

a passage leading to the sacristy of the Pieve,<sup>1</sup> and others are visible, though rapidly yielding to the effects of time, in a tabernacle at Fonte Secca di Borgo, outside the Porta Nuova of Borgo S. Sepolcro.<sup>2</sup> In his fresco at the Pieve, which represents S. Barbara and a couple of other saints, he leaves the impression as of a tolerably gifted artist, partial to warm tones, more nearly related to Perugino than to Pinturicchio. In the tabernacle, the fine contours of an erect Virgin and child between SS. Sebastian and Roch, give an idea of his power as an imitator of young Raphael and of Perugino. Without further inquiry, one might say of Gerino in consideration of these efforts that he was a second-rate Peruginesque, heading Manni and Eusebio, but inferior to Spagna.

In 1505, he is employed in the cathedral of his native city,<sup>3</sup> and in 1509 he furnishes for the neighbouring church of S. Pietro Maggiore an altarpiece of the Virgin, child, and saints, that may still be seen there. Years have elapsed since he frequented the atelier of Perugino, and in the interval he has altered. The weight and breadth of the head in his figures become more conspicuous; the frames are smaller, and the draperies are more paltry. His art is thus more akin to Pinturicchio's; but his drawing, and the soft fusion of rich and juicy tones disclose an increased tendency to study Raphael's early creations.<sup>4</sup> This mixture of Perugino, Pinturicchio,

<sup>1</sup> Vasari mentions these without giving the subjects (V. 276). S. Barbara holds a tower, and near her, on the foreground, is a saint wielding a sword. The other fragment represents a canonized cardinal and a friar in white. Vasari also speaks of a Circumcision by Gerino (wood, oil) in the Compagnia del buon Gesù at Borgo S. Sepolcro, but it is missing (Vas. V. 276).

<sup>2</sup> This fresco is likely soon to disappear. Is it that described by Vasari (V. 276) as "Sulla Strada che va ad Anghiari"?

<sup>3</sup> The payment for a figure of

S. Zeno above the door of the Duomo, near the Campanile, is in Gualandi, under date: August 18. 1505 (Memorie. ub. sup. ser. 6. p. 35).

<sup>4</sup> Under a dais like those of Pinturicchio, the Virgin sits enthroned with the naked infant Christ erect on her lap. On the left stand a youthful figure in armour, and Saint Peter, on the right, SS. Paul and John the Baptist (figures all but life size). In a predella is Christ between the twelve apostles. On a "cartellino," on the step of the throne, one reads: "hoc opus fecit Gerinus Pistoriësis