Reliefs representing the Virgin and Child are usually associated with the Florentine Renaissance and models by artists such as Ghiberti and Donatello. The present work differs from these by the treatment of its shallow relief, set off against the background, the rounded faces, sharply delineated lips and arched brows. These features are distinctive of a number of sculptures attributed to the enigmatic sculptor Antonio Rizzo.

In her extensive monograph on Rizzo, Markham Schulz supposes that he must have been in Florence yet in his review of the monograph Boucher suggests that the artist's work is distinctly different from Florentine art. Rizzo's vein of classicism could derive from the Venetian and Pavian schools, which also gave rise to artists such as Agostino di Duccio (1418-1481) with his distinctive linear style and Pietro Lombardo (1430-1515).
who executed several sculptures and architectural works in local stone instead of marble, such as the
Page holding a shield with a coat of arm formerly part of the tomb of Doge Giovanni Emo (Musée du
Louvre, Paris).

In her monograph on Rizzo Markham Schulz published a somewhat heterogeneous group of four reliefs
with the Virgin and Child (see lit., figs. 22, 29, 160 and 161). The only documented one (fig. 22), a high
relief on the altar of Saint Clement in Saint Mark's Basilica, shows affinity with the present sculpture: the
full cheeks, the design of the hair line near the temples, the way of rendering the drapery, which is
thicker on the arms than over the body and forms meandering lines as it falls towards the frame.

**Literature:**
A. Markham Schulz, Antonio Rizzo. Sculptor and architect, Princeton, 1983