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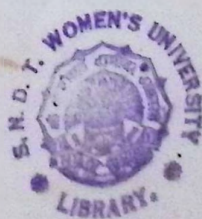
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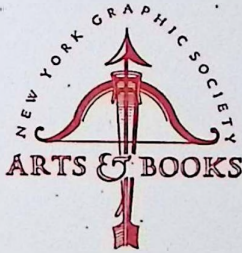
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ANTONELLO

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DA MESSINA

TEXT BY STEFANO BOTTARI



51 ILLUSTRATIONS WITH 39 IN COLOR

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Plate I. THE ANNUNCIATION (detail)
Galleria Nazionale, Palermo.

AMONG THE MANY ARTISTS OF FIFTEENTH-CENTURY ITALY, Antonello da Messina ranks with those whose paintings, apart from having their own intrinsic value, played an important role in the evolution of painting in Europe. Varied and complex experiences, which touch on events significant in the development of painting around the middle of the century, moulded and determined his painting style. For this reason, the problem of interpreting and analyzing his formative years and correctly attributing the various influences is important in establishing the milieu which oriented the artist and conditioned his style.

In considering these early years, two facts must be kept in mind: his apprenticeship in Naples with Colantonio, about which the historian Pietro Summonte has left a clear record; and his sojourn in Milan, documented by records in the Ducal Palace and by the memoirs of the humanist from Messina, Francesco Maurolico, who

wrote a century later. These facts help to clarify certain elements in Antonello's style which would otherwise remain inexplicable.

The name of Colantonio brings to mind the characteristics of Neapolitan art during the reign of René I, Duke of Anjou and Alfonso V, King of Portugal, in which Burgundian, Provençal, Spanish and French elements were intermingled. The reconstructed *Altarpiece of San Lorenzo* belongs to that artistic tradition, as do the two paintings of the *Madonna Reading* in the Walters Art Gallery, Baltimore and in the Forti collection in Venice, and even more clearly the *Madonna and Child* in the National Gallery, London. The relationship between these works and the paintings of Colantonio are readily seen, but in the London *Madonna* the severe Burgundian and Spanish forms are tempered by the more fullbodied realism of Provençal art which gives the figure greater monumentality.

Inasmuch as attributions can be challenged and even refuted, the problem still remains, and since the change in style of art in Naples coincides with Antonello's presence there can be no other explanation so far as we know. Less problematic is Antonello's sojourn in Milan which coincides with the presence of Petrus Christus. Documents in Milan mention a Piero from Bruges. When, sometime ago, the presence of Petrus Christus in Milan was seen to be an important factor for the development of Lombard painting, it became clear that he is the Piero from Bruges mentioned in the documents.

The *Crucifixion* in Sibiu, to which Czaki drew attention and Lauts ably discussed, is certainly by Antonello. The fact that it derives from a composition by Van Eyck, in whose paintings the art of Burgundy found its most perfect form, does not exclude the mediation of Petrus Christus. The latter's influence appears not only in the naturalness of the spatial organization but also in some figures such as the very typical one on the left who leans against the tree from which one of the thieves is hanged.

The proofs of this contact with Petrus Christus are many and varied. So influential and fertile was it to be throughout Antonello's development that this, rather than the trip to Flanders which Vasari probably invented, must be the basis.

Fiocco called attention to a sketch of the *Madonna* on the top of a page of drawings in the British Museum. The drawing is certainly by Antonello. Its source was the now destroyed diptych in Berlin representing the *Annunciation*. In the *Altarpiece of San Nicola*, known through a copy by A. Giuffrè in the Cathedral of Milazzo, the three chained figures in one of the wings were taken directly from Petrus Christus. The painting of the *Three Angels* in Reggio Calabria (which may or may not be by Antonello) as well as the splendid painting of *St. Jerome* in the National Gallery, London and, at least the initial stage of the *Salvator Mundi* in London also derive from Petrus Christus.



Plate 2. THE MADONNA READING
Walters Art Gallery, Baltimore

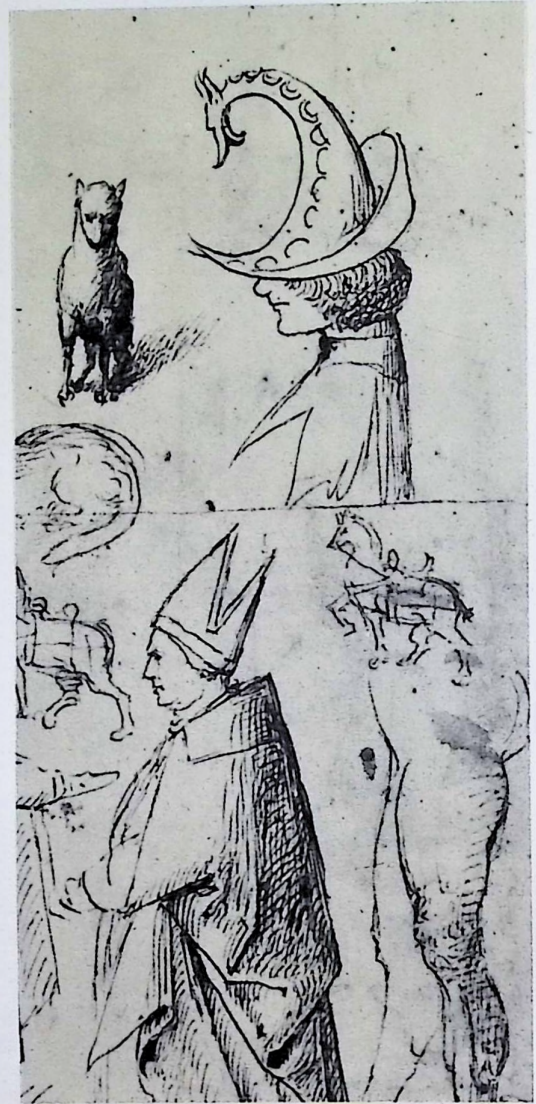


Plate 3. DRAWINGS
British Museum, London

This brief list serves to illustrate Antonello's profound interest in the works of Petrus Christus. That the two artists must have met in Milan is proved by documentation as well as by paintings whose style indicates they were painted by Antonello while in Lombardy.

To the Lombard period, even though the source is Burgundian or Provençal (or perhaps even based on Petrus Christus' ideas) belongs the painting of the *Visit of the Three Angels to Abraham* now in the National Gallery, Washington — a painting which is closely connected with the painting of the same subject in Reggio

Calabria mentioned earlier. Very probably the *Madonna and Child* in the Feltrinelli collection, which has so much of Antonello's style though sometimes thought to be by Petrus Christus, was also painted in Lombardy. The prototype for the *Salvator Mundi* in London likewise has many overtones which associate it with Lombardy.

The chronology of these paintings corresponds to data we have on Antonello's life. His birth is usually placed in the year 1430, since his death, seemingly about the age of forty, occurred sometime between the 14th (date of his will) and the 25th of February, 1479 (date the will was opened). It is safe to suppose, therefore, that he was in Naples around the middle of the century, and shortly thereafter in Milan where he stayed until sometime in 1456. If we accept the paintings mentioned thus far as the work of Antonello, without attempting to date them precisely, they belong to two periods easily distinguishable in style and formal qualities. Of these two periods, the second is one which shows him intensely absorbed in the most intrinsic aspects of Flemish painting.

The early phase of Antonello's style ends with the second group executed between 1455 and 1460. His painting now moves under the impact of Flemish art — an influence which marks his further development. But we must not suppose that the problem is as simple as this, nor that the difficulties end here. The art historian is constantly forced to fall back on his own ideas in order to fill the many gaps in our knowledge of Antonello's art. After 1465 (the date of the *Salvator Mundi* and the year probably when the picture, considerably changed, left Antonello's workshop) and before 1473 (the date of the *Polyptych of San Gregorio*), the only painting which can be dated with accuracy through written sources is the *Ecce Homo* of 1470 in the Metropolitan Museum, New York. Traces of Petrus Christus' prototype still remain, but the mood is more evocative and the composition more monumental.

We should not suppose that the artist remained inactive in the meanwhile nor that any of the paintings which are extant were not painted during this interval. The first painting which may be placed within this period is the small *Portrait of a Man* in Cefalù, the earliest painting in the Museo Mandralisca which made the artist's name famous. The portrait retains some influences of the Franco-Flemish style, but differs from it in so far as the character of the individual is more pronounced. The three panels representing *St. Gregory*, *St. Jerome* and *St. Augustine* in the Galleria Nazionale, Palermo must have been painted shortly after the Cefalù portrait. These panels, once parts of a polyptych whose other panels are not known at present, were recently cleaned and restored to their original brilliance and splendor by removing the layer of overpaint which disfigured them. Close in style to these

three paintings is the *Annunciation* in Munich which is earlier in date than is usually supposed and anticipates the more severe and impressive *Annunciation* in the Galleria Nazionale, Palermo.

There are elements of form in these works which are characteristic of Antonello's style: the main lines of the figure tend to stay on the picture surface in a well ordered pattern, and at the same time they model the form and clarify it. One sees in such an approach the artist's wish to organize the rendering of details, characteristic of the Flemish tradition, on a more monumental color harmony; to concentrate the primitive lyricism and the emphasis which accompanied it into a simplified rhythm of plastic forms; to raise man above nature and things and make of him a monument standing in tragic and melancholy solitude.

This concept, which constitutes a further step in Antonello's art, is seen in the *Salvator Mundi* in London. Before its final form was established, the painting was probably not very different from Petrus Christus' *Crowning with Thorns*. Though the subtle light and the delicate play of reflections is essentially Flemish, the picture acquired a new significance when Antonello, breaking away from the Flemish tradition, changed the cut of the mantle and the position of the hand. A close examination of that area shows quite clearly that the hand was originally placed against the chest. With these alterations, inspired by the innovations of Piero della Francesca, the picture acquired an entirely new structural harmony for the hand raised in blessing comes forward from the surface of the picture, giving the figure a salient rhythm which it lacked in the earlier form. Furthermore, as Longhi has noted, given this additional volume in space, the figure assumes larger proportions in size and spirit when we behold it, and this is also true of Piero della Francesca's paintings.

But the picture in which these new ideals seem to reach the ultimate point of perfection and refinement is the *Madonna and Child* in the National Gallery, Washington, formerly in the Benson collection. Antonello may have had direct contact with Piero della Francesca's paintings, since Vasari mentions a journey to Rome at a time which corresponds to the date when this picture was painted, and documents in Messina also make similar references. In the *Benson Madonna* the clear forms flow together slowly and easily, giving the impression that Antonello had achieved what he had long sought to do. Longhi places this painting in Antonello's early period in Sicily because of its «stylistic severity» and the fact that the Virgin is a «southern type of the Madonna with regional characteristics that are more pronounced than in the *Madonna of San Cassiano*». But these qualities are more characteristic of the *Palermo Annunciation* whose stylistic severity has led Brandi to describe it as having «the ultimate compactness of hard stone».

The style of the *Palermo Annunciation*, particularly in the details of the hands,



Plate 4. PORTRAIT OF A MAN
Metropolitan Museum of Art, New York

is closer to the new pictorial effect of the *Salvator Mundi* and, it can be presumed, is immediately after it in date. The figure, as it emphasizes the vertical axis against the diagonal lines of the lectern, is motivated by and contained within this triangular architectonic scheme. At the same time, light flows over the figure with such intensity that the forms are both flattened and enhanced, giving to some parts an inner energy that is a surprising anticipation of Caravaggio's style. This is especially true of the right hand which is held against the light and comes forward from the surface of the painting. One should not insist on the «awkward perspective» of the right hand the «stiff movement», but rather should see how the artist, though still under the influence of the Flemish style, has attended to the smallest details and, to quote Brandi, «so studied the slightest nuances that he makes light model the form like the strokes of a diamond point.»

These aspects of form reappear in the series of paintings entitled *Ecce Homo*, the earliest being the one of 1470 in the Metropolitan Museum and followed a year or so later by one in the Spinola collection, Genoa; another dated 1473 in the Collegio Alberoni, Piacenza and another of 1474 in the Kunsthistorische Museum, Vienna; and finally the one of still later date in the Cook collection, Richmond. The latter is a picture of such high quality and profoundness that its attribution to Solario must be incorrect and should be re-examined.

The subject of the Man of Sorrow clearly fascinated the artist; it fascinated him because he could translate the tragic moment into rhythms which evoke the very essence of sorrow, and he could invest human sadness with an «unchanging architectonic form.» So profoundly did Antonello penetrate his subject and associate himself with it that he achieved an effect of great conciseness, intensified by the strictness of composition, without sacrificing a single detail — not even the tears which descend over Christ's face in the Piacenza painting and appear to be pearl-like dew-drops on his face in the Richmond painting.

Parallel to the series of the *Ecce Homo* is the more varied and richer group of portraits. The first, as we have seen, is the *Portrait of a Man* in Cefalù, followed by the two equally vivacious and penetrating *Portraits* in the Museo Malaspina, Pavia and in the Altman collection of the Metropolitan Museum, New York; the *Portrait of a Man* in the Johnson collection, Philadelphia which is close to the supposed *Self-Portrait* in London; the *Portrait* in the Kaiser Friedrich Museum, Berlin dated 1474; the *Portrait* in the Galleria Borghese, Rome; the so-called *Portrait of a Condottiero* in the Louvre, signed and dated in 1475; the *Portrait* formerly in the Trivulzio collection and now in the Museo Civico, Turin, dated 1476; and finally, the *Portrait* in the Kaiser Friedrich Museum, Berlin (the date of which may be read as 1478) which is the only one of the series where the figure is set before a landscape. Two others are



Plate 5. PORTRAIT OF A MAN
Johnson collection, Museum of Art, Philadelphia

of doubtful authenticity: one, in a private collection in Vienna and another, formerly in the Giovannelli collection.

This is a rich and varied group of paintings which mark, as their chronological order indicates, various moments in the development of Antonello's style. It is impossible to separate them and make of Antonello a « portraitist » which, in time past, tended to distort the true picture of the artist. Nevertheless, it cannot be denied that the series of portraits is lively testimony to the artist's inherent gift of being able to penetrate into the personality of the individual. Knowing these paintings is like seeing one human being after another pass before us, revealing something of his life or personality, his alertness or happiness, his wisdom or patience, his domineering or melancholy qualities, the skeptic or bitter smile of one who has lived long and finds himself overwhelmed with disillusionment. The face tells the story — an eternal story, over and above superfluous details.

The portrait to reach this degree of penetration into the human psyche, precisely because it appears to be the most naturalistic of them all, is the *Portrait of a Man* in the Museo Civico, Turin. It is one of the greatest masterpieces of all time. The head is enclosed within the broad lines of a black headcloth, stretched out smoothly to the sides to give clarity to the composition. As Longhi has noted, the man raises his head slowly, knits his brow gravely, and arches his eyebrows over a firm glance of the eyes; his thinly drawn lips are modelled as though chiselled out of stone. The characterization of the personality could not be more penetrating. The firm arc which forms the forehead is repeated in the lines of the eyelids, in the cut of the eyes, in the lines around the mouth, at the edge of the eyes, on the forehead, and the tufts of hair turning upward from the eyebrows. These are all structural components of the painting which serve to increase « the effect of its being a human monument. » Nowhere in the picture is an extrinsic note of psychology introduced, nor is there a single extrinsic detail of formal value. Psychology is transformed into form and form into psychology. A moment of everyday life is transformed into immobile and incredible vitality, drawn out of experiences that were and are always like the face itself of eternity.

The *Polyptych of San Gregorio*, now in the Museo Nazionale, Messina was painted in 1473. In order to understand Antonello's style and see this important and fundamental work in its proper perspective, it is well to keep in mind the ideas and motifs discussed thus far as well as the achievements which resulted from a study of Piero della Francesca's paintings. The element which conditions the total effect of the polyptych is the compact composition in perspective. This effect was more pronounced

before the panels were separated and when the individual panels, as Brandi has discovered, were fitted together and slender colonettes concealed the edges. In other words, the three principal figures stood in a unified space — a space which was correlated to that of the upper panels. Brandi rightly observed that in order to avoid the strict symmetry of traditional panel painting, Antonello used lines of perspective which do not converge on the vertical axis of the central panel. Rather, « they meet off center, distorting the position of the Madonna, and shifting the baldachin to the right. » With this device, the artist extends the illusion of space beyond the limits of the frame, and strengthens both the picture surface and the plasticity. Form and plasticity are « achieved without deepening the shadows, but simply by the circular rhythm which the central group acquired when the focal point of linear perspective was not made to converge on the vertical axis of the panel. » This circular movement, also found in the side panels, is further enhanced by light which falls obliquely as well as by the shadows which it creates. Thus the figures stand in an ideal but well ordered space stretching before them, and in relation to it they acquire form and meaning. Their meaning is similar in some respects but actually quite different from the one attained as early as 1445 by Piero della Francesca in the *Polyptych of the Misericordia* now in the Pinacoteca in Borgo San Sepolcro. In some parts of Piero's polyptych, notably in the figures of St. Sebastian and St. John the Baptist, there are suggestions of his interest in the sculptural force which Masaccio gave to his sober figures in the *Altarpiece* for the Carmine in Pisa. But in other parts of Piero's polyptych (and this is true of the whole of the *Crucifixion* on the top), the artist never allows us to forget the background. He makes it an integral part of the composition and skillfully uses it to enhance even the most dramatic incident. In other words, the gold background becomes an element of space and the sharply silhouetted figures against it makes us aware of it at once. As space, the gold ground, to quote Longhi, blends with the warm light of the sun-drenched field on which Piero's absorbed and inscrutable figures stand.

In contrast to this, the figures in Antonello's *Polyptych of San Gregorio* are not reciprocally related to the background, nor do they allow us to overlook its plasticity as we have seen Piero's tended to do when he followed the ideas of Masaccio. Their monumentality instead is born out of the natural way in which they are placed on diagonal lines of perspective and move towards the central panel. They emphasize the space-creating diagonal lines and, with this as a basic rhythm, assume the firmness of architecture. It is easy to imagine the gold ground as a curtain pulled down to conceal a lightfilled landscape like the one in the painting of *St. Jerome* in London or the *Annunciation* in Siracusa. So independent are these views of nature from the interior environment that they seem to be small pictures inserted into larger ones.

We sense that they are not synthesized into the whole scheme as they are in Piero della Francesca's painting.

A high point of perfection in composition and breadth of color harmony was reached by Antonello in the *Polyptych of San Gregorio*, but the supremacy of these ideals are somewhat challenged in the *Siracusa Annunciation* where earlier forms seem to prevail quite boldly over the new achievements. The commission to paint the picture, now badly damaged, was given to Antonello on the 23rd of August, 1474 by the priest Giuliano Manjuni (who appears in the picture as the donor) for the main altar of the Church of the Annunciation in Palazzolo Acreide. The contract stipulated that the Madonna and angel should be set in an interior (*cum casamento*). Antonello had recourse either to a lost Jan Van Eyck picture or most probably to a similar scene in the Berlin diptych by Petrus Christus, a record of which we have seen in the British Museum drawing. At any rate, Antonello envisioned the Annunciation in a typically Flemish interior as he had done in the painting of *St. Jerome* — an interior which is illuminated by light entering from all sides, bringing into the room all the splendor of spring which lights the sky, tinges the garden and hillsides with green, and makes clear, cool water flow between mossy riverbanks. The room is divided in two parts by a column placed in the foreground. On either side of the column, in perfectly rhythmical balance, stand the Virgin and the angel. Their existence within this space is enhanced both by their relationship to one another and their relationship to the architecture in which they stand. The perspective follows a diagonal direction to the right where we look into a portion of another room, similar to those of Petrus Christus and, in any case, like those which make Flemish painting so charming and beautiful. The Virgin and the reading table are also placed on an oblique line in order that the light may be focused on them. The figure of the Virgin becomes an area of light in opposition to the dimly lighted interior. Light falls over the carpet on which the reading table is placed, giving the composition greater salience and drawing our attention to the upraised pages of the book. In the foreground the figure of the angel compliments the figure of the Virgin in its clear distribution within the space, circumscribed by the spread of the wings. Light models the angel's hair held in place by a jewelled tiara and flows gently over the large wings.

Antonello's return to Flemish motifs which so strongly mark the *Siracusa Annunciation* as against the *Polyptych of San Gregorio* is not a temporary thing in his development, considering the paintings made shortly after his arrival in Venice probably in the spring of 1475. To see this we need only study the *Crucifixion* in the Musée des Beaux-Arts, Antwerp and the *Pietà* in the Museo Correr, Venice — re-



Plate 6. ST. SEBASTIAN (detail)
Gemälde Galerie, Dresden

presenting two successive episodes in the life of Christ which Antonello envisions as having taken place on the sun-drenched hills and valleys of Messina. The similarity of these works is obvious; it is sufficient to compare the two figures of St. John and the Virgin at the foot of the cross. As in the *Siracusa Annunciation*, they compliment one another without being in strict symmetry. The Christ crucified and the two thieves recall the *Crucifixion* in Sibiu, but in this instance the trees are more contorted and the two thieves writhing on them are strongly modelled. By their violent torsion they draw attention to and emphasize the serenity in the figure of Christ whose body stays within the axis of the cross. The landscape, too, partakes of and reflects this serenity; vast and varied, minute and precise, it appears to have been caught on the lens of a camera.

In the *Pietà* in the Museo Correr the figure of the Christ held over the sarcophagus by three angels dominates the composition, drawing the beholder at first close to the event and then leading his eye to the landscape beyond the sharply pointed wings of the angels. Sorrow springs from all parts of the compact composition and reaches an acute intensity. In only a few rare instances has painting reached this point of evoking the feeling of real tragedy.

Only some parts of the famous altarpiece executed between 1475 and 1476 for the church of San Cassiano in Venice are now preserved in Vienna. In this painting as well as in the painting of *St. Sebastian* in Dresden and in the *Crucifixion* in the National Gallery, London, the eye-level point of perspective, probably prompted by contemporary Venetian examples, creates strong rhythms and presses figure and architecture, landscape and figures into a single, narrow path. In the *San Cassiano Altarpiece*, according to a reconstruction made by Wilde on the basis of extant fragments and old engravings, the enthroned Madonna and eight male and female saints are grouped in the transept of a church. The saints are placed on oblique lines facing one another and flanking the Madonna in a frontal position. This disposition of the figures was the means of drawing them into the orbit of architectural rhythms. The light, in juxtaposition to the lines of perspective, gives independence and plasticity to the forms, while together they make up the atmosphere in which the figures exist by being a part of the color harmony and reflecting themselves in it.

The possibility of form synthesized like architecture and like color, or, to be more exact, the possibility of converting color into architecture and architecture into color must have been a surprising innovation in Venice, as it must also have marked the pivot point from the old to the new tradition. In this way, Antonello's paintings participate in the evolution of Venetian painting by absorbing what it could offer and stimulating it in return. This relationship can be seen not only in the paintings of Giovanni Bellini but also in those of Lorenzo Lotto.

In the *St. Sebastian* in Dresden the accord between architecture and figure reaches the most perfect synthesis. The figure of St. Sebastian is placed within the limits of a narrow, three-dimensional space, framed by Venetian houses joined in the background by a terraced arcade. The monumentality of the figure is intensified by being placed on the vertical axis and standing on the strongly foreshortened pavement. Piero della Francesca had used this device and later Giovanni Bellini was to do so. Here again, light plays an important role in the total effect. It falls obliquely across the pavement, giving the figure maximum salience as he dominates the entire panel with his height and immobility. The light animates the foreground and crystallizes into deep color on the walls of the houses and on the tiny figures which scintillate on the sun-drenched courtyard. Light becomes one with the warm, transparent shadow which veils the building on the left; it gives luminosity to the clouds surrounding the head of the saint, and added depth to the painting. A great number of extremely natural details enliven the deep stage. Beyond the arcade the scene opens to a view of the country with its small, white houses and gardens, while in the distance there are small, quiet figures. There are reminiscences of Mantegna's strongly foreshortened *Dead Christ* in the figure of a man asleep in the shadow of the buildings, seeking relief from the hot, summer sun. The woman, clutching a child to her bosom, has the regularity of a column as she appears momentarily against the pier of the arcade. The two soldiers conversing on the opposite side anticipate those of Ercole Robert; while the two priests wearing oriental hats recall those in Piero della Francesca's *Flagellation* in Urbino, not only for their costume but also in the pearl-like shimmer of brocade. Other figures appear in the distance, but the artist does not delineate them sharply, preferring to use them as spots of color which emphasize the deep space and draw the eye towards the houses, hills and sky as it meets the landscape. Equally lively, for its luminous and quiet southern atmosphere, is the upper part of the picture. Oriental rugs hang over the balustrade of the terrace and behind them there are women and a boy. Flower pots interrupt the straight lines of the terrace wall and the vine, which forms an arbor on the upper right, trembles with the same lightness that we see in Domenico Veneziano's *Annunciation* for the Magnoli altarpiece.

Though this painting is the richest in color and the most impressive one from the point of view of architecture, it did not make the same impact on Venetian painting as the *San Cassiano Altarpiece*. Nevertheless, it was a source of inspiration for many later North Italian painters such as Roberti, Carpaccio, Foppa and Liberale, to mention only a few.

The formal order of the works discussed thus far is also found in the *Crucifixion* in London, the best among the late works of Antonello. The relationship

between figures and landscape is as perfect here as it was in the painting of *St. Sebastian*. The Virgin and St. John in the foreground continue the lines of the landscape and architecture, forming a circle around the upward thrust of the cross. In their natural position within an architectonic composition, the figures are free from any psychological mask and become remarkably impressive. Sorrow and grief have found truly monumental expression in this painting. The figure of Christ as it dominates the composition and forms the central axis has the same monumentality of form. His body, as it rises against the quiet expanse of sky, is flattened by the light which brushes gently over the closed eyelids, the contorted fingers, the muscles of the arms, and the white loincloth. As the light reaches the ground, it turns the human bones and skulls at the foot of the cross into silvery white shapes which emphasize the foreground plane as against the darker color of the rolling hills and trees beyond them. The figures of the three Marys, who come slowly into view at the farther end of the desolate field, are suggested only by a few highlights of pure color. The crenellated walls, houses and towers surrounding the small lake scintillate in the sunlight, while beyond them rolling hills dotted with trees unfold until they merge with the horizon. Clearly, this is the most beautiful and tragic Crucifixion painted by Antonello. The silence enveloping the broad landscape is the very silence of plastic form because together they create in unison the eloquent serenity of the highest stylistic synthesis.

In these paintings Antonello has left us an extremely vivid impression of his own Sicily — the splendor of its sun, the beauty of its color, and the melancholy and sorrow of its people — but at the same time it is the essential tragedy and mystery of life which he depicts, and this with the pureness and simplicity of Greek art.

Translated by
GIUSTINA SCAGLIA

STEFANO BOTTARI

PLATES

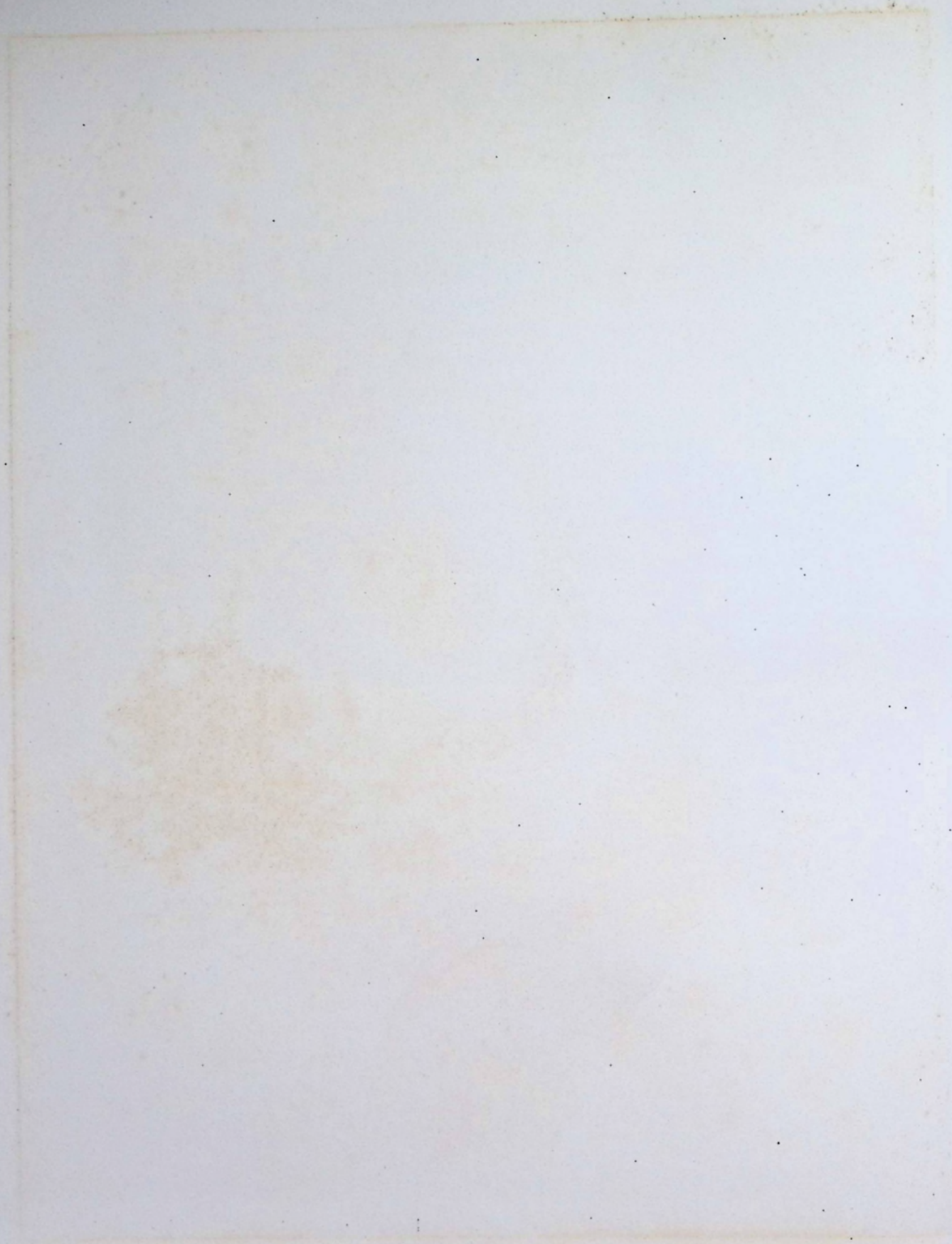




Plate 7. THE MADONNA AND CHILD (detail)
National Gallery, London

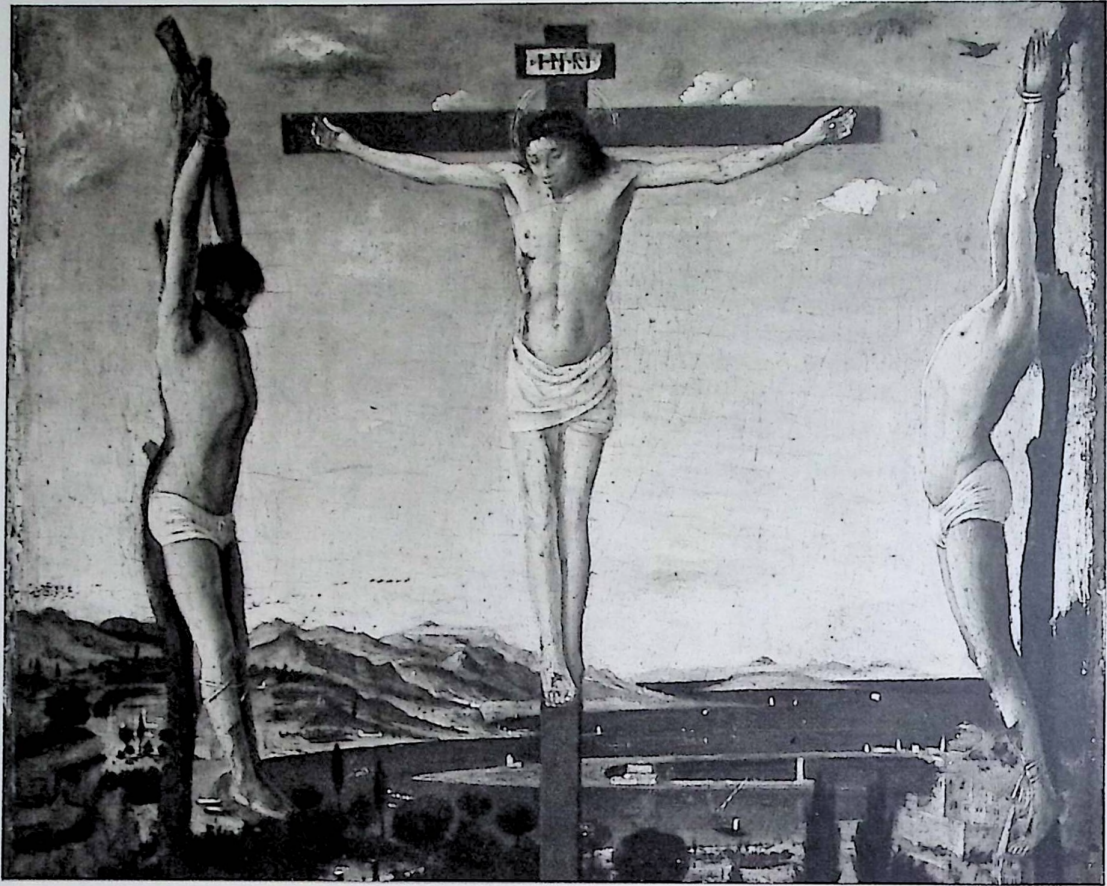


Plate 3. THE CRUCIFIXION (*detail*)
Bruckenthalisches Museum, Sibiu (Romania)

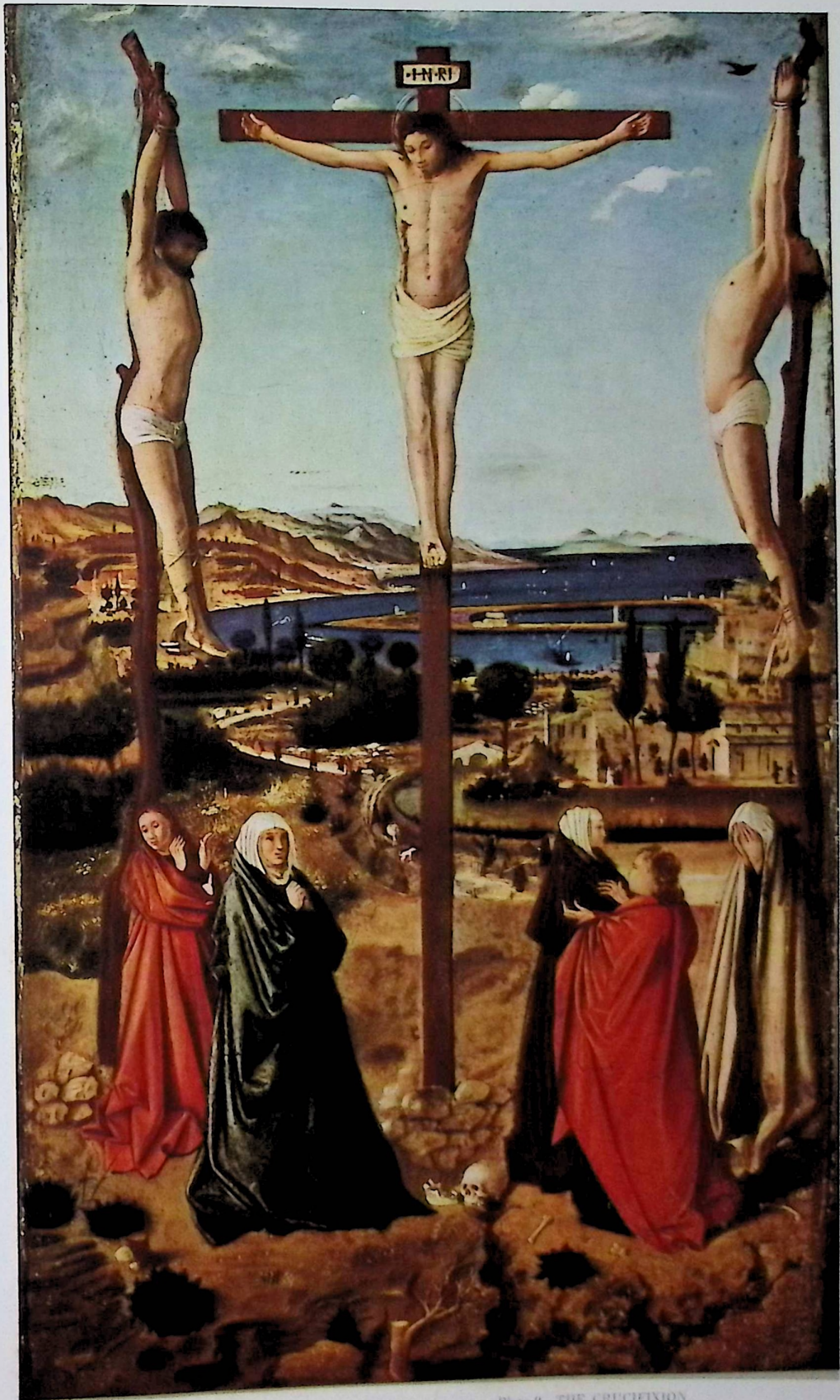


Plate 9. THE CRUCIFIXION
Bruckenthalisches Museum, Sibiu (Romania)



Plate 10. THE CRUCIFIXION (detail)
Brokenthalisches Museum, Sibiu (Romania)

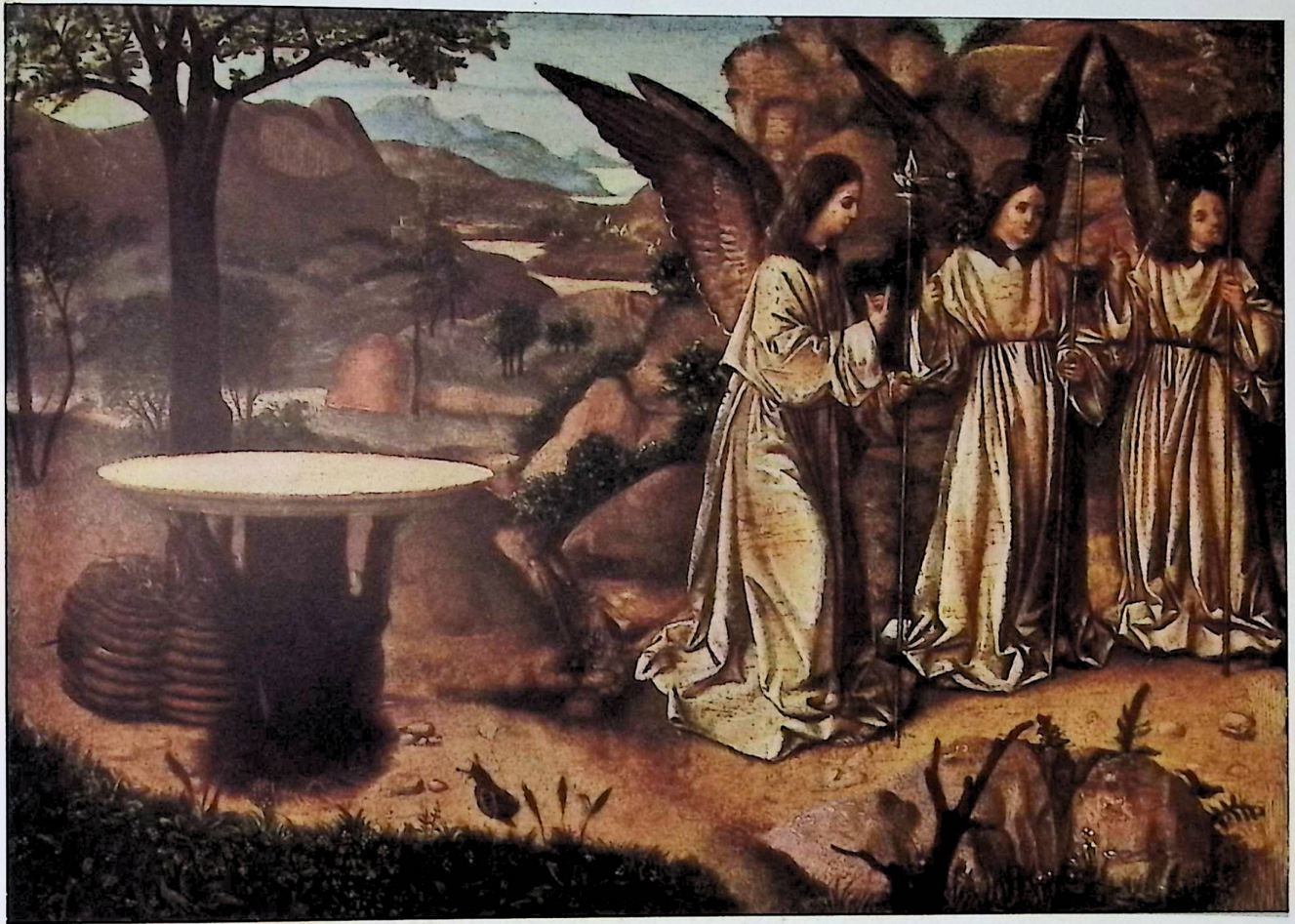


Plate 11. THE THREE ANGELS
Museo Nazionale, Reggio Calabria (Italy)

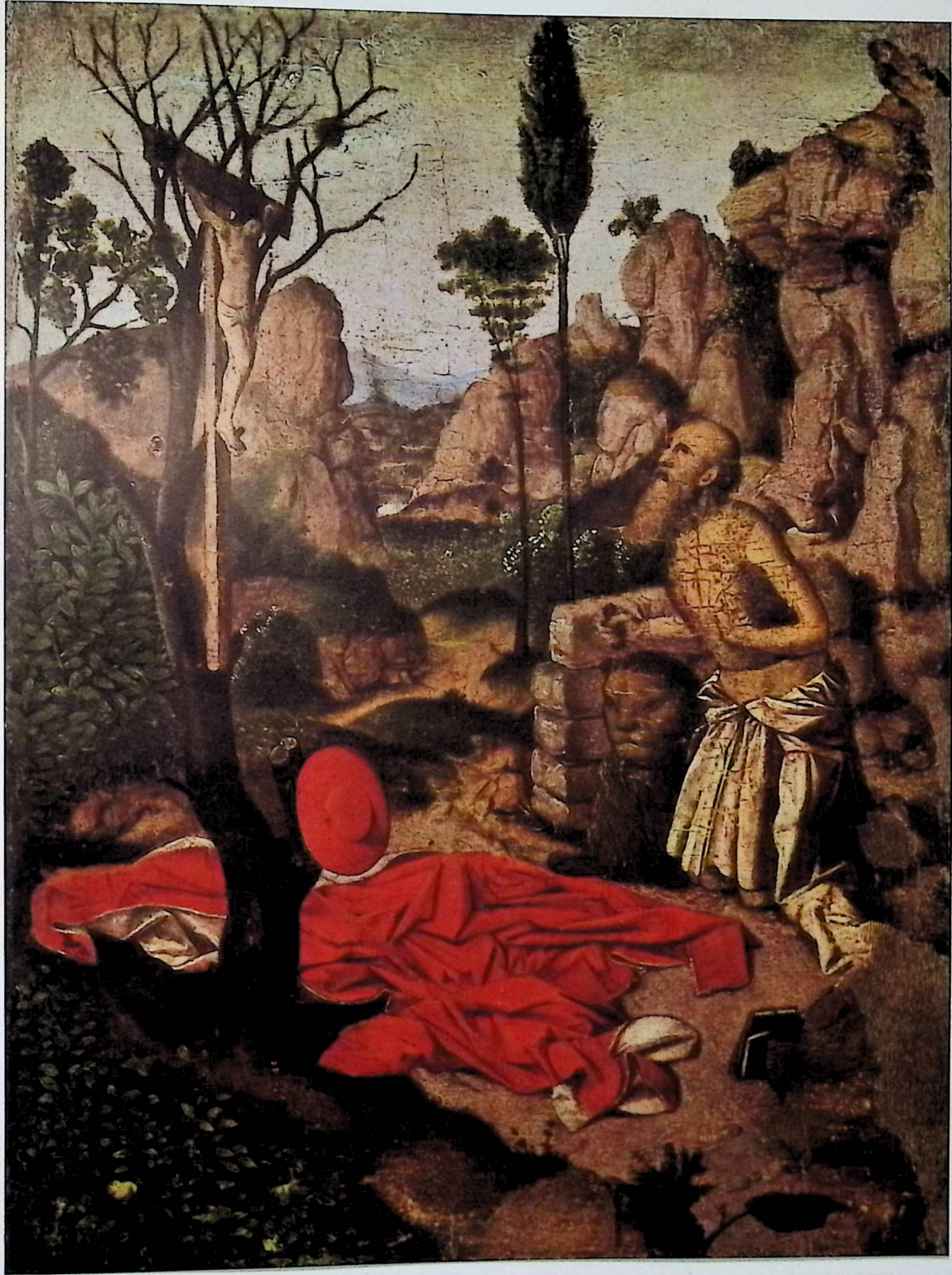


Plate 12. ST. JEROME IN THE DESERT
Museo Nazionale, Reggio Calabria (Italy)



Plate 13. ST. JEROME IN HIS STUDY
National Gallery, London

PLATE II. SALVATOR MUNDI
National Gallery, London





Plate 15. PORTRAIT OF A MAN
Museo Manfredino, Gela (Sicily)



Plate 16. PORTRAIT OF A MAN
National Gallery, Washington, D. C.



Plate 17. PORTRAIT OF A MAN
Musco Malaspina, Pavia (Italy)

Plate II. ST. JEROME
Galleria Nazionale, Palermo (Italy)





Plate 19. ST. AUGUSTINE
Galleria Nazionale, Palermo (Sicily)



Plate 20. ST. GREGORY
Galleria Nazionale, Palermo (Sicily)



Plate 21. THE ANNUNCIATION
Alto Pinakothek, Munich (Germany)



Plate 22. THE MADONNA AND CHILD
National Gallery, Washington, D. C.

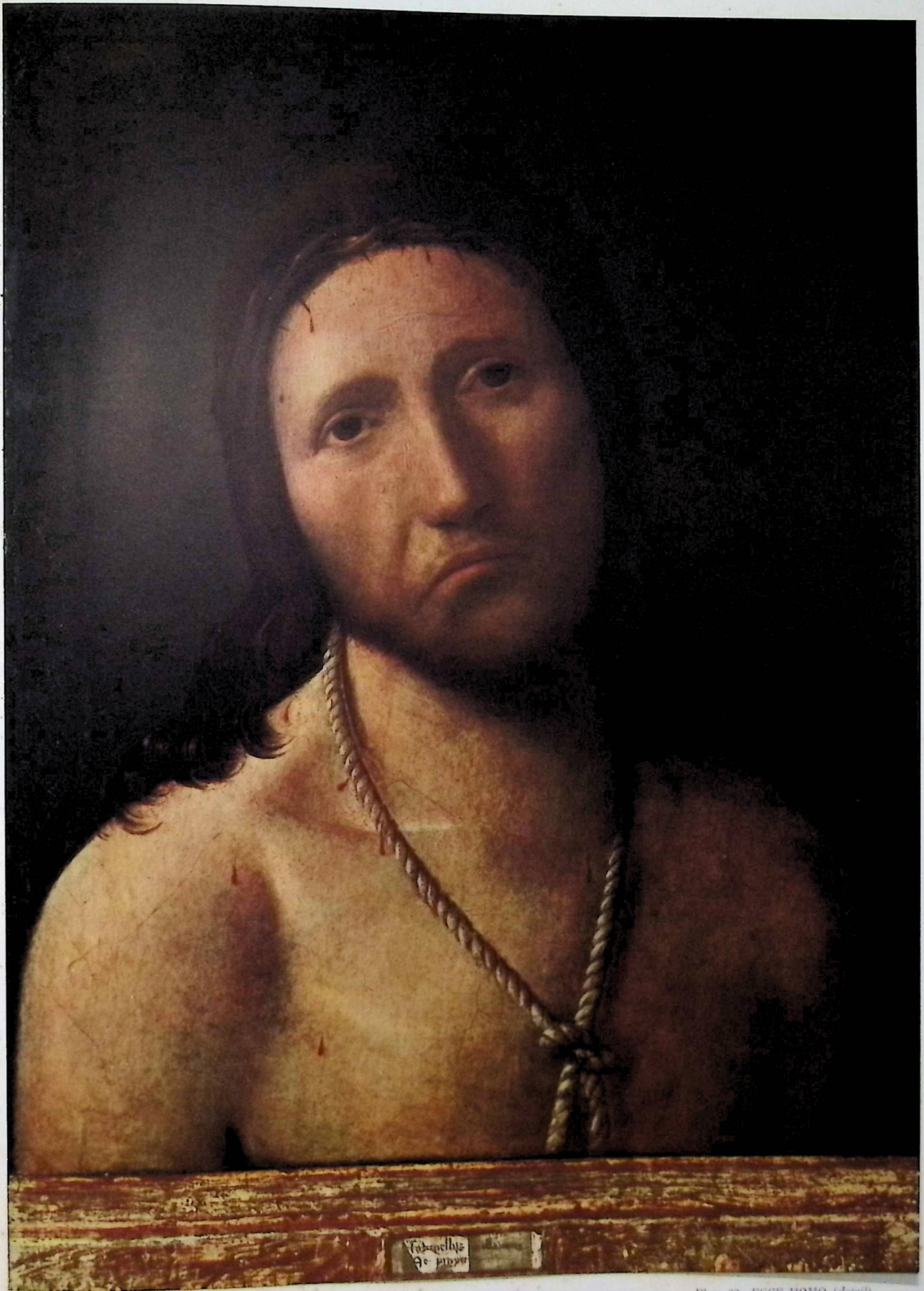


Plate 23. ECCE HOMO (detail)
Galleria Spinola, Genoa (Italy)

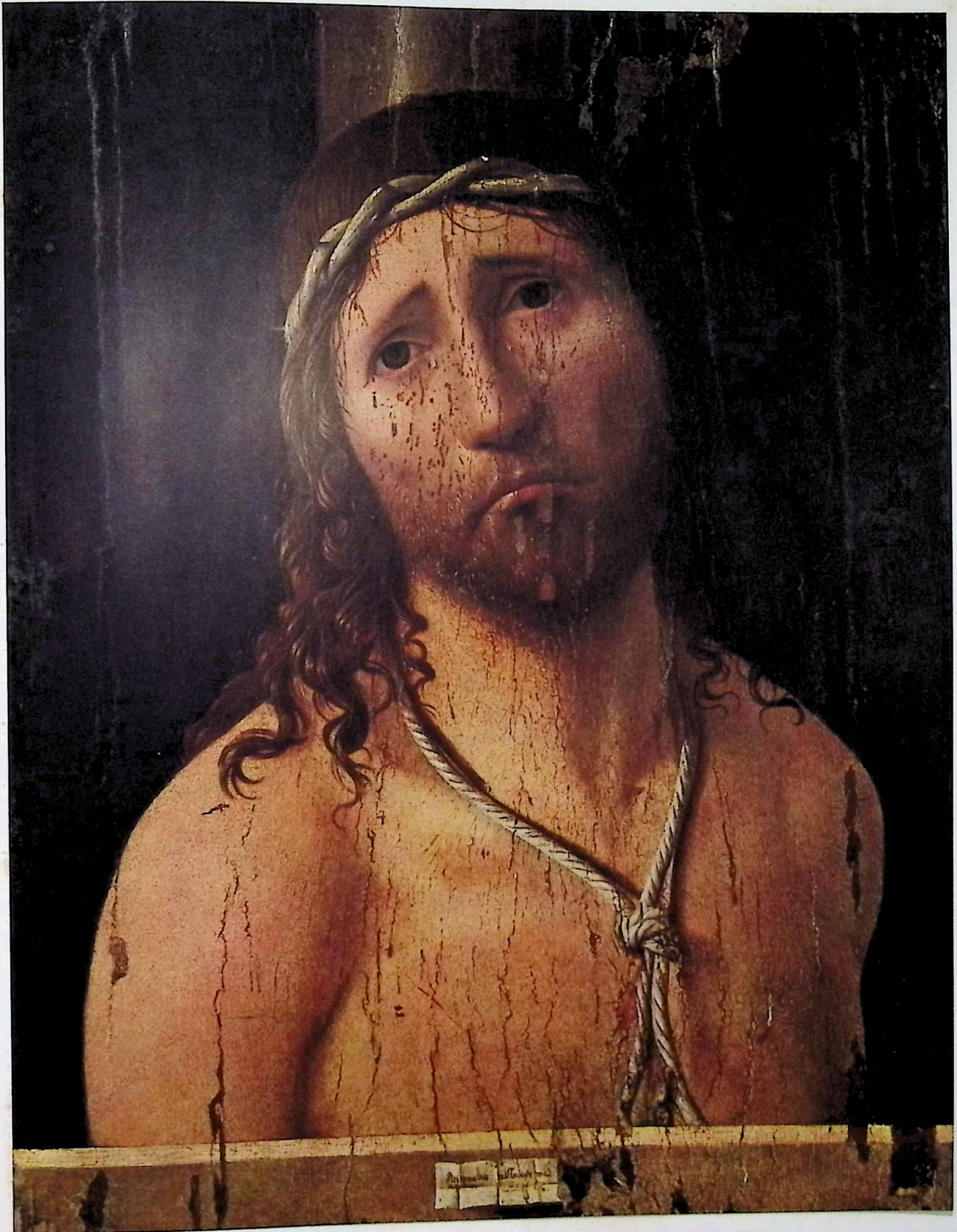


Plate 24. ECCE HOMO
Museo del Collegio Alberoni, Piacenza (Italy)



Plate 25. SELF-PORTRAIT (?)
National Gallery, London



Plate 26. THE ANNUNCIATION
Galleria Nazionale, Palermo (Sicily)



Plate 27. POLYPTYCH OF SAN GREGORIO
Museo Nazionale, Messina (Sicily)



Plate 28. POLYPTYCH OF SAN GREGORIO (detail)
Museo Nazionale, Messina (Sicily)



Plate 29. POLYPTYCH OF SAN GREGORIO (detail)
Museo Nazionale, Messina (Sicily)

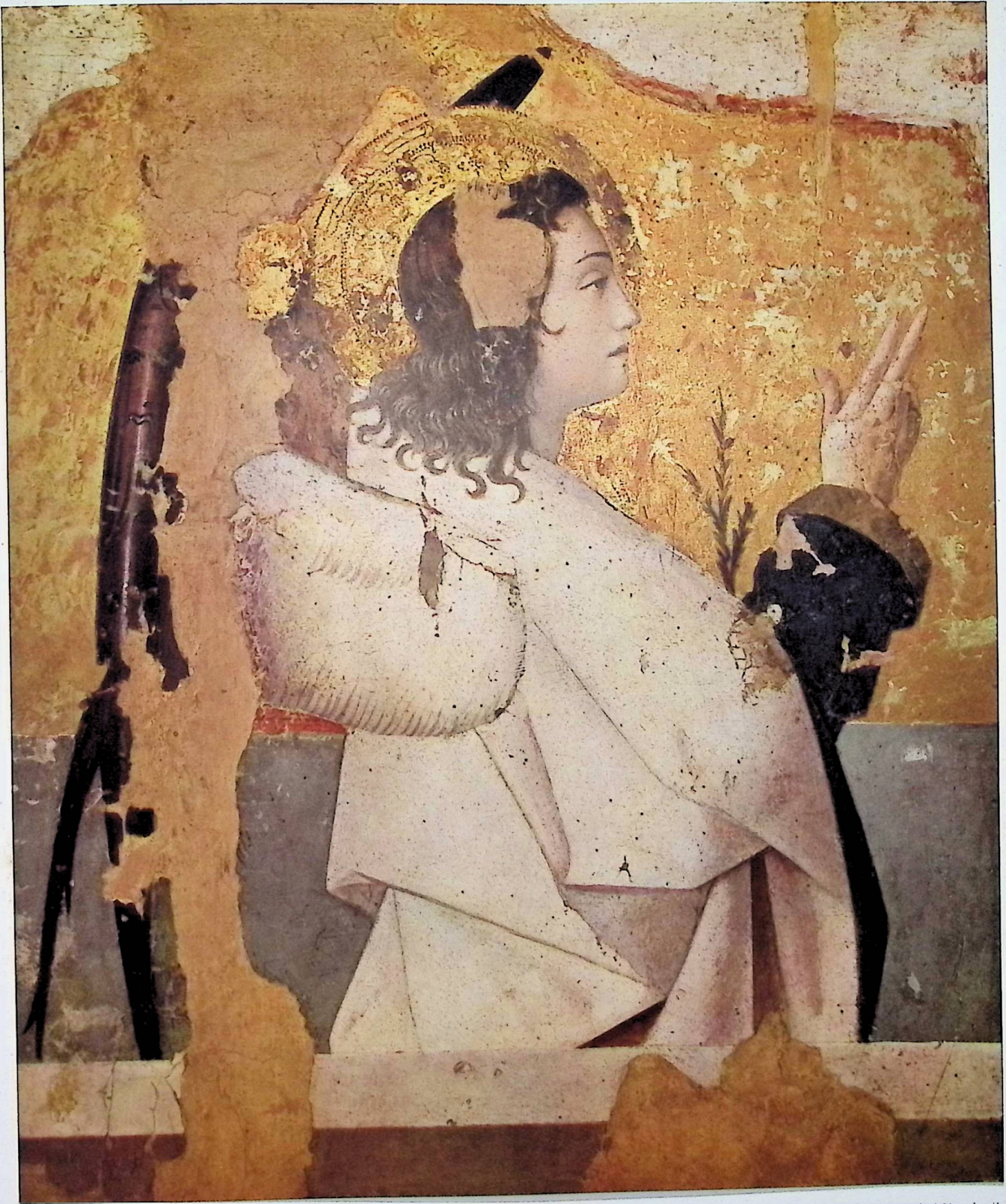


Plate 30. POLYPTYCH OF SAN GREGORIO (detail)
Museo Nazionale, Messina (Sicily)



Plate 31. THE ANNUNCIATION
Museo Nazionale, Siracusa (Sicily)

Plate 27. THE ANNUNCIATION (detail)
Museo Nazionale, Stranra (Italy)





Plate 33. THE ANNUNCIATION (detail)
Museo Nazionale, Siracusa (Sicily)

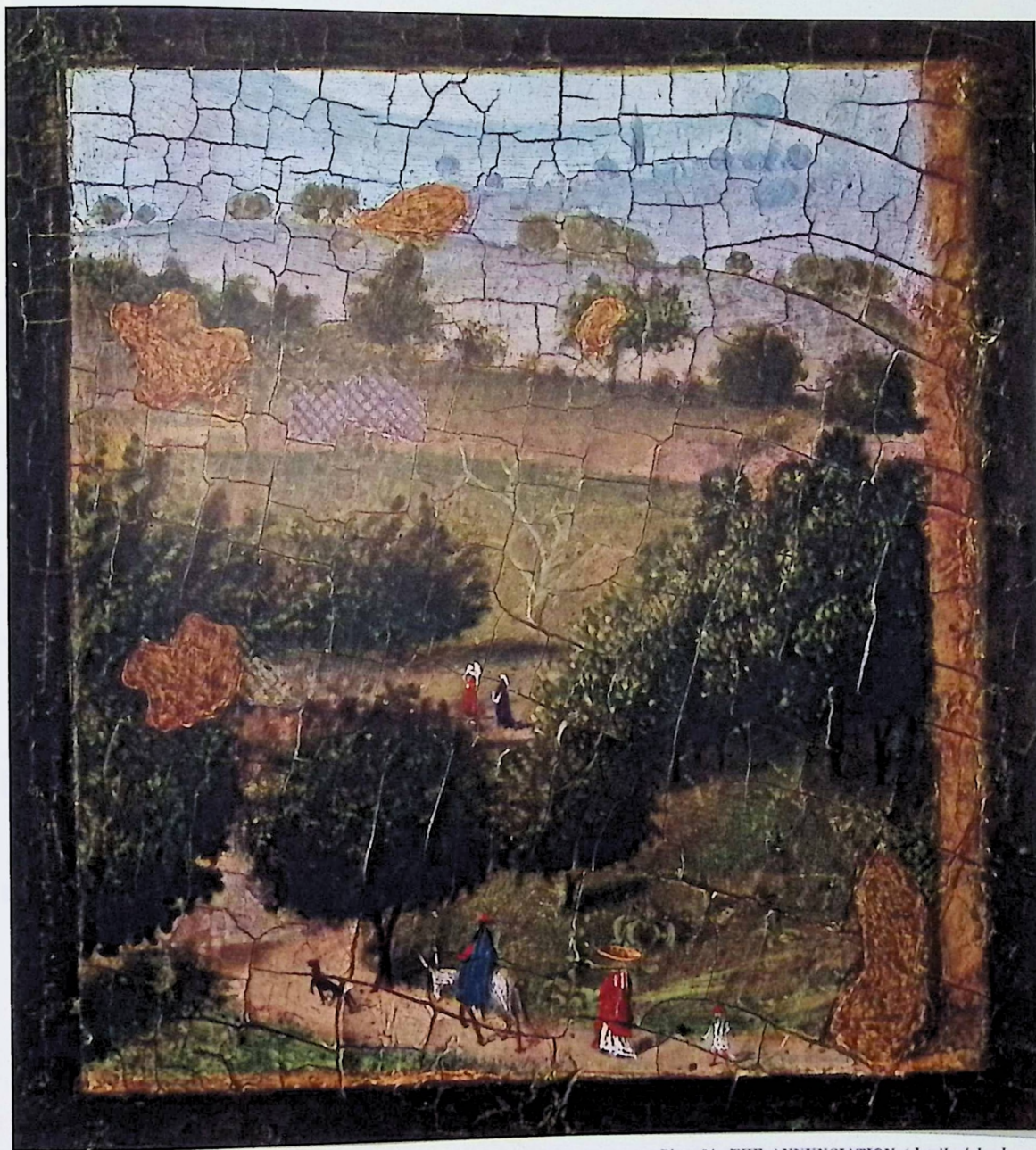


Plate 34. THE ANNUNCIATION (detail of landscape)
Museo Nazionale, Siracusa (Sicily)

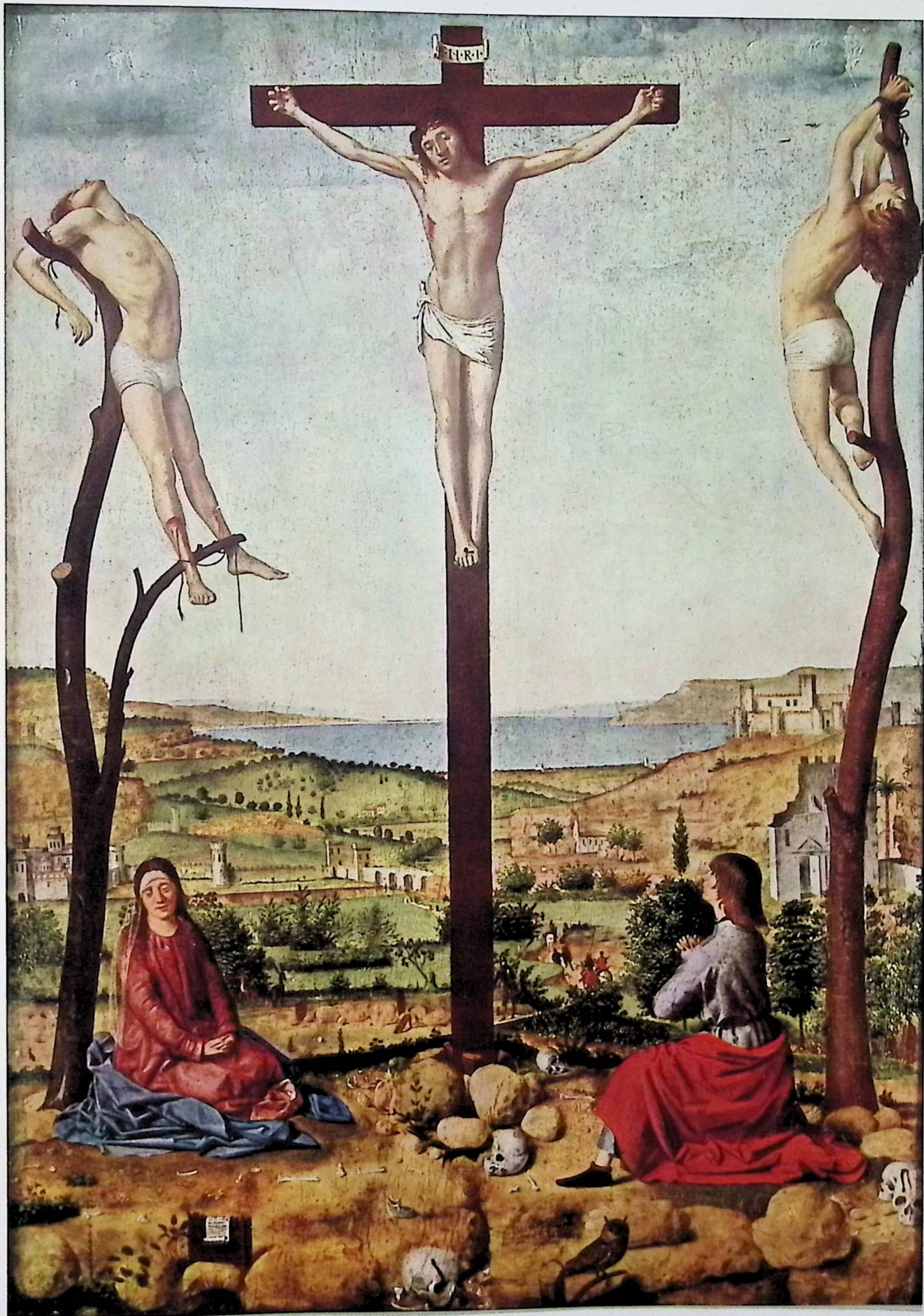


Plate 35. THE CRUCIFIXION
Musée des Beaux-Arts, Antwerp (Belgium)



Plate 36. THE CRUCIFIXION (detail)
Musée des Beaux-Arts, Antwerp (Belgium)



Plate 37. PORTRAIT OF A MAN
Kaiser Friedrich Museum, Berlin



Plate 33. PIETA
Musco Carrer, Venice



Plate 39. RECONSTRUCTION OF THE ALTARPIECE OF SAN CASSIANO by Dr. Wilde

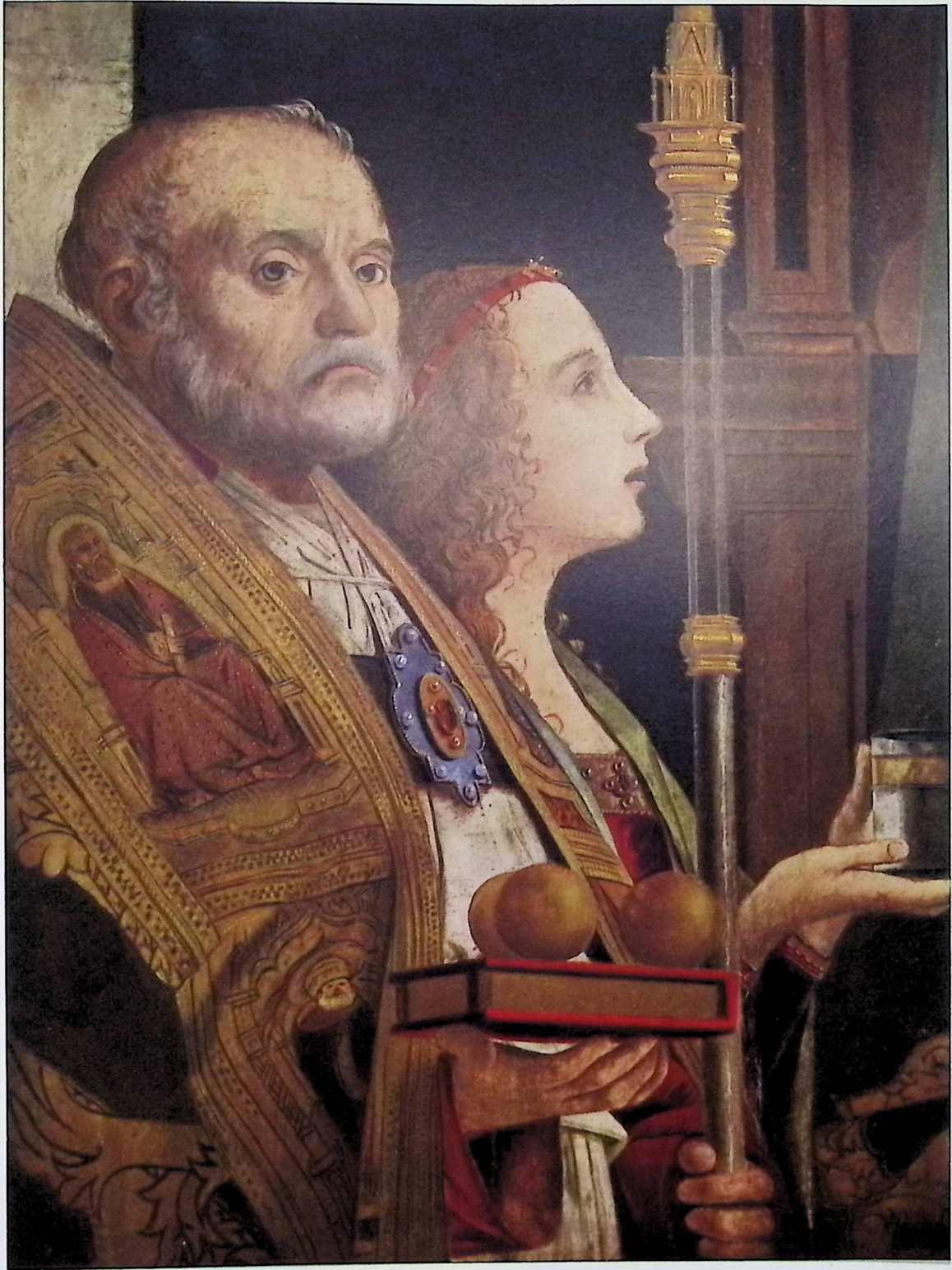


Plate 40. ALTARPIECE OF SAN CASSIANO (detail)
Kunsthistorisches Museum, Vienna



Plate 41. ALTARPIECE OF SAN CASSIANO (detail)
Kunsthistorisches Museum, Vienna



PLATE 42. ALTARPIECE OF SAN CASSIANO (detail)
Kunsthistorisches Museum, Vienna



Plate 43. PORTRAIT OF A MAN
Galleria Borghese, Rome



Plate 41. PORTRAIT OF A MAN (attributed to Antonello da Messina)
Schwarzenberg collection, Vienna

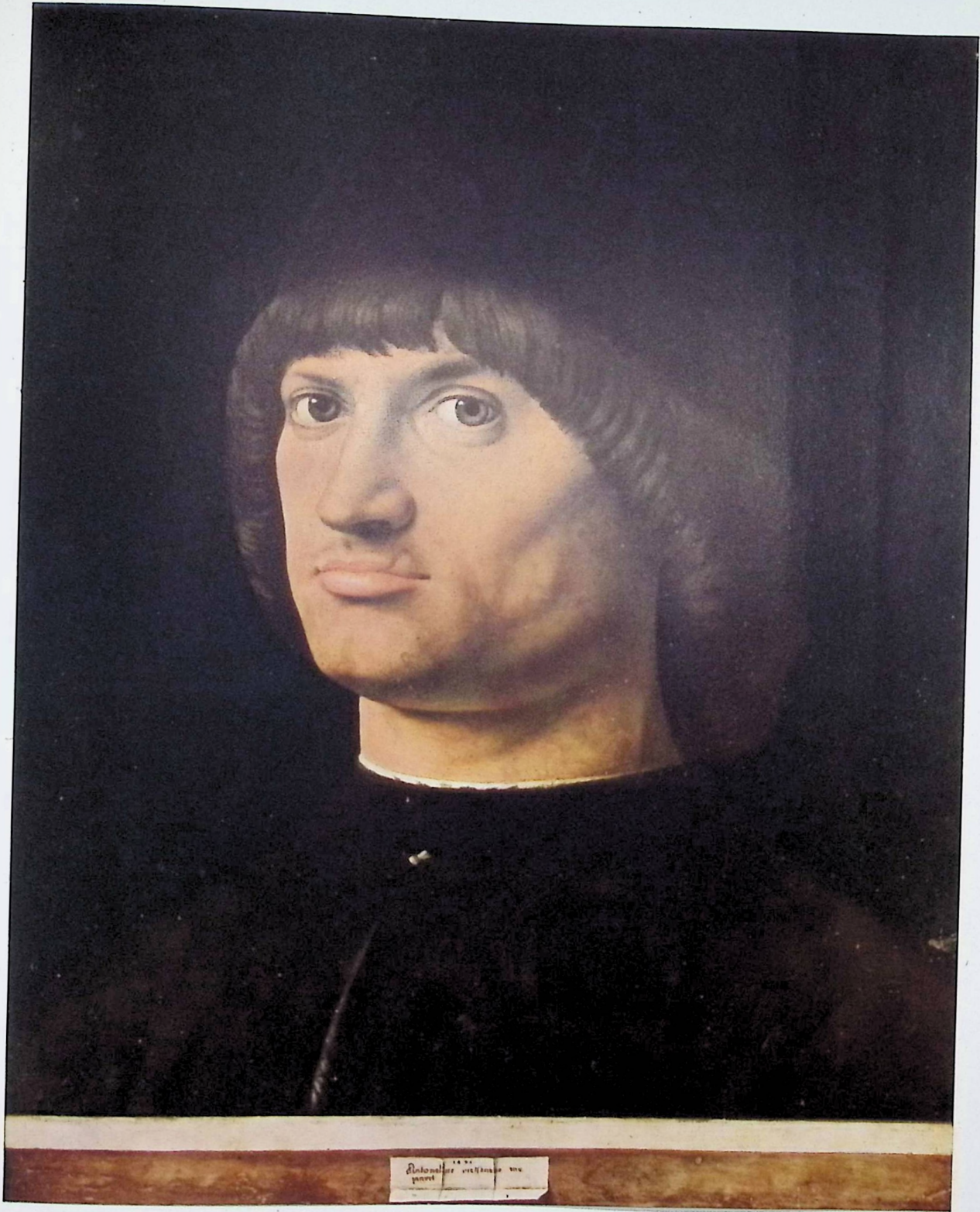


Plate 45. PORTRAIT OF A MAN (the so-called «Condottiero»)
Louvre, Paris

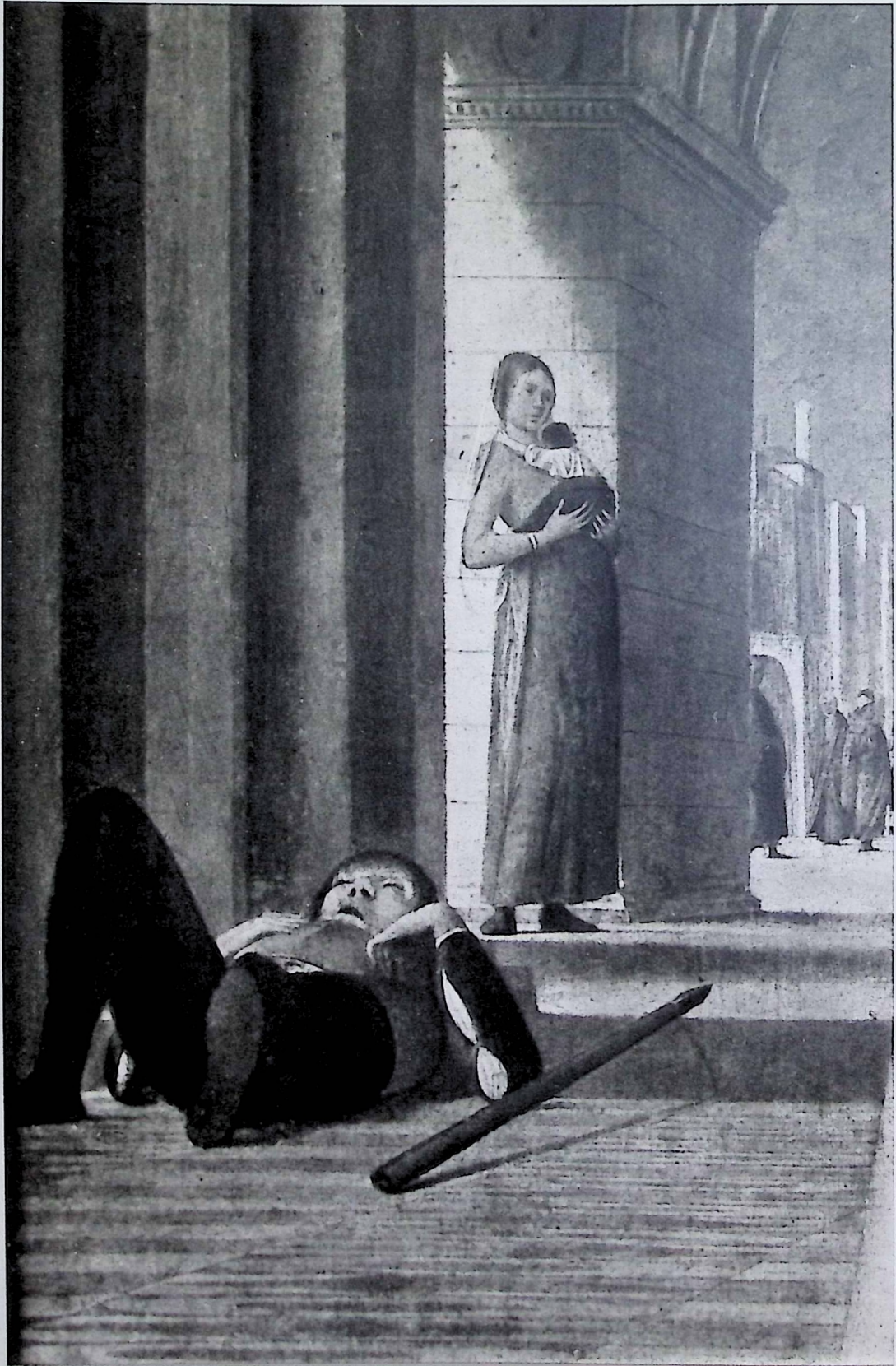


Plate 46. ST. SEBASTIAN (detail)
Gemälde Galerie, Dresden



Plate 47. ST. SEBASTIAN
Gemälde Galerie, Dresden

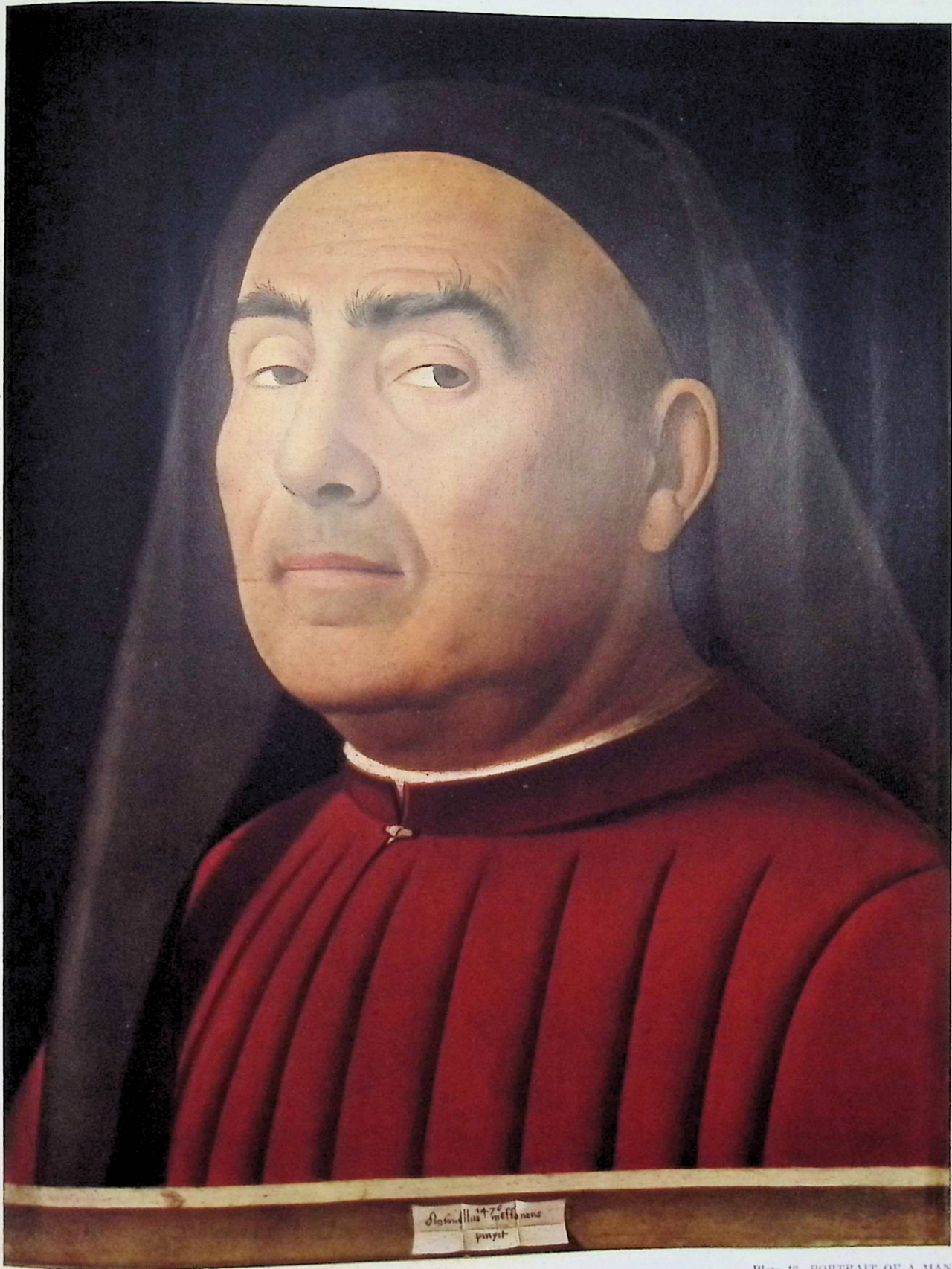


Plate 43. PORTRAIT OF A MAN
Museo Civico, Turin

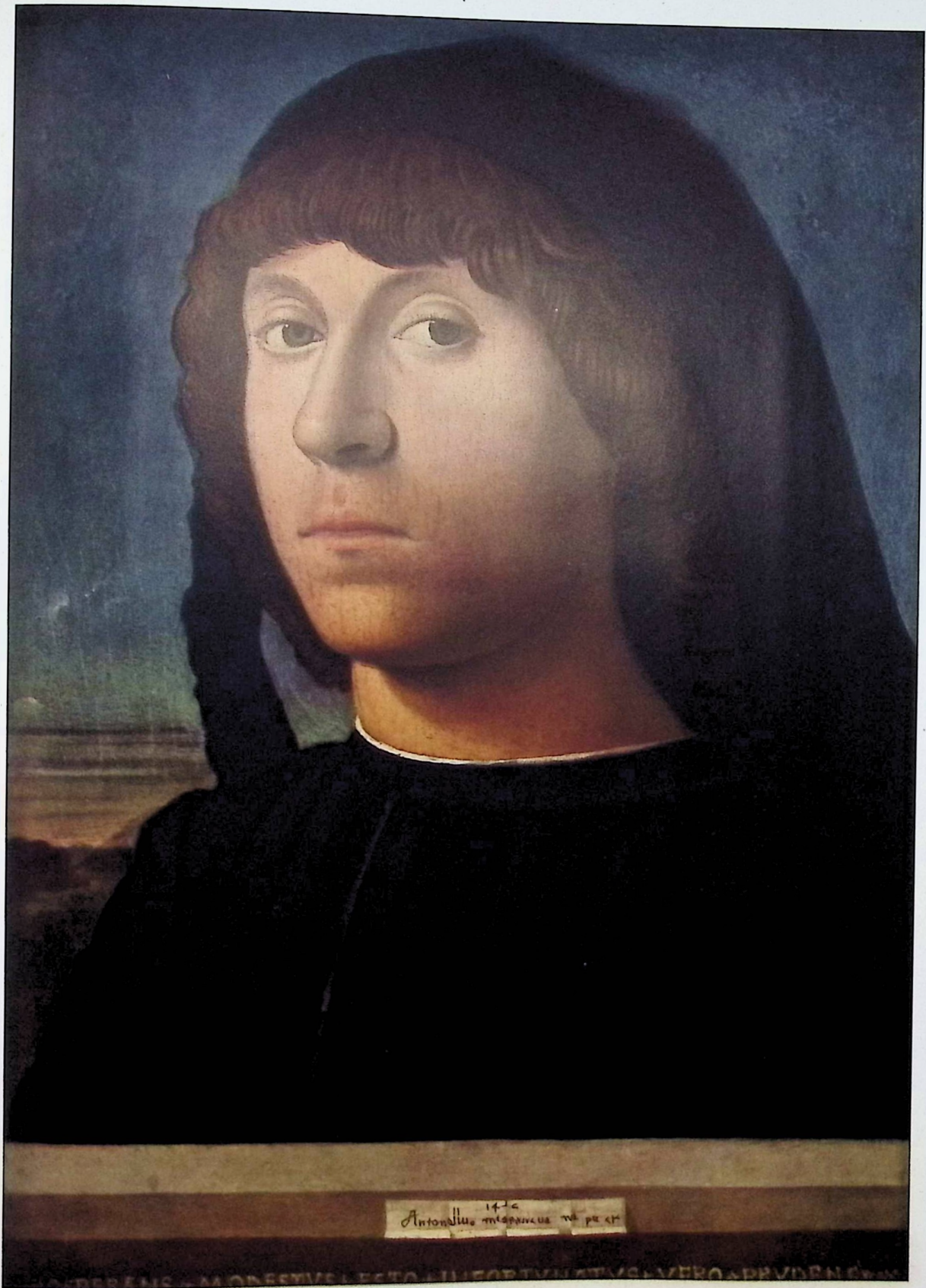


Plate 49. PORTRAIT OF A MAN
Kaiser Friedrich Museum, Berlin

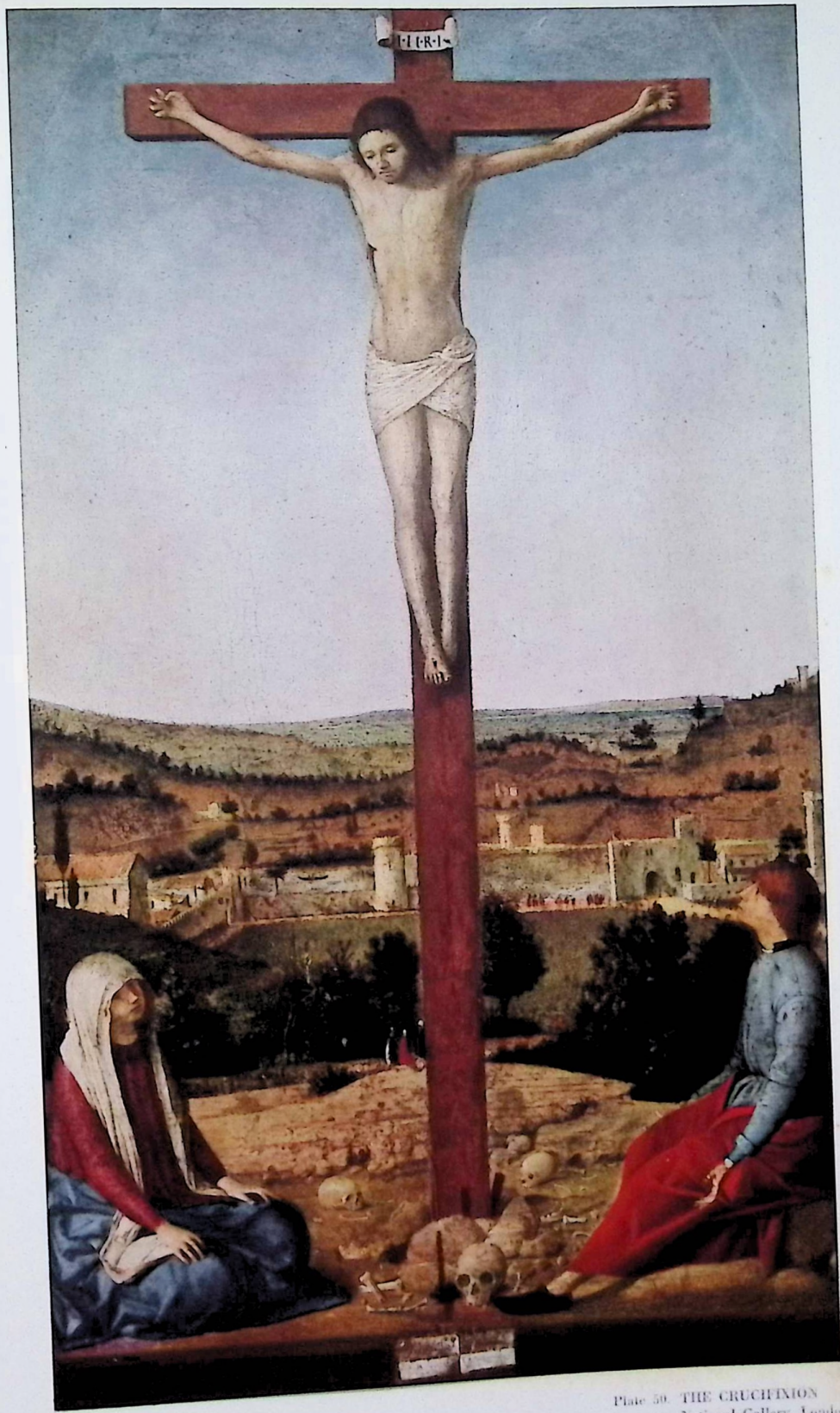


Plate 50. THE CRUCIFIXION
National Gallery, London

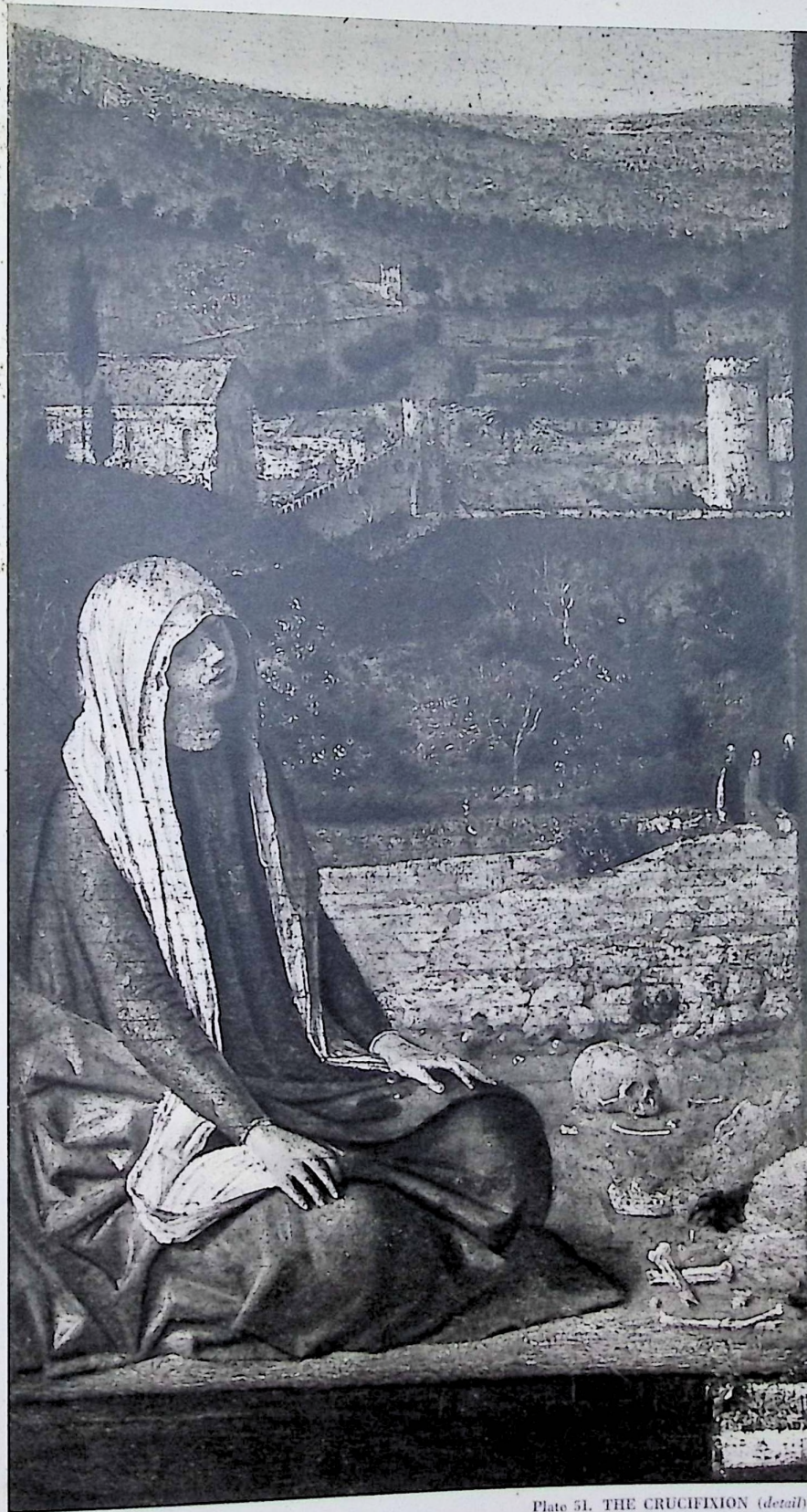


Plate 51. THE CRUCIFIXION (detail)
National Gallery, London

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AUTHOR Antonello Da Messina

TITLE [Paintings].

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