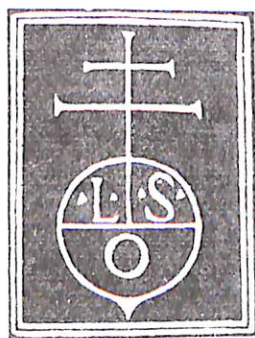


EDWARD B. GARRISON

ITALIAN
ROMANESQUE
PANEL PAINTING

AN ILLUSTRATED INDEX



LEO S. OLSCHKI - FLORENCE

MCMXLIX

SCHOOL AND PAINTER INDEX

Each of the bold-faced numbers refers to the corresponding, consecutive serial number placed before a panel in the body of the Illustrated Index

ADRIATIC SCHOOLS. Name applied to a large group of panels of the late thirteenth and the first half of the fourteenth century, of which it is not yet possible to fix beyond a doubt the precise center or centers of production.

GROUP A: 23, 42, 126. GROUP B: **613, 614.** GROUP C: 65, 92, 106, 247. GROUP I: 79, 162, 163, 164, 173, 315A, 380, 652. GROUP II: 82, 286, 307, 315, 323, 346. GROUP III: 70, 71, 72, 120, 311. GROUP IV: 156, 268, 658. LATER WORK RELATED TO GROUP IV: 304. VARIOUS CERTAIN: 32, 108, 136, 160, 171, 174, 612A, 689. WITH QUESTION: 74, 338.

The nucleus derives stylistically directly from the Venetian school of the late thirteenth and early fourteenth centuries (q. v.). One might think of the Balkans, but none of the group has yet been found there. More and more are, on the other hand, coming to light in Dalmatia, Cyprus, Malta and Sicily. This makes it almost certain the Adriatic littoral produced them. Although the group shows distinct Italianism, its unassimilated Byzantinism excludes the possibility that it was produced on the Italian east coast. Moreover, only one late example has been found there, and none shows any stylistic relation with the known works of that coast. It therefore seems likely that most of the group was produced in various centers from eastern Venetian territory down through Dalmatia and that itinerant artists went out to the accessible islands, including Sicily, and even to the Italian mainland. It seems probable that many of the so-called "Madonne d'Oriente" in Italy came from no further east than the opposite shore of the Adriatic. Some of these artists may have been trained and have worked in Venice; at any rate their style is compounded of the same Byzantine and Italian elements as that of Venice (q. v.). Venetian style had borrowed largely first from Pisa, later from Siena, and it is the Siennese distillations that are most often found in the Adriatic group — the iconographic detail, the facial feature, the drapery rhythm — but at two steps removed and hardened into a lifeless manner.

The group is divisible into several more homogeneous subgroups, with a number of panels unattachable to any one of these. Groups A, B, and C are separated from the others by their higher quality and more perfect Italian spirit, and they may be supposed to have come from one of the more important and more Italian centers. The most probable locus for two members of Group A, to which I add a third, has already been suggested by Lasareff (*No. 109*) to be Sicily. But the last word has not been said on this matter; Sicily and Venice both seem possible. Groups B and C may have been produced in Venice itself, but they show "Adriatic" details that separate them from other Venetian works. Groups I to IV are those most probably assignable to Dalmatia. Groups I and II are the most homogeneous and are closely related one to the other; only two panels appear to be by an identical hand (*Nos. 315A, 652*), but all must have been painted in the same or closely related shops. One or two panels of Group III may conceivably have been painted by artists of the Italian mainland in imitation of Adriatic models, but this seems unlikely. Group IV is most directly related to Byzantine works and to later works, both of the region and of Byzantium, and is thus an "open end". But a lingering Italianism in these earliest examples compels placing them among Italian works.

Knowledge of the entire group has been impeded by commercial interests, anxious to pass off Adriatic panels as Tuscan, at times retouching or repainting an Adriatic panel in a "Tuscan" manner. Several Venetian panels have suffered similarly. *See also Dalmatian School.*

ALBERTO "DI SOZIO". Spoletan, late twelfth century.

AUTOGRAPH: 456. SCHOOL: 474. RELATED: 475.

Name deciphered from a damaged inscription on a Spoletan Crucifix, the patronymic certainly erroneously. The date, 1187, appears in the inscription as well. Basic to his style, as to all Spoletan painting of the period, were earlier Umbrian works, in the formation of which the Latian-Umbrian manuscript style played an important role (*see Roman School*). But he

- 611 NAPLES, S. Domenico Maggiore, Capp. del Crocifisso (1524). From Naples, S. Domenico, Capp. di S. Nicola (1283?).
CRUCIFIXION, two kneeling Dominican supplicants. "Crocifisso di S. Tommaso d'Aquino".
H. 1,20 W. 0,80.
PROBABLY originally a complete trilobe above. Had been dirty, darkened and considerably damaged. Cleaned and well restored ca. 1929.
CAMPANIAN. Under strong Tuscan influence. 1265-95.
ORTOLANI, No. 149.
ENTIRE: (o. s.) GFN E-11227; (n. s.) Naples 1698. Details (n. s.) Naples 1726, 1832-34.
Tradition has St. Thomas of Aquinas praying before it in 1273.



- 612 NEW YORK, Piero Tozzi, dealer (1945). From Florence, De Clemente Sale (1935).
ABRAHAM & the Angels.
H. 0,51 W. 0,35.
GOOD condition generally, though somewhat damaged.
VENETIAN. Group of "S. Pantaleone Cross Master". 1335-45.
ENTIRE: Flor 55752; Schiff 2105-34-D.
It is not clear how this panel was used.



- 612A PARIS, Mus. de Cluny, No. 1673.
MADONNA & Child, thurifer angel above.
H. 0,55 W. 0,25.
HAD been very dirty and darkened. Cleaned and restored 1930's.
ADRIATIC. Mid 14th C.
ENTIRE: Mus. M. & Ch. only: Arch. Ph. MNCLP.19.
Were angel not thurifer, which indicates original presence of Redeemer or other representation between two thurifers in three pinnacles, one might think of a diptych with Crucifixion in other wing, Annunziata above.



- 613 PARIS, Bacri, dealer (1929). From Paris, Gaboriaud Sale.
ST. JOHN BAPTIST before Herod, in Prison, Salome Dancing, Beheading of John, Head brought to Herod, Burial.
H. 1,26 W. 0,94.
FAIR condition, but several faces retouched, a few repainted.
ADRIATIC. Group B. Venetian (?) ca. 1325.
ENTIRE: Dealer.
It is not clear how this panel was used. Possibly a dossal. Stolen by Germans during War of 1939. Recovered by Bacri.



- 614 PERUGIA, Gall. Naz. dell'Umbria, No. 881. From Conestabile della Staffa Coll. (On back of photograph is note: "proviene da Canossa").
MADONNA & Child above, Baptism below.
H. 1,38 W. 0,43.
DIRTY but untouched state, save for reinforced inscriptions.
ADRIATIC. Group B. Venetian (?). Early 14th C.
PERUGIA, No. 166, p. 30.
ENTIRE: Per 484.
A fragment, possibly of a complex similar to No. 613.

