *Riv. d'Arte*, VI(1909), 160.



FIG. 294.—LAMENTATION. FLORENCE, S. MARCO.

418 SAME SUBJECT. Florence. Monastery of S. Marco. Garden.

Bocchi-Cinelli mentions as in the garden of S. Marco a Pietà with many full figures of angels, much praised by connoisseurs, from the hand

of Luca della Robbia. Richa repeats his notice. This altarpiece or group is no longer there, unless it is to be identified with the preceding.

Bibl. :

Bocchi-Cinelli, 470; Richa, VII, 132.

419 SAME SUBJECT. London. Victoria and Albert Museum. Panel. H., 0.47m.; W., 0.47m.

A predella piece with white figures on blue ground. The composition is a reduction of that in the Museo di S. Marco, Florence. Above the group of S. Giovanni, the Madonna holding on her knees the dead body of Christ, and La Maddalena, are two angels only.

420 SAME SUBJECT. Marseilles. Église de la Major (old Cathedral). Altarpiece. Photo., from *Rass. d'Arte*, 1903, 104.

In the old Cathedral, now a sacristy for the new Cathedral, at Marseilles, set into a pointed arched niche, is the lower portion of a composition representing the Lamentation over the dead body of Christ (Fig. 295).

Christ, with turbaned head, lies lightly clad on the top of a sarcophagus



FIG. 295.—LAMENTATION. MARSEILLES.

which is decorated with purple and green porphyry. S. Giovanni stands at his head, La Maddalena at his feet, the Mater Dolorosa and three holy women stand sorrowing behind. Above are four flying angels. Here the original portion of the altarpiece ends. The composition may be completed however, from the altarpieces at Bibbiena, and at S. Marco, Florence, by adding four more angels, completing the cross with its inscription and placing above the cross-piece on either side radiating disks of the sun and moon. The frame was doubtless rounded at the top and decorated with fruit garlands rising from vases, with possibly an inner frieze of cherub heads. In the museum of the Louvre are flying angels, cherub heads and a bunch of fruit, possibly from this altarpiece. Beneath the egg and dart moulding, here set upside down, was doubtless a predella, possibly inscribed QVOS OMNES QVI TRANSITIS etc.

Bibl.:

C-M., 282 No. 479; Rossi, *Rass. d'Arte*, III(1903), 104.

421 LAMENTATION OVER THE DEAD BODY OF CHRIST.

Moulins. Musée departmental de l'Allier. Group. Photo., Museum.

This group (Fig. 296), with its nudes unglazed, is only the central portion of a composition containing S. Giovanni at the left and the Maddalena



FIG. 296.—LAMENTATION. MOULINS.

at the right. In fact the hands of S. Giovanni upholding the head of Christ are still visible. The body of Christ is as stiff as in the group of Niccolò dall' Arca at Bologna or of Guido Mazzoni at Modena, but is here raised

from the ground and posed on the lap of his mother. Its awkward horizontality would of course be relieved by the two lateral figures. The Madonna recalls the later works of Andrea.

The predella in form reminiscent of Andrea's types, is inscribed: O VOS ✦ OMNES ✦ QUI TRANSITIS ✦ P(ER) VIAM ✦ ATENDITE ET VIDETE ✦ SI EST ✦ DOLOR ✦ SICUT ✦ DOLOR ✦ MEVS ✦, which compares favorably with the similar inscription beneath Andrea's Crucifixions at La Verna and Fiesole.

The provenance of this group is unknown beyond the fact stated by Gonse that it was bought in Paris for a ridiculously small sum.

Bibl.:

Gonse, *Chefs d'oeuvres des Musées de France*, 130.

422 MATER DOLOROSA. Arezzo. Convento dei Cappucini. In the garden. Photo., Private.

This is Mater Dolorosa from a Lamentation composition (Fig. 297). She is robed in her usual colours, violet (for red) tunic and mantle of blue



FIG. 297.—MATER DOLOROSA. AREZZO.

lined green. Immediately to the left was another woman clad in a yellow garment. The facial type is that portrayed by Andrea and his followers in Crucifixion, Holy Sepulchre, and Lamentation scenes.

Bibl.:

Burl., 112; C-M., 224 No. 119; Cr., 331.

423 CRUCIFIXION. Doccia, near Sesto. Fabbrica delle Porcellane.

At the Fabbrica delle Porcellane established in the early eighteenth century by the Ginori family are two authentic examples of Della Robbia ware,

one of which is a fragmentary Crucifixion from Andrea's atelier. The Ginori imitations of Robbia ware are also worthy of study.

424 HEAD OF THE MADONNA. Florence. Bardini Collection (in 1895). Medallion. Diam., 0.50m.

This head reflects in type that of the Mater Dolorosa in the Crucifixion relief in S. Maria Primerana, Fiesole. Framed in a leafy garland.

425 FRAME FOR MEDALLION. Florence. Museo Nazionale, No. 20. Diam., 2.20m. Photo., Private.

Presented by Signora Anna Corsi, widow Insom.

This large garland was probably designed for a courtyard stemma now replaced by a stone stemma of the Rucellai family (Fig. 298). The mould-



FIG. 298.—FRAME FOR MEDALLION. FLORENCE, MUSEO NAZIONALE.

ings and the schematic yet varied character of the bunches of fruit indicate that this frame was made in Andrea's atelier.

Bibl.:

Burl., 48, 110; Cr., 338; R., *D. R.*, 208; *Sc. Fl.*, III, 176, 179; Rossi, *A. S. A.*, VI(1893), 11; Supino, 440 No. 20.

426 HEADS, FOR THE MAGALOTTI FAMILY. 1514. Castrocara.

An interesting document showing that Andrea della Robbia made a series

of terra-cotta heads (busts? or cherubs?) for Guido Magalotti in 1514 was discovered by Mr. Rufus G. Mather in the Chigi library, Rome. The statement that Andrea della Robbia made and that Pierfrancesco (Fra Ambrogio) was to receive the payment for this series of heads does not necessarily imply that Pierfrancesco assisted his father in making said heads but merely that he served as financial agent. But Pierfrancesco was a sculptor and doubtless assisted his aged father in this work. Mr. Mather informs me that Guido di Bese Magalotti in 1508 married Saracena di Raffaello di Messer Agnolo di Jac° di Messer Donato Acciaiuolo, and became Capitano at Castrocaro and Vicario at Pescia. He was a Prior in Florence in 1520, 1523 and 1524.

Document:

“Della Robbia
fiorentini

1514 Andrea faceva in firenze teste di greta Pierfr^{co} fig^{lo}

And^a d^o riceve denari da Guido Mag^{ti} p(er) far certe teste di greta”

[Notizie di varie Famiglie Italiane cavate da historie, sculture pubbliche e private etc. Bib. Chigiana, G. V. 139 c. 1106.]

427 THE ASSUMPTION AND SAINTS. 1514. Pieve S. Stefano. S. Francesco. Altarpiece with lunette. H., 4.44m.; W., 2.54m. Photo., Private.

This relief shows the Madonna seated on clouds in the midst of golden rays in a mandorla bordered by fourteen cherub heads and upheld by six angels (Fig. 299). Concave blue background. Below is a sarcophagus crowned with lilies, and on either side on their knees S. Francesco with book and cross, S. Antonio of Padua with a flame, S. Girolamo(?) almost nude, and S. Antonio Abate with his pig. Their eyes are coloured by black dots only.

The frame consists of slender pilasters decorated with fruit and flowers in high relief rising from blue and maroon vases. The triplex arrangement of the fruit and fluttering ribbons are still retained. The bases are highly decorated and the capitals have crocket and palmette ornament. The entablature has a frieze of seven cherub heads, above which is a lunette with an Annunciation of the kneeling type framed by cherub heads and pendent fruit garlands. The predella is terminated with square panels in which are medallions with the insignia of the Tronconi family: Azure, two hands breaking a branch proper. In the centre is a long panel in which between S. Bernardino of Siena, S. Francesco, and adoring angels, is a medallion of the Madonna with nude standing Child. The cornice of the



FIG. 299.—THE ASSUMPTION AND SAINTS. PIEVE S. STEFANO.

predella is inscribed: QVESTA TAVOLA ✦ E LA CAPELLA ✦ AN(N)O FATTA ✦ FARE ✦ IACOPO ✦ MATTEO ✦ SANTI ✦ E GVLIANO ✦ FIGLVOLI ✦ DI GIOVAN(N)I ✦ DIACOPO ✦ DI CECHO ✦ DA LA PIEVE ✦ 1514 ✦

Cavallucci and Molinier, and Miss Cruttwell wrongly locate this altarpiece at S. Stefano a Campoli. Miss Cruttwell also locates it at Volterra.

Bibl.:

C-M., 252 No. 304; Cr., 355, 347; M., *R. H.*, 211, Fig. 195.

428 THE ANNUNCIATION. Morocco (near Javernelle). S. Maria del Carmine. Lunette. H., 0.80m.; W., 1.27m. Photo., Private.

A poor example of the kneeling type of Annunciation not unlike that in the lunette of the altarpiece at Pieve S. Stefano (1514).

Bibl.:

Carocci, *Ill. Fior.*, 1905, 87; Cr., 349.

429 THE NATIVITY. 1515. Pian di Mugnone. S. Maria Maddalena. Statues under life size. Photo., Private.

In 1855 Barbet de Jouy noted that the archives of the Hospice of S. Maria Maddalena near Florence in the Mugnone valley preserve a record



FIG. 300.—NATIVITY. PIAN DI MUGNONE.

under date of Sept. 22, 1515 of the placing of several presepio figures, specified as a Virgin clad in black, a Joseph in blue, a bambino, ox and ass, set upon hay, the handiwork of Andrea della Robbia, paid for from funds raised by Frate Roberto Salviati. This group at Pian di Mugnone was evidently, as the records bear witness, a presepio group and conformed

to Andrea's compositions of the Adoration of the Child by his parents. Of the group itself all but the ox and ass still survive (Fig. 300), and the only problem for us to determine is whether this is the actual handiwork of Andrea della Robbia. The Child is not so far removed in type from that in the tympanum at Pistoia (1505), but the Virgin and Joseph do not suggest to our mind the handiwork of Andrea della Robbia. The figures are unglazed, but the Virgin's mantle is painted a very dark red or black, and Joseph's cloak is blue. Possibly they were modelled by one of Andrea's sons. Fra Mattia, Fra Ambrogio and Luca di Andrea were all in the monastery of S. Marco, of which this hospice was a dependency.

Documents: [Revised by Mr. Rufus G. Mather.]

“ MDXV

Ricordo come adi 22 di settembre 1515 si missono le figure del presepio cioe una Vergine vestita di nero et uno Joseph vestito dazurro col babinò et lasino et il bue ì sul fieno facto p(er) mano di Andrea della Robbia di elemosine procurate et date da frate Roberto Salviatj essendo priore di s(an)c(t)o Marco frate hieronymo da pistoia et vicario qui delluogo el sopradecto frate Ant° da radda ad laude et gloria de(canceled) didio et della gloriosa Vergine et del p(ad)re n(ost)ro s(an)c(t)o Dome° et adagumento (ad aumento) della divozione d(er) fratj d(e)votj”

[Archivio di San Marco, Libro Deb. e Cred. dell' Ospizio di s^a Maria Maddalena in Pian di Mugnone de' Frati di San Marco c 112^t.]

Bibl.:

B. J., 21 (Doc.); B., *It. Bild. Ren.*, 80; Carocci, *Ill. Fior.*, 1903, 101-103; C-M., 108 (Doc.); Cr., 200-202, 312 (Doc.), 352; Fov., 116; R., *D. R.*, 150; *Sc. Fl.*, III, 147; Vas., II, 180 note.

430 HEADS OF THREE MAGI. Oxford. Ashmolean Museum Photo., Private.

Milanesi in his edition of Vasari wrote in 1878 that at Pian di Mugnone besides the Holy Family there were other terra-cotta figures, if not by Andrea certainly by his school. Three busts, presumably Magi, secured by Mr. Drury Fortnum, when the church at Pian di Mugnone was undergoing restoration, are now in the Ashmolean Museum at Oxford (Fig. 301). While they may have once been associated with the group at Pian

di Mugnone they do not reflect the style or influence of Andrea della Robbia, and appear to be of later date.

Bibl.:

See the preceding; also Ashmoleum Museum Guide, 100.



FIG. 301.—HEADS OF MAGI. OXFORD.

- 431** STANDING MADONNA HOLDING NUDE CHILD. 1517-1518. Empoli. Museo della Collegiata. Round-headed niche. H., 2.40m.; W., 1.22m. Photo., Alinari, 10120.

The Madonna, full length, clad in tunic and mantle with kerchief on her head, holds to left a nude Child, who carries a bird in right hand and with the left pulls his mother's kerchief (Fig. 302).

The frame consists of two pilasters with richly decorated bases, shafts ornamented with floral arabesques rising from elaborate vases, and capitals resembling those of the altarpiece in the Camposanto at Arezzo and elsewhere. The pilasters are reinforced by exterior egg and dart moulding. The archivolt is similarly decorated with arabesques against a blue ground meeting at a disk with the Holy Dove. The base is inscribed: DEL PREZZO · DELGI(degli) EBREI · PER LORO · ERORE · FERNO · A LAVDE · DI DIO · FARE · QVESTA · GLI OTTO · SEDE(N)TE · NEL 18 · DOMENICO · PARIGI · QVI · PRETORE ·

This indicates that from fines imposed upon certain Hebrews this shrine was erected by the Otto di Guardia e Balìa when in 1518 Domenico Parigi was Podestà at Empoli. Domenico di Giovanni Parigi had been a Prior of Florence in the year 1499.

The console contains the stemma of the Otto di Guardia e Balìa: Argent,



FIG. 302.—MADONNA. EMPOLI.

a knight in armour proper bearing a shield with the insignia of the People, riding a charger gules caparisoned argent with cross of the People.

Document: [Copied by Mr. Rufus G. Mather.]

“Potās Montisrappoli (Empoli) cū	cum sa-
Duobus Notarijs	lario lib.
Quatuor famulis	600 adcā
Uno Equo	pōt(esteria)

Dominicus Joh̄is ant. de parigijs p(ro) 6 mensibus 28 dicemb. 1517"
 [Arch. di Stato. Regist. Extrinsecorum, 1508-1529, Segnato Trotte
 71 c. 44.]

Bibl.:

Burckhardt, 434; Carocci, *Il Valdarno*, 72-74; C., s.v. Parigi; C-V.,
 232 No. 172; Cr., 337; Giglioli, *Empoli*, 53-54; M., *R. H.*, 119-120;
 Fig. 116; P., 538; Prioristà Ricci, I, 65; R., *D. R.*, 256; *Sc. Fl.*, IV,
 62.

432 MADONNA AND CHILD. Citerna. Oratorio della Concezione.

The Madonna noted by Graziani as in the Oratorio della Concezione probably emanated from Andrea's atelier during this period.

Bibl.:

Cr., 336; Graziani, 154.

433 S. ANTONIO ABATE. Castiglione-Fiorentino. Collegiatta.
 Niche. Photo., Private.

S. Antonio, clad in dark brown and black, is seated in a niche on a moulded bench, blessing and holding a book (Fig. 303). His emblem, a pig, is at his side. Above, two angels emerge from the clouds and hold above his head a golden crown.

The frame is a copy, not a replica, of that of the Parigi Madonna in the Museum at Empoli, but has been stupidly set up, the pilasters having changed places so that the egg and dart moulding no longer connects with that of the archivolt. The base is inscribed: IVSTVS VT PALMA FLOREBIT ET SICVT CEDRVS LIBANI MVLTIPLICABITVR (sic) (Ps. 92, 12). This relief was formerly in the now suppressed church of S. Antonio Abate.

Bibl.:

Cr., 336; Mancini, 161.

434 SAME SUBJECT. Citerna, Convent of S. Elisabetta. Statue.

In the chapel is a life sized seated statue of S. Antonio, blessing with his right hand and holding a book in his left. To the right side is a pig. Not unlike the S. Antonio at Castiglione-Fiorentino.

Bibl.:

Graziani, 154 note 2; Guardabassi, 48.



FIG. 303.—S. ANTONIO ABATE. CASTIGLIONE-FIORENTINO.

435 SAME SUBJECT. Montevarchi. Piazza della Dogana.

A polychromatic statue of S. Antonio Abate at Montevarchi is mentioned by Miss Cruttwell, p. 349.

436 S. ANTONIO ABATE AND S. STEFANO. London. Victoria and Albert Museum, No. 2413, 2414-'56. Statuettes. H., 0.86m.

1. S. Antonio Abate. Face and hands unglazed. Robe brown, mantle

black, book blue with yellow fittings, pig black, shoes blue black, base green.

2. S. Stefano. Face and hands unglazed. Robe blue, neckband yellow. Stone on head white, book green with yellow fittings, palm tree, shoes blue black, base olive green.

Companion statuettes, acquired in 1856.

Bibl.:

Burl., 120; C-M., 271 No. 415; Cr., 346; Robinson, 71 Nos. 2413, 2414.

437 STEMMA OF GUIDO MAGALOTTI. 1522. Castrocaro.

The interesting fact that Andrea della Robbia made a coat of arms for Guido Magalotti as late as 1522 has been discovered by Mr. Rufus G. Mather. The coat of arms is no longer to be found at Castrocaro, although carefully searched for by Sig. Giovanni Mini, Inspector of Monuments at Castrocaro. The Magalotti arms are: Barry sable and or, in a chief gules the motto LIBERTAS or. As Andrea was now eighty-seven years of age, the Magalotti stemma was doubtless made by one of his sons—probably Pierfrancesco (Fra Ambrogio).

Document:

“Della Robbia
fiorentini

1514 Andrea faceva in firenze teste di greta Pierfr^o fig¹o

And^o d^o riceve denari da Guido Mag^{ti} p(er) far certe teste di greta
1522 d^o riceve denari dal med^{mo} p(er) far la sua arme a Castrocaro.”

[F. Cesare Magalotti, *Notize di varie Famiglie Italiane etc.* Cod. Carta Sec. XVII, in *Bib. Chigiana*, G. V. 139, c. 1106.]

Bibl.:

M., *R. H.*, 256.

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III. BIBLIOGRAPHY AND INDEX

I. BIBLIOGRAPHICAL ABBREVIATIONS

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- A. J. A. = American Journal of Archaeology. Archaeological Institute of America. New York, 1885-
- A. di S. = Archivio di Stato.
- A. e S. = Arte e Storia. Florence, 1881-
- A. S. A. = Archivio storico dell' arte. Rome, 1888-1897.
- Amati = Amati, *Dizionario corografico-illustrato dell' Italia*. 10 vols. n.d.
- Anselmi, *A.S.A.*, VIII(1895) = Anselmo Anselmi, *Le maioliche dei della Robbia nella provincia di Pesaro-Urbino*, in *A.S.A.*, VIII(1895), 435-448.
- Anselmi, *I.A.E.I.*, I(1893-4) = Anselmo Anselmi, *Le maioliche robbiane nelle Marche*, in *Italia Artistica e Industriale*, I (1893-4), 77-79, 167-173.
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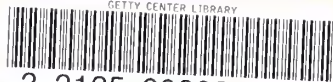
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