

II. ANDREA MANTEGNA. Accademia,
Venice.

This little panel, which came from the Manfrin Collection, is dated by Kristeller shortly before the Mantuan frescoes of the Camera degli Sposi, which were completed in 1474. It is instructive to compare the figure with Donatello's statue; both are equally alive, but the later conception is an attempt, such as Donatello did not make, to realize the ideal St. George. Kristeller rightly says that it is 'perhaps the earliest ideal picture of modern art, not merely an imaginary picture, but an embodiment of the ideal sides of the actual vigorous tendencies of the men of that great period.'