

Aretino, and a third, — colossal, of a later period in S. Domenico of Arezzo, in which the feet of the Saviour are still separate, but the belly and hips overhang, mark the progress of the same decline at Arezzo as elsewhere.¹ Margaritone inherited and prolonged the agony of this degenerate style. He stood in the same relation to Arezzo as Giunta to Pisa, and would never have emerged from obscurity, had not Vasari been moved by a laudable desire to rescue the art of his native city from oblivion. He was born apparently about 1236,² had certainly reached the age of manhood in 1262,³ and lived long enough to shrink before the praises so justly due to Cimabue and Giotto.⁴ He is said to have laboriously executed frescos in S. Clemente of the Camaldoles of Arezzo; but they are certainly not to be regretted,⁵ if they resembled other productions from his hand, such as a Madonna and a colossal crucifix with S. Francis at the foot of the cross, in S. Francesco of Arezzo, both darkened in colour and executed without spirit, knowledge of design or movement.⁶ These two works of Margaritone are, it is true, without authentic signatures; but they are noticed by Vasari, and are exactly in the style of two altarpieces signed with Margaritone's name, lately in the Ugo Baldi collection. The first of these has found its final resting place in the National Gallery. It represents the Virgin and child in an elliptical glory supported by angels, with the symbols of the Evangelists; and, on the sides, scenes from the life of S. John the Evangelist, S. Catherine, S. Benedict, and S. Margaret.⁷ The second represents S. Nicho-

¹ This crucifix has indeed much the character of those of Margaritone. The yellowish lights are painted over a general tone of verde.

² Vasari. Vol. I. p. 308.

³ A record of the convent of S. Michael at Arezzo contains the name of Margarito pictor filius quondam Magnani, and the date 1261. Annot. to Vas. Vol. I. p. 302.

⁴ Vas. Vol. I. p. 302.

⁵ They perished with the church in 1547.

⁶ These works are assigned to Margaritone by Vasari and still exist. See Vas. Vol. I. p. 303.

⁷ This picture now in the National Gallery No. 564. was long considered lost, having disappeared when the great transom of the church of S. Margaret of Arezzo on which it hung was removed. It is signed "Margarit. de Aritio me fecit".