

episode which has preserved its original character is exactly the same in style as the best of the "triumph of death". Yet it is impossible to reconcile this assumption with the fact that here a Siennese, not a Florentine character, prevails. Equally difficult is it to admit that Orcagna's composition was used by a Siennese subordinate, the language, spirit, and education of the artist of the Campo Santo being in every sense Siennese rather than Florentine. Who then, it may be asked, is the author of these so-called frescos of Orcagna? In answer, it will be sufficient to recollect that, as regards composition, the Lorenzetti were capable of this effort. It may therefore be safely supposed that the three frescos are by the same hand, that of a Siennese. The spectator may at the same time cast a glance at the neighbouring pictures on the East wall, assigned to Buffalmacco or Antonio Vite, and representing the crucifixion, the resurrection, and the ascension, and, damaged as these are, he will find the execution similar to that of the so-called Orcagnas, and composed evidently in the same Siennese style. A word, finally, as to less important points. The painted frames of the three frescos assigned severally to Orcagna and the Lorenzetti are executed by one person.¹

Modern research has been rewarded by the discovery that, amongst the works executed in the Campo Santo, some of the frescos illustrating the legend of S. Raineri were painted by one Andrea da Firenze. It is proved further that this Andrea was still living after the death of Andrea Orcagna at Florence. These facts are con-

¹ The frescos are not painted on the wall, but on an intonaco daubed over a trellice work of canes, so that it is impossible to save the plaster in its fall by iron braces as has been done in other parts. The only means of saving these works is to detach the intonaco and, instead of fixing it anew to the wall, place it on canvass and make the whole portable.

The air will then pass beneath and preserve the lower surface from damp, the upper, having long ceased to suffer from the effects of weather. The method of fixing the colours, raising the intonaco and placing it again to the wall, has already been successfully practised in the case of the Gozzoli frescos.