

Donatello

"Donatello, by Lord Balcarres" by Earl of David Lindsay Crawford. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten - or yet undiscovered gems - of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

The first edition of this book (2 vols.) won the Charles Rufus Morey Award for 1959. The Times Literary Supplement wrote of it, "The sculpture of Donatello (which Lanyi's vision and Professor Janson's clear-headedness and assiduity have done so much to codify and to explain in this admirable and immensely learned book) is not merely the first body of work in which the creative thought processes are recognizably related to our own but the first great self-portrait in the history of art." This second edition makes the book available at a much lower price and in one volume by reducing the number of plates. The text is complete and the bibliography on the sculptures has been brought up to date. Originally published in 1963. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Recounting the biblical stories through visual images was the most prestigious form of commission for a Renaissance artist. In this book, Jules Lubbock examines some of the most famous of these pictorial narratives by artists of the caliber of Giovanni Pisano, Duccio, Giotto, Ghiberti, Brunelleschi, Donatello and Masaccio. He explains how these artists portrayed the major biblical events, such as: the Sacrifice of Isaac, the Annunciation, the Feast of Herod and the Trial and Passion of Jesus, so as to be easily recognizable and, at the same time, to capture our attention and imagination for long enough to enable us to search for deeper meanings. He provides evidence showing that the Church favoured the production of images that lent themselves to being read and interpreted in this way, and he describes the works themselves to demonstrate how the pleasurable activity of deciphering these meanings can work in practice. This book is richly illustrated, and many of its photographs have been specially taken to show how the paintings and relief sculptures appear in the settings, for which they were originally designed. Seen from these viewpoints, they become more readily intelligible. Likewise, the starting point and the originality of Lubbock's interpretations lies in his accepting that these works of art were primarily designed to help people to reflect upon the ethical and religious significance of the biblical stories. The early Renaissance artists developed their highly innovative techniques to further these objectives, not as ends in themselves. Thus, the book aims to appeal to students, scholars and the general public, who are interested in Renaissance art and to those with a religious interest in biblical imagery.

The Sculpture of Donatello

An Introduction

An Artistic Partnership and Its Patrons in the Early Renaissance

Italian Terracotta Sculpture from Donatello to Canova

Poems

"For both admirers and students of Henry Moore's work, this book will be a blessing. Moore's humanity and intelligence make this compendium a pleasure to dip into as well as scholarly and comprehensive."--Roger Berthoud, author of *The Life of Henry Moore* "Alan Wilkinson has trawled the rich material with exemplary thoroughness. . . . The nature and purpose of Moore's writing is illuminated. The introduction reflects Wilkinson's long friendship with Moore, and the commentary and notes testify to a remarkable knowledge of the artist's work, his circle and his ideas."--Sir Alan Bowness, editor of the *Henry Moore Complete Sculpture Series*

Tells the origin story of the Teenage Mutant Ninja Turtles, specifically from Leonardo and Donatello's points of view.

Donatello (c. 1386-1466), the greatest sculptor before Michelangelo, was the most influential artist of the fifteenth century. Painters and practically every later sculptor, including Michelangelo, were deeply indebted to him. Much of later fifteenth-century painting in Florence stems from his work, and his influence extended to Venice. His heroic style created a new humanism that was a hallmark of the Renaissance. Written by Dr. Charles Avery, an authority on European sculpture, this concise survey explores Donatello's life and work for the general reader, tourist, or student. It gives a balanced coverage of his sculpture in different media and in the different cities of Italy and of the political, social, and religious background against which Donatello's contribution to Renaissance sculpture should be seen.

Masters in art

Italian Sculpture of the Middle Ages and Period of the Revival of Art

Sculpture of the Italian Renaissance

Donatello

Storytelling in Christian Art from Giotto to Donatello

The greatest sculptor of the Italian Renaissance, Donatello produced both marble and bronze masterpieces. His revolutionary statues with their incredible realism, while he also developed his very own form of shallow bas-relief, known as 'schacciato'. Donatello possessed an knowledge of ancient sculpture, which he developed into his own innovative, modern style, having a lasting impression on the history of art. Delphi's Masters of Art Series presents the world's first digital e-Art books, allowing readers to explore the works of great artists in complete detail. This volume presents Donatello's complete works in beautiful detail, with concise introductions, hundreds of high quality images and Delphi bonus material. (Version 1) * The complete sculptures and reliefs of Donatello — over 100 images, fully indexed and arranged in chronological and alphabetical order * Includes reproductions of rare works * Features a special 'Highlights' section, with concise introductions to the

giving valuable contextual information * Enlarged 'Detail' images, allowing you to explore Donatello's celebrated sculptures in detail, as found in traditional art books * Hundreds of images in colour – highly recommended for viewing on tablets and smart phones or as a valuable resource for more conventional eReaders * Special chronological and alphabetical contents tables for the artworks * Easily locate the sculptures and wish to view * Features three bonus biographies, including Vasari's legendary account of the sculptor – immerse yourself in Donatello's world Please visit www.delphiclassics.com to browse through our range of exciting e-Art books CONTENTS: The Highlights David, 1409 The Evangelist Saint George Habakkuk Saint Louis of Toulouse The Feast of Herod Reliquary Bust of Saint Rossore The Pazzi Madonna Bust by Niccolò da Uzzano David, 1440 Atys Madonna and Child (Louvre) Equestrian Statue of Gattamelata Crucifix, Padua Penitent Magdalene The Madonna Judith and Holofernes The Passion Pulpit The Artworks The Complete Sculptures and Reliefs Alphabetical List of Sculptures and The Biographies Life of Donato by Giorgio Vasari Donatello by David Lindsay Donatello by Paul George Konody Please visit www.delphiclassics.com to browse through our range of exciting titles or to buy the whole Art series as a Super Set

Focuses on the appropriation of visual elements of the classical, medieval, and Renaissance past in Mussolini's Italy.

These are post-9/11 poems examining such issues as the Holocaust, the prison scandals in Iraq, and other human rights violations. Written on terror morphed into an imperial war, Donatello's Version carries on the public poetry tradition of Aeschylus, Sophocles, Horace, Juvenal, Milton, Blake, and others. These poems arise from the premise that words matter, that the res publica (the human value that individual community place above their own self-interest) also matters, and that the voice of the poet can make a difference. In Donatello's Version reality is re-viewed through Hamlet, Donatello's David, Lazarus, and Coltrane. Rather than being a poetry collection of answers, this is a collection of questions, impasses, and revelations.

Sculpture in the Age of Donatello

Leonardo. Mutant Origin: Donatello

Masters in Art: Spanish school. Sculpture

Renaissance Masterpieces from Florence Cathedral

The Renaissance Portrait

With Donatello, a new area in sculpture dawned at the beginning of the 15th century. He was successful in overcoming the unnatural and cerebral quality of Gothic poses and giving his sculptures a convincing contemporary character. In addition to numerous works in marble, he created monumental bronze casts with impressive technical virtuosity and enriched relief art with new methods of expression.

This book is a work that surveys the development of a major sculptural medium in Italy across four centuries. It considers the varieties of fired clay sculpture, especially in the context of the sculptural process. Whenever possible, clay models have been juxtaposed with finished works in order to show changes between a sculptor's initial concept and the final product. Over eighty objects are considered, ranging from drawings and sketch models to enamelled terracottas and marbles. The entries are supplemented by a series of essays, addressing major aspects of clay sculpture from the Renaissance to Neo-classicism; there is also a survey of recent information gleaned from the conservation of terracotta sculpture.

The Italian sculptor known as Donatello helped to forge a new kind of art—one that came to define the Renaissance. His work was progressive, challenging, and even controversial. Using a variety of novel sculptural techniques and innovative interpretations, Donatello uniquely depicted themes involving human sexuality, violence, spirituality, and beauty. But to really understand Donatello, one needs to understand his changing world, marked by the transition from Medieval to Renaissance style and to an art that was more personal and representative of the modern self. Donatello was not just a man of his times, he helped shape the spirit of the times he lived in and profoundly influenced those that came after. In this beautifully illustrated book—the first thorough biography of Donatello in twenty-five years—A. Victor Coonin describes the full extent of Donatello's revolutionary contributions, revealing how his work heralded the emergence of modern art.

Donatello and His World

Italian Renaissance Sculpture in the Time of Donatello

The Saturday Review of Politics, Literature, Science and Art

All the Sculpture of Donatello

Catalogue of Plaster Reproductions from Antique, Medieval and Modern Sculpture

This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1882 edition. Excerpt: ... DONATELLO. IN" Ghiberti's hands sculpture was fast taking a character not strictly its own, but belonging more to the pictorial art. His successor and rival, Donatello, by his just appreciation of the aims and limits of the plastic art, and by a stern realism, brought it back within the true bounds of sculpture, and gave it new impetus, laying the foundation of that school of earnest, severe art, which culminated in the intense works of Michelangelo "il Terribile." It is difficult to say from whom Donatello had his artistic taste. It was not hereditary, his father being a wool-comber in the parish of S. Pier Gattolini, whose turbulent political opinions had been the cause of his exile to Pisa, and thence to Lucca. He returned to Florence, however, in 1380, and in 1386 his son Donato 1 was born. When quite a child Donatello was taken into the house of the noble family of the Martelli, who had always been lovers and patrons of art. Probably his surroundings here trained his taste, and decided his benefactors on the bias which they should give to his 1 Donato di Betto Bardi was his real name, but he has always been known as Donatello. education. Some say he was a pupil of Bicci di Lorenzo, others that he studied under Ghiberti's father; but nothing is certain except that he assisted Ghiberti himself in casting the bronze gates, and that he formed a close friendship with Brunellesco, which had perhaps more to do in forming the future career of both than any other influence. There was some difference of age between them; Brunellesco was a man of twenty-three, while Donato was a mere impulsive boy of fourteen, very proud of his first work, a crucifix in wood. But alas! when he expected his friend's praise, he only got his derision and...

A solo story following Donatello on an adventure to remember! Donatello meets a reclusive artist by the name of Kirby in his building's basement apartment. No ordinary artist, Kirby has a magic pencil that makes his drawings come to life! Before they know it, Donatello and Kirby are in over their heads and stuck in a dangerous dimension of Kirby's creating!

Published in conjunction with an exhibition held at the Bode-Museum, Berlin, Aug. 25-Nov. 20, 2011, and at the Metropolitan Museum of Art, New York, Dec. 21, 2011-Mar. 18, 2012.

A Descriptive Catalogue ... with Additional Notices

An Exhibition to Commemorate the 600th Anniversary of Donatello's Birth and the 100th Anniversary of the Detroit Institute of Arts

Donatello & Michelozzo

Donatello and the Dawn of Renaissance Art

Earth and Fire

A major survey on both the art and decoration of Sta. Maria del Fiore in Florence, and early Renaissance art.

The present study is concerned with sculptures of the Virgin and Child, produced in the circle of Donatello during the Early Renaissance. Madonna reliefs and statues in media such as terracotta or stucco were a routine and inexpensive part of Florentine workshop production. Detailed analysis of compositional and qualitative differences among the many surviving versions after the master's designs has helped to define the development of Donatello's involvement with this genre. The systematic compendium of Madonnas, those which are autograph, casts after Donatello's designs, bronze plaquettes, later replicas as well as related compositions by contemporary Florentine artists serves to illustrate the relationship between the master and his various followers with a concrete series of case studies.

A 530-year-old Florentine manuscript and drawn sketches resurface in the Baltic Seaport of Lubeck. Fine arts lecturer Elizabeth Harrington is asked by a former student to assist his family in the task of authenticating these renaissance writings and drawings currently in their possession. Harrington enlists the help of her mentor and work colleague, the Professor. As the manuscript is translated from its original Latin and light is cast on the mystery of the ancient text and drawings, Harrington and her mentor realise the importance of this discovery. They discover that the manuscript and drawings are a renaissance puzzle in the finest tradition of renaissance intrigue, power, and art. Elizabeth Harrington explores the renaissance world—a world that still exercises considerable influence over our modern lives. As the puzzle unravels, the identity of Donatello's Golden Boy becomes clearer. Yet there are those who would reach from their ancient graves to suppress this secret . . .

Madonnas by Donatello and His Circle

Ghiberti and Donatello with Other Early Italian Sculptors

The Work of Donatello

From Donatello to Bellini

Optical Corrections in the Sculpture of Donatello

Provides brief biographies and artwork analyses that explore the Renaissance period in sculpture

Donatello never ceased experimenting, even in his last sculptures, and Professor Grassi discusses some of the implications of his new expression. A complete index of the artist's work by location, a discussion of lost and attributed works, and selections from criticism throughout various periods complete the presentation of all of Donatello's sculpture.

TMNT returns to its roots with new spotlights on individual Turtles, but this time they're extra-large! Donatello understands that more is at stake than his brothers realize. In order to prepare for the coming conflict, Don will aim to repair his relationship with his mentor Harold... and his malicious robotic counterpart Metalhead!

Donatello's Version

MASTERS OF ITALIAN ART : DONATELLO 1386-1466

Donatello, by Lord Balcarres

Incorporating the Notes and Photographs of the Late Jenő Lányi

The Fountains of Florentine Sculptors and Their Followers, from Donatello to Bernini