

The statute and organization of the company of painters was registered before a notary in 1354, up to which time it is evident that Jacopo di Casentino remained in Florence.<sup>1</sup> How much longer after this he resided there is as uncertain as the date of Taddeo Gaddi's death or Agnolo's birth. But if Arezzo owed to him, as Vasari states, the regulation of the water works of the Fonte Guinizelli,<sup>2</sup> the date of his return to that city was 1354. Here he seems to have executed a vast number of frescos, the majority of which have perished. Parts of the Duomo Vecchio, which had been thrown down in Vasari's time, and of the Vescovado, were decorated by him,<sup>3</sup> and the canons of the Pieve employed him in various parts of the church of S. Bartolommeo. In a recess, in the right hand corner of the side facing the portal of that edifice, the visitor to Arezzo may see a dead Saviour by him, lying as in a coffin, naked, with his arms crossed over his breast, bewailed by the Virgin and S. John Evangelist.<sup>4</sup> Much injured by time and other causes, this work may be noted as being coloured in glaring tones of a coarse substance, and as exhibiting Giottesque types and drapery on a low and rude scale. Jacopo may have had a just idea of proportion, and may have proved a desire to master details of form, but he showed a not unusual neglect in drawing extremities and lack of power in shaping out the several parts of the human frame. Whilst feet or hands display a wooden clumsiness, the face is rendered from a poor and common type alike devoid of energy or feeling.<sup>5</sup>

Carteggio. ub. sup. Vol. II. p. 39.

<sup>1</sup> He executed for the Company of S. Luke in S. Maria Nuova a picture of S. Luke, painting the Virgin, with portraits of the members of the guild in the predella. These have unfortunately perished.

<sup>2</sup> Vas. Vol. II. p. 180. See annot. of Vas. note 1 to p. 180, in which it is affirmed that these water works were in 1354 replaced

in the state originally due to the Romans.

<sup>3</sup> Vas. Vol. II. p. 179, the Vescovado with a story of S. Martin.

<sup>4</sup> Half figures. S. John wailing rests his head on his right hand. In the vaulting, the lamb between S.S. Bartholomew and Donato, the latter miscalled by Vasari S. Paul.

<sup>5</sup> Besides this fresco in S. Bartolommeo he painted the panel for the high altar.