

That he visited many parts of central Italy is stated by Vasari, who has not been confirmed hitherto by records. There is, however, a certainty that Cavallini was in 1308 in the service of Robert of Naples, at a high salary, and it is only to be regretted that no trace of pictorial productions due to him can now be found in the southern capital.¹ As to his works elsewhere, it will be necessary in some cases to resign them to their real authors, men, as will appear, of little talent or pretensions, in others, to admit the propriety of Vasari's judgment. Cavallini appears with truth to be considered as the author of a mosaic in S. Grisogono² at Rome, representing, on a large scale, the Virgin enthroned with the infant in the act of benediction, supported by S. James holding a book, and S. Chrysogonus in a warrior's dress grasping a sword. A slightly Byzantine character, more noticeable than at Santa Maria in Trastevere, would place this mosaic amongst the earlier works of the master. The Virgin, of a majestic presence, still displays, in unfavorable contrast, feeble lower parts and overweight of head. Her eyes are somewhat large and open. The child's head is regular and its attitude natural. The figures generally are long but well draped, and the colour pleasant. Of the paintings in this church, assigned to Cavallini by Vasari, not a trace remains, but there are still vestiges of frescos in the church of Santa Maria in Trastevere, which, though damaged by time, are in the style of the mosaics of the tribune. Above a door, to the right as one enters, is a half figure of the Virgin with the infant Saviour holding the orb in the act of benediction.³ This group is inferior to the mosaics

¹ See the original document in H. W. Schulz, *Denkmäler der Kunst des Mittelalters*. 4^o. Dresden 1860. Vol. IV. p. 127. He is described as receiving 30 ounces of gold per annum with 2 ounces in addition for lodging.

² In the tribune of the transept behind the altar. The paintings assigned to Cavallini in S. Gri-

sogono (Vas. Vol. II. p. 81) no longer exist. The frescos in Araceli are likewise gone. Ibid. p. 82, and the same fate has attended the frescos at S. Cecilia in Trastevere and S. Francesco appresso Ripa. Ibid. Vol. II. p. 82.

³ The head of the infant Saviour is not without nature. The general tone of the flesh tints is