

DESMET

FINE ART

Resurrection of Christ - Misericordia

White marble,
Venetian, 15th century
Master of the Mascoli Alter, *attributed*

H 90 x W 72 x D 10 cm
(H 35½ x W 28½ x D 4 in.)



This rare enchanting example of early fifteenth century Venetian sculpture depicts the resurrection of Christ from the tomb in a profoundly moving way, his arms wide open and his palms turned towards us exposing the wound in his chest and the stigmata. The rangy acanthus leaves and the stepped

DESMET

FINE ART

sharply outlined tabernacle framing the scene are strongly reminiscent of the decorative elements present in the oeuvres of the sculptor referred to as the

DESMET FINE ART - RUE DE LA RÉGENCE 17- 1000 BRUSSELS - BELGIUM

TOM DESMET +32 475 37 60 50 - TOBIAS DESMET +32 486 02 16 09

INFO@GALLERYDESMET.COM

DESMET

FINE ART

Master of the Mascoli Altar, a name derived from the marble altarpiece of the Virgin and Child with Saint Mark and James in the Mascoli Chapel of St. Mark's Cathedral in Venice. Nearly identical naturalistic foliage can be found in other altarpieces, such as the one signed by Andrea da Giona, now in the Metropolitan Museum of Art, New York or even the very similar though far less exquisitely executed altarpieces of Vescovato presumed to the work of the Genovese Gaggini's. However, this relief with its elegant composition, its linear drapery, and the positioning of Christ together with the tomb in a forward plane, more convincingly matches the late international Gothic style of the Mascoli Altar.



*Resurrection of Christ from the tomb
Close-up of the marble tabernacle, Vescovato*

The Master of the Mascoli Altar

The name of this unknown master was derived from the marble altarpiece of



*Altarpiece with Christ, Saint John the Baptist, and Saint Margaret,
By Andrea da Giona, 1434, Carrara Marble, Italian,
The Metropolitan Museum, New York*

the *Virgin and Child with saints Mark and James* in the Mascoli Chapel at the St Mark's Basilica in Venice. Above the altar is an inscription dating the foundation of the chapel to 1430. Both the figures as well as the architectural frame of the altar were probably commissioned at that time. The relief of the *Virgin and Child with Two Angels* in the Corner Chapel of the Santa Maria dei Frari (Venice), is also commonly presumed to be

DESMET

FINE ART

by this Master. Typical of both works is the tightly

DESMET FINE ART - RUE DE LA RÉGENCE 17- 1000 BRUSSELS - BELGIUM

TOM DESMET +32 475 37 60 50 - TOBIAS DESMET +32 486 02 16 09

INFO@GALLERYDESMET.COM

DESMET

FINE ART

pulled drapery that reveals the lines of the body, accenting the pose and movement of the figures. The conventional Gothic frames were probably designed and executed by Venetian masons. There has been some debate about the style of the works attributed to the Mascoli Master. According to most scholars the master was a Venetian and he has been identified with a number of celebrated sculptors, in particular with Pierpaolo dalle Masegne, Giovanni Buon and Bartolomeo Buon. Others have argued the master was a Florentine on the basis of stylistic parallels, most notably with the works of Lorenzo Ghiberti. The Mascoli Master's works in Venice influenced a number of artists in Venice during 15th century, including for example Bartolomeo Buon.



*Altarpiece showing Virgin and Child with saints Mark and James,
by the Master of the Mascoli Altar, ca. 1430
Mascoli Chapel, St Mark's Basilica, Venice*

DESMET

FINE ART

References

Planiscig, L., 'Die Bildhauer Venedigs in der ersten Hälfte des Quattrocento', *Jahrbuch der kunsthistorischen Sammlungen in Wien*, vol. 4 (1930), pp. 47-120.

Poeschke, J., *Die Skulptur des Mittelalters in Italien*, Munich, 1998-2000.

Pope-Hennessy, J., *Italian Gothic Sculpture*, London, 1955, 3/1985).

Tambini, A., 'La chiesa della Croce Coperta di Lugo', *Stud. Romagn.*, vol. 48 (1997), pp. 47-63.

Wolters, W., *La scultura veneziana gotica, 1300-1600*, Milan, 1976.

'Masters, anonymous, and monogrammists family'. *Grove Art Online*.