

If Neapolitan historians can be credited, art was at a high standard in South Italy in the rise of the fourteenth century. Of Montano d'Arezzo they say nothing; but Dominici somewhat pompously dwells on the accomplishments of Pippo Tesauro, Thomaso degli Angeli, Simone Napoletano, Francesco di Simone, and others, of whom not only no positive records exist, but of whom no paintings can be found. Thomaso degli Angeli is supposed to have been a cotemporary of Cimabue and to have lived between 1230 and 1310.¹ To him, the frescos of the Minutolo chapel in the Duomo of Naples are assigned. They represent scenes from the legends of the apostles.² These paintings have however been so completely renewed in various periods, that they do not convey any idea of the century in which they were produced. They certainly do not at present appear to be of the thirteenth century. The same uncertainty pursues the beholder when he contemplates a Madonna in the church of S. Maria la Nuova at Naples. Of Filippo Tesauro, who is supposed to have lived in 1270, is a picture in the Museum at Naples representing, the Virgin with the infant Saviour holding a basket of cherries, in the midst of saints,³ and, in a lunette above the principal scene, the martyrdom of S. Lawrence. Filippo Tesauro, if he were really the author of this picture, must have been an artist of the fourteenth and not of the thirteenth century. To these somewhat mythical painters may be added a more genuine

Agnolo, Giotto stopped to see the sculptures of the Duomo, and recommended to Piero Saccone of Pietramala the two Siennese sculptors as best fitted to execute his (Giotto's) design for the tomb of Guido d'Arezzo. Vas. Vol. II. p. 4. 5. Agnolo is known by records to have lived between 1312 and 1349. Of Agostino there are notices from 1310 to his death in 1350. Agnolo's real name is "Angelo Venture". Agostino went under the name of Agostino di maestro

Giovanni. He may thus be the pupil of Giovanni Pisano. Vid. Doc. Sen. Vol. I. p.p. 203—206.

¹ See Dominici's very unsatisfactory reasons for believing Thomaso superior to Cimabue.

² The liberation of S. Peter from prison and his crucifixion, the beheading of S. John and the stoning of Stephen. On the lower part of the walls are portraits of the Minutoli.

³ SS. John, Andrew, Francis, Jerom, and Nicholas the Hermit.