

UNIVERSITY OF TORONTO



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THE DEVELOPMENT OF THE ITALIAN
SCHOOLS OF PAINTING

PRINTED IN THE NETHERLANDS



MADONNA

Umbrian school of the early XIV century, Gallery, Perugia.

Photo Anderson.

THE DEVELOPMENT
OF THE
**Italian Schools
of Painting**

BY

RAIMOND VAN MARLE

Doctor of the Faculty of Letters of the University of Paris

VOLUME V

With 3 collotype plates and 284 illustrations



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N.B. The terms "right" and "left" are used from the standpoint of the spectator unless the contrary be stated.

PREFACE.

At the outset of this work I thought it possible that I might have to lay down my pen at the end of the fifth volume, but it is with considerable pleasure I learn that my readers have been in great enough number and sufficiently satisfied with the work for my editor and myself to continue the enterprise and undertake a study of the fifteenth century, similar to that which has already appeared on the fourteenth.

The spontaneous manifestations of sympathy that I have received from many different countries give me the impression that there exists a group of readers who will not be disappointed to hear of my intention to continue this history of Italian painting, at least until the end of the fifteenth century which is a period not in any way less glorious than those with which I have already dealt.

I should like to give one word of warning to the authorities of galleries and to private collectors who of late have started buying pictures of the thirteenth century. Notwithstanding the fact that the interest in this form of art is of recent date, the amount of factitious paintings of this period is already very considerable. Many of them are half-length figures of the Madonna painted on late Byzantine panels of the same subject; Greek Madonnas of the sixteenth and seventeenth centuries are in this way transformed into Italian pictures of the thirteenth. Other panels really dating from the thirteenth century, which I saw some years ago, in a poor and very ruinous condition, have recently been offered for sale "in a perfect state of preservation".

To those whose interest in masters of this remote period was roused by my first volume, I only think it just to give here a word of warning which at the present moment is urgently needed.

It has been remarked that I have given little space to facts concerning the surroundings in which the different Italian schools originated and flourished, and this absence has been benevolently explained

by my desire not to further increase my already bulky volumes by the addition of new elements.

This is quite true but I must say there was still another reason why I did not dwell on this subject and that is that I do not really think that many exterior elements helped in the formation of the important schools of painting. The courts of the different princes were obviously common meeting grounds for great artists, but these artists frequently came from distant towns and did not always influence the formation of those local schools.

On the other hand, we find that extraordinary centres of civilization, such as those of Bologna and Pisa, with universities of world-wide fame, possessed painters of a very mediocre standing, while a city like Siena, certainly of considerable importance but chiefly a town of merchants with a much more highly developed taste for fast and pleasures than for culture and intellectual matters, was the centre of the most important school of the fourteenth century. Also in Florence, notwithstanding its great poets, we find few traces of intellectual life during this period.

Nor do I think that we have any reason to believe that the artistic prosperity of a community or region was influenced by the greater or lesser religious fervour of its inhabitants. Umbria, the home of St. Benedict, St. Francis and St. Clare, and one of the sites where mystical movements always found very many zealous adherents, did not possess a really important school of painting, except for a short period in the second half of the fifteenth century.

Generally speaking I should say that those parts of Italy which once formed Etruria are those which at later dates produced the more important schools, however there is no trace of an artistic tradition from Etruscan times until the middle ages.

Although a great deal has been written and said about the surroundings in which important centres of art came into existence, I do not think there is much truth in it. It is quite a different matter for the courts of the art loving princes and I shall make frequent reference to them in the following volumes.

San Marco di Perugia, Dec. 1924.

R. v. M.

CHAPTER I.

UMBRIA ⁽¹⁾.

Umbria is situated between the three towns, Siena, Florence and Rimini, each of which, in the 14th century, produced an important school of painting, and as the Umbrian artists apparently were wanting in individuality, their works can be classed as dependent on, or at least influenced by, one of these three neighbouring centres. We must not forget, however, that in the very heart of Umbria, there existed one of the most important nuclei of Tuscan masters of the Trecento, namely at the Basilica of S. Francesco, Assisi, where Giotto, Simone Martini and Lorenzetti with their assistants have left us works of the utmost significance.

Nevertheless in spite of their actual presence in the district, it

⁽¹⁾ Umbrian painting has but rarely been fortunate in the authors who have recorded its history. The book by *W. Roth*, *Anfänge u. Entwicklungsgänge der alt-Umbrische Malerschulen*; insbesondere ihre Beziehungen zur frü-Sienesischen Kunst, Strassburg, 1908, is of no merit and is so full of mistakes that I shall not refer to it. *E. Jacobsen*, *Umbrische Malerei des vierzehnten, fünfzehnten, u. sechszehnten Jahrhunderts*, Strassburg, 1914, although somewhat superficial, is a more trustworthy work but the author hardly deals at all with the 14th century. The same may be said of the *Abbé Broussolle*, in his "Jeunesse du Perugin" who, beginning with the Flood works up to the middle of the 15th century, passing over the 14th with scarcely a stop. *G. Giovagnoli*, *Le origini della pittura umbra*, Città di Castello, 1922, is a little book in which the author's good intentions can be discovered but to which I shall not again refer. On the other hand, much precious information will be found in *U. Gnoli*, *L'Arte Umbra alla mostra di Perugia*, Bergamo, 1908, and *Pittori e miniatori nell' Umbria*, Spoleto, 1923-24, appearing in fascicles. The author, who is director of the Gallery of Perugia and superintendent of Fine Arts for the province of Umbria, has published in the *Rassegna d'Arte Umbra*, and other periodicals contributions of great value for our knowledge of Umbrian painting. *W. Bombe*, *Geschichte der Peruginer Malerei bis zu Perugino u. Pinturicchio*, Berlin, 1912, based for the greater part on Adamo Rossi's researches in archives, is also a serviceable work.

is impossible to affirm the direct influence of these masters on the different artistic currents in Umbria. Thus, for example, Giottesque or Florentine works are extremely rare and of the Sienese currents it was particularly Lorenzetti's manner which made its influence felt, while Simone's art had, except at Orvieto, but few adherents.

It should also be noted that the school of the adjoining province of The Marches had no influence whatsoever on Umbrian painting; nor had Duccio's art, although one of his works is preserved in the Gallery of Perugia, and a production of an immediate follower is found at Citta di Castello, while yet a third Ducciesque Maesta, now in a private collection, originated from the environs of Perugia.

A certain resemblance to Sienese painting — though I do not think it is due to a Sienese influence — is seen in the art of miniature painting, of which Perugia in particular had a very important school, while it should not be forgotten that Gubbio produced the miniaturist, Oderisi, whose praises were sung by Dante ⁽¹⁾.

As early as 1310 the corporation of miniaturists was recognized by and represented in the government of Perugia, which fact is confirmed by a document dating from 1324 and by a statute of Perugia of 1342 ⁽²⁾.

After the first half of the 14th century the production of miniatures in Perugia was so great and of such a fine quality — as is proved by the numerous examples that the town still possesses — that there were no grounds for envy between the Perugian miniaturists and those of the rival Tuscan town, indeed quite the contrary as we shall see, for Perugia even executed miniatures to adorn the official registers of the town of Siena.

Perugian miniatures can be divided into two distinct groups, the first of which is characterized by reminiscences of Byzantine

(1) For Umbrian miniatures v. *Ansidei*, *La miniatura alla mostra d'antica arte Umbra*, Augusta Perusia, 1907, p. 78. *Gnoli*, *L'Arte Umbra*, p. 67. *Bombe*, op. cit., p. 47. *Serafini*, *Ricerche sulla miniatura Umbra*, I, *L'Arte*, 1912, p. 41. As far as dating of works of the 14th century is concerned this last article unfortunately is full of mistakes. The author has placed almost all the 14th century miniatures, even those that can be exactly dated, in the 15th century.

(2) *Bombe*, op. cit., p. 14.

style combined with a very pleasing design and a sweetness of expression which remind us of Duccio's art, or, to put it more generally, give the works a somewhat Sienese appearance.



Fig. 1. The Crucifixion, Umbrian miniature of the end of the 13th century.
Museum, Deruta.

Photo Verri.

The miniatures in many liturgical books of Perugia belong to this style. Nevertheless I do not think that the school of miniature painting in Perugia owes its origin to an infiltration of Sienese art.

In the little Museum of Deruta, not far distant from Perugia, there is a liturgical manuscript dating from the end of the 13th century in which, although Byzantine elements predominate, we can al-



Fig. 2. The Nativity, Umbrian miniature, circa 1330—1350. Library, Perugia.
Photo Tilli.

ready discover certain Italian factors which force us to look upon this artist as the precursor of the miniaturists of the Trecento (fig. 1). Of the works of the following generation revealing a slight resemblance to Duccio's manner, there is a considerable



Fig. 3. The Presentation in the Temple, Umbrian miniature, circa 1330—1350. Library, Perugia.

Photo Tilli.

number shown in one of the rooms of the Perugia Library. Among these illuminations, which I shall not enumerate, there are some of the finest specimens of that period of this branch of

Italian art (figs. 2 and 3). Others are found in the Museum of the Cathedral (fig. 4); all show a marked resemblance to the works of the painter Marinus with whom we shall deal presently and whose art derives from the Riminese school.

The development of this art continued throughout the 14th century with but little transformation in its outward form, the artists remaining true to the same principles.

It must be admitted, however, that although a resemblance to Sienese painting is evident in these miniatures we do not find any illuminations of a similar appearance in Siena; as I said before they are sooner reminiscent of Duccio's school to which but few Sienese miniatures can be ascribed (¹).

The other group of miniatures can be classified according to the texts they illustrate. We have more information concerning these illuminations especially with regard to their date.

These miniatures adorn the registers of members of the different corporations, which were called "Matricole". The oldest of these manuscripts is a "Matricola della Mercanzia" of 1323, which is preserved in the "Collegio del Cambio", but in this instance the only miniature — an image of the Saviour — belongs, in style, to the previous category.

I found the earliest dated miniature belonging to this group of illustrations of "Matricole", in the British Museum. It adorns a register of the barbers' corporation and shows a long inscription with the date 1332. The Virgin is represented holding the Child standing on her knee; two angels support the curtain which forms the background while at the sides we see SS. Laurence and Herculani, two protectors of the town of Perugia (fig. 5).

What renders the dating of these illuminations frequently very uncertain is that the miniatures of old records were in all probability applied to new registers. Thus the miniature dating from 1332 in the British Museum is found at the beginning of a volume containing entries which date from between 1450 and 1586.

The style of the miniaturist to whom we owe these illuminations is characterized by the strongly-marked influence of the art

(¹) v. Vol. II, p. 593.

of Meo da Siena who, as we shall see, was the most important painter in Umbria at the beginning of the 14th century.

In the "Matricola" of the goldsmiths which started in 1351, we find a miniature which might very well date from the time this corporation was inaugurated. It represents the Virgin enthroned

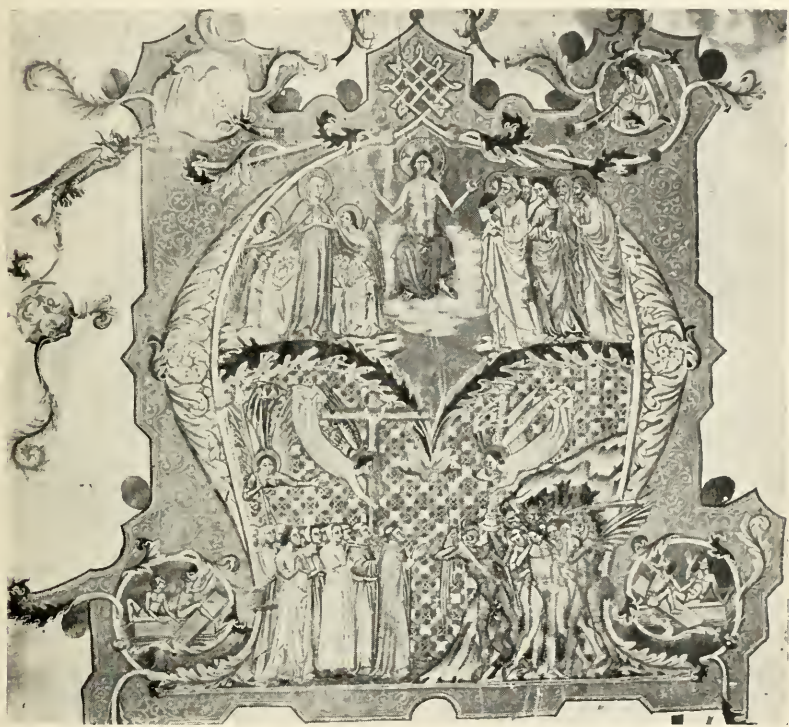


Fig 4. The Last Judgment, Umbrian miniature of about the middle of the 14th century. Library, Perugia.

Photo Verri.

between two saints and the corporation kneeling in adoration near their patrons who are seen at work.

The "Matricola" of the merchants which began in 1356 is adorned with a very similar representation (fig. 6). The rest of the miniatures in this register, depicting the gates of the town according to which the different quarters or "rioni" were named, constitute a very typical form of illustration in the group.

Although these miniatures are less fine than the signed ones,



Fig. 5. School of Meo da Siena, Umbrian miniature, 1332. British Museum.

it is all the same probable that they are from the hand of Matteo di Ser Cambio, a goldsmith, who is mentioned in the "Matricola" of his corporation in 1351, and who signed the illuminations of the "Matricola" of the money-changers, or "del Cambio", in 1377



Fig. 6. Virgin, saints and adoring members of the corporation of the Mercanzia, Umbrian miniature of about 1356. Library, Perugia.

Photo Verri.

(fig. 7). He, doubtless also executed those in the "Matricola" of shoemakers and masons of 1385.

Other registers adorned in more or less the same manner are those of the corporations of cattle-merchants (1365), of painters (1366), of blacksmiths (1369), of fishmongers, of mattress-makers and several others which also seem to belong to the end of the 14th century. As I have just said, we cannot be certain that the date at the beginning of the registers is that of the execution of the illuminations. Several miniatures of the "Matricole" have been cut from the records and have strayed into private hands.

Although the miniatures of this group also reveal a connection with Sienese art, they are quite independent and show many important local characteristics, especially the figures by Matteo di Ser Cambio. They are sturdy and well-developed and betray a certain amount of nervous agitation; the faces are realistic and individual but neither very fine nor well proportioned. They are not without some resemblance to Bolognese miniatures.

Several other artists of this group have adopted the same style, while I have already remarked on the presence of Meo da Siena's influence.

If a resemblance with the Sienese school is evident in the works of the first group of artists, it is curious to note that Siena seems to have received certain productions from the hands of the second group for we find in the manuscript of the Statutes of the Corporation of Innkeepers (Tavernai), which is preserved in the Archives of Siena, a miniature of the Virgin escorted by four saints and adored by seven persons which cannot be of Sienese workmanship (fig. 8). On the other hand it seems to be by the same artist as a miniature in one of the "Matricole" of Perugia in which not only the types, the forms and the technique show a decided resemblance, but also the composition and ornamental details (fig. 9).

Miniature painting was always a somewhat traditional and conventional art. An interesting example of the persistence of the early 14th century types will be found in some miniatures representing the Annunciation, the procession of the corporation of the notaries and the college of the notaries in the register of their officials which dates from 1403 - 1406.

To the same hand can be attributed a miniature in a liturgical



Fig. 7. Matteo di Ser Cambio, St. Peter walking on the water (Porta S. Pietro), Matricola del Cambio, 1377. Library, Perugia. Photo Verri.

book in the Library of Perugia representing Pope Benedict XI, extending the indulgence of the Porziuncola to the church of S. Domenico (fig. 10), an event which took place in 1308.

It must, however, be admitted that the art of miniature and that of painting led a fairly separate existence in the town of Perugia, for towards the middle of the 14th century we do not find a florescence of painting in the true sense of the word, as we do in this other branch of the art of imagery.



Fig. 8. Madonna and saints, Umbrian miniature, 14th century.

Archives, Siena.

Photo Lombardi.



Fig. 9. Madonna and saints, Umbrian miniature, 14th century.
Library, Perugia.

Photo Tillf.

The principal centres of painting in Umbria were those of Perugia, Gubbio and Orvieto.

The art of the last-mentioned town resembles much more closely that of Siena than that of the rest of Umbria, no doubt on account of its proximity to this Tuscan town and the presence of great Sienese masters like Simone Martini and Lippo Memmi.

Gubbio, as we shall see later, was dominated by one artist, Guiduccio Palmerucci, who introduced to his native town the art of Lorenzetti

Montefalco, too, possesses evidence of a good deal of pictorial activity ⁽¹⁾.

Let us begin with the most important centre, *Perugia*, which town, as far as intensity of production was concerned, took, in the 14th century, the place that Spoleto had previously occupied ⁽²⁾.

In the town and the surrounding region, painting had a varied but always fairly active existence. There was a large number of painters in Perugia and we find mention of their corporation as early as 1286. At the beginning of the 14th century (1309) this corporation was represented in the administration of the town, in other words, was officially recognized. This is confirmed in a statute of Perugia of 1342 ⁽³⁾.

The number of names in the register of this corporation is not any less than we find in those of Siena and Florence ⁽⁴⁾. There are fifty names enrolled in what seems to be the record of the year 1366, and among the thirty-seven names of painters mentioned between 1309 and 1393 in the documents that A. Rossi and Herr Bombe have brought together ⁽⁵⁾, there are seventeen not mentioned in the Matricola.

We have further testimony of this early artistic activity in Perugia in the fact that formerly there existed in this town two

⁽¹⁾ I shall not enumerate all the painters in the different localities whose names alone are recorded. They are found in: *U. Gnoli*, Pittori e miniatori nell' Umbria.

⁽²⁾ v. Vol. I, p. 192.

⁽³⁾ *Bombe*, op. cit., pp. 1—3.

⁽⁴⁾ *L. Manzoni*, Statuti e Matricole dell' Arte di Pittori delle città di Firenze, Perugia e Siena, Roma, 1904, p. 53.

⁽⁵⁾ *Bombe*, op. cit., p. 288.

pictures dating from 1310 ⁽¹⁾, one of 1332 which was preserved in the Castello della Fratticciola Cordicesca ⁽²⁾, and another of 1333, in the Confraternity of S. Pietro ⁽³⁾; a fresco of 1344, in the church of S. Francesco, which illustrated the feats of arms of the Perugian condottiere Vinciolo ⁽⁴⁾, and another of 1366 which commemorated Perugia's victory against English marauders led by "Acutho" (Acuto or Hawkwood) ⁽⁵⁾. The Trinity church possessed a panel of 137... ⁽⁶⁾ and the Bishop of Perugia had the portrait of the Blessed Pope Urban V painted in the church of S. Domenico and in the Cathedral ⁽⁷⁾. The council-room on the second floor of the Palazzo Pubblico was decorated as early as 1378 ⁽⁸⁾ while the frescoes in the "Sala dei Armari" bore the name of a person mentioned in a record of 1387 ⁽⁹⁾. We also find mention of a Stephanus de Perusio who in 1369 worked at the papal court in Rome ⁽¹⁰⁾.

We have thus a good deal of evidence regarding the pictorial activity in Perugia during the 14th century; let us now see what we can gather from the extant productions of that period.

The oldest paintings of the 14th century in Perugia seem to me to point to a Riminese infiltration and this perhaps, is best demonstrated in a large picture of the Madonna in the Pinacoteca of Perugia. The panel originates from the Celestine monastery near Monte l'Abate, about twelve miles from Perugia. It shows

(1) Of which one in the church of St. Agata represented on the one side the Lord and the Virgin and on the other the Madonna "della Misericordia". Among the adorers was Queen Sancia of Naples who visited Perugia in 1310; this fact provides us with a precise indication with regard to the date of the picture. *A. Mariotti*, *Lettere pittoriche perugine*, Perugia, 1788, p. 55. *S. Siepi*, *Descrizione etc. di Perugia nel anno 1822*, Perugia, no date, II², p. 879.

(2) *Mariotti*, op. cit., p. 47.

(3) *Idem. Siepi*, op. cit., II, p. 545. *Rosini*, *Storia della pittura*, II, p. 149 reproduces it.

(4) *Mariotti*, op. cit., p. 47.

(5) *Crispolti*, *Perusia Augusta*, Perugia, 1648, p. 198.

(6) *Mariotti*, op. cit., p. 54. *Siepi*, op. cit., p. 557.

(7) *Mariotti*, op. cit., p. 47. *Sacchetti* mentions this fact in a letter to Giacomo del Conte degli Archiprete.

(8) *Mariotti*, op. cit., p. 51.

(9) *Mariotti*, op. cit., p. 55².

(10) *Crowe and Cavalcaselle*, ed. *Langton Douglas*, II, p. 187.

the Madonna seated on a throne, the back of which is formed by a curtain supported by two angels; two others stand at the sides while lower down we see the figures of SS. Paul and Benedict. The Child is depicted standing on His Mother's knee (figs. 11 and 12). A short time ago when this picture was restored, the signature was discovered on St. Paul's sword ⁽¹⁾; it reads: "*Marinus P.*" ⁽²⁾.

There are several documents in which mention is made of a painter of this name. In November 1310 a painter called "*Marinus Elemosini*" was one of the municipal authorities ⁽³⁾, and the year before, the same artist had decorated a book-cover for the "*Capitano del Popolo*" ⁽⁴⁾. A certain Marino d' Oderiso, member of the painters' corporation, is mentioned in 1318 ⁽⁵⁾. Considering that the dates are so approximate, these two names might possibly be taken as belonging to one individual.

The name Marinus, is fairly rare and that of Oderisi still more so. The latter makes us think of the famous Gubbian miniaturist who worked in Bologna and who may perhaps be classed with the first great masters of Rimini, whose minute style of painting shows considerable similarity to the art of miniature. Marinus also may have been familiar with this art, or at any rate with the technique of making very small panels. His picture is full of technical niceties, which, however, are somewhat lost in such a large work, but which would have been appropriate to a panel of smaller dimensions such as the Riminese artists produced at that period. The draperies, threaded with gold, is another element of Riminese origin but one also met with in Duccio's works, while

⁽¹⁾ This is not the only instance in which we find the artist's name on the emblem of St. Paul. Since I mentioned, in Vol. I, p. 414, the recently acquired 13th century panel in the same Gallery, restoration has brought to light the artist's signature on St. Paul's sword. Segna di Bonaventura inscribed his name in like manner in the altar-piece in the Gallery of Siena, v. Vol. II, pp. 127—129. I cite another example in Vol. III, p. 656.

⁽²⁾ *U. Gnoli*, Una tavola di Marino pittore, *Rassegna d'Arte Umbra*, 1921, p. 100.

⁽³⁾ *Bombe*, op. cit., p. 1.

⁽⁴⁾ *Gnoli*, op. cit. In this document his name is given as: "*Marinellus Elemosine*".

⁽⁵⁾ *Bombe*, op. cit., pp. 283 and 289.



Fig. 10. Benedict XI extends the indulgence of the Porziuncola to the church of S. Domenico, Umbrian miniature, circa 1400. Library, Perugia.

Photo Verri.

the position of the Child standing on His Mother's knee is found in the altar-piece signed by Giuliano da Rimini and in the diptych in the Munich Gallery.

We might therefore suggest the hypothesis, admitting at the

same time its uncertainty, that the Oderisio who was the father of Marinus, was really the Gubbian miniaturist.

Nevertheless the picture in question is not entirely Riminese, for it also shows certain Sienese features. Firstly the type of the picture obviously belongs to that of the Ducciesque "Maesta" and secondly the gentle sweetness of the expressions, as well as certain Byzantine elements, such as the shape of the eyes and the length of the fingers, the Virgin's in particular, seems to have been inspired by the same tendency. The ornamental design of Christ's halo is also, in all probability, of Ducciesque origin. However, the colours and the forms, which are frequently slightly rigid and ungainly, are not in any way peculiar to the Sienese school, while the Infant Christ completely lacks that solemnity that characterizes the images of Jesus in the works of Duccio, the only Sienese painter whose art could have influenced the master of this picture ⁽¹⁾.

It seems to me, therefore, that the basis of Marinus' art is Riminese but when he came to Perugia he was, to a certain extent, influenced by the works of Duccio and of his immediate pupils which he found there, examples of which, as I have previously said, still exist ⁽²⁾. On the whole the picture is not without local characteristics as will be observed if we compare it with the Madonnas by Meo da Siena and the members of his group, with that in the Maesta della Volta and with those illuminating the earliest "Matricole" and liturgical books.

A little panel in the Gallery of Perugia and one of the gems of

⁽¹⁾ The Child is represented standing on His Mother's knee in a good many Sienese pictures but never in Duccio's works, while of his pupils, Segna alone, and only in his Maesta at Castiglion Fiorentino, shows Him to us in this position. But in the Maesta of Simone (Palazzo Pubblico, Siena), in that of Lippo and his father (San Gimignano), or of Lippo alone (Berenson collection), of Barna (Asciano), of Pietro Lorenzetti (Siena Gallery) and in works of other Sienese masters the Child Jesus is depicted upright but never in such a natural free attitude as Marinus shows in his picture.

⁽²⁾ *I. Vavassour Elder*, *La pittura senese nella Galleria di Perugia*, *Rassegna d'Arte Senese*, 1909, p. 64, classes this picture as an Umbrian work, executed under Sienese influence, an opinion approximating the one I have expounded above, more especially so as at the time the article was written, the Riminese school was little known.



Fig. 11. Marinus, Madonna, saints and angels. Pinacoteca, Perugia.

Photo Verri.

Italian painting of the beginning of the 14th century is another production of the same current.

The panel represents the half-length figure of the Virgin holding before her the Child Who bends backwards to play with His Mother's chin (frontispiece).

The Virgin's dress, as well as the Child's, is threaded with gold and even the hair shows an adornment executed in gold.

The decorative design of the Madonna's nimbus resembles those of Duccio and his pupils; some letters are chased in a large border. The colours — red and tan — the free attitude of the Child, and the forms and general spirit of the representation again separate it from Duccio's art; on the other hand we notice here even more Byzantine features, such as the Child's sandals and the Greek monogram (Mother of God) in two medallions over the Virgin's head. The technique and profusion of gold ornament are particularly reminiscent of miniature painting.

It is to this group of painters, inspired by Riminese art but influenced by that of Siena, that Meo — a diminutive of Bartolommeo — da Siena (¹), who exercised a strong influence on an important part of Umbrian painting, also belongs. It is even possible that it was he who brought from his native city those elements of Sienese art that we find in Perugia intermingled with Riminese characteristics, although it must be admitted that in some of his pictures he does not show himself to be more pronouncedly Sienese than the other members of this group.

A Perugian document of 1319 records the facts that Meo bought a house in Perugia and some property outside the city; he is mentioned therein as a citizen of Perugia and must consequently have been living there for a considerable length of time. I do not know on what grounds Mariotti calls him Meo di Guido (²). Milanese tells us that he was the son of Guido Grazziano who, according to this historian, was the author of the Madonna in the Palazzo Pubblico, of Siena, which bears the

(¹) *L. Manzoni*, Di un pittore del secolo 14^{mo} non conosciuto in patria, Nozze Hermanin-Hausmann, Perugia, 1904. v. also *I. Vavassour Elder*, op. cit. *C. Weigelt*, Duccio di Buoninsegna, Leipzig, 1911. p. 181. *M. Salmi*, Note sulla Galleria di Perugia, *L'Arte*, XXIV, 1921, p. 160.

(²) *Mariotti*, op. cit., p. 42.

date 1221 but which he believed dated from 1271. In 1334 there is mention in Arezzo of a painter "Bartolomeo olim Mey de Senis", which, if this Meus can be identified with our painter, proves that he died before 1334⁽¹⁾.

Several of Meo's paintings now in the Gallery of Perugia originate from the Abbey of Monte l'Abate not far distant from



Fig. 12. Detail of fig. 11.

Photo Verri.

the monastery of the Celestines, where the picture signed by Marinus was found. Only one of these works shows the artist's signature, but the style of painting is so characteristic that the attribution to the same artist of the other pictures is, without doubt, correct.

The authentic work is a polyptych after the type of those of Duccio and his school, composed of half-length figures (figs. 13 and 14). The Virgin is represented in the centre; of the four

⁽¹⁾ *M. Salmi*, Quando morì Meo da Siena, *Rassegna d'Arte Senese*, 1923, p. 76.

lateral saints originally shown, now only three remain; they are SS. Gregory, John the Evangelist and Emilian. Two little angels adorn the spandrels of each of these panels. The second tier of the polyptych is composed of smaller panels in pairs, two of which have disappeared. The four triangular terminals at the sides show figures of angels while in the central and larger one



Fig. 13. Meo da Siena, Polyptych. Pinacoteca, Perugia.

Photo Anderson.

the Saviour in benediction is represented. At the foot of the central panel the signature runs: "*..... pus pinxis Meus Senesis*". Small half-length figures of the Twelve Apostles are depicted on the predella ⁽¹⁾.

Some of the figures certainly remind us of Duccio's manner; there is even an attempt to imitate the sweet melancholy of expression, peculiar to his art, and the half-naked Child is a detail characteristic of the Ducciesque school, but the heavy un-

⁽¹⁾ *R. Zampa*. Illustrazione storica-artistica del monastero di Montelabbate, Sta. Maria degli Angeli (Assisi), 1908, p. 37. furnishes us with the inadmissible information that this polyptych was executed in 1285.

graceful types, the large, flat oval faces with big expressionless eyes, typical of this master and his school, and the light colours, are features which separate this artist from Duccio and his followers.

Meo reveals his Sienese education in his care for detail and in the richness of his decorative effects, in the profusion of which he surpasses Duccio. The Virgin's dress and St. Emilian's cloak are good examples.

This polyptych, more than any of his other works, demonstrates to what extent Meo was influenced by the spirit of Duccio's art.

There is another altar-piece by him in the same Gallery; it shows the half-length figure of the Virgin with those of an Evangelist and St. John the Baptist



Fig 14. Detail of fig. 13.

Photo Anderson.

to the left and a holy bishop and St. John the Evangelist to the right (fig. 15). The two SS. John still retain certain elements of Duccio's art, but the figure of the holy bishop is large and shapeless. The image of the Virgin and Child possesses neither charm, expression nor grace; the Infant is seen holding a pomegranate. The same profusion of decorative detail is again evident.

Meo executed other and similar pictures, the sad remains of two of which are preserved in the same Gallery. One is complete as regards the panels, which, in form, number and arrangement, correspond to the picture described above, but it has been entirely repainted in the 17th century and only quite recently the task of removing the more modern coat of paint has been undertaken. The work, however, is sufficiently advanced for us to affirm that we are here dealing with a production of Meo's.

Of another altar-piece, only the central panel remains and it is in a very ruinous condition. The Child seems to grasp His Mother's ear.

Three panels of a similar polyptych which hung on the left wall of the Cathedral of Perugia but have been transferred to the recently arranged Cathedral Museum, resemble in type those of the best-preserved altar-piece in the Gallery, but they are of a somewhat more elaborate form. Here we see the two SS. John at the sides of the Virgin, little angels in the spandrels and the figures of the Redeemer, SS. Peter and Paul in the terminals.

All these works might be classified as to style, as midway between the signed polyptych and the last picture also in the Pinacoteca of Perugia, which has yet to be described, and in which the manner of painting is reminiscent of that found in the little panel, already mentioned, representing the Child Jesus bending backwards to grasp the Virgin's chin. This last picture by Meo, although much longer, was probably also the centre of an altar-piece (fig. 16). The proportions are more attenuated, and relief is almost entirely absent; in this the panel reminds us of the two first works I named as belonging to this group. The type of the Madonna shows a marked resemblance to that depicted by Marinus. The Child is again seen grasping His Mother's ear. The Virgin's dress is threaded with gold and the decorative design on the border of the panel is similar to the one found on the little picture that I have just mentioned.



Fig. 15. Meo da Siena, Altar-piece, Pinacoteca, Perugia.

Photo Minist. della Pubbl. Istr.

An entirely ruined panel of the Madonna enthroned between saints which is preserved in a lumber room behind the apse of the church of Ponte Felcino, near Perugia, might possibly also be a work of Meo's.

Judging from what is left of Meo's artistic productions, I think we may conclude that the artist, familiar with Duccio's art, migrated to Perugia and there, coming in contact with masters such as Marinus, he felt their influence and his manner underwent a slight change, he, at the same time probably transmitting something of the Sienese style of painting to the artists who had studied at the Riminese school.

It is possible that when Meo came to Umbria he was accompanied by one of his pupils whose works are still to be found there and who remained there as Marinus' collaborator or helper.

This last hypothesis is supported by the fact that the place from which Marinus' panel comes and the monastery whence the greater part of Meo's pictures originates, are not far distant from one another.

As for the date of his activity, I think we may say that he flourished in the first quarter of the 14th century.

This period which, at first sight, seems rather early, is confirmed by the document of 1319 which proves that at that moment Meo had already been established for some time in the country of his adoption and had apparently acquired some property. Moreover, later on we shall deal with a school work of 1320 and others of 1330 (?) and 1333, which dates correspond to those that we have concerning the painter (¹).

The works of Meo's school reveal to us the great importance of the part that this master played in the development of Umbrian painting. Although only two of these pictures are dated, I think there are some executed after his manner which may be

(1) On the whole, consequently, Meo's activity was certainly previous to that of Pietro Lorenzetti who, although there is a record concerning him which dates from 1305, is not regularly mentioned until after 1320, and who died probably in 1348. This rather contradicts the hypothesis of Signor A. Venturi, *Storia dell' Arte*, V. p. 581, that Meo was influenced by this artist, even although, I grant, there is a superficial resemblance between some of Meo's Madonnas and those that Lorenzetti has left us in the Lower Church, Assisi.



Fig. 16. Meo da Siena, Madonna. Pinacoteca, Perugia.

Photo Anderson.



Fig. 17. School of Meo da Siena, the Lord and Apostles Städelsche Kunstinstitut, Frankfort.

placed far on in the second half of the 14th century.

As I have just said, the date 1320 is found on a work of Meo's school. It is inscribed at the top of a *Maesta* in the parish church of Pieve Pagliaccia in the vicinity of Perugia. The fresco shows the Virgin with the Child Christ standing on her knee and two angels supporting the curtain that forms the background. It is a rough, un-beautiful work ; the style of painting, however, is clearly derived from Meo's manner.

Of a much better quality are two predella panels in the Städelsche Kunstinstitut of Frankfort-on-the-Main (nos. 1201 and 1202), one representing the Saviour between two angels and the Twelve Apostles, the other, the Virgin in the midst of six angels and an adorer and six figures of saints at either side with busts of others in the spandrels (figs. 17, 18 and 19) ⁽¹⁾. The inscription on the pedestal of the Virgin's throne informs us that the picture was executed in 1333. This work, which previously comprised another panel, originates from the Confraternity of S. Pietro in Perugia ⁽²⁾. Technically

⁽¹⁾ *C. Weigelt*, *Su alcuni dipinti di Meo da Siena non ancora riconosciuti*, *Rassegna d'Arte Senese*, 1909, p. 101. attributes these panels to Meo himself.

⁽²⁾ *M. Salmi*, Note sulla Galleria di Perugia, p. 162 note 1. has pointed out that the pictures at Frankfort correspond to the description that *Siepi*, op. cit., II, p. 545, gives of those he found in this confraternity.

these panels are much finer than the above fresco; they are quite pleasing pictures even though the figures are without grace and the faces heavy and expressionless. They are productions very characteristic of Meo's manner.

The works that most closely approximate to the master's style of painting are three frescoes in the crypt of the church of S. Francesco in Perugia. Two of them have even been ascribed to Meo; they represent the Marriage and the Death of the Virgin (fig. 20). The third imitates a polyptych in form and shows the Crucified between the Virgin and St. John with SS. Louis of Toulouse, Francis of Assisi, Clare and Antony of Padua at the sides. This fresco also seems to be from the same hand, although its dilapidated condition has somewhat altered its appearance. The decorative frame of all three is identical. In spite of the great resemblance to Meo's works, I do not think that the marked clumsiness of the figures allows us to attribute these frescoes to the master's own hand.

To the same painter can be ascribed a fresco detached from the church of Sta. Elisabetta and now in the Gallery of Perugia, representing the miracle of the roses (fig. 21).

It is one of the legendary stories related in connection with St. Elizabeth, that the bread which the saint was bringing to the poor, against



Fig. 18. School of Meo da Siena, the Virgin and saints. Städtelsche Kunstinstitut, Frankfurt.

her husband's wishes, was transformed into roses when the latter desired to know what she was carrying. This painting, which bears the date 1330⁽¹⁾, shows a very marked resemblance to those in S. Francesco.

In the Pinacoteca of Perugia there are several panel paintings which reveal Meo's influence. There is a little group, originating also from Monte l'Abate, which can be ascribed to one master; it includes a crucifix with Christ on the Cross, two large panels of SS. Herculaneum and Laurence with the figures of SS. Paul and Peter as pope on the back, and a predella with the four half-length figures of SS. Emilian, Mary Magdalene, Catherine and Benedict. Although the artist paid great attention to his technique, his drawing is weak and his figures without modelling, while life and expression are entirely absent.

Still in the same Gallery we find two panels similar in form and doubtless having originally formed part of the same altarpiece. The principal scene on the one is the Adoration of the Magi (fig. 22) and on the other the Presentation in the Temple; above the former we see the angel of the Annunciation and the half-length figures of SS. Peter the Martyr and Francis⁽²⁾ while the corresponding figures on the other panel are the Virgin of the Annunciation, SS. Louis of Toulouse and Dominic. These two panels originally belonged to the confraternity of St. Francis in Perugia. As Signor Salmi remarks, a peculiar feature in this master's art is the Cosmati architecture, not only with regard

⁽¹⁾ A breach in the paint prevents us from knowing if anything followed what is now visible of the date: MCCCXXX; but on account of a point after the last X and the space remaining it could not have been followed by another X. *P. A.*, *L'affresco della chiesa della conca*, *Rassegna d'Arte*, 1907, p. 127. *E. Ricci*, *La prima chiesa dedicata a S. Elisabetta d'Ungheria*, *Sta. Maria degli Angeli (Assisi)*, 1909, p. 41, informs us that before the fresco was detached the letter F. followed the date. *Bombe*, *op. cit.*, p. 41, is mistaken in saying that the date disappeared when the fresco was detached from its original site. From a chronological point of view his affirmation that this picture shows an influence of Bartolo di Fredi, is impossible.

⁽²⁾ Here St. Francis is depicted wearing ear-rings. There is a belief, still fairly wide-spread, that this form of adornment cures eye-trouble. This detail, consequently, must have been associated in the painter's mind with the eye disease from which, according to his biographies, the saint of Assisi suffered.

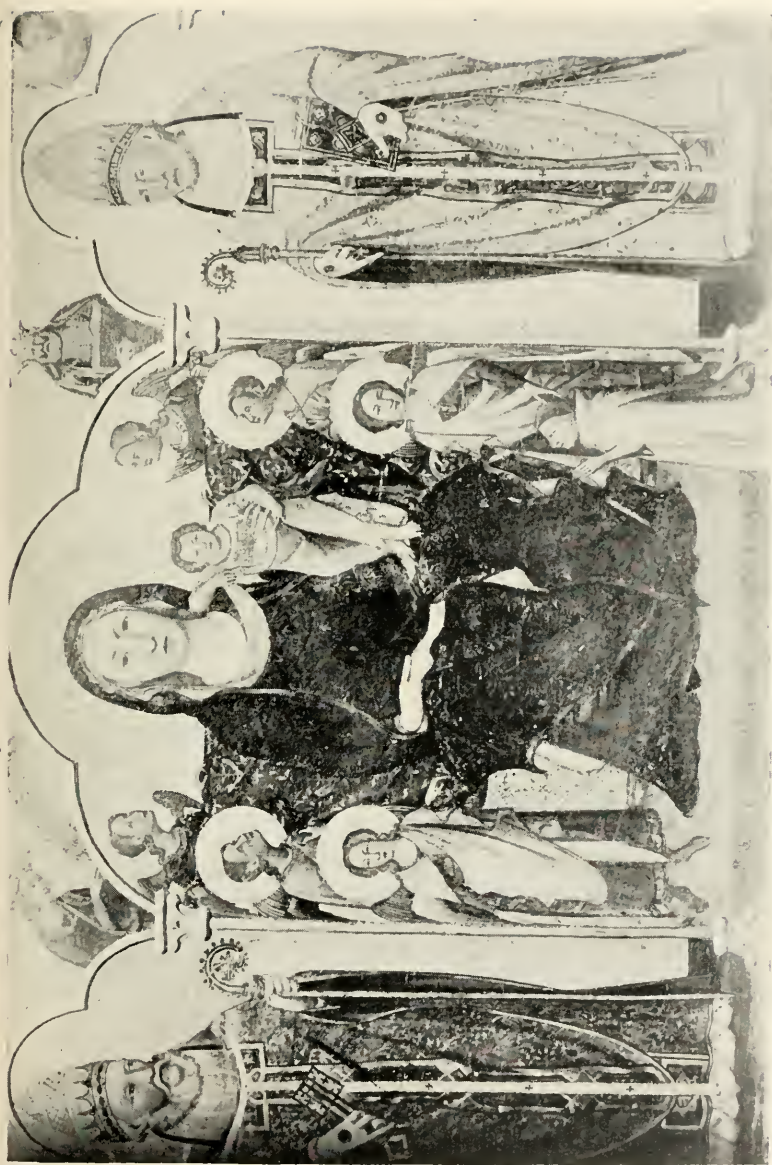


Fig. 19. Detail of fig. 18.

to the decoration but also to the form of the buildings. These panels date probably from about the middle of the 14th century. The type of the figures is very characteristic of Meo's school.



Fig. 20. School of Meo da Siena, the Death of the Virgin, S. Francesco, Perugia.

Photo Alinari.

Yet another painter, whose figures are somewhat heavier, but in whose faces we notice a decided resemblance to those of this school, is the one who executed two panels in the Pinacoteca which come from Passignano, not far distant from Perugia. They are oblong panels; one, which is considerably damaged, shows the Betrayal of Judas, the Calvary, the Crucifixion, the Deposition and the Faithful mourning over their Master's



Fig. 21. School of Meo da Siena, Miracle of St. Elizabeth, 1330.

Pinacoteca, Perugia.

Photo Anderson.

dead body before the sepulchre (fig. 23). On the other, the enthroned Virgin with the Child is represented between two angels with two little adorers below, while to the left we see the archangel Michael, SS. Clare, Francis and Peter and to the right SS. Paul, Louis of Toulouse, Antony and Mary Magdalene. The throne is inlaid in mosaic; above each column, which separates



Fig. 22 School of Meo da Siena, the Adoration of the Magi.
Pinacoteca, Perugia.

Photo Minist. della Pubbl. Istr.



Fig. 23. School of Meo da Siena, the Mourning over the body of Christ.
Pinacoteca, Perugia.

Photo Anderson.

the figures, a small half-length figure of an angel is depicted in rose colour. This artist possessed a certain dramatic sense which gives much animation to the Passion scenes in particular; but the isolated figures also are more life-like than we have so far found in this group. He was, as well, a fairly good colourist, but curiously enough left his faces completely white.

I think we can probably attribute to the same artist a half-length figure of a saint frescoed on the left-hand side of the wall behind the altar in Sta. Agata, Perugia.

From another hand, and one more strongly influenced by the reminiscences of Simone Martini but belonging all the same to this group, are the figures of male and female saints under Gothic arcades which seem to have adorned the greater part of the walls of this church, and of which some still remain visible on the entrance wall and on that to the left of the altar.

Meo's school seems to have been fairly wide-spread. At least we find works belonging to it at some distance from Perugia. The Pinacoteca of Gubbio possesses a polyptych (fig. 24) showing the Virgin between six figures of saints and above, six half-length figures and the Crucifixion. It is a mediocre work but the types of the faces as well as the ornamental details are characteristic of this school.

The painter who frescoed the four triangular compartments of the vault over the altar in the church of Sta. Chiara, Assisi, also felt to a certain extent the influence of Meo's art, but he was still more dependent on the Giottesque school and for this reason I shall deal with him elsewhere.

In the Town Hall of Narni, a panel, painted on both sides, representing the Virgin and Child and the Death of the Virgin, is a late production — about 1400 — of this current.

A panel of the Nativity in the collection of pictures belonging to the German Seminary, alongside the church of St. Peter's, Rome, belongs to Meo's school.

This master's influence is also evident in a little reliquary in the form of a diptych in the Victoria and Albert Museum (19, 20—1869); each panel is divided into two parts, one above the other, the upper divisions showing the Madonna and the Crucifixion with two accompanying saints, and the lower each a row of saints (fig. 25). The presence of St. Emilian attests the Perugian origin of this diptych, which, however, is one of the minor production of this group.

The most important series of paintings in this manner are not found in Umbria but near Rome in the upper church, in the Scala Santa and in the Chapel of the Madonna of the Sacro Speco, Subiaco. These frescoes have been described by Signor Her-

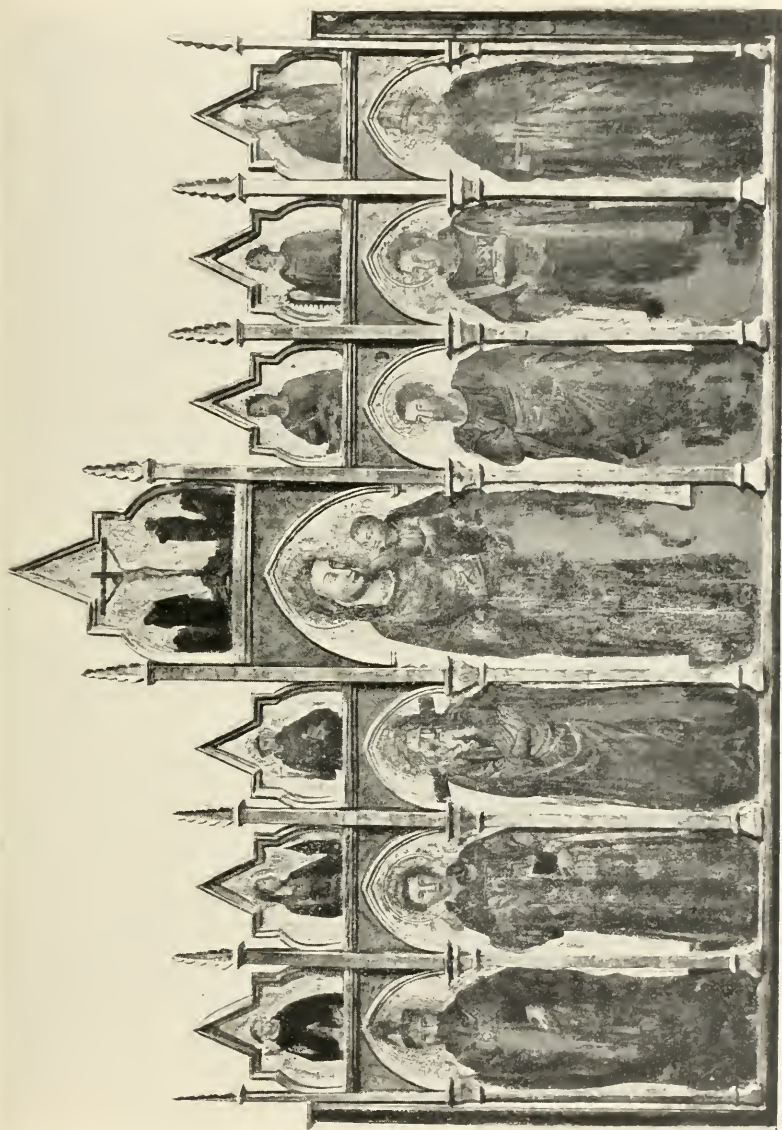


Fig. 24. School of Meo da Siena, Polyptych. Pinacoteca, Gubbio.

Photo Minist. della Pubbl. Istr.

manin ⁽¹⁾, who attributed them to a Siennese artist, but I think it

⁽¹⁾ *P. Egidi, G. Giovannoni e F. Hermanin, I monasteri di Subiaco, I, Rome, 1904 (Hermanin), p. 486.*

more correct to classify them as works of Meo's school. The date proposed by Signor Hermanin for them, somewhere during the period when Bartolommeo III of Siena was prior of the monastery, which was from 1363 until 1369, seems to me somewhat late.

The frescoes in the upper church illustrate the Passion, beginning with the Entry into Jerusalem, which covers the greater part of the right wall (fig. 26). The composition is very traditional; the Saviour, seated on an ass, followed by its foal, is accompanied by the Twelve Apostles; a youth spreads his cloak on the ground, others climb into the trees to obtain a better view, some sing while almost all carry branches of palm. Below on the left wall is represented the Betrayal of Judas. The central figures are surrounded by a large group of people, some of whom have already laid hands on the Saviour. A detail, peculiar to Sienese iconography, is the flight of the Apostles; it is rarely depicted but we find an example of it in Duccio's works. The artist has not omitted to illustrate the passage from the Gospels according to which a disciple, leaving his cloak in the hands of a soldier, escapes naked. On the right of the pulpit we see the Flagellation in which the Saviour, covered with blood and attached to a pillar, is being scourged by two men, while Pilate is depicted in half-length figure on a balcony above.

The Calvary is shown in a large fresco above these representations. It is a picture full of movement and at first sight seems to be a triumphal procession. In a portico to the left, we see a scene of Pilate condemning Christ, Who is clothed in rich garments and crowned with thorns. Then is depicted a long procession of men on horseback, soldiers with banners and trumpets and the sorrowing faithful following Christ, bearing the Cross, and the two criminals. Heads appear at the windows and on the towers of the houses of the town. The Twelve Apostles are depicted in a row above.

The Crucifixion, which occupies the end of this wall, is a large dramatic composition, resembling Pietro Lorenzetti's picture of this subject in the Lower Church, Assisi. A thronged and agitated group surrounds the three crosses; again there are many soldiers on horseback and on foot, while Mary Magdalene grasps the foot of the Cross and the Virgin faints into the arms of her companions.

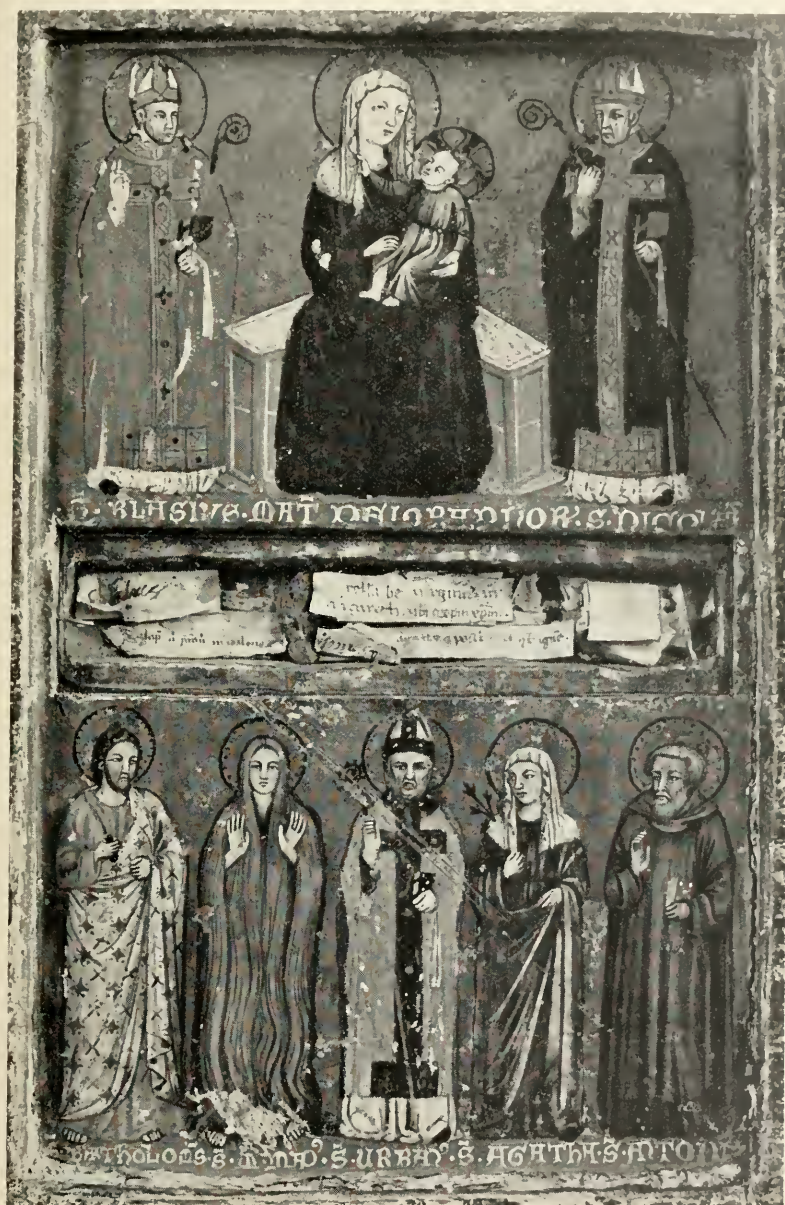


Fig. 25. Madonna and saints, Umbrian School, middle of the 14th century.
Victoria and Albert Museum, London.

Higher up an arch is adorned with medallions containing Apostles, prophets and St. John the Baptist.

The events, which occur after the death of Christ, are depicted on the same wall as the Entry into Jerusalem. Here we find the three Maries at the Empty Sepulchre on which an angel is sitting, and at a higher level "*Noli me tangere*" with Mary Magdalene kneeling and the Saviour drawing away from her, and the Incredulity of Thomas which takes place in a vaulted room seen in section, while the other Apostles are arranged in a row at either side. Highest of all is represented the Ascension; fifteen disciples and four holy women witness the Saviour being carried to heaven by angels. The vault is adorned with the figures of the four Fathers of the Church sitting writing; the throne of each is adorned with the bust of an Evangelist.

Regarding the second example of this art which adorns the Scala Santa, I do not share Signor Hermanin's opinion that it is by another artist than the foregoing decoration, although the colouring is here paler. It is highly probable that the painter who undertook this decoration, received a certain amount of assistance, but this is not more evident in one part than in another and I do not find that the manner of the principal master is more pronounced in the Scala Santa and in the chapel than in the church.

The four triangles of the vaults of the chapel are adorned with the Annunciation in which the angel kneels before the Virgin who has just arisen from her chair; the Presentation with the five traditional figures; the Coronation of the Virgin in which the throne, on which the Virgin and her Son are seated, is surrounded by angels; and the Madonna della Misericordia, who shelters a group of faithful under her mantle. On the left wall we find united on one fresco the Nativity of Christ taking place in an open shelter, the preparation for Christ's first bath, the Message to the Shepherds and the Adoration of the Magi (fig. 27). The apse is adorned with a representation of the Saviour on the Cross between the Virgin, SS. John, Benedict, Placidius and Maurus, and above, the Virgin enthroned with the Child standing on her knee in the midst of four saints, two holy popes and a little adorer; while still higher the Dead are seen arising from their tombs and apparently imploring protection from the



Fig. 26. School of Meo da Siena, the Entry into Jerusalem. Sacro Speco, Subiaco.

Photo Alinari.

Madonna della Misericordia, depicted on the vault above. On the entry wall we find a very realistic painting of the Virgin's funeral (fig. 28). The Jews who have stopped the bier on which the dead Virgin is being taken to her grave, are miraculously deprived of their sight. The Twelve Apostles who stand behind, belong to the representation of her Death; St. Peter seems to be officiating, St. John carries a branch of palm. Above, the Madonna and the Saviour, Who protectingly grasps His Mother round her shoulder, are seated on the same throne, which is borne upward by six angels, while eight others accompany them with music.

The frescoes in the Scala Santa show, over the entrance arch, the Baptism of Our Lord and on the other side, the Flight into Egypt, and the Massacre of the Innocents, in which to the left we see soldiers snatching children from the arms of their weeping mothers. Above, Herod, followed by two of his suite, appears at a balcony, from where he issues his orders. The other frescoes are, on account of the subject, fairly important; they comprise allegorical representations of the triumph of Death ⁽¹⁾. In the first is depicted an old man, showing three corpses in their coffins in different stages of decomposition, to three young noblemen, two of whom carry falcons. The other fresco represents Death as a skeleton with long hair, mounted on horseback, holding a cythe in one hand and a sword in the other with which he attacks two young men, one of whom again holds a falcon. In his terrible onslaught Death rides over six dead bodies that lie on the ground, while behind him we see four sad figures, apparently imploring him to put an end to their existence also. At the top of the Scala we find further five figures of saints.

Having already described the characteristics of the artistic current to which these frescoes belong, I shall not enter into details of their peculiarities. These particular productions, however, are rather unpleasing; the drawing is clumsy and linear, no attention has been paid to the proportions and almost all the figures are too short. Relief is but rarely attempted and dramatic action, which is absent, has been replaced by grimacing expressions. All this only proves that we owe the decoration to a provincial artist who paid little heed to the aesthetic side of his task.

⁽¹⁾ *P. Figo*. *Le danze macabre in Italia*, 2nd ed., Bergamo, 1901, p. 54.



Fig. 27. School of Meo da Siena, the Nativity and Adoration. Sacro Speco, Subiaco.

Photo Alinari.

The iconography of these paintings provides us once more with proof that the origin of Meo's school was not purely Sienese. It is true that in the Betrayal of Judas, the group of Apostles deserting their Master is apparently inspired by Duccio's representation, but on the other hand the open shed in the Nativity, the combination of the Nativity with the Adoration of the Magi, that of the Holy Women at the Empty Sepulchre with the *Noli me tangere*, and the Child erect on the Virgin's knee in the *Capella della Madonna* are all characteristics of the Riminese school and not of Duccio's. The decoration of the triangles of the vault is analogous to one in Ravenna, while the scene of the Death of the Virgin shows no resemblance to the example left by Duccio.

Apart from Meo's school, we find in Perugia various little groups of painters who reveal the existence of different currents simultaneously.

Perugian painting of the first half of the 14th century was specially influenced by Pietro Lorenzetti, although his art was interpreted in a very provincial manner and generally speaking the productions do not attain a very high level. This group seems to be of a slightly later period than that of Meo's, since some of its productions date from 1348.

The finest work of this group is a large Crucifixion, an important part of which is preserved on the altar wall of Sta. Agata. Originally the three crosses must have been represented, but now the central one alone remains; many figures, some on horseback, are grouped around it; in the midst of them we see the three soldiers dividing the Saviour's cloak. The latter have an oriental appearance and remind us of the warriors in Ambrogio Lorenzetti's fresco of the martyrdom of the Franciscan monks in the church of S. Francesco at Siena. Nevertheless Pietro's influence is very evident, while the composition has been borrowed from his enormous fresco of this subject in the Lower Church, Assisi.

A large number of frescoes in this manner have been transferred from the church of Sta. Elisabetta to the Gallery of Perugia. I have already mentioned the paintings belonging to Meo's school, which come from there. In all there are twenty-six fragments from the walls of this church, but I shall not enumerate



Fig. 28. School of Meo da Siena, the Death and Funeral of the Virgin.
Sacro Speco, Subiaco.

Photo Alinari.

all of them ⁽¹⁾. For the greater part they are votive paintings, among which there are several Madonnas. Very characteristic of a rough interpretation of Lorenzetti's art is a rather fragmentary fresco showing the enthroned Virgin, holding the Child erect on her knee and offering Him flowers. Of the lateral figures, only that of St. Antony Abbot has been preserved. The date, 1348, is

⁽¹⁾ Ricci, op. cit. *Bombe*, op. cit., p. 39.

inscribed at the foot of the painting (fig. 29). I think we might attribute to the same hand two fragments of a detached fresco representing the Virgin and five saints within arcades, and yet another of the Virgin seated on a throne, the back of which is unfinished, gazing at the Child Whom she holds in her arms; St. Catherine is depicted standing at the side. This fresco seems to have originally shown the date 1334⁽¹⁾.

Other works belonging to this group will be found in the church of S. Matteo where an important fresco of the Virgin with four angels, two saints, some other figures and a little female adorer is dated 1348. The central figure and those nearest, however, have almost entirely disappeared. On the wall close by we find a representation of a saint on horseback, before whom kneel several adorers, two of whom seem to carry hand-cuffs. A figure of a bishop hard by is probably from the same hand. It is possible that we can ascribe to this artist an heretical image of the Trinity — a figure with three heads — enthroned and accompanied by two angels, in the bell-tower of S. Pietro, and a very damaged detached fresco of St. Antony Abbot and a young saint, which was preserved in the sacristy of the church of Papiano, but is now in the Gallery of Perugia. The characteristics of this artist are the very pointed features, the rather graceful though flat figures, the naked necks and the almost straight line of the décolleté.

A group of lesser importance comprises four works — three triptychs and a painting on parchment — of the first half of the 14th century. All four are preserved in the Gallery of Perugia and differ considerably from the other styles of painting of that period.

Two of the triptychs are very alike⁽²⁾. One represents the mystical marriage of St. Catherine: the Virgin seated on a throne of Gothic model holds the Child Who places the ring on St. Catherine's finger, while opposite another saint forms a pendant; above, we see the Saviour on the Cross between the Virgin and St. John with Mary Magdalene kissing the feet of Christ. The wings show, above, the two figures of the Annunciation and below, on one side four saints in two rows and on the other the Virgin adoring the new-born Child in the manger.

⁽¹⁾ *Bombe*, op. cit., p. 40 note 2.

⁽²⁾ *Salmi*, op. cit., p. 163.



Fig. 29. Madonna and St. Antony, Umbrian School, 1348. Pinacoteca, Perugia.

Photo Verri.

The other triptych shows the Virgin seated on a very elaborate throne between SS. Catherine and Lucy, while in each of the wings are two saints, one above the other (fig. 30).

The picture on parchment is not in a very good state of preservation.

Within borders composed of numerous busts of saints and six full-length figures, among which we see the archangel Michael (represented twice), St. Martin and St. Christopher, are depicted the Virgin enthroned between two angels and two saints and the Saviour on the Cross between the Virgin and St. John and two angels (fig. 31).



Fig. 30. Triptych, Umbrian School, first half of the 14th century. Pinacoteca, Perugia.

Photo Minist. della Pubbl. Ist.

The third triptych is only a rustic production of the same current. In the central panel the Madonna, seated on an architectural throne holds the Infant Jesus between St. Anna and the Virgin as a child. Lower down we see the Crucifixion and the Prayer on the Mount of Olives. Three figures of saints adorn each of the wings. It is a roughly executed work of no importance.

The elements composing the art to which these pictures belong, are obviously based on Giottesque principles. The types, as well

as the proportions of the figures resemble those of the great Florentine master and we see them here in a form directly inspired by him and not by one of his disciples. This, consequently, would lead us to date these works [from the first half of the 14th century, which seems too early, especially on account of the elaborate form of the throne in one of the pictures, which is characteristic of North Italian painting of a much later date. Nevertheless it is possible that we are here dealing with one of



Fig. 31. Madonna and Crucifixion, Umbrian School, first half of the 14th century. Pinacoteca, Perugia.

Photo Verri.

the first examples and I do not think that the works we have just described can be placed any later than 1350.

The type of the Madonna in majesty seems to have been fairly common in Perugia. Apart from the foregoing picture and the panel by Marinus in the Gallery, which I have already described, we find traces of another in a niche on the façade of the old hospital which seems to date from the first years of the 14th century. Another which, on account of the presence of a Sienese influence, must be of slightly later date, is the considerably restored fresco called the Madonna del Verde in the church of S. Angelo; icono-

graphically-speaking it descends from Duccio's model ⁽¹⁾. Very closely connected with this painting is the so-called "Maesta della Volta" which adorns a chapel in the arch of that name, behind the Cathedral of Perugia. Here the Virgin, in the midst of four angels, holds the Child standing on her knee (fig. 32). A detached fresco in the Gallery of Assisi belongs to this group of representations; it is in fact the most beautiful example but we shall return to it later on ⁽²⁾. I think we can still include among the Umbrian Maesta a large panel dated 1310 in the Gallery of Angers, where it is attributed to Giunta Pisano. The enthroned Madonna, who holds the Child upright on her knee, is escorted by two angels, four saints and two kneeling devotees.

All these paintings date from the first quarter of the 14th century and bear a resemblance to provincial Sienese work; the painting of the Maesta della Volta reveals the influence of Simone Martini which is still more marked in the fresco at Assisi.

The frescoes in the chapel under the bell-tower of the church of S. Domenico, Perugia, belong to the same artistic current. It is only a few years ago that the greater part of this decoration was brought to light; before that only a few small fragments were visible ⁽³⁾. Doctor Salmi, who has made a profound study of these frescoes ⁽⁴⁾, identifies them with those that Vasari describes as being from the hand of Buffalmacco, as, indeed, Rosini, before him, had already done ⁽⁵⁾.

Vasari further informs us that Stefano da Siena worked in the chapel of St. Catherine in S. Domenico, but did not finish his task. Considering the lack of confidence we have in Vasari's statements, especially in connection with 14th century works, I do not

⁽¹⁾ There is no reason whatsoever, to attribute this painting to Cavallini as Signor *Hermanin* did in the lectures he delivered in Perugia in the autumn of 1923, in *Il Maestro Romano di Giotto*, Almanacco di Roma, 1924, p. 160 and in the *Corriere d'Italia*, 13th Dec. 1923. The style derives from the Sienese school and the work is decidedly Umbrian.

⁽²⁾ *F. M. Perkins*, *Rassegna d'Arte*, 1909, p. 41.

⁽³⁾ *R. Galenga Stuart*, Perugia, Bergamo, 1912, p. 43. *R. van Marle*, *Simone Martini et les peintres de son école*, Strasbourg, 1920, p. 192.

⁽⁴⁾ *M. Salmi*, *Gli affreschi ricordati dal Vasari in S. Domenico di Perugia*, Bolletino d'Arte del Minist. della Pubbl. Istr., 1922, p. 403.

⁽⁵⁾ *Rosini*, op. cit., II, p. 52.



Fig. 32. The "Maesta della Volta", Umbrian School, first half of the 14th century. Perugia.

Photo Anderson.

think that it is of great importance to determine whether in this case he is dealing with the frescoes we have just mentioned or with others in S. Domenico Vecchio, which is behind the present church and is now used as a barracks.

The decoration is fairly elaborate but very much damaged. Vague traces of the four Evangelists and their symbols remain in the vaults. The groins and other parts of the chapel are adorned with medallions containing heads and half-length figures of

prophets, saints and angels. On the window wall we see the figures of the Annunciation and the greater part of two frescoes illustrating the legend of St. Catherine, her dispute with the philosophers of the Emperor Maximin (fig. 33) and her conversion of the Empress Faustina and Porphyry during her imprisonment (fig. 34). On the opposite wall we find scenes from the life of



Fig. 33. The Disputation of St. Catherine, Umbrian School, 2nd half of the 14th century. S. Domenico, Perugia.

Photo Verri.

St. Peter the Martyr; the first shows the miracle of the shower of rain that he brought down under the provocation of a heretic bishop, and the other the martyrdom of the saint, who is killed by soldiers on the road between Como and Milan, while above is represented the holy Dominican monk curing a sick person. Traces of other representations are visible. The walls of the chapel are further adorned with the figures of the Twelve Apostles, and of the cardinal virtues (figs 35 and 36) and the intrados of the entrance arch with several figures of saints, some of which are well preserved (fig. 37).



Fig. 34. The Conversion of Faustina and Porphyry, Umbrian School.
2nd half of the 14th century. S. Domenico, Perugia. Photo Verri.



Fig 35 Justice, Umbrian School, 2nd half of the 14th century.
S. Domenico, Perugia.

Photo Verri.

Signor Salmi has rightly observed that two different hands can be recognized in this decoration. To the one we must attribute the dispute of St. Catherine, the Annunciation, the figures of the Apostles and the personifications of the virtues, and to



Fig. 36. Courage, Umbrian School, 2nd half of the 14th century.
S. Domenico, Perugia.

Photo Verri.



Fig. 37. A holy Pope, Umbrian School, 2nd half of the 14th century.
S. Domenico, Perugia.

Photo Verri.



Fig. 38. St. Peter, Umbrian School, 2nd half of the 14th century.
S. Domenico, Perugia.

Photo Verri.

the other the remaining hagiographic scenes and some of the full-length figures of saints. As for the heads and busts in the medallions, I think they show more connection with the former, but were, in all probability, executed by an assistant.

The first of these two artists was obviously entirely under the charm of Simone Martini's art, the spirit of which he seems to have fully understood. In the sweet melancholy and spiritual elegance of certain of the figures of the Apostles, he reproduces, although in a less skilful manner, the types of the older master. Signor Salmi finds that this artist shows some points in common with the Orvietan painters. A connection must certainly exist since both derive from a common source in the art of Simone Martini, but I do not think that this artistic current passed through Orvieto before reaching Perugia, because the influence here seems to be too direct.

A Sienese inspiration is less evident in the productions of the second artist who worked in this chapel, and Doctor Salmi finds that his paintings reveal an influence of the school of The Marches. The technique of this master and his forms are much coarser and there is no trace of idealism, a feature characteristic of all works inspired by Simone's art. The date of 1370 or 1380 proposed for them by Signor Salmi may be exact, but in my opinion it is just possible that they were executed at a slightly earlier period.

I think we should associate these frescoes with some others in the same church, which adorn the old Gothic vaults of the lateral chapels of the choir, but are now invisible from below, on account of the lower 17th century vaulting. We can, however, gain access from above because there is a considerable space between the original and the present vaulting.

The decoration of one of them comprised four figures of saints against haloes of radiating rays of light; of these there remain St. Peter (fig. 38), St. Antony and traces of a holy bishop. The four Evangelists, seated on Gothic thrones, were depicted in the other chapel; the best preserved is the figure of a young clean-shaven Evangelist, gazing attentively at his pen (fig. 39). I think the latter may probably have been executed by the assistant to whom the less important figures in the St. Catherine chapel were left. Not only is the manner in which the hair falls the same



Fig. 39. An Evangelist, Umbrian School, 2nd half of the 14th century.
S. Domenico, Perugia.

Photo Verri.

in both, but we again notice a similar mistake in the perspective of the drawing of the faces. The contours are very thickly outlined but that may well be on account of the great distance that these images originally were from the eye of the spectator. It is for the same reason that the figures of the other vault appear,

now that they are seen from so near, of much coarser workmanship than originally must have been the case when they were seen from below. The figures of SS. Peter and Antony show certain points in common with some of the works of the second master who was active in St. Catherine's chapel, but the technique is somewhat different so that we cannot ascribe them with certainty to the same artist.

A painting which was also inspired by Simone's school is a detached fresco representing the Virgin, with the Child in benediction, under an open shed, behind and above which are some angels (fig. 40); it is placed on the altar of the Holy Sacrament in the church of S. Francesco which, no longer used for worship, is abandoned in an incomprehensible manner. Above the picture we see the inscription: "*Eruo MCCCCLXXXIII Mense Junii*" which has in part disappeared⁽¹⁾. The fresco comes from the walls of the old church which is now entirely covered by constructions of later centuries. It is obviously a fragment of an Adoration of the Magi⁽²⁾.

From the examples of Perugian painting of the 14th century that we now possess, it is evident that the dominating influence was that of the Sienese school. After Meo da Siena and his followers, we find in the first half of the century a popular adaptation of Pietro Lorenzetti's manner; then, with the exception of a small number of works belonging to the Giottesque tradition, we notice, especially in the second half of the 14th century, many adherents of Simone Martini's manner. It is quite possible that after 1350 the Perugian people became aware of the inferiority of the local productions, and made certain pictures, destined for the more important sites, come directly from Siena. Let us not forget that in the Gallery of Perugia there are works by Lippo Vanni, Bartolo di Fredi, Niccolo Bonaccorsi, a little triptych approaching the manner of Luca di Tommè and in the Cathedral a Madonna by Andrea Vanni.

This Sienese domination was still more widely disseminated

⁽¹⁾ *Siepi*, op. cit., II², p. 781.

⁽²⁾ (*Orsini*), Guida al forestiere per l'augusta città di Perugia, 2nd ed., Perugia, 1818, p. 304, makes this observation but finds that the fresco is executed after the manner of Giotto.

towards the year 1400 when Taddeo di Bartolo came to work in Perugia.

The school of The Marches had no influence on Perugian painting although we find in the Gallery a little panel representing a half-length figure of the dead Saviour and a large triptych, quite recently reconstructed, showing the Virgin and Child escorted by angels, between SS. Francis and Antony Abbot and originating from the convent of Fernela near Perugia, in both of which certain reminiscences of the painters of Fabriano are manifest.

A fairly important group of paintings inspired by the Sienese school is to be found in the little church of S. Egidio which was built about 1380 and lies just off the main road between Perugia and Assisi. They are all votive frescoes by local painters of little merit and I shall only mention the most important. On the left of the tabernacle there is a fairly fine Madonna, accompanied by St. Francis; and on the lower row a beautiful figure of an archangel. A charming Madonna holding the Child's foot, which decorates the wall near the door leading to the village, belongs



Fig. 40. Fragment of an Adoration of the Magi, Umbrian School, 1383. S. Francesco, Perugia.

Photo Verri.

to the school of Lippo Memmi. Near this another Madonna with her arms crossed on her breast is a production of the same tradition. The Madonna on the altar is considerably repainted, she holds the Child erect on her knee in an affectionate attitude. All the above frescoes more or less reveal the influence of Simone's school, but on the entrance wall a Madonna with the Child standing on her knee stretching out His hand towards a little bird, sooner belongs to that group inspired by the art of the Lorenzetti, as, moreover, do several of the other paintings in this church.

Thus in this little village church the two Sienese currents — that of Simone and that of the Lorenzetti — flourished still, towards the end of the 14th century. We are again dealing, however, with local adaptations, as may be seen, not only in the actual appearance of the works but also in some of the iconographical details, such for example as the free attitude of the Child Jesus, Whom we generally find standing on His Mother's knee, a detail, as I have already mentioned, that the early Umbrian artists seem to have borrowed from the Riminese school; or, again, in the position of the head resting on the arm as is depicted in one of the frescoes in S. Egidio.

The works of the 14th century executed in *Assisi* are, for the greater part, more in their place in the history of Florentine or Sienese painting, and it is in the chapters dealing with these different schools that I have mentioned them. The archives having almost entirely disappeared, the documents concerning these paintings are extremely rare.

Nevertheless the following facts have come to our knowledge. In 1337 Giovanni di Bon Giovanni d'Assisi bequeathed a sum of money to the church of Sta. Chiara for the ornamentation of its walls. "Frater Martinus pictor" is found mentioned in 1344 painting the refectory of the Franciscan monastery and in 1347 colouring the pulpit of the Upper Church ⁽¹⁾, and Pace di Bartolo,

(¹) *C. Fea* Descrizione etc. della Basilica etc. di S. Francesco d'Assisi, Roma, 1820, pp. 11 and 13, gives these dates as 1338 and 1347. See also *G. Fratini*, Storia della Basilica e del Convento di S. Francesco in Assisi, Prato, 1882, p. 165, and *H. Thode*, Franz von Assisi und die Anfänge der Kunst der Renaissance in Italien, 2nd ed., Berlin, 1904, pp. 288, 289 and 298.

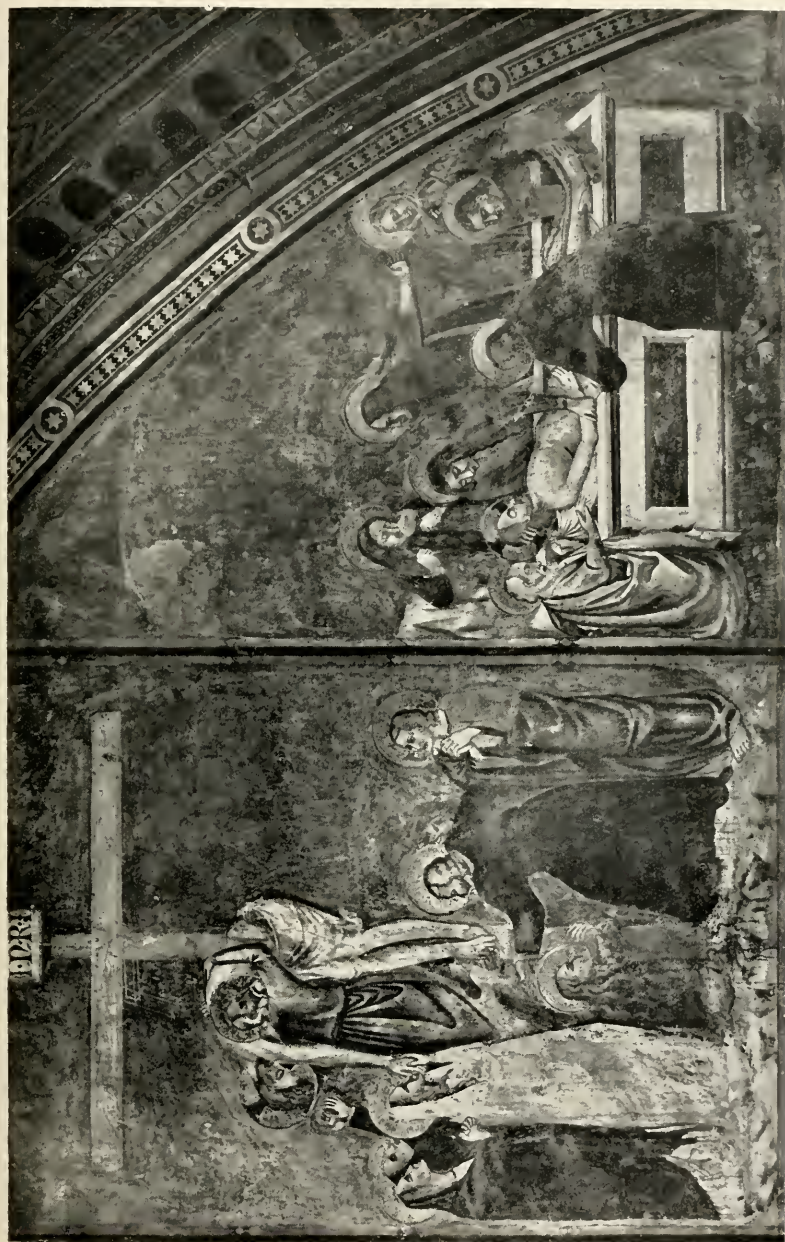


Fig. 41. Descent from the Cross and the Entombment, Umbrian School, 2nd half of the 14th century. Sta. Chiara, Assisi.

Photo Alinari.

as I have already said in connection with Andrea da Bologna in the previous volume, in 1354 ⁽¹⁾ and about 1367 ⁽²⁾; in the latter year he, assisted by Giovanni di Maestro Nicola, painted coats of arms on the city gates; in 1372 the latter, together with Angelino di Corrado di Novarello ⁽³⁾, is similarly employed.

The three painters, Pace, Giovanni and Angelino are charged with the ornamental part of the decoration of the St. Catherine chapel which was ordered by Cardinal Alborno. Vasari has confused Pace di Bartolo with Pace da Faenza ⁽⁴⁾ and informs us that it was this artist who adorned the chapel of St. Antony, for which work a sum of money was bequeathed in 1360 ⁽⁵⁾. In 1398 we find a certain Niccolo di Giovanni, an Assisan painter, working at that moment at water conduits ⁽⁶⁾.

The same artistic classification that we made for the works in Perugia can be applied to those in Assisi. Here too we find a rude adaptation of the art of Meo da Siena and Pietro Lorenzetti, reminiscences of the Giottesque school, and the influence of Simone Martini, but not one of these groups is of very great importance. The most characteristic painting of the first group will be found in the chapel of the Holy Sacrament, or that of St. George, in Sta. Chiara, where on the altar wall, above the figures by Giotto, we see a representation of the Descent from the Cross between frescoes of the Resurrection and the Entombment (fig. 41). This somewhat vulgar artist, who tried to obtain good dramatic effects by means of grimaces and violent and excessive gesticulation, seems to have been slightly influenced by Meo da Siena. Closely connected with this artist was the one who depicted the Annunciation on the entrance wall; it takes place in a room seen in cross-section in which the Virgin has risen and walked away from her seat. Below this, three paintings, showing St. George slaying the dragon, the Nativity, in which we see many angels on the roof of

⁽¹⁾ *Fratini*, op. cit., p. 192.

⁽²⁾ *A. Brizi*, Della rocca di Assisi, Assisi, 1898, p. 71.

⁽³⁾ *A. Brizi*, op. cit., p. 78.

⁽⁴⁾ *Vasari-Milanesi*, I, p. 405.

⁽⁵⁾ *Fea*, op. cit., p. 11. *F. Filippini*, Andrea da Bologna, Bollet. d'Arte del Minist. della Pubbl. Istr., 1911, p. 50; v. Vol. IV, p. 428.

⁽⁶⁾ I have to thank Count Umberto Gnoli for this piece of information.

the shelter against the rocks, St. Joseph in meditation and the shepherds, and the Adoration of the Magi, are by quite a different artist. Here the basis of the work is the same, but the more elegant forms reveal an influence of Northern Gothic art. On the wall opposite the entrance a modest local painter working under a Sienese influence has left some figures of saints; they include SS. Clare, Francis, Agnes, Elizabeth and Mary Magdalene, while on the arch which separates the chapel from the nuns' choir we find a pretty figure of St. Clare. A mediocre fresco of Pope Urban V with the heads of SS. Peter and Paul and two little kneeling adorers decorates the nuns' choir.

More directly influenced by Lorenzetti, I think, was the painter who executed on the right wall of the charming little church of S. Damiano two frescoes in connection with this sanctuary; the first shows the crucifix ordering St. Francis to restore the building, and the second the father, Bernardone, threatening his son, who was then living at S. Damiano, because he had sold some merchandise to defray the expenses of his work. Although these paintings have, on account of certain topographic details, been ascribed to between 1305 and 1315 ⁽¹⁾, they are, without any doubt, productions of the second half of the 14th century.

The same church contains, in the apse, a fresco which sooner belongs to the group which shows the influence of Simone Martini's current. It is a half-length figure of the Virgin between two saints near one of whom we can still read the name "*(S. Ru)fnus*" while the other, according to the later inscription, is St. Damian. They are, however, coarsely executed figures in which the manner of the charming Sienese master is completely disguised ⁽²⁾.

A beautiful painting belonging to Simone's school is a Maesta, which I have already mentioned in connection with similar representations in Perugia, in which the Virgin, holding the Child erect on her knee, is surrounded by angels while St. Francis stands near by. This fresco comes from the façade of the church "della Carita" and is now preserved in the town Gallery (nos. 3

⁽¹⁾ *L. Brancaloni*, Storia di S. Damiano in Assisi, Assisi, 1919, p. 153.

⁽²⁾ *L. Brancaloni*, op. cit., p. 21 et seq., is of opinion that this work which he judges superior to Cimabue's Madonna in the Lower Church, already existed in 1150!

and 4). It has been attributed to Simone Martini himself⁽¹⁾ but for this there is no reason. In the monumental forms there are even reminiscences of Lorenzetti's art. In spite of its fine qualities, however, this work can never be considered anything but a provincial production. It is one of those Maesta of which, as we saw, the town of Perugia also possessed a few examples⁽²⁾.

A fresco in the hall of the old monastery of St. Hildebrand, now occupied by Benedictine nuns, dates from about the year 1400 or even slightly later. The painting is a free copy of the Stigmatization of St. Francis as it is represented in the Upper Church. We see the same composition with the landscape and the monk reading, only the attitude of St. Francis has been slightly changed. The colours are bright, and the work surrounded by an ornamental frame composed of medallions containing heads. A knowledge of Sienese painting is obvious and the artist seems to have worked under a strong influence of Simone Martini, leading the way to Sassetta.

Let us not forget that Ilario da Viterbo has left us a work, signed and dated 1393, in the Porziuncola. This painting is almost entirely inspired by Simone Martini and is even in part an adaptation of his famous Annunciation of 1333; but on account of the artist's origin, he, as well as Cola Petruccioli d'Orvieto, some of whose works we also find in Assisi, must be dealt with later on.

Giotto and the disciples he brought with him from Florence had, at Assisi, some pupils who profited so much from the lessons they received that we must consider them as forming part of the Florentine school. Among them, for example, may be found the artist who executed the Coronation of the Virgin and other frescoes in the little tribune on the left of the nave of the Lower Church and many other paintings, and the less meritorious artist who painted the now very damaged frescoes in the right transept of Sta. Chiara⁽³⁾. I do not even care to affirm definitely that all these masters were Assisan and not Florentine, but I think most of them were, more probably from Assisi.

(1) *A. Gosche*, Simone Martini, Leipzig, 1899, p. 77, refers to the opinion of *A. Schmarzow* that the work is from Simone's own hand. *Venturi*, *Storia dell' Arte italiana*, V, p. 613 note 1, also seems to accept this attribution.

(2) v. p. 50 of this volume.

(3) v. Vol. III pp. 264, 266.



Fig. 42. The Madonna and St. Clare in the midst of angels, Umbrian School, 1st half of the 14th century. Vault of Sta. Chiara, Assisi.

Photo Alinari.

The painter who adorned the vaults over the altar in Sta. Chiara and who has been frequently identified with Giotto (¹) was certainly Umbrian; he imitated the Giottesque artists active

(¹) *L. Fiocca*, *Rassegna d'Arte*. 1910, p. 122.



Fig. 43. St. Agnes, Umbrian School, 1st half of the 14th century.
Detail of a fresco in the vault of Sta. Chiara, Assisi.

Photo Benvenuti.

in S. Francesco in the arrangement of his decoration rather than in his execution, while his manner is obviously influenced by Meo da Siena. As in the vault of S. Francesco so here too the space is divided into four triangles separated by heavy ornamental borders. The composition of the frescoes in Sta. Chiara with the

groups of kneeling angels at either side resembles most closely the allegory of obedience in the Basilica. This master, however, is not only inferior to the leading artist of the corresponding decoration but also to his assistants. The figures are extremely long, the faces, necks and particularly the eyes so elongated that the result is grotesque, the forms ugly and misshapen; even the drawing is hard.



Fig. 44. Crucifixion and saints, Umbrian School, 1st half of the 14th century.
Sta. Chiara, Assisi.

Photo Alinari.

We must, however, grant that this artist had a real talent for ornamentation, for the decorative effect of his work is excellent.

The composition in each of the four triangles is almost identical, the lower corners of each compartment are occupied by groups of kneeling angels, while in the centre two tabernacles, inlaid in marble, form the background to two figures of female saints, over whose heads flies an angel. The Madonna and Child are depicted with St. Clare (fig. 42), St. Cecily with St. Lucy, St. Agnes (fig. 43) with St. Rose of Viterbo (?) and St. Catherine with St. Margaret; the figures are all very lifeless and without any variety of expression or attitude.

The same poor artist executed, without any doubt, the triptych which hangs in the St. George chapel of this church (fig. 44). It shows in the centre, the Crucifixion with angels hovering above and the Madonna, St John and the kneeling donor at the foot of the Cross and in each of the wings, which are about the same size as the central panel, two full-length figures of saints and a three-quarter-length figure of an angel in the terminal. Although far from beautiful the panel painting is very superior to the frescoes.

A fragment of what must have been a charming fresco showing a faint Giottesque influence will be found in the left transept of the same church (fig. 45). It represents the Nativity and its great charm lies in the deep feeling that emanates from it.

A crucifix in the municipal museum, although of little artistic value, also belongs to the Giottesque tradition. It was obviously made for Assisi, for, besides the Virgin and St. John, we see a small image of St. Rufinus, bishop and patron saint of the city.

A fresco showing some resemblance to the Florentine current adorns, along with the Coronation of the Virgin, and scenes from St. Stanilaus' legend, described in another volume⁽¹⁾, the tribune in the nave of the Lower Church. The Lord on the Cross is represented between the Virgin and St. John; the well-draped figures are of good proportions and their expressions very dramatic.

Some very fragmentary pieces of fresco on the façade of Monte Fromentario (via Principe di Napoli), among which, however, we can recognize the enthroned Virgin surrounded by saints and the Saviour seated in the midst of the Apostles, as in representations of the Last Judgment, seem to belong to the Giottesque tradition although they date from about the middle of the 14th century. Some fragments inside the Porziuncola which appear to be of about the same date, show also Giottesque elements and we still find traces of the same influence in the frescoes representing Jesus at the age of twelve teaching in the Temple and the Flight into Egypt — the latter unfinished — in the apse of the church of Roccaciola, a short distance from Assisi.

Lastly we find in Assisi, as elsewhere in Italy, the outcome of the late Gothic cosmopolitan painting. Typical of this current is

(¹) v. Vol. III, p. 259.



Fig. 45. The Nativity, Umbrian School, 1st half of the 14th century.
Sta. Chiara, Assisi.

Photo Benvenuti.

a fresco of the Madonna on the wall to the left as one enters the Lower Church (fig. 46). According to Fea it is a work by Ceccolo di Giovanni of Assisi, executed after 1420 ⁽¹⁾; nowadays it

⁽¹⁾ *Fea*, op. cit., p. 10.

is generally attributed to Ottaviano Nelli, but it looks more like the production of an immediate predecessor. Fea, who was a serious writer, doubtless had very good reasons for his attribution to this painter, whose name he must have found in records since lost. He adds that the faces of the lateral saints have been repainted by Alluno, but this is not noticeable on looking at the fresco.

The Child Jesus, Who stands on His Mother's knee, holds a little bird and wears a piece of coral round His neck to ward off the evil eye. The Virgin who is seated on a large throne adorned with symbolic statues which seem to be of North Italian inspiration, is escorted on the left by two holy monks and on the right by a saintly bishop. The colours of the fresco are bright.

A fresco after the same manner adorns a niche in the façade of S. Crispino, near the Porta Moiano; it represents the Madonna on an elaborate throne, painted in grisaille, holding the Child, fully dressed, standing on her knee — a detail found in Nelli's works — between SS. Francis and Clare while the corporation of St. Crispin — the shoemakers — are depicted kneeling in prayer. On the projecting walls of the niche we see SS. Crispin and Blaise, from which we gather that the weavers also met in this chapel. This painting, which may have been executed in the last years of the 14th century, already manifests many elements which developed in Nelli's art. Another fresco of a few years later but all the same prior to Nelli, whose style it also foreshadows, adorns a wall, which is decorated with other paintings of later date, behind the refectory of the episcopal seminary; it represents SS. Rufinus, James and Clare. The staff that the first saint holds in his hand is executed in grisaille and ornamented in the manner that Nelli followed later. The technique of the colours is much finer in this painting than that of the drawing.

Montefalco is one of the artistic centres which preserves a large number of paintings of the 14th century revealing the existence of a local group with fairly pronounced characteristics; it produced at least two masters of a certain importance. We shall call one of these two the Master of St. Clare of Montefalco, since it is in the church dedicated to this saint that he has left

his most important work ⁽¹⁾. It comprises a series of frescoes adorning the chapel of the Holy Cross behind the sacristy of the church. The altar wall shows a large Crucifixion with groups of soldiers and Jews, the Virgin fainting in the arms of her companions, St. John supporting his head in his hand and Mary Magdalene clinging to the foot of the Cross; opposite we see a small image of the donor. Six angels fly around the Crucified while the inscription on the lower border of the fresco gives us



Fig. 46. Ceccolo di Giovanni (?), Madonna and saints, beginning of the 15th century. S. Francesco, Assisi.

Photo Benvenuti.

the donor's name and the date, 1333 ⁽²⁾. The lunette on the left wall is adorned with a figure of Christ between two angels; below this to the right and left of an arch we see the saint of Montefalco as a child praying before her sister, the Blessed Giovanna, and the Virgin and Child appearing to the saint; still

⁽¹⁾ *L. Fiocca*, Gli affreschi Trecentisti nella cappella della chiesa di S. Chiara in Montefalco, *Rassegna d'Arte*, IX, 1909, p. 164.

⁽²⁾ It has been wrongly believed that another figure has been inscribed between the last C and the first X.

lower on the same side are represented St. Blaise in a grotto and the animals seeking his protection, a widow bringing a plate, on which is placed the head of his pig, to the imprisoned saint, and the figure of a kneeling warrior. In the arch we find the enthroned Virgin affectionately clasping the Child in her arms, between two angels, while lower down is depicted St. Clare's vision: Christ carrying the Cross appears to her and impresses the signs of the Passion on her heart; the Blessed Giovanna stands on the right.

The wall opposite is adorned, above, with a figure of the Saviour crowned within a mandorla which is surrounded by angels, while SS. Blaise and Catherine each present a tonsured figure clothed in black and white, perhaps Augustine monks. Below on one row are represented the death of St. Clare of Montefalco who, half raised on her couch, is surrounded by kneeling nuns; a half-length figure of the dead Christ; and the martyrdom of St. Catherine, escorted by a group of persons, while in the background of this fresco a town is represented. The vault shows in the four triangles, which are separated by richly ornate borders, the heads of the four symbols of the Evangelists on human bodies.

Other works from the same hand are found in the church of Turrita, a short distance from Montefalco. Here we see in the apse a rather grandiose representation of the Crucifixion, very similar in composition to the one in Sta. Chiara. Fragments of a very confused composition which might have represented the Ascension are still visible above the apse, while at the side we can distinguish the Madonna with St. Fortunato and another saint. On the left wall near the main entrance are some remains of an Annunciation and near the choir some fragments of figures showing the date 1332. All these are from the hand of the Master of St. Clare of Montefalco.

I think we can ascribe to the same artist a fresco in the ex-convent of Sta. Croce at Trevi (fig. 47). It shows the Lord on the Cross with five figures of saints standing below and four angels flying in mid-air, three of them with chalices to catch the blood from the wounds of the Crucified; to the left are the Virgin and Child and to the right the Annunciation, against a background of architecture and the Calvary. This decoration is superior in



Fig. 47. The Crucifixion and the Madonna, Umbrian School, middle of the 14th century. Sta. Croce, Trevi.

execution to the frescoes of Montefalco and seems to be of slightly later date.

A reliquary diptych showing on one side the enthroned Madonna, at whose feet kneels a group of adoring nuns, and on the other side the Lord on the Cross between the Virgin and St. John, which a short time ago was presented to the Fogg Art Museum, Cambridge, U.S.A., is no doubt from the same hand.

Although there is no trace, at least in his works at Montefalco, of aesthetic principles, the Master of St. Clare of Montefalco had all the same certain qualities. Before all he is an amusing painter, full of spirit and with a decided sense of realism. His figures, however, are ungraceful and almost without form, the drapery is very conventional, the features and contours are executed in black, and the shadows look like frames around the faces which are left in white and without any relief. Nevertheless the artist obtained a great variety of expression and attitude, and as a popular narrative painter he was not entirely lacking in talent. The frescoes at Trevi show some less ugly heads, those of the Virgin and her two companions under the Cross might be said to be almost beautiful, but the proportions and drawing of the figures are again very mediocre.

A certain resemblance will be found between the works of this painter, especially that at Trevi, and a fresco in the church of S. Francesco at Citta della Pieve, representing the Saviour on the Cross with the Virgin, SS. Bartholomew and St. Antony of Padua (?) on the left and SS. John, Francis and Louis of Toulouse on the right. Angels fly around the Cross while below are four figures of prophets and Evangelists. No doubt on account of the proximity of Siena, this artist came under the influence of the Sienese school, especially that of Pietro Lorenzetti, and this gives to his figures another aspect, differentiating them slightly from those of the painter of Montefalco ⁽¹⁾.

⁽¹⁾ *F. Caunti*, *Un antico dipinto a Citta della Pieve*, *Rassegna d'Arte Senese*, 1908, p. 10, believes that this painting may be from the hand of Giovanni d'Asciano, the nephew of Barna da Siena, or at least by the painter who executed the frescoes dating from 1372 in the church of S. Francesco at Asciano. I see no reason for this attribution. The opinion held by Sig. *Lupatelli* (*Umbria*, 1898, 1st fasc.) that this is a work by Francesco da Castel della Pieve who was active in 1449, is absurd on account of the incompatibility of the dates.

An artist, whose aesthetic feeling was much more highly developed, executed some works in the church of S. Francesco at Montefalco which has now been transformed into a museum. The whole of the chapel on the left of the choir was decorated by this artist. Here we see round the window the Easter Lamb, SS. Onuphrius and John the Baptist, and to the side the Annunciation and some fragments of a representation of Christ on the Cross; He is clothed in a long robe and His arms are entirely covered — this being the only part of the fresco intact — after the type of the one at Lucca. On the left wall we find the Crucifixion;



Fig. 48. Detail of a Crucifixion, Umbrian School, middle of the 14th century.
S. Francesco, Montefalco.

eight angels hover round the Redeemer; below, the fainting Virgin is supported by two holy women; St. John on the other side looks sadly at this group while the Magdalene and St. Francis kneel at the foot of the Cross (fig. 48). The right wall is divided into two different zones; in the upper is depicted the Descent into Hell: the Saviour followed by angels approaches a grotto, taking by the hand the nearest of the figures that stand therein. Below, we see the *Noli me tangere*, in which Christ carrying a spade on his shoulder turns away from Mary Magdalene who kneels on the ground with outstretched arms; two angels are present at this event. The entrance arch of the chapel is adorned with the somewhat majestic figures of SS. Peter and Louis of Toulouse and above with medallions showing, centrally, David, and at either side two prophets. In the vault the four

Evangelists are depicted sitting writing at desks, below which, in each of the corners, there is represented a small figure of a prophet.

To follow this artist's activity we must now proceed to the right aisle where on the right wall under the fifth vault we recognize this master's hand in the remains of a Crucifixion of a more crowded and elaborate composition than the one in the chapel to the left of the choir. Another work by this artist adorns the projecting part of a niche on the left wall; it is a figure of a saint with his stomach cut open in reminiscence of his martyrdom. The same hand will be discovered in the frescoes in the chapel to the right of the choir where the window arch is decorated with the figures of SS. Lucy, Apollonia, the Virgin and angel of the Annunciation, St. Francis with a female donor and the Baptist, and the right wall with the Entombment in which the body of Christ, surrounded by faithful followers, is being lowered into a coffin (fig. 49).

We see on the left a small composition of the Crucifixion and in the arch several figures of saints, all by the same artist, but the isolated figures in this chapel should, I think, be attributed only to a helper who likewise can be held responsible for the figure of a holy deacon on one of the pillars of the church.

The leading artist of this decoration was inspired by the Florentine school rather than by the Sienese ⁽¹⁾. This is manifest in his synthetic composition, the simple but dramatic action and the general appearance of his figures. Nevertheless he possessed certain individual peculiarities, such for example as the round shape of the faces, the strongly marked shadows and the somewhat thickset forms. The beauty of the faces reveals the master's fairly marked sense of the aesthetic; dramatic action and movements are well rendered.

Another painter, and one whose work resembles the above-mentioned master's, executed, in the last vault on the right, a medallion containing a half-length figure of the Saviour holding a book, in the midst of the four symbols of the Evangelists separated from one another by a large but simply decorated border.

⁽¹⁾ *M. Guardabassi*, *Indice guida dei monumenti etc. esistente nella Provincia dell' Umbria*, Perugia. 1872, p. 119, rightly remarks that they remind one of Giotto's school.

The chief difference between these and the other frescoes lies in the colours which are here very bright, almost violent. The Redeemer's head shows the same pronounced effects of *chiaroscuro* as we found in the works of the foregoing, perhaps Florentine, master. It is my opinion that all the frescoes in S. Francesco, that have been mentioned up until now, date from the middle of the 14th century.

A large crucifix dating from the beginning of the 14th century



Fig. 49. The Entombment, Umbrian School, middle of the 14th century.

S. Francesco, Montefalco.

Photo Benvenuti.

is preserved in S. Francesco ⁽¹⁾; half-length figures of the Virgin and St. John adorn the ends of the horizontal bar, that of God the Father is seen in a medallion at the top of the cross, while a full-length figure of St. Francis is represented near the feet of the Crucified. It is a panel of great importance, being an example of the transition stage between the Italo-Byzantine manner and the Giottesque school. The artist at an early period in his career was no doubt a disciple of the former tendency, but gradually came under the influence of the great Florentine.

(1) Mentioned already in Vol. I, p. 317.

The pillars to the right of the nave are also decorated with frescoes; one shows an enthroned Madonna with the date 1396 ⁽¹⁾; another the Virgin suckling the Child, a painting executed in a manner very similar to that of the artist who adorned the chapel to the right of the choir.

Still always in the same church we find, as we did at Assisi, paintings of the beginning of the 15th century characteristic of the transition between the style of the Trecento and that of the cosmopolitan Gothic of the 15th century. These will be seen in the fourth vault to the right of the nave, which is adorned with the four Evangelists and the four Fathers of the Church seated on thrones, the one teaching or dictating to the other. The four couples, with the symbol of an Evangelist in a medallion above each, fill up the four triangles of the vault (fig. 50) ⁽²⁾. The intrados of the entrance arch is adorned with a series of medallions containing prophets. The four triangles of the fifth vault, which is called the chapel of St. Antony, have, at a slightly later date, been adorned with scenes from the life of the titular saint (fig. 51) ⁽³⁾. Although we find in these frescoes still many elements of 14th century painting, such for example as interiors shown by a cross-section of the building, the costumes and in particular the general spirit of the work are typical of that art of the beginning of the 15th century, which, in this district, at a slightly later date, was so well interpreted by Ottaviano Nelli.

After the miniaturist Oderisi, *Gubbio* produced the painter, Guido or Guiduccio Palmerucci ⁽⁴⁾ from whose hand we do not possess one authentic work. The artistic personality of this master, however, can, with little effort and without recourse to insufficient hypotheses, be built up by the simple means of putting together the documents in which his name is mentioned and the

⁽¹⁾ A C has been added, so that the date now reads 1496.

⁽²⁾ I do not know why *G. Angelini Rota*, *Spoletto e il suo territorio*, Spoleto, p. 189, says that these paintings were ordered in 1440.

⁽³⁾ They show the saint distributing his possessions to the poor, becoming a monk, beaten by demons, helped by a nun, vanquishing a dragon, the miraculous appearance of food, and the saint curing a cripple.

⁽⁴⁾ *R. van Marle*, *Guido Palmerucci e la sua scuola a Gubbio*, *Rassegna d'Arte Umbra*, 1921, p. 7.

paintings in Gubbio contemporary with these records. We find then, instead of a feeble Giottesque, as Lanzi and Rosini called him, an artist of considerable merit who was inspired, before all, by Pietro Lorenzetti.

The documents are six in number.

1315, the name of Guiduccio figures in the register of the Ghibellines of Gubbio ⁽¹⁾.



Fig. 50. The Evangelists and Fathers of the Church, Umbrian School, circa 1400. S. Francesco, Montefalco.

1337, it is recorded that he executed some paintings in the church of Sta. Maria dei Laici ⁽²⁾.

1342, January 31th, the councillors of Gubbio decided that Guiduccio, who had been an inhabitant of the quarter of S. Pietro, might be allowed to return to the town. He had been banished on account of offences committed against Buzio

⁽¹⁾ Crowe and Cavalcaselle, ed. *Langton Douglas*, III, p. 168. This document is now missing from the archives of Gubbio.

⁽²⁾ Crowe and Cavalcaselle, loc. cit. This document has also disappeared.

di Ceccolo, at the time of Pannocchia da Volterra who was podesta in 1326 and from May to November of 1337. He was fined ten golden florins, and forced to make peace with the person he had offended and to paint an Annunciation in the Palazzo Pubblico ⁽¹⁾.

1342 February 13th, Guiduccio returns to Gubbio and promises to execute the painting or to see that it is done ⁽²⁾.



Fig 51. Scene from the life of St. Antony, Umbrian School, circa 1400.
S. Francesco, Montefalco.

1342 February 28th, the gonfalonier and the consuls decide that Guiduccio shall paint with his own hand, his own colours and at his personal expense, an Assumption of the Virgin in the "Sala superiore" of the Palazzo Pubblico. Further he had to adorn a box with the insignia of the podesta and other officials ⁽³⁾.

1349 February 18th, the name of Guiduccio appears in a record.

⁽¹⁾ *Mazzatinti*, Arch. Stor. per le Marche e per l'Umbria, III, 1886, p. 5.

⁽²⁾ *Idem*, v. also *Giornale di Erudizione Artistica*, II, 1873, p. 187.

⁽³⁾ *Gualandi*, *Memorie originali italiane risguardanti le belle arti*, IV, Bologna, 1843, p. 31. *Crowe and Cavalcaselle*, op. cit., p. 6.



Fig. 52. Guiduccio Palmerucci, Madonna and saints. Palazzo Pubblico, Gubbio.

Photo Z. Rossi.

If, on the one hand, there is no mention of any particular work, these documents offer us on the other hand, proof of the artist's activity during the first half of the 14th century in the Palazzo Pubblico and in Sta. Maria dei Laici. Moreover in both these places we find paintings of that period and from the same hand. Further the manner in which the civil authorities allowed him to redeem his offense leads us to suppose that Palmerucci was an artist of considerable importance, and, as we shall see later, it was just the painter whose works have been preserved in the Palazzo Pubblico and in Sta Maria dei Laici who completely dominated the school of Gubbio during the 14th century. It is highly probable, therefore, that Palmerucci and this master are one and the same person.

The most important work that we possess by Palmerucci is the fresco in the chapel on the first floor of the Palazzo Pubblico (fig. 52). Before the enthroned Virgin, who holds the Child partly wrapped in her cloak, seated on her knee, the podesta kneels in adoration; three Apostles and a holy bishop, doubtless St. Ubaldo, the patron saint of Gubbio, stand behind. The numerous qualities of this painting provide us with the proof that it is the production of a fairly skilful artist. Certain characteristics, in particular the ample fulness of the figures, the outline of the eyes and the prominent mouths allow us to ascribe to the same artist some other works, such for example as the frescoes, two representing the Madonna (fig. 53) and one St. John the Baptist (fig. 54), which were removed from the walls of Sta. Maria Nuova and brought to the Gallery. In spite of the restoration, which is fairly extensive, we notice here the same characteristics and the same type of Infant Christ.

Another work from the same hand is a figure of St. Antony which adorns a niche on the outside wall of Sta. Maria dei Laici and which Cavalcaselle already rightly attributed to Palmerucci; the figure shows a striking resemblance to the oldest of the three Apostles in the fresco in the chapel.

The greater part of the old pictures in Gubbio have been so considerably repainted in the 17th and 18th centuries, that at the present moment little can be said with certainty. It has been impossible to restore its original primitive appearance to the polyptych in the Gallery of Gubbio (fig. 55), which has been



Fig. 53. Guiduccio Palmerucci, two Madonnas. Pinacoteca, Gubbio.

Photo Z. Rossi.

published as a work of Pietro Lorenzetti's ⁽¹⁾. I am inclined to believe that the execution of this panel, in which the motif of the

⁽¹⁾ *U. Gnoli*, *Un polittico di Pietro Lorenzetti*, *Rassegna d'Arte Umbra*, 1909, p. 22.

frame, which forms a variation on the coat of arms of the town, gives it a certain official air, might have been entrusted to the same artist who, in the Palazzo Pubblico executed the fresco which, on account of its site and the presence of the podesta, is not exempt from a similar official character; especially when we admit that in both cases the artist's chief source of inspiration is the art of Pietro Lorenzetti. Not only do we find in this polyptych the same characteristics as in the above mentioned work, but even the same ornamental motif as in one of the frescoes from the church of Sta. Maria Nuova.

Mr. Perkins has recently brought to light a triptych, which without any doubt is a work by Palmerucci, but which shows the artist less exclusively influenced by Lorenzetti ⁽¹⁾. The painting consists of a half-length figure of the Virgin between those of SS. Francis and Louis of Toulouse. It passed from the Caccialupi collection at Macerata into that of the Rev. Mr. Nevin in Rome but the latter was dispersed in 1907 and the actual proprietor is unknown to me. The graceful forms and sweetness of expression are elements sooner borrowed from Simone's art. The transition between this picture and those with which we have already dealt is exemplified by two fragments, originally apparently belonging to one picture, in the Pinacoteca of Gubbio (nos. 5 and 6); one, which has been cut into a round, shows the bust of the Virgin with the Child (fig. 56), the other, a predella panel, represents the Annunciation ⁽²⁾.

The finest and most important painting by this master is a polyptych representing the enthroned Virgin and four full-length figures of saints in the Lanckorowski collection, Vienna ⁽³⁾.

⁽¹⁾ *F. M. Perkins*, Un trittico di Guido Palmerucci, *Rassegna d'Arte Umbra*, 1921, p. 97. In this article Mr. *Perkins* mentions another triptych by Palmerucci, showing the Virgin between SS. John and Catherine; it also belonged to the Rev. Mr. Nevin but passed into the Serrestori collection, Florence. He referred to this picture in an article in the *Rassegna d'Arte*, 1907, p. 92 note.

⁽²⁾ They were shown at the Exhibition of Umbrian Painting, held at Perugia in 1907, as works by Palmerucci. *F. M. Perkins*, *Rassegna d'Arte*, 1907, p. 88, hesitatingly confirms this attribution. *U. Guoli*, op. cit., p. 29 ascribes them to the school of Lorenzetti.

⁽³⁾ *M. Salmi*, Un polittico di Guido Palmerucci, Belvedere (Vienna), 1923, p. 38.



Fig. 54. Guiduccio Palmerucci, St. John the Baptist. Pinacoteca, Gubbio.

Photo Z. Rossi.

In the triptych published by Mr. Perkins, it is not manifest that Palmerucci's art is based on that of Lorenzetti, who, however, completely dominates the Gubbian artist in the foregoing polyp-tych and in some of his other productions. Nevertheless we have nothing to prove that Palmerucci went, as it has been believed, to Siena during his exile and that while there he received his



Fig. 55. Guiduccio Palmerucci, Polyptych. Pinacoteca, Gubbio.

Photo Alinari.

artistic education from Lorenzetti himself. For at this period he was already in all probability a fairly mature artist and it was sufficient for him to go to Assisi to find paintings by Lorenzetti.

There are, perhaps, several other works by Palmerucci at Gubbio but on account of their present repainted condition nothing can be affirmed. The fresco of the Madonna between SS. Ubaldo and John the Baptist in the large hall on the ground floor of the Palazzo Pubblico, is among their number. The form of the letters of the inscription held by the Baptist allows us to place the work in the first half of the 14th century, while the proportions

of the figures seem to correspond to those in Palmerucci's works.

Judging from the forms, one might also admit the possibility that a Crucifixion, with the Virgin, St. Francis, the two SS. John and Mary Magdalene at the foot of the cross, in the cloister of



Fig. 56. Guiduccio Palmerucci, Madonna. Pinacoteca, Gubbio.

Photo Minist. del. Pubbl. Istr.

S. Francesco, is from the same hand. It was repainted in 1525 and again in 1773. Analogies of form will be observed in other works, such for example as the Madonna in the monk's choir of the church of S. Benedetto, another in the choir of Sta. Maria Nuova and a triptych in the Pinacoteca (no. 18) representing the Virgin between SS. Peter and Paul and God the Father and two angels in the pinnacles. It is impossible to say whether

these paintings, in their actual state, conceal works of Palmerucci, or only of his school. The latter is more likely, especially since certain untouched productions provide us with proof of the existence of this school. Thus, for instance, there is a Madonna, of no great beauty, originating from the church of Sta. Lucia, but now in the Pinacoteca (no. 1), which reveals its master as a feeble artist but one directly inspired by Palmerucci. Further, in one of the old chapels and in the refectory of S. Ambrosiana, we find fragments of a Calvary and of a Crucifixion, coarsely executed but belonging, all the same, to this current. A much more refined work is the figure of St. Antony near the entrance in Sta. Maria Nuova, which Cavalcaselle attributed to Palmerucci himself, but which is a late school work, dating probably from the last quarter of the 14th century.

Two paintings in the author's collection belong to the school of Palmerucci; one of them is a good work executed in the immediate surroundings of the master, showing little more than the heads of the Virgin and Child (fig. 57). The other, in which two angels and St. Antony escort the Madonna, is the work of a naive rustic painter.

The enumeration of these paintings is sufficient proof of the importance and length of duration of the school created by Palmerucci which became a focus of Lorenzetti's art in Umbria⁽¹⁾.

Of other Gubbian paintings I should still like to mention a fine, early 14th century crucifix in the town Gallery (no. 814, from the hospital, and it should not be confused with the Giottesque cross mentioned in Vol. III, p. 255), which is executed in peculiar soft colours.

The entrance arch of the first chapel to the left in S. Dominico, is adorned with a figure of a female saint (St. Aurea), which

(¹) Cavalcaselle attributed to Palmerucci still, the head of a monk, now lost, in a cupboard in Sta. Maria dei Laici, and some remains of frescoes, including a figure of St. Antony, in the Spedaletto, a church which no longer exists.

Cavalcaselle has also pointed out the incorrectness of the attribution to Palmerucci of a series of frescoes executed after 1387, representing scenes from the life of St. Antony, in the church dedicated to this saint at Cagli. It has been claimed that an inscription below ran: "*Guidus Palmerutti de Agub. pinxit MCCC[XX]III*" but this is false, v. Crowe and Cavalcaselle, op. cit., III, p. 172 note 1.

decidedly belongs to the school of the Lorenzetti, particularly to that of Ambrogio, but I do not think that Palmerucci's influence can be detected in this fresco.

Gualandi ⁽¹⁾ and Cavalcaselle ⁽²⁾ mention as well the following Gubbian painters: Giovanni Agnolo Donti, Bartolo di Cristoforo, Mattiolo Nelli, Cecco Masuzi, all active in 1338 in Sta. Maria dei Laici, Martino Nelli, the father of Ottaviano, mentioned in 1385, Agnolo di Masolo in 1370 and at his death in 1399, Donato in 1374, Gallo in 1389, Pietruccio di Lucca in 1380 and Niccolo di Maestro Angelo in 1399.

Orvieto ⁽³⁾ possessed a school of painting peculiarly its own, which developed in quite a different manner from that of the rest of Umbria; it was dominated entirely and exclusively by the art of Siena, which city is not far distant from it.

After Perugia, Orvieto was the most active artistic centre in Umbria during the 14th



Fig. 57. Workshop of Guiduccio Palmerucci, Madonna. Author's Collection.

⁽¹⁾ *Gualandi*, op. cit., IV, p. 48.

⁽²⁾ *Crowe and Cavalcaselle*, op. cit., III, p. 174.

⁽³⁾ *L. Luzzi*, Il Duomo di Orvieto, Firenze, 1866. *L. Fumi*, Il Duomo di Orvieto, Roma, 1891. *The Same*, Il Santuario del SS. Corporale nel Duomo di Orvieto, Roma, 1896. *P. Perali*, Orvieto, Orvieto, 1919. *L. Fumi*, Orvieto, Bergamo (no date). *R. van Marle*, Simone Martini et les peintres de son école, Strasbourg, 1920. p. 164. *The Same*, La scuola pittorica orvietana, Boll. d'Arte del Minist. della Pubbl. Istr., 1924. p. 305, from which the following is freely translated.

century; unhappily most of this activity is again only recorded.

There was no school of any importance in Orvieto during the 13th century and it is only after Simone Martini had worked there that we note the presence of a certain number of painters. The origin of Orvieto's great artistic activity, however, dates back to the miracle of Bolsena (1263), to which the Cathedral owes its existence. Simone Martini worked in Orvieto about 1320 ⁽¹⁾, at least this is the date that we find at the foot of the central panel of the polyptych that he executed for Trasmondo Monaldeschi, Bishop of Soana, who is represented in miniature beside the figure of Mary Magdalene. The work is now preserved in the Opera del Duomo.

It is highly probable that Simone's sojourn in Orvieto was of a considerable length of time, for, besides the above altarpiece, the city possessed another polyptych from his hand, which some time ago passed into the Gardner collection, Boston. The presence in Orvieto of his brother-in-law, Lippo Memmi, is very likely, on account of the existence of the Madonna della Misericordia showing his signature ⁽²⁾ and another Madonna, this one in half-length figure, with the Redeemer between two angels above, in the Cathedral Museum, a work which is generally ascribed to Simone but which I believe is also from Lippo's hand ⁽³⁾.

It is not surprising, therefore, that the group of painters in Orvieto was considerably influenced by Simone. They did not all belong to his school; nevertheless we can observe in Orvietan paintings until the end of the 14th century, an effort to create graceful figures of an idealistic musing beauty, characteristic of Simone and his adherents; the technique, however, followed a more independent course.

A certain Sienese influence doubtless also resulted from the presence of the reliquary, containing the relics of the miracle of Bolsena, which is preserved in the chapel which forms the left transept of the Cathedral. It is one of the finest pieces of goldsmith's art of the 14th century which we possess and is

⁽¹⁾ v. Vol. II, p. 192.

⁽²⁾ v. Vol. II, p. 252.

⁽³⁾ v. Vol. II, p. 254.

adorned with many enamel incrustations, representing scenes from the Life of Christ and the history of the Eucharist.

It was executed by the Sienese goldsmith, Ugolino di M. Veri between 1337 and 1339. As much on account of its splendour as the sanctity of the relics that it contains, this work must have exercised a great influence on the artists of Orvieto. The fact that the enamel incrustations are executed in a style resembling Simone Martini's can only have helped to strengthen the influence of an already existing current.

The choir stalls in the Cathedral, which are adorned with figures inlaid in wood ⁽¹⁾, were executed about the same time as the reliquary; the little that remains of this work in the Opera del Duomo is sufficient proof that again the figures were inspired by Simone's art.

Thus it was that the style of the great Sienese master found its way into Orvieto where his influence was of long duration; while other artists who were active there, such as Andrea and Nino Pisano and Andrea Orcagna, did not, as far as we can discover, attract any local adherence.

The extraordinary number of painters that we find in Orvieto after the second quarter of the 14th century can, of course, be accounted for by the construction of the Cathedral.

Their names in chronological order are the following ⁽²⁾: Giovanni Bonino di Assisi (1325—1345 makes windows and mosaics), Buccio di Leonardello (1325—1369), Gianotto di Puccio detto Vale Otto (1329—1339), Puccio da Perugia and Cola Profecti (also Perfetti or Prefetti, 1325⁽³⁾—1339), Guidotto Leonardelli (1330), Gianotto di Rolando (1330), Coluccio Narducci (1337—1339), Puccio and his sons Gianotto, Angelello, Minuccio and Francesco (1339), Andrea di Buccio di Vanne Tabarie (1339), Ugolino di Prete Ilario (1357—1403; he died before 1408 and some of his works have come down to us), Petrucciolo di Marco (1357—1361), Giovanni di Buccio di Leonardello (1357—1370),

⁽¹⁾ *Fumi*, Il Duomo, p. 276.

⁽²⁾ Almost all the documents concerning these painters will be found in *Fumi*, Il Duomo; as I do not wish to fill up the text with these records I refer the reader to the index of that work.

⁽³⁾ *Perali*, op. cit., p. 101.

Domenico di Meo Andreuccio (1360 – 1392), Cecco (1363), Nofrio di Caterina (1367, probably the same as Onofrio di Amedeo, 1370), Lorenzo di frate Giovanni (1367), Francesco di Antonio di Cecco (1370 – 1378), Nicola di Zenobio 1370 – 1373), Angelo di Lippo (1370), Onofrio di Amedeo (1370), Meco Costi (1370), Cola Petruccioli (1372 – 1394; we have also some extant paintings by this master), Nallo di Ciuccio (1375), Giovanni di Andreuccio (1375). Andrea di Giovanni (1378 – 1417; another artist whose productions have been preserved), and Francesco a monk from the Abbey of S. Salvatore.

I shall not cite the great number of artists whom we find working at the mosaics, which were started in 1321 under the guidance of Maitani who at that time was director of the construction of the Cathedral (¹).

It is well known that when Andrea Orcagna undertook the direction of the works in 1359, he also executed a mosaic which, however, did not last for any time but fell almost immediately into ruins. Fumi has demonstrated that the mosaic which the Victoria and Albert Museum acquired, is false (²).

A certain Nello di Jacomino da Roma, who came from Orvieto, will be found, especially after 1360, taking an important part in the works, while of the painters that I have just mentioned, the following were also employed as mosaic workers: Ugolino di Prete Ilario, Giovanni di Buccio di Leonardello, and Pietro di Puccio; also the monks Francesco and Andrea di Giovanni, the latter in 1417 together with the painters Bartolommeo and Pietro di Orvieto who are here mentioned for the first time and consequently belong entirely to the 15th century.

No authentic works prior to those of Ugolino di Prete Ilario (1357) have been preserved, but we find in Orvieto a certain number of anonymous paintings of the first half of the 14th century, some of which are even dated. These, for the greater part, adorn the walls of the little church of S. Giovenale where in the second niche to the right we see a fresco representing the

(¹) *Fumi*, op. cit., p. 103.

(²) In connection with Orcagna's activity and the attribution to him of the false mosaic said to have come from the façade of the Cathedral and preserved in the Victoria and Albert Museum, v. Vol. III, p. 464.

Virgin sitting on a high throne behind which two angels support a curtain; lower down at the sides are depicted a holy bishop and a young saint near whom kneel three miniature adorers — husband, wife and a little child. The inscription which is seen at the foot of the fresco in the centre is considerably effaced; nevertheless in the first line we can still read: “. *MCCC. V XII die. . . .*”. The date, 1305, moreover, corresponds perfectly to the style of the painting which still shows many peculiarities of Italo-Byzantine art of the 13th century, but in which the freer expressions and attitudes already belong to the manner of the subsequent century.

After the third niche on the same wall we find a similar composition of which the Madonna and Child on a high throne, and remains of a bishop, of St. Michael and of two miniature adorers can still be distinguished. The last mentioned figures have alone retained their original appearance which differs but little from that of the adorers in the previous fresco. The figure of the Virgin has been entirely repainted in the Orvietan manner of the end of the 14th century. The inscription below in the centre is very legible: “*Anno Dni MCCCXII de Mense Januarii*”.

Another fresco, resembling the two previous in style and composition, adorns the right wall near the entrance; it again represents the Virgin between a holy bishop and a saintly deacon with one little adorer, but does not show the date.

All these paintings are crude in appearance, and closely resemble provincial productions of the 13th century, showing the woodenness of drawing and the hard colouring of works of that period.

The Madonna of S. Brizio which now adorns the altar of the chapel decorated by Fra Angelico and Signorelli, in the Cathedral, can also be ascribed to the beginning of the 14th century (fig. 58) ⁽¹⁾. Four angels hover around the central group while above, appears the head of God the Father. It is a painting which has been inspired by Sienese art but is not without Byzantine reminiscences which, however, have probably been transmitted through Duccio's early manner.

(1) To identify this painting with another which, in 1199, was used as a reliquary for the blood of St. Peter of Parenzo is an absurd mistake but one still made at the present time, e. g. by *Perali*, op. cit., p. 57.

The painting is extremely well executed and points to the existence of a school of finer technique than one would expect to find at that time in Orvieto.

In the church of S. Lorenzo, high up on the left of the nave, there are four scenes from the life of the patron saint (giving alms to the poor, before his judge, his martyrdom on the gridiron, and delivering souls from Purgatory) executed in a coarse manner and showing underneath the date "*MCCCXXX. L. V*", which has been read 1330, and the monogram of Lello Viviani who in 1325, worked at the mosaics and the windows of the Cathedral ⁽¹⁾. This manner of signing was quite unknown at that time, for which reason I am rather doubtful about the authenticity of the inscription which does not seem original although it may very well be a true copy of an old one. The paintings to all appearances date from the first half of the 14th century.

The first well-known figure in the school of Orvieto is Ugolino di Prete Ilario about whom there exists a large number of documents ⁽²⁾, dating from 1357 when he started the decoration of the SS. Corporali chapel, which he seems to have finished in 1364, for not only do the records mention that he was still working at this enterprise but at the side of the Crucifixion, which is the most important fresco, we see the inscription: "*Hunc cappellam depinxit Ugolinus pictor de Urbeveteri Anno domini MCCCLXIV di iovis VIII, mensis junii*". In 1358 the same artist worked at the windows of the chapel. The year after he is among those who receive Orcagna, and is paid for two "Maesta" pictures of the Madonna. He was a member of the commission that in 1362 judged Orcagna's mosaic and in 1363 Giovanni di Lionardello's. We find that, in 1365, together with the latter artist, he signed a mosaic on the façade of the Cathedral. In 1370 he was entrusted with the painting of the choir at a payment of six florins a month, but one of the conditions — that he should be replaced if his work was not judged to be satisfactory — leads us to suppose that the general opinion of his capabilities was not

⁽¹⁾ *Perali*, op. cit., p. 102.

⁽²⁾ These records have all been published by *Fumi*, *Il Duomo di Orvieto*, for the mosaics v. from p. 121 et seq. and for the paintings p. 385.



Fig. 58. Madonna della Stella or di S. Brizio, beginning of the 14th century. Cathedral, Orvieto. Photo Raffaeli Armoni.

very high. Among the numerous documents concerning him, one of 1374, in which we learn that he bought gold leaf for the decoration of the chapel from Luca di Tommè, the Sienese painter, is of considerable importance. In 1378 he is still occupied at the decoration of the choir of the Cathedral, while his helpers continue the work until 1380. A register of this latter year mentions Ugolino as "magistro mosaici". He made his will in 1384, and from a document of 1403, which informs us that his wife looked after his affairs, we can gather that he was infirm. Another of 1408 speaks of him as the late Ugolino di Prete Ilario, consequently he must have died during or before this year.

In the decoration of the SS. Corporale chapel which Vasari ascribes to Cavallini, Ugolino was helped by Giovanni di Leonardello, Petrucciolo di Marco, Domenico di Meo, Antonio di Andreuccio and Pietro di Puccio.

In 1853 the frescoes were so thoroughly repainted that little of the original work remains visible; but the compositions show that in many instances the painter was inspired by the enamel incrustations of the reliquary.

The walls of the chapel are entirely covered with frescoes. Of the two vaults the first is adorned with scenes from the Old Testament having reference to the Eucharist, while the paintings in the second illustrate the Eucharistic teaching in the Christian church.

The walls show other scenes referring to the Holy Sacrament, beginning naturally with the Last Supper. Then follow the miracles in connection with the Host, an important part being given to that of Bolsena which occurred in 1263 and of which the building of the Cathedral was a direct outcome. The miracle is as follows: a priest who had doubts about transubstantiation was one day about to celebrate mass when he saw a drop of blood oozing from the Host; the Sacrament, the chalice and the altar cloth stained with the blood are preserved in Ugolino di Veri's reliquary. Many of the scenes narrate how the miracle was recognized and celebrated first by the bishop, then by the Pope and lastly by the Church. The altar-wall is decorated with an important representation of the Crucifixion, showing the three crosses and a large number of people.

The ornamentation of the enormous choir of the Cathedral is.

even still more grandiose. In this enterprise Ugolino was assisted by Pietro di Puccio, Angelo Lippo, Nicola di Zenobio, Meco Costi, Cola Petruccioli, Francesco di Antonio, Giovanni di An-



Fig. 59. Ugolino di Prete Ilario, the Nativity of the Virgin, 1370—1380.
Cathedral, Orvieto.

Photo Raffaelli Armoni.

dreuccio, Nallo di Ciuccio and Andrea di Giovanni. The entire work comprises an extensive and elaborate series of frescoes.

Besides the figures of saints in the lunettes, the Twelve Apostles in the window embrasures, and other figures of saints and prophets on the walls to the right and left, we find a very long cycle of scenes from the life of the Virgin beginning with Joachim

driven from the temple and illustrating every other incident up to her Resurrection (fig. 59).

The Life of the Saviour is also fully narrated from the Annunciation up to His teaching in the Temple at the age of twelve. The latter scene is depicted in four episodes, in which the artist shows his independence of iconographical tradition; as he does also in representing on the window-wall St. Joseph working at carpentry while the Virgin busies herself with the Child, an illustration obviously drawn from the Apocryphal Gospels.

With the exception of some frescoes on the right wall which have been repainted by Pinturricchio and Antonio da Viterbo or Pastura, the choir paintings have retained much of their original appearance and show Ugolino di Prete Ilario as an adherent of Luca di Tommè, the Sienese master, who was active from 1355 until 1389 or 1392. The types of his figures, the unpleasing features and the peculiar shape of the heads all prove this in an unquestionable manner. Moreover, the document of 1374, to which I have already referred, confirms Luca's presence at that time, in Orvieto and Ugolino's acquaintance with him.

Cola Petruccioli ⁽¹⁾ was a less important artistic personality than Ugolino di Prete Ilario but had more influence on Umbrian painting on account of his sojourns in various Umbrian towns, where works from his own hand or of his school are still to be found.

Cola, who might be the son of a painter called Petrucciolo di Marco whose name is recorded in various instances between the years 1357 and 1361, is mentioned for the first time in 1372 when, as Ugolino di Prete Ilario's assistant, he worked in the choir of the Cathedral of Orvieto, for which decoration payments were made until 1380. In this year he signed and dated a fresco in the subterranean chapel of the same Cathedral. The inscription on a diptych at Spello shows his name and the date, 1385 ⁽²⁾; while

⁽¹⁾ *B. Berenson*, *A Sienese little Master in New York and Elsewhere*, Art in America, Feby. 1918. *G. De Nicola*, *Studi sull' arte senese*, Rassegna d'Arte, 1919, p. 99. *U. Gnoli*, *Pittori e miniatori*, p. 85. I do not agree with several of the attributions made by the above writers.

⁽²⁾ *G. Cristofani*, *Un dittico inedito di Cola Petruccioli di Orvieto*, Augusta Perusia, 1907, p. 55.



Fig. 60. Cola Petruccioli, Crucifixion, 1380. Cathedral, Orvieto.

Photo Raffaeli Armoni.

two documents of 1394 inform us that he painted coats of arms on a tower, a gate and on the Palazzo Pubblico of Assisi ⁽¹⁾.

From a demand for citizenship made by his son, Policeto, in 1408, we learn that Cola died in Perugia in 1401, after having

⁽¹⁾ *Brizi*, *La Rocca di Assisi*, pp. 120 and 162.

lived there for twenty years⁽¹⁾. The latter fact was known to Mariotti and recorded in his "Aggiunte alle lettere pittoriche"; Policleto who is mentioned between 1408 and 1446, became a citizen of Perugia.

The fresco of 1380 represents the Saviour on the Cross between the Virgin and St. John. The inscription at the foot of the painting runs: "*Hoc opus (fec)it fieri Savinus Vanutii sub A. D. MCCCCLXXX die Mes' Febarii Colaüs Petruccioli. . . . Amena*" (fig. 60). It is a very mediocre work; the drawing is hard, the expressions painful and the forms clumsy and out of proportion. It recalls Luca di Tommè's art; but so too did the paintings of Ugolino di Prete Ilario and it is more probable that Cola borrowed this element from the latter painter with whom he collaborated, than directly from Luca di Tommè. The three figures that compose this painting negative the existence of any artistic or aesthetic refinement on the part of the master.

The diptych in Spello, however, shows a considerable improvement. Although Cola's sense of the beautiful is not very subtle, his figures here are better drawn, more lifelike and more expressive. The panel to the left represents the Crucifixion (fig. 61); two angels hover near the Crucified and six of the Faithful, among whom we can recognize the Virgin, St. John and Mary Magdalene, stand below. In the pinnacle, which is separated from the lower part by an ornamentation in relief, we see the angel of the Annunciation as pendant to the Madonna on the other panel; here the principal representation is the Coronation of the Virgin; the Saviour is seated on the same throne as His Mother who bends towards Him to receive the curious pointed crown⁽²⁾; ten angels, six of whom play musical instruments, are grouped around the throne. Although we cannot classify this panel as a work belonging to the Sienese school, the colour and drawing, as well as the decorative details, prove that the meticulous technique of the Sienese manner has strongly influenced the artist.

(1) *U. Gnoli*, La data della morte di Cola Petruccioli, Bollet. d'Arte del Minist. della Pubbl. Istr., 1924, p. 335.

(2) The same form of crown is found in works of the Orcagna; might it not have been these Florentine painters who introduced this model in the town of Orvieto?



Fig. 6r. Cola Petruccioli, Crucifixion. Pinacoteca, Spello.

Photo Minist. del. Pubbl. Istr.

A fragment of another work of Cola's still exists at Assisi; originally it decorated the lunette in the chapel of the Confraternity of S. Ruffino but it has been removed from this site and is now preserved in the church. It shows the Coronation of the Virgin; the Madonna seems to have been depicted in an attitude similar to that in the panel at Spello. To the left of the throne which is very decorative stand three figures; one might be St. Francis and another an angel but as the heads are missing it is difficult to identify these images (¹).

I doubt whether it was Cola Petruccioli who executed the fresco in a niche on the outside of the church of S. Lorenzo, Assisi, representing the Virgin on a monumental throne adorned with statuettes, between St. Francis, near whom kneels a flagellant, and St. Laurence, which latter figure is considerably repainted. On the projecting lateral walls we see traces of the figures of two bishops in decorative Gothic frames, while above, God the Father is depicted in a glory of seraphim. Some fragmentary pieces of fresco outside the niche point to the previous existence of some figures of prophets and the Annunciation. What makes it possible that this is really a work by this artist is the signature: "*Chola pictor*", inscribed on the back wall of the niche; and on a close examination of the figures, we notice certain technical details which connect them with Cola Petruccioli's other works. Nevertheless the quality of the colours and the drawing is so very much inferior to what we find in his authentic works that the doubt is justified.

Inside the church, which is now used as a storehouse, traces of painting from the same hand are found on the walls; we can distinguish a Crucifixion with the fainting Virgin, a bearded saint, St. John and some angels. From the clearly visible incised outlines of the figures, this work appears to bear more resemblance to Cola's authentic paintings than the frescoes on the outside.

A link between his genuine works and the frescoes in and outside S. Lorenzo, Assisi, which to a certain extent makes it probable that the latter too are by this artist, will be found in

(¹) *H. Thode*, *Franz von Assisi*, 2^d ed., Berlin, 1904, p. 624, speaks of this fresco but denies its attribution to Cola whose works he confounds with those of the Assisan painter that Mr. Sirén identifies with the Florentine Giotto.



Fig. 62. Predecessor of Cola di Petruccioli. Madonna and angels, 1371.
Magione.

Photo Anderson.

two figures of saints = SS. John and Bartholomew — in the chapel to the right of the apse in the church of S. Agostino, Perugia, where they are placed close to the figure of the crucified Saviour which, with the exception of one arm, has been entirely effaced. The two saints are low of stature and heavily draped; they are less pleasing than those at Assisi but there is a decided connection in the features of the faces. The inscription at the foot bears the date 1398⁽¹⁾.

In the old cloister of Sta. Prassede at Todi there are two heads, the remains of an Annunciation, which seem to be from Cola's hand. I am also doubtful about a little panel in the Gallery of Montepulciano (no. 56); it is enclosed in a frame which serves as a reliquary and shows in the upper part the seated Madonna and in the lower, the Baptist and a holy bishop.

There are some other works which might be attributed to this master. In accordance with Mr. Berenson, I ascribe to him a triptych in the Metropolitan Museum, New York, showing in the centre, the Virgin and Child in the midst of four saints and three angels, and above the Lord on the Cross, and in each of the wings five saints with a figure of the Annunciation above⁽²⁾.

Still more characteristic of Cola's art is the centre piece of a similar triptych. It shows the Virgin suckling the Child in the midst of four saints and two angels and the reclining figure of Eve below, a representation peculiar to this group of paintings. The panel is preserved in the Schnütgen Museum, Cologne⁽³⁾. Of two small wings from a triptych, containing figures of saints, in the Gallery of Gubbio, one can only say that they closely approach Cola's manner.

Dr. De Nicola is of opinion that Cola executed also a picture in the church of Istrice di Siena, depicting in the centre the Virgin between four saints with a figure of a saint in each of the side panels,

⁽¹⁾ *W. Bombe*, op. cit., p. 43. *M. Salmi*, Gli affreschi ricordati etc., observes Cola's influence in this fresco.

⁽²⁾ I do not agree with Mr. *Berenson* in ascribing to Cola a fresco of the Annunciation and the Nativity in S. Giovenale, Orvieto, a triptych in the Loeser collection, Florence, another in the Lichtenstein collection, Vienna, v. Vol II, p. 542¹) and an Assumption of the Virgin at Bettona which I have already described (Vol. II, p. 538) as the work of a well defined follower of Fei.

⁽³⁾ Published by Herr *Schubring*, in *Rassegna d'Arte*, 1912, p. 163. as a production of the school of Ambrogio Lorenzetti.

the Holy Trinity, the figures of the Annunciation and two saints in medallions above, and below, the dead Saviour between two Evangelists. I do not agree with this attribution. The same art critic also ascribes to Cola a triptych in the Angeli collection, Florence.

There are several painters whose style shows much connection with Cola Petruccioli's art and one of them seems to have been the main source of inspiration of this master's second manner. A Madonna and Child in the parish church of Magione (fig. 62) can be ascribed to this anonymous artist. The central group is surrounded by eight angels, a knight kneels at the Virgin's feet while below is the reclining figure of Eve between what appear to be two kneeling pilgrims. The Madonna wears a crown of Orcagnesque model. The inscription below shows the donor's name and the year 1371.

This fresco which dates from the year prior to the first mention of Cola might very well have been considered a work from his own hand, had we not other dated paintings which prove that still in 1380, the influence of Luca di Tommè's art is very evident; and it is not until 1385, when he executed the diptych, that his manner closely resembles this anonymous artist's.

A very damaged fresco of the Annunciation and the Nativity, in which Joseph is adoring the Child, in a niche on the right wall near the apse in S. Giovenale, Orvieto, might also be by this painter, even though the execution is superior and the work reveals in a more marked manner the influence of Simone Martini's tradition. This painting dates from between 1360 and 1370 (figs. 63 and 64) ⁽¹⁾.

A fresco directly inspired by Cola Petruccioli is preserved in the church of S. Agostino at Montefalco, and represents the Coronation of the Virgin. Angels and saints are grouped around the principal figures while below we see once more the recumbent figure of Eve. The crown which the Saviour places on the Virgin's head is always of the same model.

The Opera del Duomo of Orvieto possesses a little panel, the centre of a triptych, showing the Virgin and saints, which is reminiscent of Cola's art.

⁽¹⁾ As I have already said Mr. *Berenson* ascribes this fresco to Cola. Before him, *G. Cagnola*, *Rassegna d'Arte*, 1907, p. 23, described it as a doubtful work of Bartolo di Fredi's.

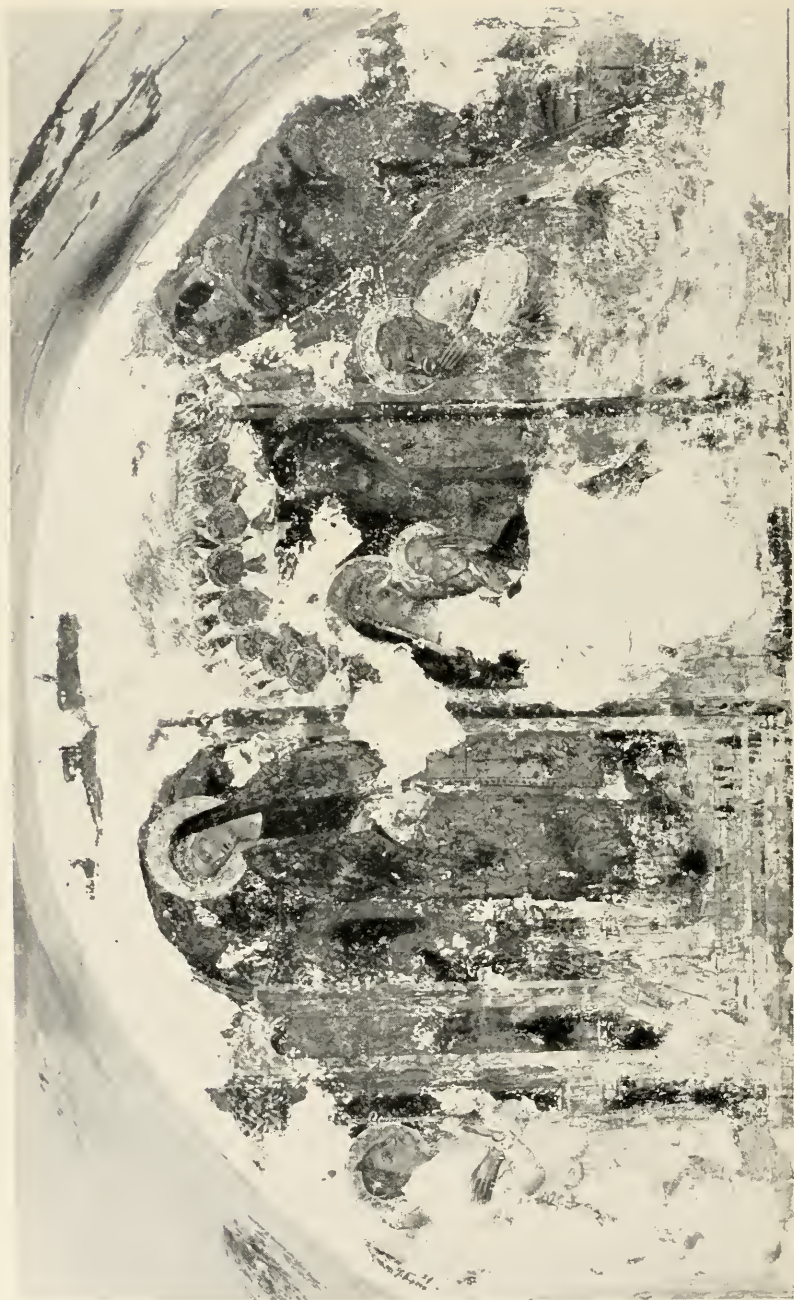


Fig. 63. Predecessor of Cola di Petruccioli, the Annunciation and Nativity.
S. Giovenale, Orvieto. Photo Minist. del. Pubbl. Istr.



Fig. 64. Detail of fig. 63.

Photo Raffaelli Armoni.

Several works can be attributed to another artist who, although also manifesting a connection with Cola, worked in a more independent manner, showing more robust forms and a plastic effect that is almost Florentine. To this artist then, we can ascribe the two figures of SS. Antony Abbot and James,

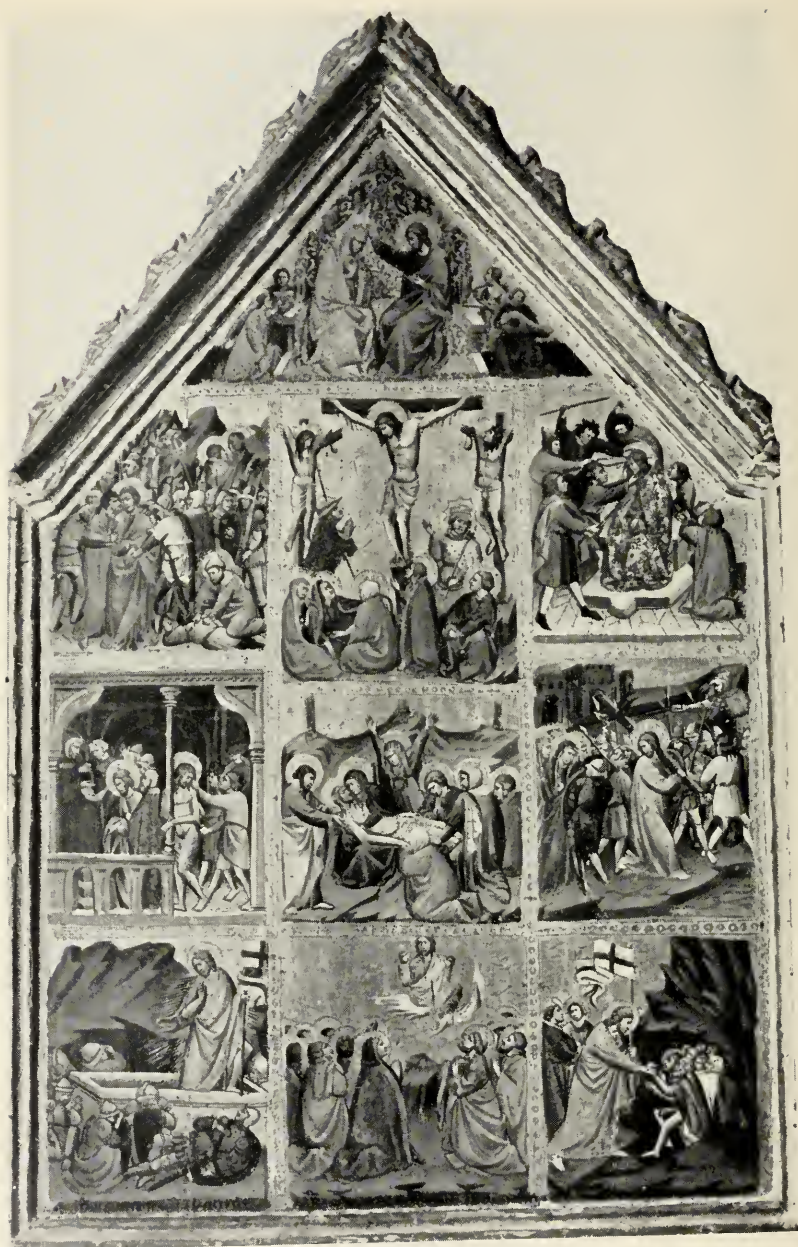


Fig. 65. School of Orvieto, centre of a triptych. Pinacoteca, Trevi.

Photo Minist. del. Pubbl. Istr.



Fig. 66. Detail of fig. 65.

Photo Benvenuti.

that adorn the second niche to the right in the Cathedral of Orvieto and that date from 1390(?). Other paintings by the same artist are found in the Pinacoteca of Trevi (between Foligno and Spoleto). One of them is a triptych illustrating in twenty divisions — two of which are subdivided to afford place for two pairs of saints — the Life of Christ from the Annunciation to the Descent into Hell, and including the Coronation of the Virgin (figs. 65 and 66).



Fig. 67. School of Cola di Petruccioli, panels of an altar-piece.
Pinacoteca, Trevi,

Photo Minist. del. Pubbl. Istr.

The same gallery possesses four other panels, each of three scenes one above the other, narrating the story of the Redeemer from the Annunciation to the Incredulity of Thomas (figs. 67 and 68). The manner of painting closely resembles that of the previous work but I do not think, however, that they can be ascribed to the same artist.

Although the technique in both cases is a little different from Cola's, the types clearly indicate a knowledge of this master's works.

In determining the origin of Cola's art, I think Mr. Berenson gives too much importance to its resemblance to Fei's painting, with the result that he attributes to our artist a work by one of Fei's direct followers. The connection certainly does exist, and very clearly too, in the type of Madonna surrounded by saints



Fig. 68 School of Cola di Petruccioli, panel of an altar-piece.
Pinacoteca, Trevi.

Photo Benvenuti.

such as Fei shows in his little triptychs, but Cola is a more spirited though less refined artist; the faces of his figures are sometimes a little vulgar but always more individual. I am not of Mr. Berenson's opinion that he is Sienese but look upon him as a truly provincial artist whose apprenticeship passed at Orvieto, where Ugolino taught him the none too fine principles of painting of Luca di Tommè; later he came into contact with the artist who in 1371 executed the fresco at Magione. Cola, like many painters whose manner of expression is not too restricted by the principles of an exclusive school, shows, particularly in his diptych at Spello, a natural gift for tragic expression.

With the exception of Pietro di Pucci, whose place is among

the artists of the Pisan school, the only other painter who has left authentic works at Orvieto is Andrea di Giovanni. He is mentioned in 1378 and 1380 as assistant to Ugolino di Prete Ilario ⁽¹⁾. From the documents we gather that he was entrusted with various minor decorative parts. In 1402 he painted a picture for Corneto; in 1411 he was employed by the son of Bonconte to fresco a chapel in the Cathedral and in 1417 he undertook the restoration of the mosaics on the façade of the Cathedral. He must have been an artist of considerable renown because he was paid seven florins a month, that is to say one more than Ugolino had previously received.

The two works that can be attributed with certainty to Andrea show a good deal of diversity although they were executed within a short time of one another. One of them, which is preserved in the church of S. Ludovico, is called the banner of the Innocents (fig. 69).

This picture shows, above, a bust of the Saviour escorted by four cherubim and in the centre the Lord as a boy with the Lamb against an elliptical aureole, the border of which is composed of nine figures of angels; above and below are depicted the symbols of the Evangelists while at either side of the aureole we see a group of saints. From below two groups of little martyrs, bleeding from their wounds, look up in adoration at the Holy Child. At the foot of the picture a very damaged inscription gives the name of the artist, "*Andreas Johis*" and the date 1410.

The other authentic work adorns the lunette above the left side door of the Cathedral and represents the Madonna and Child between two angels (fig. 70). In 1412 the artist received 4 florins 5 sous for this fresco. It is a work which clearly shows to what an extent the painters of Orvieto were still inspired by Simone's art even almost a hundred years after his sojourn in this town.

Andrea's fresco obviously belongs to a more evolved stage in the art of painting, nevertheless we notice the same tendency to produce ideal forms of beauty, the same dreamy expression and

⁽¹⁾ *U. Gnoli*, *Pittori e miniatori*, p. 25, attributes to Andrea di Giovanni, the Madonna at Magione which I have previously ascribed to a predecessor of Cola's.



Fig. 69. Andrea di Giovanni, the Banner of the Innocents, 1410.

S. Ludovico, Orvieto.

Photo Raffaelli Armoni.

the same graceful lines, only executed in a much less perfect manner. It was particularly in painting the Madonna that Andrea was influenced by the principles of the great Sienese artist; for the banner of the Innocents he employed quite another style, here the round heads and sturdy bodies are unattractive and the general effect not very artistic.



Fig. 70. Andrea di Giovanni, Madonna and angels, 1412. Cathedral, Orvieto.

Photo Raffaelli Armoni.

As Andrea's name is recorded as early as 1378, these two paintings are certainly productions of his old age when he no doubt worked in a traditional and uninspired manner. To a less mature stage in his career I think we might attribute a Madonna with the Child, Who holds a crown in each of His hands, in the Rhode Island School of Design, Providence, U S.A. (fig. 71), in which the artist shows his dependence on Sienese masters such as Fei and Bartolo di Fredi, with whose Madonnas this one has many points in common ⁽¹⁾.

⁽¹⁾ *R. van Marle*, A youthful work of Andrea di Giovanni, *Art in America*, 1921, p. 102.



Fig. 71. Andrea di Giovanni, Madonna, Rhode Island School of Design.
Providence, U.S.A.

An older example of Sienese inspiration is preserved in the church of SS. Andrea e Bartolommeo, where the tomb of a Monaldeschi at the end of the right wall near the choir is

adorned with a fresco, now considerably effaced, of the Virgin sitting on a monumental throne between SS. Paul and John the Baptist. It is a work directly inspired by the art of Simone Martini whom the painter follows here in spirit as well as in form.

Some other paintings, although from different hands, show such a close connection in style, that they comprise a fairly homogeneous group.

Showing most resemblance to Simone's art and I think the earliest of this group is the figure of a bishop, dressed in red, with a devotee, that we see in the church of S. Giovenale, to the left on entering by the principal door (fig. 72). Although in a very ruinous condition it is a magnificent work of a profoundly religious feeling and an excellent technique.

Among the other paintings belonging to this group there are two dated works; one, in the second chapel to the left of the choir in S. Domenico, represents the enthroned Virgin in the midst of saints, at the foot of which we read "*MCCC/L/XXX...*"; other numerals might have followed for the date does not seem to be complete. Adjacent to this fresco another painting shows two monks being martyred by Oriental soldiers, while a fragment of a third fresco is visible on another wall of this chapel.

The second dated work which can be ascribed to the same hand adorns a pillar in the left aisle of S. Giovenale; it represents the enthroned Virgin suckling the Child, St. Sebastian, young, beardless and clothed and St. Antony Abbot, near whom kneels an adorer (fig. 73). The date 1399 is very clear in the inscription at the foot of the painting.

Executed after the same style but, on account of the greater plasticity of the faces, obviously from another hand, are four figures of saints, in the second niche in the left wall of the same church, depicting St. Bernard (?), the Baptist, a holy bishop and St. Laurence holding a gridiron. The lower part of these figures is missing. The same artist decorated the second niche on the right wall with the figures of the Virgin nursing the Child between two saints, but the heads alone remain clearly visible.

A great number of other paintings which I shall not describe in detail are still found in the church of S. Giovenale which might be called a "sampler" of Orvietan painting of the 14th century, for it contains examples of this art in almost all its aspects.

I shall include these in the list of Umbrian works of the Trecento that I give at the end of the chapter.

I must mention, however, a fresco of the Virgin enthroned be-



Fig. 72. Detail of a holy Bishop, Orvietan School, circa. 1360.
S. Giovenale, Orvieto.

Photo Raffaeli Armoni.

tween SS. Augustine and Severus, fragments of angels and the Virgin of an Annunciation which are preserved on the walls of the Abbey of S. Severo on the outskirts of the town. These paintings, as well as the others that I have mentioned before, confirm that Simone Martini's tradition flourished at Orvieto longer than elsewhere; but on account of the larger proportions,

the rounder heads and a greater plasticity, the productions of Orvieto can be recognized from those of Siena or from other Umbrian works, so that we are quite justified in believing in the existence of an Orvietan school.

There is no other province in Italy in which we find painting of this period in such abundance as in Umbria, and as I know this region particularly well I think I shall be able to give an almost complete list of the works.

This large quantity of paintings in Umbria might, I believe, be explained by the marked piety of its inhabitants, for by far the greater part of these works are votive paintings.

Apart from those already mentioned the following 14th century paintings are found in Umbria:

Assisi, via Venti Settembre 27, in a niche, Maesta, Umbro-Sienese of the end of the 14th century; vicolo S. Stefano, Maesta, Umbrian with reminiscences of Andrea Vanni's art; via Properzio 13-15, fragment of a pretty Madonna of about 1400; Pinacoteca, detached frescoes: no. 1, fragment of a Crucifixion from the confraternity of S. Crispino; no. 2, Christ in the Garden of Olives; no. 11, Madonna and angels by the same artist as no. 2; nos. 12-19, fragments of about 1400 from the churches of S. Cristino and Sta. Caterina, works of a feeble Umbro-Sienese painter; no. 39, St. Lucy from the hospital dei Pellegrini; no. 42, fragment of a Madonna with St. Francis from the Portata dei Gori; Lower Church of S. Francesco, near the entrance to the left, St. Christopher; Sta. Maria Maggoire or del Vescovado, traces of some wall painting among which on the first pillar to the left a Madonna della Misericordia and two saints showing the date 139.; S. Stefano, on the left wall, a Madonna between two saints and two devotees almost entirely repainted, school of Palmerucci of Gubbio; S. Ruffinuccio, on the arch before the choir, repainted figure of St. Antony, after the manner of Giotto of Assisi. *Bettona*, Palazzo dei Priori, at the top of the stairs, two saints, a fine work recalling productions of Simone's school; in the large hall, Madonna between three (or four) saints, a beautiful painting reminding us of Pietro Lorenzetti's art. *Bevagna*, S. Domenico, in the lunette over the door, a Madonna and four angels of the school of Fabriano; in the old Chapter House, the Lord on the Cross between the Virgin, St. John and two saints, mass of St. Gregory and figures of saints, executed after the manner of the painter who adorned the vault of Sta. Chiara, Assisi; choir of the church, various scenes from the life of St. Dominic and a damaged Annunciation, resembling in style the productions of the school of Fabriano. *Cannara*, Pinacoteca, detached frescoes from Collemanno, Madonna nursing the Child and the Baptism of Christ. *Capriugnone* (comm. of Gubbio), church, left wall, Madonna

enthroned with two angels and two saints, handsome painting of the Umbro-Lorenzetti manner. *Cascia*, S. Francesco, lunette over the door, Madonna between two saints, dating from about 1400. *Cereto* (Valle di Norcia), S. Lorenzo, a standing figure of the Madonna. 14th century; Crucifixion, of

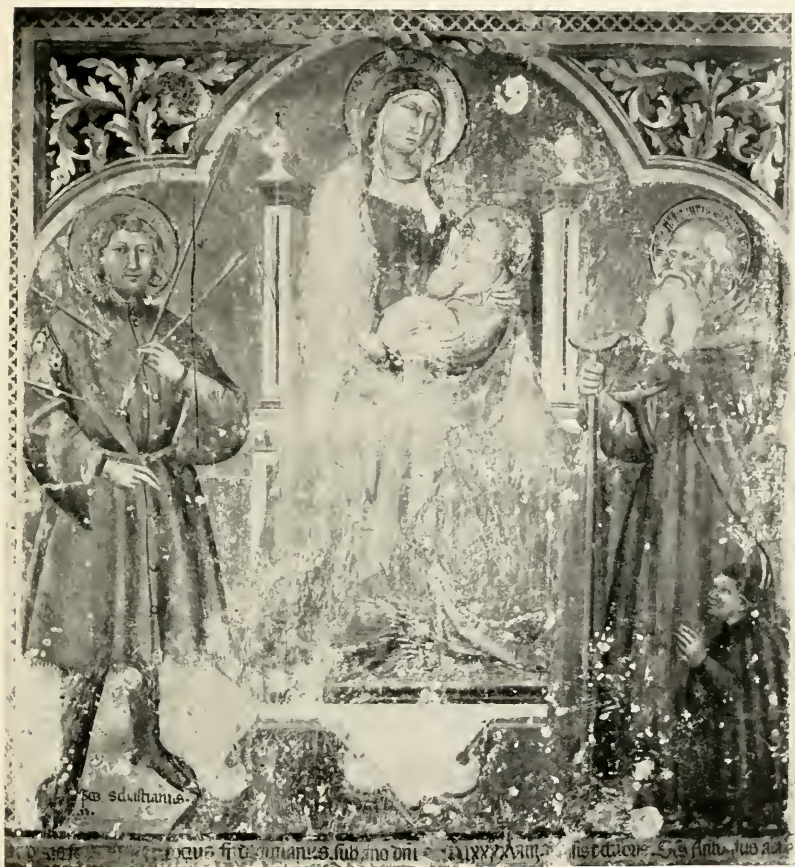


Fig. 73. Madonna and saints, Orvietan School, 1399. S. Giovenale, Orvieto.

Photo Raffaelli Armoni,

the end of the 14th century showing a Siennese influence; Madonna and saints 1408; an Annunciation; traces of a Descent from the Cross belonging to the Lorenzetti's school; a tree of Jesse, late 14th century Giottesque tradition and some other fragments; S. Giacomo, some frescoes in part still covered with whitewash but of which a Last Judgment of the Florentine school is visible; Benedictine monastery, Crucifixion, Noli me tangere and the Maries at the Empty Sepulchre. *Citeria*, Crocifisso church,

2nd altar to the left, Crucifixion showing the influence of Spinello Aretino. *Citta di Castello*, S. Domenico, St. Anna, the Virgin and Child, Siennese tradition, end of the 14th century. *Citta della Pieve*, Augustine monastery, refectory, besides some later frescoes, a *Noli me tangere* and two saints, 1363, Florentine tradition, showing some connection with the frescoes adorning the left chapel in S. Francesco, Montefalco; Sta. Maria Maddalena (or del Suffragio), crucifix bearing some resemblance to the *Maesta* in Sta. Chiara, Montefalco; Oratory of St. Bernardino, entrance, Madonna enthroned between two saints, a beautiful fresco which seems to reveal an Orvietan inspiration. *Civitella Benozzone*, S. Francesco, ruined frescoes of the Crucifixion, and the Descent from the Cross, a very dramatic, late Giottesque production. *Collescipoli*, Campo Santo. Crucifixion, *Corciano*, near Madonna del Serraglio, Madonna repainted in the 17th century. *Deruta*, S. Francesco. St. Catherine presenting the devout to the Virgin and the miracle which occurred at her martyrdom, 139...; fragments of the Resurrection; the Virgin between four saints, Umbro-Siennese; on the arch, God the Father and four prophets; in the cloister, Madonna and two saints. *Eggi* (near Spoleto), S. Giovanni, the Annunciation, Virgin and Apostles, about 1400. *S. Felice di Narco* (near Ferentillo), S. Felice, left wall, Adoration of the Magi by a late rustic follower of Lorenzetti, the almost effaced date below seems to be 1400. *Foligno*, Pinacoteca, detached frescoes: no. 11, Crucifixion; no. 5, Descent from the Cross showing characteristics of Lorenzetti's school. Some frescoes, which I have been told originate from two different churches, are now united and I think might be ascribed to the same hand as the foregoing work; a long fragment, no. 2, representing the Betrayal of Judas and a small part of a large Crucifixion comes from the church of the *Sacro Cuore*, while from S. Giovanni are the frescoes nos. 1 and 7 showing the Saviour rising from His tomb, the Prayer in the Garden of Olives, the Annunciation and the funeral of a saint, Lorenzetti's influence is very evident; Sta. Maria *infra Portas*, left aisle, Crucifixion, Gothic forms; in the nave, SS. Peter and Paul, and of later date a figure of Mary Magdalene; S. Tommaso, the Incredulity of Thomas, school of the Assisian Giotto; heads of a *Pietà*, a local production revealing a Siennese influence; S. Francesco, sacristy, fragments of a Madonna della Misericordia, the Marriage of St. Catherine, and a figure of St. Peter; in the organ loft, the boy Christ with the Doctors reminiscent of Ugolino di Prete Ilario's art; Convent of Sta. Lucia, old refectory, Crucifixion with St. Francis and other monks, Giottesque work heralding the school of Foligno of the 15th century; Convento delle Contesse, chapel, the Blessed Angelica and a crucifix of the end of the 14th century; Casa Caselini near the Porta S. Giacomo, remains of the decoration of the rooms on the ground-floor, medallions of the Saviour and the Apostles. *Outside the town*, Sta. Maria in Campis, chapel to the left, large Crucifixion and figures of the Evangelists in the vaults, Florentine style, circa 1370; St. Antony, and scenes from his legend, circa 1400, announcing Nelli's art; Sta. Maria Assunta at Tenne, Madonna recalling Luca di Tommè's works and traces of a Crucifixion; Sassovivo, fragmentary frescoes among which a battle scene can be disting-

ished. *Greccio*, in the modern chapel above S. Mario, a panel representing St. Francis weeping, an expressive painting of the 1st half of the 14th century. *Giano del Umbria*, S. Francesco, Crucifixion, circa 1350. Florentine tradition. *Gualdo Tadino*, Pinacoteca, panel with scenes from the Life of the Saviour, circa 1370; fragmentary frescoes in the chapel of the castle. *Gubbio*, S. Francesco, vault of the chapel under the bell-tower, the Saviour in a medallion and originally the four Evangelists but now only two remain; figures of saints on the walls are executed in the Umbro-Sienese manner; in the cloister, Assumption of the Virgin and the miracle of the house of Loreto by a predecessor of Nelli's with Gothic elements; S. Ambrogio, old refectory, Crucifixion, a coarse work showing both Sienese and Giottesque characteristics; sacristy, Calvary, resembling in particular the works of the Lorenzetti's school; Sta. Maria Nuova, Saviour and two saints of which the heads are missing, executed in the same manner. The painter Donato di Maestro Andrea di Giovanni is mentioned at Gubbio in 1340 (Thieme-Becker, IX, p. 429). *Massa Martana*, Sta. Maria in Pantano, four figures of saints. *Montefalco*, S. Francesco, fragments to the left of the nave, the Madonna on an imposing throne, fragments representing devotees remind us of the productions of the Master of Sta. Chiara of Montefalco; Madonna nursing the Child (panel in a niche) end of the 14th century of Sienese inspiration; S. Agostino, sacristy, the four Church Fathers and eight saints, a local work of about 1400; the church of Turrita, near Montefalco, two frescoes of the Madonna and a large figure of St. Christopher, circa 1400. *Monteleone di Spoleto*, ex-convent of S. Francesco, tomb adorned with figures of the Virgin, St. John and St. Stephen; old refectory, Christ on the Cross. *Montone*, S. Francesco, Madonna della Misericordia, Nativity and saints, Florentine tradition; on the altar to the right, busts of the Virgin and St. Leonard, circa 1400, showing reminiscences of Simone's art. *Morra* (near Citta di Castello), parish church, Madonna and Child: S. Crescenzo, St. Crescent on horseback. *Narni*, S. Domenico, St. George and the dragon, a painting of Sienese inspiration showing the date "MCCCL . . .": several figures of saints and two Crucifixions are visible on the walls and pillars of this church; Cathedral, Crucifixion of the school of Fabriano; S. Agostino, some unimportant mural paintings. *Orvieto*, S. Giovenale, entrance wall, Crucifixion; right wall, between the 1st and 2nd niches, Christ crucified and the instruments of the Passion; between 2nd and 3rd niches, holy bishop and adorer; 3rd niche, Madonna; beyond 3rd niche, St. Michael weighing the souls; further on the same wall, the remains of a Madonna, and towards the end of the wall, Christ on the Cross, St. Sebastian and another saint, a painting showing some connection with Cola's art; chapel to the right of the choir, two half-length figures; entrance wall, tree of Bonaventura, fragment of Christ resurrected; left wall, the Last Supper and Ascension; between the 2nd and 3rd niche, large figure of a beardless bishop; between the 3rd and 4th, Madonna, saints and adorners; 4th niche, a large very ruined figure of St. Christopher dating from about the middle of the 14th century; nearer the choir, Virgin with St. Antony, end of 14th century; 1st pillar to the right St. Luke, St. Michael

weighing the souls, and St. Catherine, about 1340 directly inspired by Siennese art; 4th pillar to the right, Madonna between two saints and an adorer, 2nd half of the 14th century; 4th pillar to the left, Annunciation showing a connection in style with the works of Giovanni di Andrea to whom it is attributed by Perali, *op. cit.*; Cagnola, *op. cit.*, ascribes this fresco to Bartolo di Fredi; chancel arch, saint, end of the 14th century; Sta. Trinita, in the stairs, Madonna, end of the 14th century; ex-Oratorio delle Carmine, various figures recalling Ugolino di Prete Ilario's works; Cathedral, 3rd niche to the left, Crucifixion of Cola's school. The shop of a pork-butcher near the Belle Arte Hotel was adorned with a Coronation of the Virgin between two saints, an Umbro-Siennese work of circa 1350; S. Angelo, in two niches in a lumber room to the left of the choir, Madonna and saints, mostly repainted, and a fine figure of St. Helena. A detached fresco fragment, a head of a holy bishop, recently bought by the Fogg Art Museum, Cambridge U. S. A., is, I believe, going to be published as an Orvietan production. *Perugia*, Sta. Agata, scenes from the life of St. Severus, Umbro-Siennese of the 2nd half of the 14th century; large frescoes detached from Sta. Giuliana, Nativity, an important work announcing Nelli's art, and some other frescoes; S. Leonardo, some fragments of which one, the figure of a donor, shows the date MCCCCLXX . . . ; S. Fiorenzo, 2nd altar to the left, detached fresco of the Saviour, circa 1380, v. p. 15; Palazzo Pubblico, Sala dell'Armario (part of the library), two figures of saints; Confraternita Vecchia, near S. Agostino, various frescoes of different periods, Crucifixion and the Incredulity of Thomas not by the same artist but both belonging to Lorenzetti's tradition, a figure of St. Catherine by a late follower of Meo da Siena and some other figures of saints of later date; S. Benedetto, bearded saint by a local painter; fragment of an important Crucifixion of the school of the Assisan Giotto; Sta. Giuliana, remains of some frescoes on the wall opposite the entrance (v. Mariotti, *op. cit.*, and Rosini, *op. cit.*, I, p. 202, for the paintings in this building). *Near Perugia*, Prepo. Parish church, Madonna of the Siennese school. Ponte Valleceppi, Parish church, detached frescoes of the 14th century. Petrolina, *idem*. *Piedi Paterno* (near Spoleto), Romitorio, traces of votive frescoes. *Pioraco*, Crocifisso church, tabernacle with unimportant paintings. *Porano* (near Orvieto), S. Biagio, Annunciation, Orvietan school. *Rieti*, S. Agostino, façade, two figures of saints, repainted, dated 1348(?); S. Domenico, frescoes recently discovered, Crucifixion on the entrance wall and several scenes from the story of St. Mary Magdalene on the right wall, dating from about 1350–1360; the latter show a faint influence of Meo. In a niche on the left wall we find a Madonna with two angels and a female adorer, of the early years of the 14th century but still slightly Byzantine in appearance; further on, the same wall is adorned with a fine Umbro-Siennese fresco of about 1340 representing the Crucifixion with the Virgin, SS. John, Dominic and Peter the Martyr. Nearby a fragment of the Resurrection is seen while remains of fresco painting are still visible in a chapel to the left of the choir and in the choir itself where a representation of the Last Judgment must originally have been depicted. *San Gemini*, S. Carlo, altar wall, Christ on the Cross, end of the 14th century; Sta. Maria de

Incertis, two frescoes of the Madonna. *Spello*, S. Claudio, remains of frescoes representing the Madonna and saints, the Saviour, and the Crucifixion, school of Cola di Petruccioli, dated 1393; S. Andrea, half-length figure of the Madonna in a niche on the right wall; a beautiful large crucifix of the Siennese school; fragment of a fresco of the Prayer in the Garden of Olives in the choir; via della Povera Vita, Casa Bollati, dramatic representation of the Crucifixion, a mediocre painting, circa 1400; Pinacoteca, polyptych, four saints with the Annunciation above and three scenes from the Life of Christ in the predella, the style shows an intermingling of the Florentine and Siennese schools. *Spoletto*, S. Domenico, several fragments of painting are found here and there on the walls of this church; left transept, a large crucifix, circa 1380; of the frescoes under the bell-tower the Crucifixion and the large figures in the vault are the best preserved; in the monastery (scuola tecnica), many very mediocre figures of saints one of which shows the date 1397; votive frescoes of the 14th century of no artistic importance are found in the churches of S. Gregorio and SS. Giovanni e Paolo; S. Simone, crypt, five figures of saints of the end of the 14th century, betraying an Orvietan inspiration; S. Niccolo above the door, Madonna between two holy bishops, 1402, Siennese tradition; inside the ruined church, traces of mural paintings; Cathedral, chapel near the left transept, two Madonnas with saints and other frescoes of the 14th century; S. Lorenzo, altar wall, Madonna inspired by the Lorenzetti's art; Pinacoteca, detached frescoes, figures of saints which come from "le Palazze" or Sta. Maria inter Angelos and a Madonna; via Salaria Vecchia, Maesta, 1375. *In the environs of Spoleto*, (v. Eggi, Monteleone, Piedi Paterno) the parish church of Caso is adorned with an unimportant fresco of the Last Judgment; it also possesses a Christ on the Cross dating from the 14th century but the artist, doubtless inspired by the crucifix of 1187 in the Cathedral of Spoleto, has depicted the Lord with open eyes. (Sanzi mentions a manuscript with pen drawings of paintings which were executed in the Cathedral in 1378 and 1404; the latter were signed by a certain Bartolo di Spoleto). *Stroucone*, Confraternita del Gonfalone, lunette outside, Madonna della Misericordia; S. Francesco, 2nd altar to the left, Madonna and St. Francis, a good work of the end of the 14th century. *Terni*, S. Salvatore, Manasei chapel, Madonna, two saints and an important Crucifixion; in the vault, the four Evangelists; on the arch, the Saviour and four half-length figures of saints, reminiscent of Meo da Siena's school; S. Francesco, entrance, the Blessed Simone da Camporeale; Paradisi chapel, on one side the Last Judgment and on the other the Resurrection of the Dead, the Descent into Hell and Purgatory; the figures of St. Margaret and the donor are depicted on the wall to the left of the altar. It is a fairly important series of frescoes by an individual but not very able artist whose painting reveals a knowledge of Orcagna's art, the decoration shows the date MCCCL....; S. Cristoforo, some frescoes of the end of the 14th century showing a Siennese influence; S. Tommaso, Madonna, 14th century, repainted. *Todi*, Palazzo Pubblico, large hall on the ground floor, damaged fresco of the Crucifixion, a beautiful work of Siennese inspiration; S. Fortunato, cloister, Madonna signed: ".....Nicolaus Vanutii pittoris de Tuderto" a

dated 1373; church, chapel to the right, scenes from the life of St. Francis copied from Giotto's cycle at Assisi; chapel opposite, scenes from the life of St. John by the same artist. At present some frescoes are being discovered; in the Chapter Room parts of an important Crucifixion are already visible; Cathedral, winter choir, some figures of saints; Pinacoteca, some detached frescoes representing saints; panels of a polyptych, Florentine; Sta. Maria in Camuccia, among the numerous frescoes there are several of the 14th century: a Madonna enthroned between two saints, a Madonna with an adorer, dating from 1387, the Baptist, Madonna della Misericordia, the Annunciation, and the Death, Assumption and Coronation of the Virgin; the three last paintings are by the same artist, he belonged to the Umbro-Sienese tradition; Palazzo del Capitano del Popolo, some frescoes are just being discovered. *Trevi*, S. Francesco, Madonna and St. Peter Martyr, end of the 14th century; choir, of eight scenes from the life of the Virgin only four are now visible; chapel adjacent to choir, fragments of figures of saints, Umbro-Sienese work. *Umbertide*, Sta. Maria della Reggia, detached fresco, Madonna between SS. Bartholomew and John the Baptist, circa 1360, reminiscent of Lorenzetti's school; S. Giuliano degli Pignatti, important frescoes illustrating the life of the titular saint, circa 1350, excellent quality of painting showing resemblance to Simone Martini's manner. *Valle di Nera*, S. Francesco (or Sta. Maria), a series of frescoes, in part still covered by white wash, by Pietro di Cola da Camerino with whom we shall deal in the chapter on the painters of The Marches; parish church, Madonna against a red background, showing the date 1317.

CHAPTER II.

PAINTING IN THE MARCHES ⁽¹⁾.

Before the activity of Allegretto Nuzi, Francescuccio Ghissi and their pupils, a school of painting can hardly be said to have existed in The Marches; nevertheless we find in Fabriano traces of a considerable amount of artistic production prior to that of the above mentioned painters. However, neither the name of an artist nor a date can be attached to these works ⁽²⁾.

There are very few paintings outside Fabriano that can be attributed to the first half of the 14th century. In the "Santissima Casa", inside the basilica of Loreto, a very damaged fresco of little artistic value dates probably from this period, although on account of its extreme archaism, it sooner reminds us of works of the 13th century.

It represents the Virgin sitting on a throne over the back of which appear two half-length figures of angels, a composition that we have frequently seen in Tuscan works of the Duecento; the Madonna tenderly clasps to her breast the Child Jesus Who stands on her knee; to one side is depicted St. Leonard leaning on his staff and holding his emblem, handcuffs; the figure that no

⁽¹⁾ *Amico Ricci*, *Memorie storiche delle arte e degli artisti della Marca d'Ancona*, Macerata, 1834. *Aurini*, *L'Arte nelle Marche*, Esposizione marchigiana, March 1905. *G. Natali*, *L'Arte marchigiana*, Macerata, 1905. *F. M. Perkins*, Note sull' Esposizione d'arte marchigiana a Macerata, *Rassegna d'Arte*, 1906, p. 49. *C. Ricci*, La pittura antica alla mostra di Macerata, *Emporium*, 1906, p. 200. *A. Colasanti*, Note sull' antica pittura fabrianese. *L'Arte*, 1906, p. 263. *The Same*, L'antica scuola pittorica fabrianese e Allegretto Nuzi, *Rivista Marchigiana*, 1906, p. 69. *The Same*, Per la storia dell' arte nelle Marche, *L'Arte*, 1907, p. 409. *The Same*, Gentile da Fabriano, Bergamo, 1909, p. 22. *L. Venturi*, A traverso le Marche, *L'Arte*, 1915, p. 1.

⁽²⁾ The names of some artists have been mentioned by *A. Ricci*, op. cit., and *Colucci*, *Antichita Picene*, XXV, p. 183.

doubt originally formed a pendant has been completely effaced. A miniature adorer kneels at the Virgin's feet.

There is a certain number of detached frescoes in the Gallery of Fabriano which, if not dating from a period prior to Nuzi's activity, certainly show no trace of this master's influence. The oldest of these paintings seems to be that in which the enthroned Virgin, nursing the Child and escorted by two angels, is depicted against a background of architecture. The figures of SS. Catherine and Emilian are seen on one side and traces of that of St. Lucy on the other (Room III, no. 18, fig. 74). In all probability a figure of a holy bishop that is preserved in the same Museum (Room III, no. 17) belonged to the foregoing fresco and accompanied the last-mentioned figure. The painting originates from the Abbey of St. Emilian. The figures are very long and at the same time rigid; the types as well as the technique reveal that the artist worked under a strong Florentine influence and the faces of the female figures, although far from beautiful, show some connection with Taddeo Gaddi's art.

The Gallery possesses some other frescoes which I think can be ascribed to the same artist; one shows two groups of figures kneeling at the feet of a Madonna della Misericordia, of whom only the lower part is now visible (no. 24); another represents St. Anna enthroned carrying on her knee the little Virgin Mary in whose lap is depicted the Infant Jesus (no. 21); while a third depicts two devotees kneeling at the feet of a very damaged standing figure of the Virgin.

Some fragments of a fresco on which we can distinguish a saint kneeling before the enthroned Redeemer (no. 13) are from another hand. A painting of more importance is the group of members of some religious confraternity kneeling in adoration which we find depicted on a detached fresco originating from the church of S. Agostino (no. 8, fig. 75). It is obviously the work of a painter who interpreted the strength and simplicity of the Giottesque style in a provincial but not uninteresting manner.

The other remnants of mural painting united in this Gallery are of less importance and I shall mention only the medallions encircling the figures of King David and three prophets (no. 10) which, however, seem to be of slightly later date.

In the church of S. Agostino in Fabriano, we find at the foot

of the bell-tower a fairly extensive series of frescoes executed more or less in the Giottesque manner. The principal scenes are: a king and queen with their suite adoring a saint, a figure of St. Mary, the stoning of St. Stephen, the Incredulity of Thomas,



Fig. 74. Detached fresco, School of The Marches, 1st half of the 14th century.
Pinacoteca, Fabriano.

Photo Minist. del. Pubbl. Istr.

two figures from the meal at Emmaus (?), Mary Magdalene at the Saviour's feet (*Noli me tangere* ?), a Madonna, an old saint, some other fragments and in the vault faint traces of four half-length figures. Here again we notice the very tall figures that we found in the fresco from the Abbey of St. Emilian; but in this instance the technique and the colours are a little less hard.

There is a considerable number of other 14th century paintings in The Marches of which a list will be found at the end of

this chapter, but apart from those in which Allegretto Nuzi's direct influence is manifest, there are none showing common characteristics which would enable us to classify them in separate groups.

We have seen, in discussing the Florentine school, that an excellent pupil of Giotto's worked at Jesi⁽¹⁾, and it will be remembered that in the previous volume I mentioned the activity of the painters of the school of Rimini and later of those of Venice and Bologna, in The Marches⁽²⁾.

The presence of artists from other provinces points to the inferiority of the local production at this time; and the fact that the decoration of the chapel of S. Niccolo at Tolentino, without doubt the most important pictorial monument of The Marches, was executed by a member of the Riminese school only confirms this hypothesis. It is true that this cycle of frescoes has frequently been ascribed to a local painter whose style closely resembled Allegretto Nuzi's, but this theory can only have been suggested on account of the site of the decoration and I think, in treating the painters of Rimini, that I have thoroughly demonstrated that this series of frescoes is a production of their school⁽³⁾.

Allegretto Nuzi was the real founder of the school of The Marches, or perhaps it would be better to say of that of Fabriano, for this town was the centre of the artistic activity of the entire province.

We know very little concerning the life of Allegretto. According to historians of art of a previous generation, he was mentioned in 1346 in a register of the corporation of the painters of Florence⁽⁴⁾; however, in spite of recent research, this document has not been brought to light, so that we cannot affirm with certainty that the painter received his artistic education in Florence, but, as we shall see later on, his manner of painting leaves little

(1) *A. Venturi*, *L'Arte*, 1911, p. 25.

(2) For the activity of non-local artists active in The Marches v. *G. Cantalamessa*, *Artisti veneti nelle Marche*, *Nuova Antologia*, 1892, p. 406. *A. Colasanti*, *op. cit.*, *L'Arte*, 1907. *G. Natali*, *op. cit.*

(3) v. Vol. IV, p. 328.

(4) *Moreni*, *Illustrazione storico-critica di una rarissima medaglia rappresentante Bindo Altoviti*, Florence, 1824, p. 225. *A. Ricci*, *op. cit.*, I. p. 86. *Gayé*, *Carteggio*, II, p. 37.

doubt on this question. There exists a tradition, recorded by the bygone writers De Vecchi and Dal Lori, that Allegretto Nuzi went to Venice; we are also informed that he died in 1385⁽¹⁾. The first of these statements is entirely unsupported by facts; as for the date of his death we know now that it occurred before the end of September 1374 and that he made his will in 1373⁽²⁾.



Fig. 75. Detached fresco, School of The Marches, middle of the 14th century. Pinacoteca, Fabriano,

Photo Minist. del. Pubbl. Istr.

After what has already been said, I hardly think that it is necessary to point out the inaccuracy of Suida's hypothesis that

(¹) In a manuscript in the Library of Fabriano which was written by two persons called De Vecchi and Dal Lori.

(²) *A. Anselmi*, Testamento del pittore Allegretto Nuzi da Fabriano, Arch. Stor. dell' Arte, 1893, p. 129. *The Same*, L'anno della morte e la chiesa ove fu sepolto Allegretto Nucci da Fabriano, L'Arte, 1906, p. 381. *A. Zonghi*, Allegretto Nuzi morto a Fabriano nel 1373. Le Marche, 1908, p. 1, 2.

there existed two artists of the name of Allegretto Nuzi⁽¹⁾, one a Florentine who executed a triptych now in the Vatican Gallery, and the other, of Marchigian origin, who painted a diptych or the back and front of one panel, now sawn in two, preserved in the Berlin Museum. Suida's theory had practically no success and since it has been proved that the triptych in the Vatican originates from Fabriano⁽²⁾, it has no longer any grounds for support.

Concerning Allegretto, we have few other dates than those on some of his pictures. Dal Lori pretends that under the extant frescoes in the church of Sta. Lucia, now the sacristy of S. Domenico, he read the date 1345—1349, but it is difficult to rely on this piece of information when in other instances we have proof of this author's inaccuracy. The date 1353 is inscribed at the foot of the panel representing St. Antony Abbot and adorers in the Gallery of Fabriano, but this picture, which shows no signature, is not unanimously ascribed to Allegretto. Then we find his signature on the triptych in the Vatican Gallery (1365), on a polyptych at Apiro (1366), on a painting of the Madonna at San Severino (1366), on a triptych at Macerata (1369) and on a panel of the Madonna originally in the Fornari collection, Fabriano, now at Urbino (1372), while Lanzi and Amico Ricci still mention some frescoes in the cloister of the church of S. Antonio Abate which bore the date 1366⁽³⁾.

The appearance of Allegretto's youthful works is consequently more or less enigmatical, since the inscription has disappeared from the frescoes of 1345—49 and the painting of St. Antony of 1353 is not signed. Mr. Berenson, it is true, has attributed a series of paintings to an early stage in Allegretto's career and among them a triptych dating from 1354 in the Hamilton collection, New York, which closely resembles Allegretto's triptych of 1369 at Macerata which can be considered a replica of that of

(1) *N. Suida*, Florentinische Maler um die Mitte des XIV. Jahrh., Strasbourg, 1905, p. 43. v. Vol. III, p. 508.

(2) *A. Muñoz*, La provenienza del trittico di Allegretto N. del Museo Vaticano, L'Arte, 1907, p. 143.

(3) *A. Ricci*, op. cit., I, p. 88. *L. Lanzi*, The History of Painting in Italy, I, London, 1847, p. 333, informs us that these paintings illustrated the life of St. Antony and that the inscription ran: "*Allegrettus Nutii de Fabriano hoc opus fecit 1366...*".



Fig. 76. Allegretto Nuzi (?), the Virgin and adorers, 1342. Bigallo, Florence.

Photo Alinari.

1354. In spite of the resemblance, however, I am of opinion that this work, as well as the other paintings that Mr. Berenson classifies as youthful productions of Allegretto's, is from the hand of another artist, one who even more closely approximates to Ber-

nardo Daddi than Allegretto ever did. I have already expounded this opinion in dealing with Daddi's pupils (¹) so that I need not dwell on it again.

If the figure of St. Antony with devotees, dating from 1353 in the Gallery of Fabriano be really from the hand of Allegretto, I think we should also ascribe to this artist a painting which still exists in Florence and which might very well be his earliest work. It is a more or less allegorical fresco which adorns one of the rooms in the Bigallo and depicts the Virgin wearing a mantle decorated with medallions showing inscriptions and representations of charitable works (fig. 76). The Madonna is seen standing on the town of Florence with a group of adorers kneeling at either side while two half-length figures of angels in the spandrels swing censers. An inscription below the fresco bears the date 1342, which would correspond to the other date that has been recorded with regard to Allegretto's sojourn in Florence. However, various writers give the date as 1352 so that it has been thought that the painter who restored it must have made a mistake in copying the original inscription (²). This painting is not lacking in elements borrowed from Daddi's art but the facial types and the curious contours show a very close connection to the style and technique of the panel of 1353 at Fabriano.

Allegretto's oldest paintings in Fabriano are then the frescoes in the church of Sta. Lucia or sacristy of S. Domenico (³). Between the windows we find an important representation of the Crucifixion. Among the spectators we notice the converted centurion, the unusual figure of a man carrying a hammer and nails and the devil creeping about on all fours. According to the in-

(¹) *B. Berenson*, *Prime opere di Alegretto Nuzi*, Bolletino d'Arte del Minist. della Pubbl. Istr., Jany, 1922, v. Vol. III, p. 395.

(²) *G. Poggi*, *Il Bigallo*, Florence, 1905, p. 19 et seq. *Cinelli*, *Richa* and *Landini* are the writers who record the date as 1352. It may well be that the first of them — *Cinelli* — has read it incorrectly and that the others have copied this date from his work.

(³) A local tradition, in which many still believe (v. *L. Serra*, *Itinerario artistico delle Marche*, Roma-Milano etc. (1922) p. 57) attributes these frescoes to a certain Angelo di Meo Cartajolo who flourished about 1400 and who executed also the lost altar-piece for the church of Sta. Lucia, Fabriano. *Ricci*, op. cit., I, p. 34.



Fig. 77. Allegretto Nuzi, detail of a Crucifixion. S. Domenico, Fabriano.

cription, a crumbling tower seen to the left symbolizes the Synagogue. A very impressive figure on this side is that of Mary Magdalene who, her strength giving way, has sunk on the ground and cries out in despair; the image is full of a tragic realism that we find but rarely in Daddi's works (fig. 77). At the foot of this

fresco we see the Saviour and the Samaritan woman at the well and a young saint pointing out the road to a pilgrim (?). The right wall is adorned with representations of the Thebaic desert, which is considerably repainted, the Death of the Virgin and above it her Coronation (fig. 78). A lunette in the left wall is decorated with an image from the Apocalypse: a woman, holding a chalice and a bludgeon, riding on a monster with seven heads and two tails; from the inscription above we gather that the representation bears some reference to the city of Babylon. In the other lunette we find a figure of the Madonna carrying the Child Who stretches out His arms towards a tree, doubtless illustrating the miracle of the palmtree that bent down so that the Child could gather the fruit (fig. 79). On the wall opposite the window, only a few unimportant fragments remain. The vault is embellished in the centre with the Easter Lamb and on one half with medallions containing the figures of the four Doctors of the Church which are so thoroughly repainted that they retain nothing of their original appearance; only a few fragments of mural painting are visible on the other half of the vault.

It is again obvious that the artist who is responsible for this decoration is an adherent of Daddi's manner; only here the figures are softer and more plastic than those in the Florentine fresco or the panel of 1353 at Fabriano, between which two works there is a particularly marked resemblance. At the same time we observe that in this case Allegretto was slightly influenced by the artist whose frescoes are preserved in the Gallery of Fabriano, for we find here, especially in the figure of the Madonna carrying the Child, a faint suggestion of the elongated proportions and hard folds.

The attribution to Allegretto Nuzi of the painting of St. Antony in the Gallery of Fabriano (no. 30, fig. 80) is considered doubtful⁽¹⁾; although the panel certainly shows a marked difference from the frescoes that we have just described, I think all the same

(¹) *A. Ricci*, op. cit., 1, pp. 88 and 109, mentions that at his time it was preserved in the church of S. Antonio; he makes a slight mistake about the number of kneeling figures. *F. M. Perkins*, op. cit., p. 51, doubts the correctness of the attribution to Allegretto. *U. Gnoli*, *L'arte umbra*, p. 27, classifies it as a Fabrianese work, as does also *A. Colasanti*, *Gentile da Fabriano*, (1909) p. 25, although in *L'Arte*, 1906, p. 274, he still ascribed it to Allegretto.

that the attribution to Nuzi is correct. The technique however is somewhat dissimilar, but the picture possesses certain peculiarities in common with Allegretto's art. The panel is very

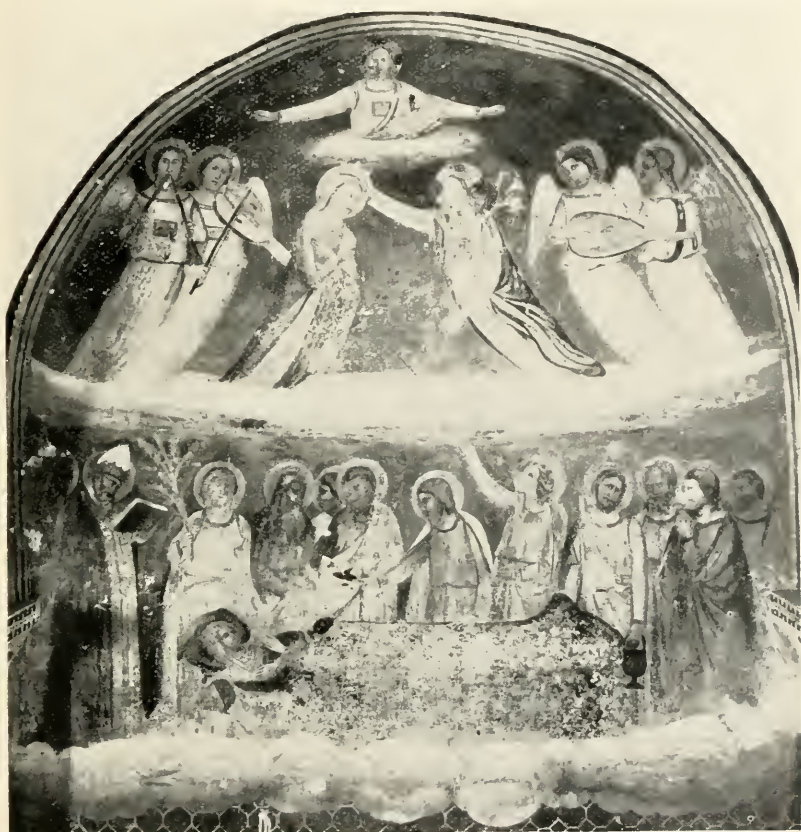


Fig. 78. Allegretto Nuzi, the Death and Coronation of the Virgin.
S. Domenico, Fabriano.

probably from the same hand as the fresco in the Bigallo and these two works reveal the master as an artist active in Florence as well as in Fabriano and inspired by Daddi's art, and in all probability Allegretto is the only painter who is qualified to fill this rôle.

Daddi's domination is manifest in a certain number of works which just for this reason can be classified as productions of the

first half of his career; in his decline it was another influence that preponderated.

As productions of this Daddiesque period we might mention two pieces of a predella each showing five half-length figures of Apostles, one in the Gallery of Strasbourg (no. 202a, fig. 81) where it is ascribed to the Florentine school, and the other in the



Fig. 79. Allegretto Nuzi, the Miracle of the palm-tree, S. Domenico, Fabriano.

Gallery of Sigmaringen⁽¹⁾. Allegretto's style here might almost be called an imitation of Daddi's art, and if the central figure of St. Bartholomew in the Strasbourg panel be considered separately, it could easily pass for a production of the great Florentine.

Moreover from Allegretto's hand we possess a little triptych executed in a manner peculiar to Daddi and his direct followers. This triptych, which is preserved in the Museum of Detroit, was

⁽¹⁾ *U. Gnoli*, Una predella sconosciuta di Allegretto Nuzi. *L'Arte*, 1908. p. 229.



Fig. 80. Allegretto Nuzi, St. Antony, 1353 Pinacoteca, Fabriano.

Photo Ist. Art. Graf.



Fig. 81. Allegretto Nuzi, Saints, Gallery, Strasbourg.

attributed to Allegretto for the first time by Mr. Berenson. It shows in the centre the enthroned Virgin holding the Child in the midst of four saints and in the wings the Nativity and the Message to the Shepherds to the left and the Crucifixion to the right. Above, in each of the side panels a figure of the Annunciation is represented while the pedestal is adorned with five busts in medallions. The Madonna's dress is richly ornamented with gold, a detail never found in Daddi's works.

The two panels in the Berlin Museum (nos. 1076 and 1078) which I have previously mentioned, are executed in the same manner (figs. 82 and 83). On one the Virgin with the Child is depicted between St. Bartholomew and a female martyr, while on the other we see Christ on the Cross with a pelican in its nest above and the Virgin, Mary Magdalene and St. John below. The signature: "*Allegretus de Fabriano me pinxit*", is inscribed on the lower step of the Virgin's throne. Here again we notice a considerable profusion of decorative details.

A work showing some connection in style to the frescoes of 1345-49 in Sta. Lucia, Fa-



Fig. 82. Albrecht Dürer, Madonna and saints. Kaiser Friedrich
Museum, Berlin.

Photo Hanfstaengl.

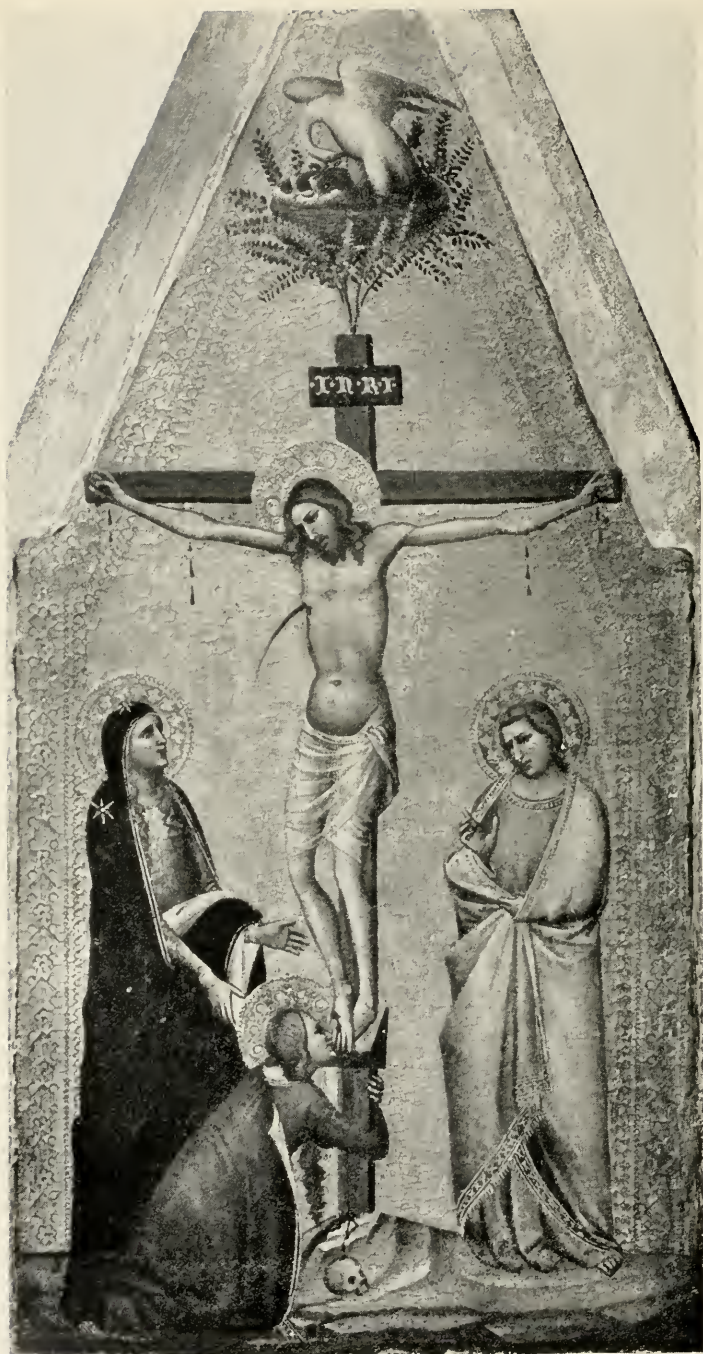


Fig. 83. Allogretto Nuzi, the Crucifixion. Kaiser Friedrich
Museum, Berlin. Photo Hanfstaengl.



Fig. 84. Allegretto Nuzi, Madonna. Cathedral, Fabriano.

Photo Minist. del. Pubbl. Istr.



Fig. 85. Allegretto Nuzi, St. Lawrence curing a blind man.
Cathedral, Fabriano.

Photo Minist. del. Pubbl. Istr.

briano is a decoration, discovered some years ago, in a chapel of a now very irregular form, to the right of the choir of the Cathedral of Fabriano. The chapel is dedicated to St. Lawrence and for the greater part it is his legend that this mural painting illustrates, but on entering the chapel we see on the left wall a represent-



Fig. 86. Allegretto Nuzi, St. Lawrence before Decius. Cathedral, Fabriano.

Photo Minist. del. Pubbl. Istr.

ation of the Virgin (fig. 84) ⁽¹⁾ enthroned between St. Venantius

⁽¹⁾ As the chapel is very small and of a very unusual shape the photographer did not always have sufficient space and some of the photographs that I reproduce have been taken at an angle.



Fig 87. Allegretto Nuzi, the Martyrdom of St. Lawrence.

Cathedral, Fabriano.

Photo Minist. del. Pubbl. Istr.

and another saint, while above a little stairway on the right, are some fragments of a Crucifixion.

The history of the holy deacon in which the painter has faithfully followed the text of the Golden Legend, begins on the left wall above with a representation of the saint curing a widow of her headaches, and by a sign of the cross restoring sight to an

old blind man (fig. 85). Lower down the saint is depicted before Decius (fig. 86). The paintings on the window wall show the flagellation of the saint and the saint being tortured by hot irons thrust into his body (fig. 87) while lower down we see St. Lawrence leading the poor and sick before Valerian and the baptism of the blind Lucilius in prison.

One of the scenes high up on the centre of this wall is almost



Fig. 88. Allegretto Nuzi, the Baptism of Romanus(?). Cathedral, Fabriano.

Photo Minist. del. Pubbl. Istr.

entirely effaced. On the third wall we find, one above the other, another baptism which might be that of Hippolytus but is more probably that of the soldier Romanus (fig. 88), the saint flagellated with a loaded scourge (fig. 89) and his death on the gridiron (fig. 90). Of the four saints in medallions which originally decorated the vault, only one remains.

Apart from the Daddiesque forms, we notice in these frescoes a directness and conciseness of action and a somewhat crude realism in the expressions and gestures which are more charac-



Fig. 89. Allegretto Nuzi, the Flagellation of St. Lawrence, Cathedral, Fabriano.

Photo Minist. del. Pubbl. Istr.

teristic of Giotto's art. This ornamentation is an example of that popular narrative art as it was represented by the founder of the Florentine school, to whom this manner of pictorial representation was bequeathed by his Roman predecessors. The explanation of these frescoes is inscribed in Italian and not in Latin and this is another detail which emphasizes the popular character of the decoration.

Daddiesque peculiarities will be observed in the types as well as in the technique of a polyptych which has been transferred



Fig. 90. Allegretto Nuzi, the Martyrdom of St. Lawrence. Cathedral, Fabriano.

Photo Minist. del. Pubbl. Istr.

from the sacristy of the Cathedral to the Gallery of Fabriano (no. 2). It shows the half-length figures of the Virgin with the Child, SS. Mary Magdalene, John the Apostle, Bartholomew and Venantius. The central pinnacle is adorned with an image of Christ on the Cross and those of the lateral panels with busts of St. Antony Abbot and the Virgin to the one side and SS. John and Catherine to the other (fig. 91). This picture belongs to a

more advanced stage of evolution and I think portends Allegretto's second manner.

We have five dated works by Allegretto covering the period between 1365 and 1372; they reveal to us that, generally speaking, Daddi's influence waned and that, instead, Allegretto was considerably inspired by Orcagna, his brothers and his pupils, who at that time began to dominate the Florentine school. This proves to us that Allegretto kept up a relationship with Florence, and that his activity was not entirely limited to his native town.

There is only one work that he executed during this period which shows him still as a faithful follower of Daddi's manner; it is the altar-piece from the Cathedral, now in the Gallery of Macerata, which is signed and dated as follows: "*Allegritus de Fabriciano me pinxit MCCCCLXVIII*" (fig. 92)⁽¹⁾. It is on account of the marked resemblance to this picture that Mr. Berenson has attributed the panel of 1354 in the Hamilton collection to a more youthful period in Allegretto's career. In my opinion the triptych at Macerata is a close copy, almost a duplicate, of the picture in New York which, as I have already said, I believe to be the work of a painter much more closely connected with Daddi than Allegretto ever was⁽²⁾. It may have been the same person who ordered both these pictures, for under that of 1354 we read "*Questa tavola ha fatto fare Frate Giovanni di . . .*" and at the foot of the throne in the Macerata panel, "*Ista tabellam fecit fieri frates Joannes Clericus preceptor Tolentini Anno Dñi MCCCCLXVIII*". It would be useless to attempt to conjecture for what reason the same person ordered a Marchigian artist to make a copy of a picture that had been made for him fifteen years previously, probably in Florence; but this fact explains why Allegretto, whose style of painting had undergone a considerable change, reverted to his early Daddiesque manner for the execution of this picture.

With the exception of the triptych at Macerata, the rest of the works of this period show a fairly different style of execution from that of the master's youthful productions. But as they only cover a period of seven years and the last one was executed only two years before Allegretto's death, it is highly probable that

(1) This picture is reproduced in *Seroux d'Agincourt*, Peinture, pl. CXXVIII, and described in the text, VI, p. 388.

(2) v. Vol. III, p. 395.

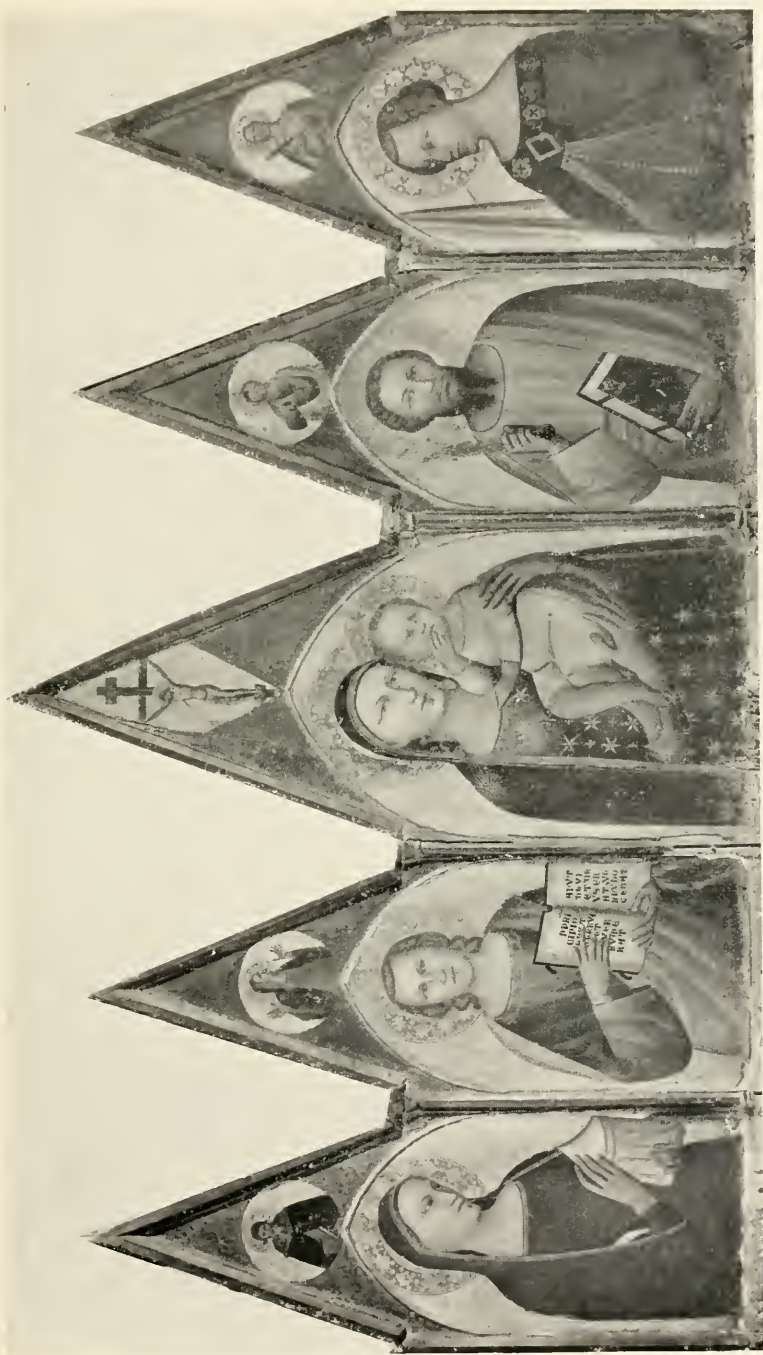


Fig. 91. Allegretto Nuzi, Polyptych. Pinacoteca, Fabriano.

Photo Alinari.

this second manner, in which Allegretto was inspired by Orcagna's art in particular, started at a slightly earlier period. But as we possess no dated works from between 1353 and 1365 it is impossible to determine exactly the commencement of this second manner.

The picture dating from 1365 is the triptych in the Vatican Gallery that I have referred to already in connection with the question of the existence of two painters of the name of Allegretto (pl. II). The panel was originally in the possession of the de' Santi family at Fabriano and later in the "Ospizio dei Camaldolesi" in Rome, before being acquired by the Vatican.

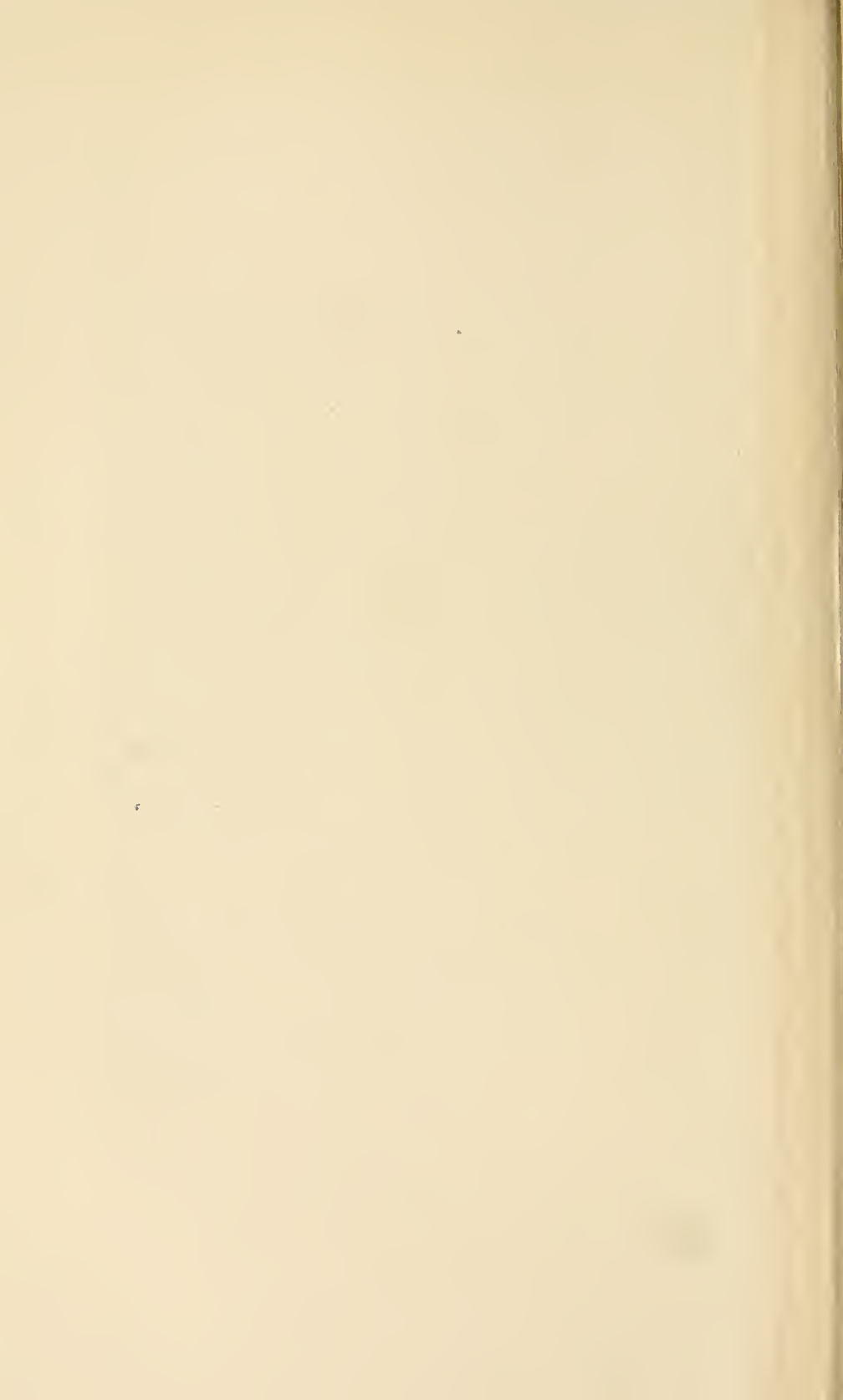
We notice immediately that the faces are rounder and of a more pleasing form than those of Daddi and his adherents; the proportions of the figures are larger and the drawing less hard and rigid. The effects of relief in the bodies, however, have diminished and this certainly cannot be accounted for by the influence of Orcagna, who was a more plastic painter than Daddi. On the other hand we observe in the faces of some of the productions of this second manner a fairly marked *chiaroscuro* such as we find in the figures of the Last Judgment in Sta. Maria Novella, by Nardo di Cione and his brother Jacopo. The painter of Fabriano shows perhaps the closest connection with Jacopo di Cione, which makes it very unlikely that his last manner started much before 1365 — the date of the first extant example executed in this style — since the earliest mention of Jacopo is made in 1368; but on the other hand Jacopo's influence is not manifest in the triptych of 1365 in the Vatican, in which Allegretto was inspired chiefly by Andrea Orcagna, the elder brother, who was active as early as 1344.

Consequently it might be possible to divide this second phase of the artist's career into two parts, the earlier of which was dominated by Andrea Orcagna. However in the polyptych of 1366 at Apiro and more particularly in the figures of saints in the Gallery of Fabriano, the types bear a strong resemblance to those in the lateral panels of the Coronation of the Virgin in the National Gallery (no. 579), (a work which was ordered from, and paid to Niccolo di Pietro Gerini in 1370—71 but which, without doubt, is a production of Jacopo di Cione's) ⁽¹⁾ and to the polyptych

⁽¹⁾ v. Vol. III, p. 493.



TRIPTYCH (1365)
 By Allegretto Nuzi, Vatican Gallery.



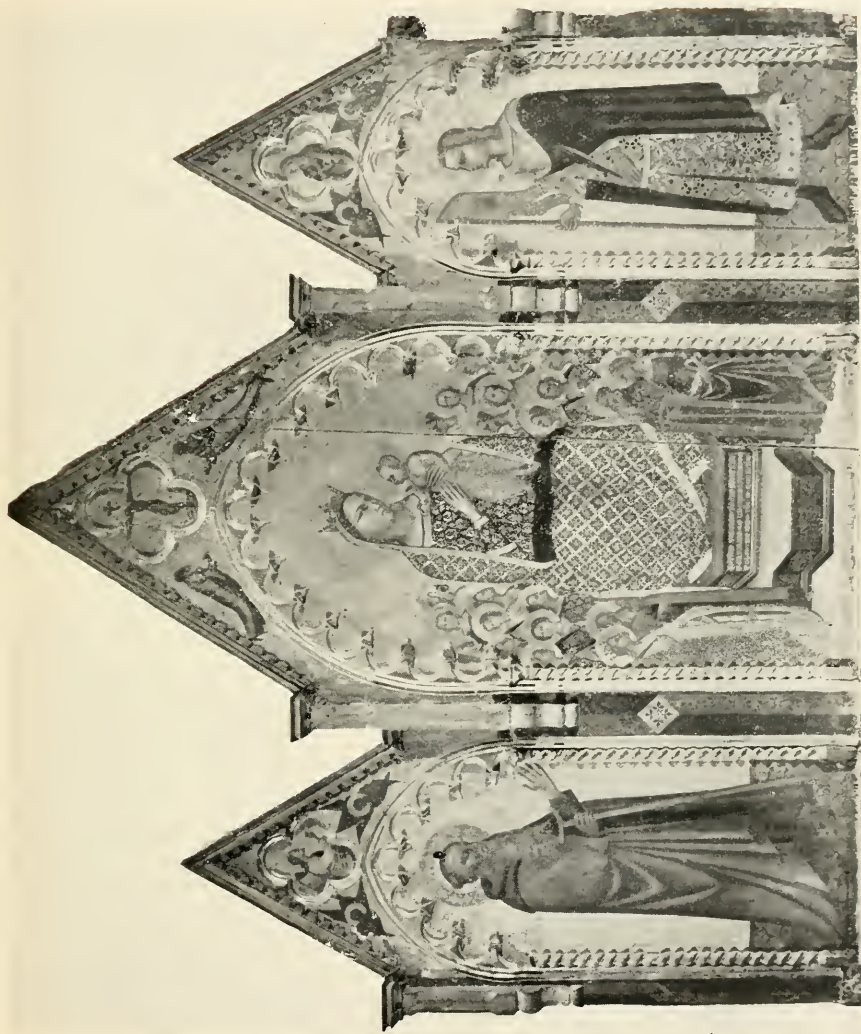


Fig. 92. Allegretto Nuzi, Triptych, 1369. Gallery, Macerata.

Photo Alinari.

panels representing groups of saints in rows, one of which I reproduced as a painting by Jacopo⁽¹⁾ and which I believe are going to be published as works of Allegretto Nuzi. I think a half-length figure of the Madonna in the Johnson collection, Philadelphia, which I believe previously belonged to the col-

⁽¹⁾ v. Vol. III, p. 500.



Fig. 93. Allegretto Nuzi, Madonna. Johnson Collection, Philadelphia.

lection of the late Herbert Horne in Florence, is a production of this stage in the artist's development (fig. 93).

Dating probably from the commencement of the second phase



Fig 94. Allegretto Nuzi, Madonna, centre of a polyptych.

Pinacoteca, Fabriano.

Photo Alinari.

is a very damaged altar-piece from the Cathedral of Fabriano, now in the Gallery (no. 4). It represents again five half-length figures, in the centre the Virgin (fig. 94) and to the sides St. John the Evangelist and a holy bishop, St. John the Baptist and

St. Venantius. The decoration of the pinnacle of the central panel has disappeared; in the apices of the wings we see two angels, SS. Catherine and Antony.

The master-piece of Allegretto's second manner is the polyp-tych in the Town Hall of Apiro (figs. 95, 96 and 97) ⁽¹⁾. The donor's name, "*frater Ofredutius Gualterutii*" and the date, 1366, are inscribed under the Virgin's feet on the central panel, while on the plinth of the throne we read the artist's signature: "*Alegret.... de Fab.... ano me pinx....*". The side panels show the full-length figures of SS. Catherine with the wheel, Francis of Assisi, Martin and a female martyr, above which we see in the pinnacles busts of the four Franciscan saints Agnes (?), Antony of Padua, Louis of Toulouse and Clare: Christ on the Cross is depicted over the central panel.

A Madonna from the church of S. Domenico, now in the Gallery of San Severino, shows a resemblance to the polyptych of Apiro and dates from the same year. Until Signor L. Venturi's discovery of traces of Allegretto's signature and of the date, "*A....eg....ett....riano me pinxit Ano D.... LXVI*", this panel was ascribed to Francescuccio Ghissi ⁽²⁾.

A half-length figure of the Madonna in the Fornari collection is very similar to the two foregoing representations of the Virgin and particularly to the first mentioned ⁽³⁾. Another panel in which the Madonna is enthroned and which resembles less closely the above works, was discovered by Signor Colasanti in the church of S. Niccolo ⁽⁴⁾ from whence it was transferred to the Gallery (no. 14). This picture, which is of great decorative value, is considerably damaged.

Also dating from the second stage of Allegretto's activity are probably the two panels in the Gallery of Fabriano (nos. 15 and 17), representing St. Antony with St. John the Evangelist, and St. John the Baptist with St. Venantius (fig. 98); the last mentioned saint wears a magnificent robe of a material woven

⁽¹⁾ S. Servanzi Collio, *Sopra una tavola di Alegretto Nucci da Fabriano e sudi altro dipinto a muro d' innominato autore esistenti in Apiro, San Severino, 1845.*

⁽²⁾ L. Venturi, *op. cit.*

⁽³⁾ v. A. Colasanti, *Gentile da Fabriano*, p. 23.

⁽⁴⁾ A. Colasanti, *op. cit.*; *idem*, *L'Arte*, 1906, p. 276.

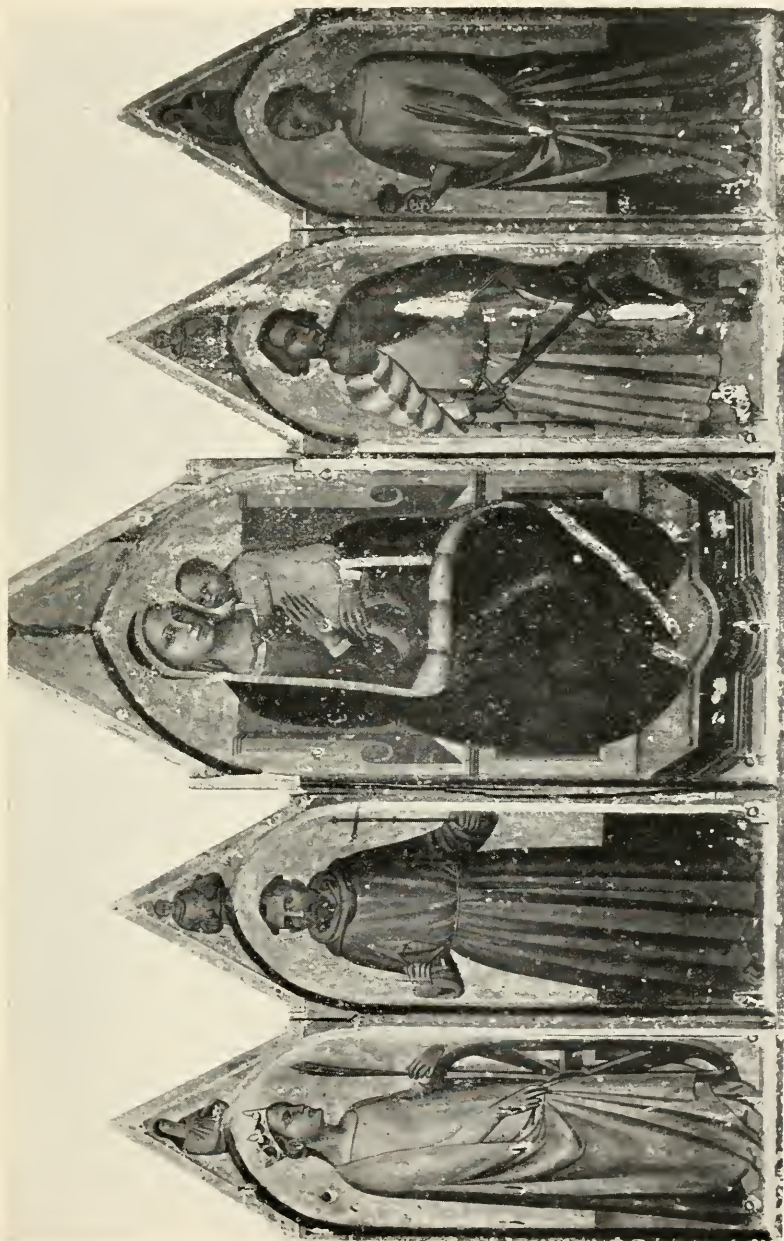


Fig. 95. Allegretto Nuzi, Altar-piece, 1366. Townhall, Apiro.

Photo Minist. del. Pubbl. Istr.



Fig. 96. Detail of fig. 95. Photo Minist. del Pubbl. Istr.

in gold, the motif of which is unlike anything that the artist depicts in his early works but recalls somewhat the technique of mosaics; this sort of decoration is frequently seen in the works of the Orcagna, particularly in those of Jacopo.

Another work which reveals still more clearly Allegretto's connection with Jacopo di Cione is a panel in the same Gallery (no. 16) showing the figures of SS. Antony of Padua, Augustine



Fig. 97. Detail of fig. 95.

Photo Minist. del. Pubbl. Istr.

and Stephen, against the background of an arcature (fig. 99); St. Stephen's mantle is richly decorated in the same manner.

We observe the same morphological types in a half-length figure of a young saint in the Johnson collection, Philadelphia⁽¹⁾ (fig. 100) and in the enthroned figure of a holy bishop with a nun kneeling in adoration at his feet in another private collection in America (fig. 101)⁽²⁾; here again we notice the characteristic decorative design.



Fig. 98. Allegretto Nuzi, four saints. Pinacoteca, Fabriano.

Photo Alinari.

From the same period I think, dates the very impressive figure of the dead Saviour in the Fornari collection (fig. 102).

A panel executed by Allegretto Nuzi two years before his death, which was formerly in the Fornari collection but is now preserved in the Gallery of Urbino bears the inscription, "*hoc*

⁽¹⁾ *B. Berenson*, Catalogue of a Collection of Paintings and some art objects; Italian Painting, Philadelphia, 1913, no. 117.

⁽²⁾ Doubtless the same picture that Mr *Langton Douglas* in *Crowe and Cavalcaselle*, op. cit., III, p. 181 note 1, mentions as being for sale in Rome.

opus pinxit Alegrittus Nutii de Fabriano Ano MCCCLXXII" (fig. 103). The Madonna is shown sitting on a very simple throne; the Child, Who is erect, stands on the Virgin's right hand which rests on her knee. The figures and throne, which have been cut from the original picture, have been embedded in another panel with a modern gold background.

Lastly a signed work by Allegretto adorns a tabernacle in the



Fig. 99. Allegretto Nuzi, three saints. Pinacoteca, Fabriano.

Photo Alinari.

via San Filippo in Fabriano; it represents the Madonna and Child in the midst of saints and angels but the fresco is so much restored that it is impossible to judge of its original appearance. The signature, "*Allegritti Nutii de Fabrinio et....*" however, is quite legible⁽¹⁾.

⁽¹⁾ During the printing of this chapter, there appeared *R. Sassi, Documenti di pittori fabrianesi, Rassegna Marchigiana per le Arti figurative* etc, September 1924, p. 473, from which the following data concerning Allegretto



Fig. 100. Allegretto Nuzi, a young saint. Johnson Collection, Philadelphia.



Fig. 101. Allegretto Nuzi, a holy bishop. Private Collection.

Two pictures of considerable importance show sufficient connection in style with Allegretto's manner to admit the possibility that they are from his hand without, however, risking a definite attribution. It has frequently been expounded that the master's hand can be recognized in one of them: a Madonna sitting on the ground, caressing the Child Who grasps one of the bobbins from a spinning machine near Him; the half-length figures of St. Catherine and another holy martyr appear over the curtain which forms the background (fig. 104). In this panel, which is preserved in the Poldi Pezzoli Gallery, Milan (no. 594), there is a certain number of other features reminiscent of Allegretto's works, among them the profusion of decorative detail, but on the other hand neither the types nor the forms are characteristic of this painter's art.

The other picture is a so-called "Madonna of Humility" and is

have still come to light. He was mentioned for the first time in Fabriano in a meeting of the confraternity of Sta. Maria del Mercato in 1348. When he made his will in 1373 he was probably not yet an old man because he foresaw the possibility of the birth of several children. In 1350 Allegretto was chief prior, and in 1363 prior of the Sta. Maria del Mercato. He was evidently a religious man as, in the absence of direct heirs he willed his belongings to religious institutions. A lawsuit arose on account of these dispositions. He was buried in the Sta. Lucia church. I do not think that the fact, that the church of Sta. Lucia in documents of about 1370 is called "S. Lucie nouvelle" implies that the church was at that time recently rebuilt and that hence the frescoes there could not be of the years 1345—1349, the date read by Scevolini. Many churches have had for centuries the adjective "new" added to their proper name.

B. Berenson, hesitatingly attributes to Allegretto a diptych representing the Madonna and dead Saviour in the Johnson collection, Philadelphia, Catalogue, no. 118. I think it has the appearance of a production of his work shop *The Same*. Central Italian Painters, ascribes to Allegretto a Coronation of the Virgin and a Madonna in the Gallery of Altenburg (nos. 16 and 52) which I cannot recall; as well as a triptych in the Dijon Gallery (no. 28) which, I imagine must be the same as the one that I recently published as an early work of Pietro Lorenzetti's (*Rassegna d'Arte Senese*, 1923, p. 59 and mentioned in Vol. II of this work, p. 239¹). I have reproduced in Vol. III, fig. 229, a Coronation of the Virgin with groups of saints in the Cook collection, Richmond, as a production of an eclectic follower of Daddi and Orcagna which approaches Mr. Berenson's attribution of it to Allegretto Nuzi.



Fig. 102. Allegretto Nuzi, the Saviour. Fornari Collection, Fabriano.

Photo Minist. del. Pubbl. Istr.



Fig. 103. Allegretto Nuzi, Madonna. Pinacoteca, Urbino.

Photo Minist. della Pubbl. Istr.



Fig. 104. Manner of Allegretto Nuzi, Madonna, Child and two saints.
Poldi Pezzoli Gallery, Milan.

Photo Alinari.

found in the Holden collection which now forms part of the Museum of Cleveland, U. S. A. (fig. 105)⁽¹⁾. This panel is divided into two parts, the upper of which shows the Madonna, whose feet rest on the moon, sitting on the ground nursing the Child and near by two little figures of saints and an angel while the heads of the Twelve Apostles are depicted in embossed stars. The lower division is adorned with the recumbent figure of Eve. The iconographical type, in as far as the attitude of the Madonna and the presence of the moon are concerned, is peculiar rather to Francescuccio Ghissi, the other Fabrianese painter of the Trecento, than to Allegretto and a panel in the church of S. Agostino at Ascoli Piceno shows a very close resemblance; in several productions of this master we notice the series of stars in the same place. However, the faces, the forms and before all the plasticity, which is not absent in this picture, constitute some of the outstanding features that contradict an attribution to Ghissi, while the manner of painting is not dissimilar to that of Allegretto, whose authentic works, however, do not include a representation of this subject.

In summing up the artistic personality of Allegretto, it may be said that he was a painter who was inspired by the Florentine masters, first of all by Bernardo Daddi, then by Andrea Orcagna and lastly by Jacopo di Cione. With the exception of the frescoes illustrating the life of St. Lawrence which reveal to us that Allegretto possessed a sense of dramatic narration of a Giottesque nature, we must judge him from his other works as a somewhat passionless artist and even a little monotonous with regard to expression. His drawings and forms are not very fine but his sense of ornamentation was so highly developed that his works have never the appearance of provincial productions. A Siense influence, especially that of Lorenzetti, has been frequently pointed out in Allegretto's works, but I think this reached him indirectly through the Florentine masters — Daddi, Orcagna and

⁽¹⁾ *Mary Logan Berenson*, *Dipinti italiani in Cleveland*, *Rassegna d'Arte*, 1907, p. 1, attributes this picture to the Siense school. *C. Aru*, *Bollettino d'Arte del Minist. della Pubbl. Istr.*, 1921, p. 271, is of opinion that it is a Ligurian work, imitating more or less the manner of Bartolommeo da Camoglie.

Jacopo di Cione — in whose productions the Sienese influence is very evident.

We know next to nothing about Francescuccio di Cecco Ghissi⁽¹⁾, Allegretto's faithful follower and at times imitator, who after him was the most important figure in the Marchigian school of painting of the 14th century. His name appears on paintings of 1359, 1374, and 1395. Amico Ricci informs us that he died in 1385 which is contradicted by the existence of the signed work dating from ten years later in the Fornari collection; but it has been thought that this paint-



Fig. 105. Madonna of Humility, Marchigian School, 14th century. Holden Collection, Museum of Cleveland, U. S. A.

(1) Besides the works already quoted in connection with the school of The Marches, v. *Thieme-Becker, Künstler Lexikon*, XIII, p. 571.

ing is the work of an adherent who used his master's name, since it is very inferior to Ghissi's other productions. In 1389 he is mentioned in a record as leasing a house in Perugia for two years (¹), which leads us to believe that at that time he was not exceedingly old although his first dated work was executed thirty years before.

It seems possible to me that we should identify Francescuccio di Cecco Ghissi, with Franceschino di Cecco, mentioned in 1396 and '97 and in 1399 active for the Chiavelli, Lords of Fabriano (²).

A picture on the last altar to the right in the church of S. Domenico, Fabriano, represents the Madonna of Humility (fig. 106). The Virgin, sitting lowly on a cushion, suckles the Child, a crescent of a moon at her feet. The signature in the right hand corner below reads: "*Nostra Dña de Umilitate Ano Dni MCCC LVIII Franciscutius Cicchi fecit hoc opus*".

A considerable difference with Allegretto's works will at once be noticed in the entire absence of any attempt to produce relief or plasticity except in the faces and in the body of the Child. The figure of the Virgin is only a silhouette, a flat decorated surface without any form. A tendency to create such figures was noticeable in Allegretto's paintings but here it is carried to extremes.

The Madonna of 1374, which is preserved in the church of S. Andrea at Montegiorgio, is, as far as the composition of the principal figures is concerned, similar to the foregoing work; here, however, an angel kneels before the Virgin and the busts of the angel and Madonna of the Annunciation are depicted in medallions in the spandrels (fig. 107). The signature runs: "*Hoc opus fecit et depinsit Franciscutius Ghissi de Fabriano sub anno domini MCCC LXVIII*" (³).

Lastly, the appearance of the Madonna dating from 1395, in the Fornari collection, Fabriano, forces us to surmise that at this moment the artist was no longer capable of producing a beautiful work.

The subject is again the same, but here we see two angels kneeling before the Madonna (fig. 108). The signature is partly

¹) Count Gnoli, Superintendent of Fine Arts for Umbria kindly communicated this document to me.

²) R. Sassi, op. cit. p. 487, mentions them as two different persons.

³) The date is 1374 and not 1373 as some writers have read it.



Fig. 106. Ghissi, Madonna of Humility. S. Domenico, Fabriano.

Photo Minist. della Pubbl. Istr.

effaced although we can still read: "*A. D. MCCCLXXXVI*" "*Francesc....s me fecit*". The great shortcoming of this painting is the extreme coarseness of its execution; the types, however, are the same as those in the above mentioned works and I see no reason to doubt the authenticity of this panel.

Several other works all showing the same subject — the Madonna of Humility — can be ascribed to Ghissi. In the church dedicated to St. Dominic at Fermo we find another panel



Fig. 107. Ghissi, Madonna of Humility, 1374. S. Andrea, Montegiorgio.

Photo Minist. della Pubbl. Istr.

which has probably been cut because the Madonna is seen only in half figure (fig. 109). The proportions of the Virgin's face, which are larger than in Ghissi's other works, sooner recall Allegretto's manner.

A very fine work is the Madonna of Humility in the church



Fig. 108. Ghissi, Madonna of Humility, 1395. Fornari Collection, Fabriano.

Photo Minist. della Pubbl. Istr.



Fig. 109. Ghissi, Madonna of Humility. S. Domenico, Fermo.

Photo Minist. della Pubbl. Istr.

of S. Agostino at Ascoli Piceno; again we see two angels kneeling in adoration and the half-length figures of the Annunciation in the spandrels (fig. 110). The drawing is excellent, the features regular and beautiful and the expressions animated. Further we gather from the well-expressed relief of the angelic figures, that the absence of plasticity in the image of the Virgin is intentional.

Not less beautiful is the little Madonna, in this case without



Fig. 110. Ghissi, *Madonna of Humility* S. Agostino, Ascoli Piceno.

Photo Minist. della Pubbl. Istr.

angels, in the Vatican Gallery (no. 192, fig. 111). The technique and qualities are similar. We might also ascribe to Ghissi a panel of the mystical marriage of St. Catherine in the same Gallery (no. 193), showing the Virgin seated on clouds, but the actual repainted condition of the picture prevents any confirmation of this attribution, although I think we can divine that the original forms showed at least a resemblance to Ghissi's.

A. Ricci records in a manuscript some lost works by Ghissi; they included some paintings in a chapel and in the Chapter

House of S. Francesco and Sta. Maria del Mercato at San Severino, pieces of a triptych in S. Andrea, Fabriano and a "Madonna della Luna", signed and dating from 1374, in the same church.

That Ghissi continued until the end of his life to be inspired by Daddi's art, perhaps indirectly through Allegretto, differentiates him from this latter artist who in all probability was his master and who, besides, was active fifteen years before the first mention of Ghissi.

Ghissi shows us an even greater profusion of decorative detail than Allegretto; generally speaking he is more inspired and his best works reveal a more highly developed sense for beauty than Allegretto possessed. His works show, too, a strong strain of mysticism. His earliest Madonnas of Humility are older (1359) than those that we find in Venice by Giovanni da Bologna, in Padua by Caterino or even the example by Andrea da Bologna at Pausola in The Marches, so that it seems likely that the Venetian and Paduan artists borrowed this motif from the painters of The Marches and not the contrary.

Allegretto Nuzi had still a few other faithful followers. A fresco in a room behind the sacristy of the Cathedral of Fabriano was doubtless executed under the master's direction although it is certainly not from his own hand. It represents the Nativity, or rather the Child's first bath (fig. 112) taking place against a rocky landscape; the Virgin reclines under an open roof while in the background the angel announces the glad tidings to the shepherds.

Another painter, more independent of Allegretto, has left some frescoes here. We see a fragment of a very beautiful Crucifixion showing the swooning Virgin, the converted centurion, Mary Magdalene at the foot of the Cross and St. John in prayer. The Sienese sweetness is more marked in this fresco than in Allegretto's works. From another hand we find scenes of the martyrdom of St. John the Apostle in boiling oil and the beheading of St. John the Baptist in prison. Yet another and somewhat later painter frescoed a figure of St. Francis, and a saint in the presence of two persons praying in a building.

A little room at the top of the stairs behind the chapel of St. Lawrence, is adorned with four figures of saints executed in



Fig. 111. Ghissi, Madonna of Humility, Vatican Gallery.

Photo Anderson.

a very mediocre manner but manifesting all the same a certain connection with Allegretto's art.

The artist who painted the series of frescoes in a chapel to the left of the choir in S. Domenico must have been closely associated with Allegretto⁽¹⁾. He depicted on one side, three scenes from the life of St. Ursula, among which we recognized the baptism of the English prince and the saint travelling with 11,000 companions; higher up we see an angel driving away the devil and the stoning of St. Stephen. Opposite, near the window, are represented an old saint and an angel, St. Nicholas passing his gifts in at the window, St. Michael assailing Vice, personified by a man seated on a throne, and above a scene that looks like the Massacre of the Innocents but might very well be that of St. Ursula's companions in Cologne. On the other wall we find the Death of the Virgin, three medallions containing the dead Saviour, SS. Ursula and Agnes and at a lower level an enormous figure of an archangel holding a rod which might be St. Michael killing the dragon or if, instead, he holds the lever of a balance it might represent the saint weighing human souls. In the type and construction of his figures this artist is more Giottesque than Allegretto.

Of another fresco at Fabriano, executed under Allegretto's influence, there remain a half-length figure of Christ on the Cross and two angels which we see to the left of the entrance in the church of S. Niccolo. It is the work, however, of a mediocre provincial artist.

As for the panel paintings which can be classified as belonging to Allegretto's school, I should like in the first place to mention one in the Vatican Gallery (no. 45); the upper of the two parts into which it is divided shows the half-length figure of the dead Saviour between two angels, and the lower, the new born Child Christ adored by the Virgin, St. Joseph and two angels (fig. 113). This picture, which is of a very fine technique, has no doubt been executed in the immediate environment of Allegretto.

(1) *A. Venturi*, *L'Arte*, 1908, p. 139, ascribes these paintings to Allegretto himself, but they are certainly not his own productions as has already been pointed out by *F. M. Perkins*, *Rassegna d'Arte*, 1906, p. 51¹ and *R. Langton Douglas* in *Crowe and Cavalcaselle*, III, p. 181¹.

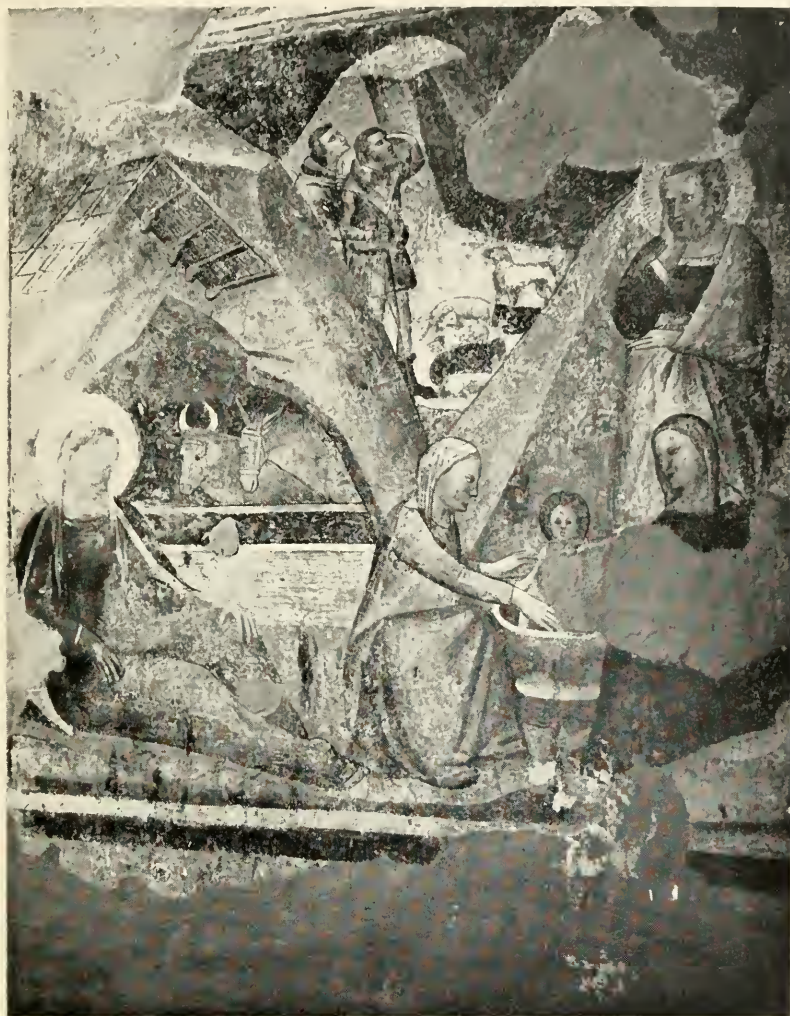


Fig. 112. School of Allegretto Nuzi, the Nativity, Cathedral, Fabriano.

Photo Minist. della Pubbl. Istr

The same Gallery possesses a picture of the dead Christ in half-figure, which is catalogued as a work of Allegretto's (no. 189), but on comparing it with the painting of the same subject in the Fornari collection at Fabriano its inferiority is very evident and does not allow us to qualify it as anything but a rather feeble school work.



Fig. 113. School of Allegretto Nuzi, the dead Saviour and the Adoration of the Child. Vatican Gallery.

Photo Anderson.

A Madonna in the same Gallery (fig. 114) manifests a much closer connection with Allegretto's art.

A diptych in the Lichtenstein collection, Vienna, representing



Fig. 114 School of Allegretto Nuzi, Madonna Vatican Gallery.

Photo Anderson.

the Adoration of the Shepherds and the Flight into Egypt (fig. 115) might be ascribed to the painter who executed the Nativity behind the sacristy in the Cathedral of Fabriano. We notice here the same hard and somewhat angular drawing and at the same time a fairly marked influence of Allegretto.

A painting that imitates Nuzi's panel of a holy bishop in a private collection in America, is preserved in the Gallery of Ancona; it represents St. Priminandus, also a bishop, with two miniature figures of devotees at his feet (fig. 116). It is a fine work but executed in a somewhat more evolved manner than Allegretto's.

To less direct followers of the master, we can attribute two panels in the Vatican Gallery; one (no. 63) represents the half-length figures of SS. Augustine(?), Julian(?), Paul and Michael in medallions, and the other (no. 190) the enthroned Virgin escorted by two angels, between SS. Catherine and John the Baptist. In the Gallery of Fabriano we find a panel which dates probably from the last years of the 14th century but still shows a strong influence of Allegretto's art. In the centre the Virgin is depicted nursing the Child; at either side we see two scenes from the legend of a saint and in the predella a crowded representation of the Crucifixion, the Presentation in the Temple and Pentecost; the figures of the central panel seem to have undergone a certain amount of restoration⁽¹⁾.

A very important and almost unknown cycle of frescoes that adorns the crypt of the church of Sta. Maria della Rocca or delle Grazie at Offida, shows some affinity to Allegretto's art⁽²⁾.

The painter to whom we owe this decoration, however, was only a provincial artist and one very much behind the artistic movement of the large centres; he was active probably towards the end of the 14th century. In the crypt we see a fresco dating from 1423 or '33, but this inscription is found near a work from

(1) In the Johnson collection, Philadelphia, there is a triptych (no. 119) that Mr. *Berenson* in his catalogue of this collection, ascribes to Nuzi's school; I have classified it as a production of the school of Giovanni da Milano (Vol. IV, p. 239, note 2).

(2) *L. Venturi*, op. cit., p. 14. *L. Serra*, op. cit., p. 103, believes that they were executed by two disciples of Andrea da Bologna. *E. Calzini*, *Rassegna bibliogr. dell' Arte ital.*, 1908, p. 135, ascribes them to Giacomo da Campi whose dates are not even compatible with the period of execution of this decoration.



Fig. 115. School of Allegretto Nuzi, the Nativity and the Flight into Egypt. Lichtenstein Collection, Vienna.



Fig 116. School of Allegretto Nuzi, St. Priminandus. Gallery, Ancona.

Photo Minist. della Pubbl. Istr.



Fig. 117. Eclectic follower of Allegretto Nuzi, St. Christopher. Sta. Maria delle Grazie, Offida. Photo Minist. della Pubbl. Istr.

another hand, a production of a much later period than those belonging to Allegretto's tradition.

It would be wrong to call the painter of Offida a real follower of Allegretto because there are too many other elements inter-

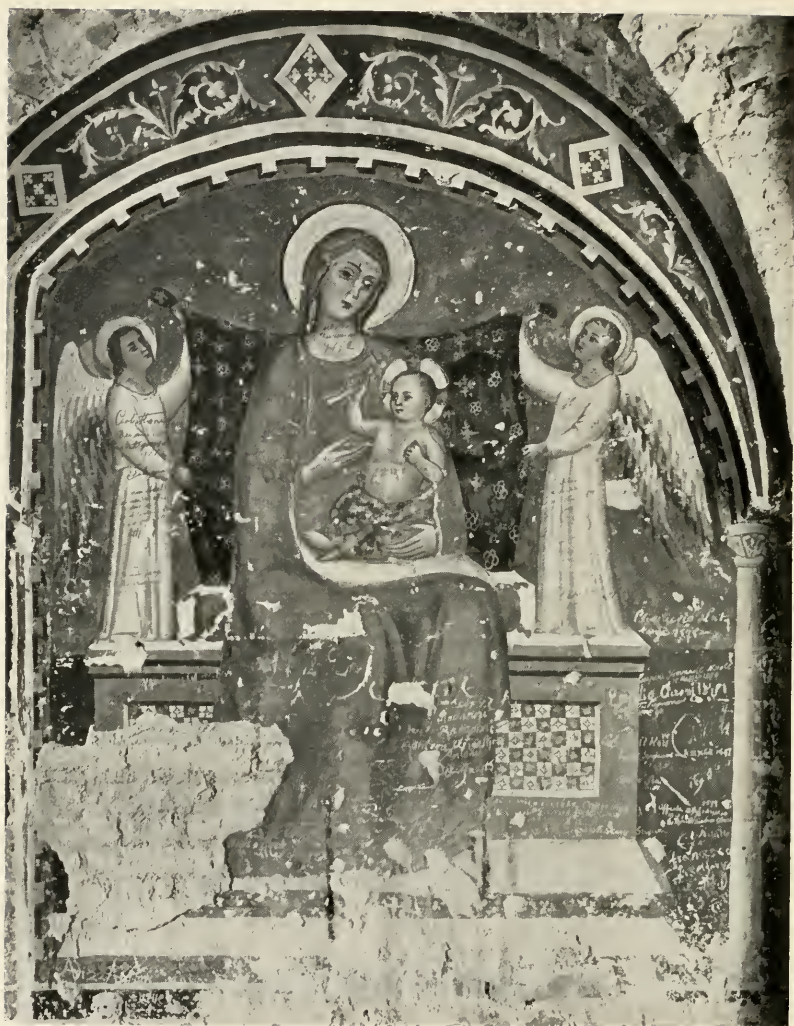


Fig. 118. Eclectic follower of Allegretto Nuzi, Madonna and angels,
Sta. Maria delle Grazie, Offida.

Photo Minist. della Pubbl. Istr.

mingled in his art. Moreover a study of the paintings at Ascoli Piceno, the principal town of the region, reveals the existence of a small local group of artists. We have reason to believe that the painter who was active in Offida, originated from Ascoli, which is only ten to twelve miles distant, by the presence there of a work from his hand; it is a fresco on the second pillar to the right in the



Fig. 119. Eclectic follower of Allegretto Nuzi, the mystical Marriage of St. Catherine. Sta. Maria delle Grazie, Offida.

Photo Minist. della Pubbl. Istr.

church of S. Giacomo and represents the Virgin nursing the Child.

The frescoes in the church of Sta. Maria della Rocca are very numerous and adorn for the greater part the three apses of the crypt. On entering by the door which leads into the central apse we find, to our right a figure of St. Christopher (fig. 117) and two Madonnas between angels, in one of which the Child is represented standing while in the other He holds a little bird (fig. 118). To the left we see the Baptist, a saint with a book, Christ and St.

John as children, the mystical marriage of St. Catherine (fig. 119) and a figure of the Madonna; some of these frescoes seem to have been left to helpers.

The paintings in the right apse illustrate the story of St. Catherine. Above, where the scenes are separated from one another by the groins of the vaults, are shown the sanctity of St. Catherine's childhood, which scenes do not correspond to the text of the Golden Legend, the vision — here depicted as a dream — of the Child Jesus placing the ring on her finger, St. Catherine's refusal to sacrifice to the heathen gods, her dispute with the pagan philosophers, the emperor showing his anger with the philosophers and their martyrdom by fire. Below are represented the saint in prison, the conversion of the emperor's wife, the officer Porphyry and two of his men; the miraculous intervention of the angel who destroys the wheel, the beheading of the converted empress, that of the saint and lastly St. Catherine buried by angels on Mount Sinai. In the ornamental border which forms the frame above, the two figures of the Annunciation are depicted (fig. 120).

In that part of the crypt which is situated immediately behind the right apse, there are several other frescoes.

Besides the one showing the date 1423 or 1433 we find here on the right wall a holy deacon, St. Onuphrius, a Madonna suckling the Child and St. Nicholas of Tolentino; fragments of the four Evangelists are preserved in the vaults and the figures of the Madonna, an angel, SS. Augustine, Scolastica(?) and Ursula in the arches. All these paintings bear a strong resemblance to the work of the leading master but they are of a slightly poorer quality and may have been executed by his pupils.

In the vaulting and on the walls of the left apse the leading artist has narrated the legend of St. Lucy. We see her vision of St. Agatha, giving to the poor, the saint before Paschasius, Paschasius thrusting a sword down her throat (fig. 121) (which is not depicted according to the text), the miracle of the vain attempt to move St. Lucy (fig. 122), her martyrdom during which boiling liquids are poured over her and some other scenes. The centre is occupied by a Coronation of the Virgin, below which we see Christ on the Cross with the Virgin and St. John making gestures of despair. The window embrasures also are adorned with fig-



Fig. 120. Eclectic follower of Allegretto Nuzi, Madonna of the Annunciation.
Sta. Maria delle Grazie, Offida.

Photo Minist. della Pubbl. Istr.

ures; the ceiling shows a representation of the Lord between the sun and the moon, and the arch a Madonna della Misericordia, the mystical Lamb and a figure of St. John the Evangelist. The



Fig. 121. Eclectic follower of Allegretto Nuzi, St. Lucy before Paschasius.
Sta. Maria delle Grazie, Offida.

Photo Minist. della Pubbl. Istr.

name of the person who ordered the decoration was once inscribed to the right and we can still read: "*Hoc opus fecit fieri Autu . . . s.*"

Above in the church itself only a few fragmentary frescoes from the same hand remain visible. Over the pulpit we find a painting of the Crucifixion with the Virgin, SS. John, Lawrence

and a holy bishop; among some fragments on the right wall near the apse we can distinguish a Madonna and Child and in a niche nearby the figure of a holy woman; another Madonna, below the



Fig. 122. Eclectic follower of Allegretto Nuzi, a miracle of St. Lucy. Sta. Maria delle Grazie, Offida.

Photo Minist. della Pubbl. Istr.

organ on the left wall, might also be attributed to the same artist.

Notwithstanding the provincial appearance of his work, the connection between this artist and Allegretto Nuzi is, as I have already said, very obvious. There is, however, another influence which gives a particular character to his work, as well as to most of the painting of the Trecento in Ascoli Piceno. This influence clearly comes from Rimini; the morphological types and the sharp

features in particular point to this school as the artist's source of inspiration. The painter in question must have been active at Offida during the latter years of the 14th century, a period too advanced to admit an influence even of the second generation of Riminese artists, but Ascoli provides us with a link between these earlier masters and the provincial painter whose productions we are discussing. Of the works which form the link, the most characteristic is a polyptych in the Gallery of Ascoli, representing, in the centre the half-length figure of the Madonna and, to the sides the Annunciation in which the Virgin has risen from her throne, the Nativity which takes place in an open shed, the Resurrection in which two angels are depicted, the Ascension with the Lord enthroned and the Death of the Virgin in which, above, the Lord is represented amidst angels while, below, the Apostles are seen around the Virgin's couch. There were originally seven pinnacles over the principal panels, but only four have been preserved; they show the half-length figures SS. Paul, John the Evangelist, the Baptist and St. Peter.

This picture has been ascribed to Andrea da Bologna and to his school and at first I myself accepted the latter attribution ⁽¹⁾, for a resemblance to Andrea's works in which Emilian and Marchigian elements intermingle, does obviously exist. But the painting seems after all to be of a somewhat earlier date and the facial types, the proportions of the body, the curious piercing eyes and clear colours, are more reminiscent of Baronzio's followers. Hence judging it together with the other works we find at Ascoli and Offida, I think we should consider it the production of a local artist who transmitted the Riminese elements to the painters of a later generation.

A more important work is the partly ruined and, I believe, entirely unknown series of frescoes in the crypt of SS. Vincenzo ed Anastasio at Ascoli Piceno. The extensive cycle of paintings illustrates the story of St. Sylvester as we know it from the mural decoration of 1246 in SS. Quattro Coronati, Rome ⁽²⁾.

Beginning on the right we first find, among the scenes still

⁽¹⁾ v. Vol. IV, p. 432¹. The Gallery authorities as well as *A. Venturi*, *Storia dell' Arte italiana*, VII, p. 184, attribute it to Andrea da Bologna; *L. Venturi*, *L'Arte*, 1915, p. 14, gives it to his school.

⁽²⁾ v. Vol. I, p. 424.

recognizable one that does not seem to refer to St. Sylvester's legend: an angel descends towards a person enthroned, near whom we see a lion and a dead body. Then follow the scenes of the well-known story. The Emperor Constantine, suffering from plague lies in bed surrounded by doctors and women; when it is known that a bath in children's blood is necessary to cure the sick emperor, the mothers in despair are depicted rending their clothes in exactly the same manner as in the Roman fresco of the 13th century. The next scene shows SS. Peter and Paul appearing to Constantine, on which follows the knights who went in search of St. Sylvester, kneeling before him. On a lower row the emperor handing the tiara to the saint and St. Sylvester saying mass(?) are represented. On the other side we find a fragment depicting the holy pope kneeling amidst many figures, (perhaps the miracle of the dragon?), the pontiff reviving the bull which had been killed by a heathen magician and several other fragments among which we can recognize the four Evangelists, the Madonna and some figures of saints.



Fig. 123. Eclectic follower of Allegretto Nuzi, the Coronation of the Virgin. Sta. Maria delle Grazie, Offida.

Photo Minist. della Pubbl. Istr.

This important series of frescoes is by an artist superior to, and of a somewhat earlier date than the painter whom we found

active at Offida. He too, obviously derives from Baronzio's school but besides that, his art already reveals traces of Allegretto's influence and in this he differs from the master of the polyptych in the Gallery, in whose works we do not find these elements which are so fundamental in the style of the Offidan artist.

In the St. Sylvester series however the Riminese manner preponderates, so that the altar-piece in the Gallery, the frescoes in SS. Vincenzo ed Anastasio and those at Offida form, so to say, a transition between the Riminese school and that of Nuzi. They are however sufficiently different from these two important artistic movements for us to speak of a local group at Ascoli Piceno.

The few other 14th century paintings that we find in this town are of little importance. Some figures are preserved in the church of S. Vittore; two Madonnas and a holy martyr adorn the entrance wall; various representations of the Madonna and other figures are seen on the pillars of the nave while on the right wall we find a fragment of the Magdalene anointing Christ's feet, two bearded saints and two frescoes of an angel bringing the sacraments to a bearded saint (St. Victor?). This is the subject also of a detached fresco in the Gallery, where another detached fresco of fairly good quality, showing the Baptist and St. Onuphrius, might be from the same hand as some of the figures in the nave of S. Vittore.

There are still some other frescoes in the church and crypt of Sta. Maria della Rocca at Offida that might be mentioned. Those in the crypt are of no importance but the paintings in the church must have once formed part of a considerable cycle depicted on several rows. The right wall still shows an Entombment and traces of martyrdom scenes, while opposite we find a Descent into Hell and other representations. All these paintings have sooner the appearance of provincial Siennese works, but they are not entirely free of Riminese elements.

There do not seem to have been many other centres of pictorial activity in The Marches.

A fresco detached from the church of Sta. Trinita at Matelica, now in the Piersanti Museum of this town (room 4, no. 4, fig. 124), furnishes us with proof of the persistence of Allegretto's influence. It shows the Virgin sitting on a Gothic throne between

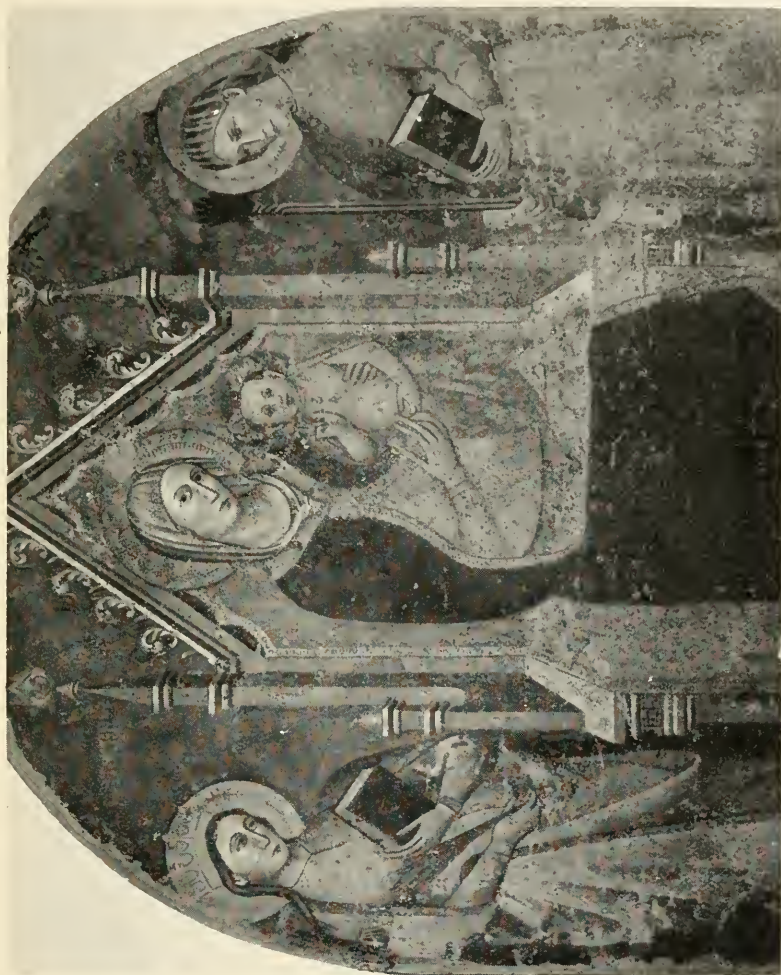


Fig. 124. Tradition of Allegretto Nuzi, Madonna and saints. Piersanti Museum, Matelica.

Photo Minist. della Pubbl. Istr.

SS. Catherine and Lucy, and although it is a work of the beginning of the 15th century, the elements borrowed from Allegretto are, particularly in the Madonna's face, very evident ⁽¹⁾.

⁽¹⁾ The date — end of the 15th century — proposed in the Catalogue by the Archpriest *Bigaretti*, Florence, 1917, p. 23, is obviously much too late.

Another place in The Marches where we find some evidence of artistic activity, without, however, any trace of the existence of a group of artists or of a school, is Camerino.

A painter who was a native of this town is known to us; he worked in the church of S. Francesco or Sta. Maria in the parish of Val di Nera which is situated in the valley that bears this name. consequently in that part of Umbria contiguous to The Marches. Several different painters worked in this church and their productions show dates varying from 1380 till 1401. Cola di Pietro from Camerino adorned a wall with a representation of a procession and signed it: "*Anno Dni MCCCCI di mese jugnii Cola magistri Petri de Cammerino depinsit*". From his hand also is a fresco of the Last Judgment. Behind the chancel arch a fragment of another signature reads: "*Antonius de*". The works of Cola di Pietro show him as a provincial little artist of no importance, who combined Siennese elements with a Gothic design.

In a lunette in the church of S. Francesco at Camerino an important fresco of the Entombment has been discovered; the influence of the Riminese school here intermingles with that of the Lorenzetti. A crucifix of the 14th century in the Gallery sooner belongs to the Tuscan tradition. At Sefro, near Camerino, we find a Crucifixion of no consequence dating from the same period.

It is of considerable interest to note the presence in the Gallery of Ancona of a panel representing the Circumcision of Christ (fig. 125) for it adumbrates the international Gothic style in this region where, a few years later, it found its most illustrious interpreter in Gentile da Fabriano. The picture is a production of the last years of the 14th century.

There are no other 14th century paintings in The Marches worthy of detailed description (¹).

(¹) I give below a short list of the works of this school that I have not mentioned: *Albacina* (near Fabriano), triptych with the Madonna as central figure, a poor work. *Ancona*, Cathedral, St. Lawrence chapel, enthroned Madonna, circa 1400; in the nave, large panel of St. James, late 14th century, showing a Siennese inspiration. *Ascoli Piceno*, frescoes in different churches are mentioned by E. Calzini, *Vecchie pitture murale del XIV e XV secolo in Ascoli Piceno*, *Rassegna bibl. dell' Arte ital.*, IX, pp. 21



Fig. 125. School of The Marches, the Circumcision, end of the 14th century. Gallery, Ancona.

Photo Minist. della Pubbl. Istr.

and 63. *Fabriano*, S. Domenico, tower, Christ attached to a column between St. Mary Magdalene and the Madonna giving breast to the Child, circa 1400, a beautiful fresco showing local elements; S. Francesco di Paolo, (recently demolished) in a small annex outside, some unimportant frescoes of the 14th century (R. Sassi, *Una chiesa antica che scompare*, Fabriano, 1922); Gallery, crucifix, reminiscent of Lorenzetti's school; Hospital "del Buon Gesù", beheading of St. John the Baptist; S. Antonio, St. Antony between two kneeling saints (mentioned by Crowe and Cavalcaselle, III, p. 179⁶, but no longer found there). *Fermo*, S. Domenico, Madonna, Nativity, Adoration of the Magi, Resurrection, and a Madonna between Apostles and saints, by a mediocre adherent of the Giottesque tradition; S. Agostino, chapel to the left of the sacristy, Madonna della Misericordia between four saints. *Milan*, Poldi-Pezzoli Gallery, nos. 584—585, diptych, Annunciation, Virgin with four saints and the Crucifixion presented in a crowded composition, vulgar work. *Montecosaro*, Sta. Maria di Chienti, Saviour between angels, Madonna della Misericordia and the Baptist, Nativity, Adoration of the Magi, Presentation in the Temple and some other rather poor frescoes (L. Venturi, *A traverso le Marche*, p. 14). *Pesaro*, Museum, fragments of mural painting, the Marriage of the Virgin etc., circa 1400. *Philadelphia*, Johnson coll., no. 121 of Berenson's catalogue, St. Francis receiving the stigmata; no. 122, miniature adorning the letter E (according to Berenson a work of The Marches). *Ravenna*, Gallery, half-length figures of St. Antony Abbot and St. Augustine, attributed to the school of The Marches. *Recanati*, Municipal Gallery, unimportant fresco fragments showing elements of the international Gothic style, circa 1400. *San Severino*, Sta. Maria del Glorioso, Nativity and St. Francis presenting the rules of his order to the Pope, the latter scene copied from Lorenzetti (L. Venturi, op. cit., p. 12). *Urbino*, Gallery, Madonna signed "*Antonius Magister*"; Cathedral, gonfalon and Madonna from the same hand (L. Venturi, op. cit.); S. Paolo, Madonna nursing the Child, and two angels, faint reminiscences of the art of Nuzi and Ghissi, with the same lack of relief (L. Venturi, op. cit.).

CHAPTER III.

PAINTING IN PISA⁽¹⁾, LUCCA, SARDINIA, LIGURIA AND IN SMALL TUSCAN CENTRES.

Among the local groups in Tuscany, that of Pisa is by far the most important and moreover is the only one that can be called a school. Documents of the 14th century furnish us with the names of fifty-seven painters working in Pisa at that period⁽²⁾.

The art of painting was represented in this town by the greatest figures Italy then possessed. It is well-known that Cimabue worked at the mosaic in the vault of the apse in the Cathedral and the big Maesta of his school in the Louvre, originates from Pisa, but for Giotto's visit to Pisa we have only Vasari's affirmation; however the large panel in the Louvre showing Giotto's signature, although it is probably only a work from his studio⁽³⁾, comes from the church of S. Francesco, Pisa. Vasari insists on the activity in this town of Buffalmacco and his compan-

⁽¹⁾ *A. Da Morrona*, Pisa illustrata nell' arte del disegno, II, 2nd ed., Livorno, 1812, p. 427. *L. Tanfani Centofanti*, Notizie di artisti tratti dai documenti Pisani, Pisa, 1893. *I. B. Supino*, Catalogo del Museo Civico di Pisa, Pisa, 1894. *G. Trenta*, L'Inferno etc. del Campo Santo di Pisa, Pisa, 1894. *E. Jacobsen*, Das neue Museo Civico zu Pisa, Repert. f. Kunstw., 1895. *C. Lupi*, L'Arte senese a Pisa, L'Arte antica senese, I, Siena, 1904, p. 355. *I. B. Supino*, Arte pisana, Firenze, 1904, p. 264. *L. Simoneschi*, Catalogo del Museo Civico di Pisa, Pisa, 1905. *I. B. Supino*, Pisa, Bergamo, 1905. *O. Sirén*, Maestri primitivi, Antiche dipinti nel Museo Civico di Pisa, Rassegna d'Arte, 1914, p. 225. *R. van Marle*, Simone Martini et les peintres de son école, Strasbourg, 1920, p. 164. *E. Lavagnino*, Pittori pisani del XIV secolo, L'Arte, 1923, pp. 33 and 72.

⁽²⁾ *Crowe and Cavalcaselle*, op. cit., II, p. 164 (*L. Douglas*, note 8) and III, p. 160. *Tanfani Centofanti*, op. cit. *Supino*, Arte pisana, p. 251. *Lupi*, op. cit.

⁽³⁾ v. Vol. III, p. 183.

ion, Bruno di Giovanni⁽¹⁾, and although we have no authentic work from which to judge Buffalmacco's artistic capacities, he seems to have been one of the great Florentine masters of the 14th century. Vasari further informs us that these two painters worked together in S. Paolo di Ripa d'Arno where they executed representations from the Old Testament. Nothing remains of these frescoes; but on one of the pillars in the church we see an important Giottesque painting of a beardless saint. According to Vasari the same artists painted an altar-piece for Sta. Ursula which still exists, but it is a local production of the second half of the 14th century and from a different hand. In 1341 the Florentine master, Taddeo Gaddi, worked in Pisa.

Vasari tells us that Duccio also visited Pisa but proof of this statement has yet to be discovered; nevertheless it must be admitted that in the church of S. Francesco there is a half-length figure of the Virgin with the Child, pulling His Mother's veil with one hand and holding a little bird in the other, which is certainly a Ducciesque work, as moreover is indicated by the gold chasing of the nimbi, but it is so thoroughly repainted that its actual condition prevents us from forming a more precise opinion. A Madonna in the church of S. Torpe which also shows a Ducciesque inspiration, is in a better state of preservation (fig. 126). A half-length figure of the Madonna with the Child in an affectionate attitude, in the Seminary collection points to a similar derivation.

It was chiefly from Siena that Pisa procured artists, not only sculptors but goldsmiths and window makers as well⁽²⁾. We have already seen that several of the Sienese painters who were active in Florence worked also in Pisa, such for example as Simone Martini, whose altar-piece, executed for the church of Sta. Caterina, still exists, Lippo Memmi who painted a Madonna for the Campo Santo, Pisa, now in the Berlin Museum. Luca di Tommè, Taddeo di Bartolo and Martino di Bartolommeo whose works are still found in Pisa.

This abundance of outside painters is sufficient to prove that

(¹) *P. Bacci*, Bonamico Buffalmacco pittore e la critica tedesca, Pisa, 1917. *Kurzwelly*, Buffalmacco — Traini Frage, Repert. f. Kunstw., 1912, p. 337. With regard to Sirén's identification of Buffalmacco and the Master of St. Cicely, v. Vol. III, p. 276.

(²) *Lupi*, op. cit.



Fig. 126. Madonna, Ducciesque tradition. S. Torpe, Pisa.

Photo Brogi.

Pisa's great artistic fertility of the 13th century no longer existed, and although we find many painters active from the beginning of the 14th century onward, it must be said that the genuine Pisan works of this period are of a very mediocre quality. An interesting example of the survival of the art of previous generations will be found in the Gallery of Pisa, in a crucifix

showing the Lord with open eyes — a Romanesque detail — but dating none the less from 1310 (fig. 127).

In Pisa there is no evidence of the existence of a school of either Ducciesque or Giottesque art, although in all likelihood the most important group of painters that existed during the second half of the 14th century derived from Florentine art, disseminated in Pisa probably by Buffalmacco and Bruno di Giovanni.

These two artists probably were the real founders of the Pisan school of painting of the 14th century or more precisely that tradition which can be differentiated from the other local currents.

As in other centres where he was active, Simone Martini exercised a long and marked influence on the school of Pisa and the only important member of the Pisan group of painters was dominated by him. This painter was Francesco Traini⁽¹⁾, concerning whom it is recorded that he was active in 1322, consequently almost contemporary with Simone Martini's sojourn in Pisa (1320). This document contradicts Vasari's statement⁽²⁾, which has been repeated by Rosini and many others, that Traini was a pupil of Orcagna's, for the latter's activity dates from a much later period. In July and August of 1323 he receives payment for paintings in the Town Hall and for other works executed for the city. In 1337 the brother of Cristofano di Pietrasanta becomes his pupil; in 1341 he paints a standard for the Landi company and three years later, on the 14th of April, he begins the extant panel of S. Dominic which he finishes in 1345⁽³⁾. It was ordered by Giovanni Coco for the soul of Albizzo delle Stadere de Casapieri⁽⁴⁾. At the end of the inscription we see the signature "*Franciscus Traini pin*". The picture is now divided between the Museum and the Seminary, the former having the central figure, the latter the side panels with scenes from the life of St. Dominic. The altar-piece comes from the chapel dedicated

(1) *Bonaini*, *Memorie inedite intorno alla vita e di dipinti di Francesco Traini*, Pisa, 1846. *Kurzwelly*, op. cit. *L. Simoneschi*, *Notizie e questione intorno a Francesco Traini*, Pisa, 1898.

(2) *Vasari-Milanesi*, I, p. 611.

(3) *Vasari-Milanesi*, I, p. 612 and note. *Crowe and Cavalcaselle*, ed. *Langton Douglas*, II, p. 227. *Simoneschi*, op. cit.

(4) *Vasari* misinforms us in saying that the picture was executed for a member of the Coscia family.



Fig. 127. Crucifix, Pisan School, 1310. Gallery, Pisa.

Photo Brogi.

to this saint in the church of Sta. Caterina where we also find the picture of St. Thomas in glory.

That a certain "Maestro Francesco", who is mentioned in 1347 as active in the workshop of Andrea Orcagna, should be identified with Traini⁽¹⁾ seems to me highly improbable, since

⁽¹⁾ *I. B. Supino*, *Il Trionfo della morte e il Giudizio universale nel Campo Santo di Pisa*, *Arch. Stor. dell'Arte*, 1899, p. 32. *The Same*, *Arte pisana*, p. 269.



Fig. 128. Detail of plate III.

Photo Brogi.

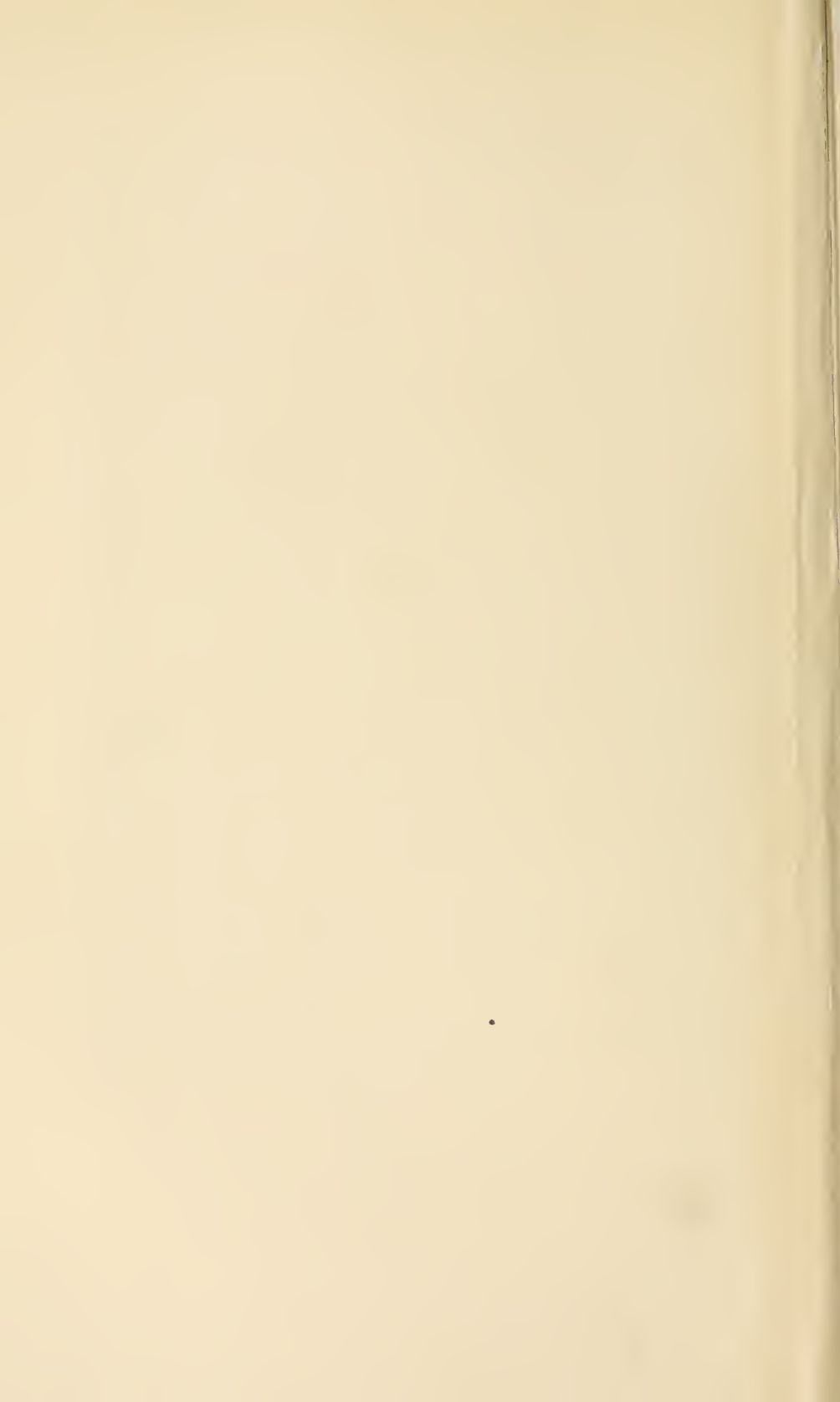
there is no reason to admit that the Pisan artist was ever in such close contact with the Florentine school.

The allegorical picture of St. Thomas Aquinas in glory (plate III and figs. 128, 129, 130 and 131) is very much superior to Traini's other work; however, no one has ever doubted the correctness of the attribution to this master. High up against a starry background, the Saviour is seated within a mandorla



GLORY OF ST. THOMAS D'AQUINO
By Francesco Traini, Church of Sta. Caterina, Pisa.

Photo Alinari.



surrounded by six cherubs; from his mouth rays of light descend on the four Evangelists, St. Paul and Moses — who are depicted in the upper part of the picture — and on St. Thomas, himself. Rays of light are also projected towards the saint in glory from the books held by the above-mentioned six figures and from those in the hands of Aristotle and Plato who stand at either side of the central aureole. Light radiates in all directions from



Fig. 129. Detail of plate III.

Photo Brogi.

the book that St. Thomas holds upright, while from those lying on his knee beams descend on to the two groups of monks who are depicted in the lower corners of the picture and separated from one another by the recumbent figure of Averroës. The border of the cloak of one of the figures in the groups shows the name of Pope Urban VI but Milanese, in accordance with Bonaini, is of opinion that it is a later addition.

The panel is obviously inspired by Simone Martini whose fine drawing and delicate colours Traini has certainly studied; he also closely follows the Sienese master in his profound expres-



Fig. 130. Detail of plate III.

Photo Brogi.

sion of religious feeling. The artist probably also copied from Simone Martini the Gothic movement evident in the drapery.

The figure of St. Thomas seems to be inspired by the portrait of this saint that Simone depicted in his large altar-piece. The slightly heavier and larger proportions might be accounted for by an influence of the Pisan sculptors.

The other painting is not such a beautiful work and does not show Simone's influence to the same extent. The figures are not so pleasing, being considerably less graceful and less spiritual than in the other panel. The central part of this picture shows St. Dominic holding a lily and an open book and in the pinnacle the half-length figure of the Saviour bestowing a blessing; this panel of the altar-piece is preserved in the Museum of



Fig. 131. Detail of plate III.

Photo Brogi.

Pisa (fig. 132). To either side there were four scenes arranged in two rows, representing the Nativity of St. Dominic, the Pope's vision of the saint supporting the falling church, SS. Peter and Paul appearing to St. Dominic and giving him the order to preach, the test by fire (fig. 133, 134 and 135): the pamphlet, written by the saint for the heretics, miraculously escaping from the flames when they attempt to burn it, the nephew of Cardinal dei Ceccani who was killed by a fall from his horse, resuscitated through the invocation of St. Dominic; the saint by the same means restoring to life the drowned servant of a noble Hungarian lady who was



Fig. 132. Francesco Traini, St. Dominic,
Gallery, Pisa. Photo Alinari.

on a pilgrimage, Brother Guala's dream in which he sees the Saviour and the Virgin pulling St. Dominic up to heaven with ladders, and the translation of the saint's body. A half-length figure of a prophet adorns each of the pinnacles.

In this work we notice, especially in the small scenes, shorter and sturdier forms and a marked vivacity of action, details which are more characteristic of the Florentine school than of the Sienese, but the wrinkled, grimacing faces are reminiscent of the works of a certain stage in Pietro Lorenzetti's career. Nevertheless Simone's influence is very evident also in this painting and I am more and more convinced that Mr. Langton Douglas and myself were right to classify Traini as a member of the group of adherents of the Sienese manner. Prof. Supino is not opposed to this opinion ⁽¹⁾.

The difference which

⁽¹⁾ *I. B. Supino*, *Il Campo Santo di Pisa*, Florence, 1896. p. 66.



Fig. 133. Francesco Traini, scenes from the legend of St. Dominic.
Seminary, Pisa.

Photo Alinari.

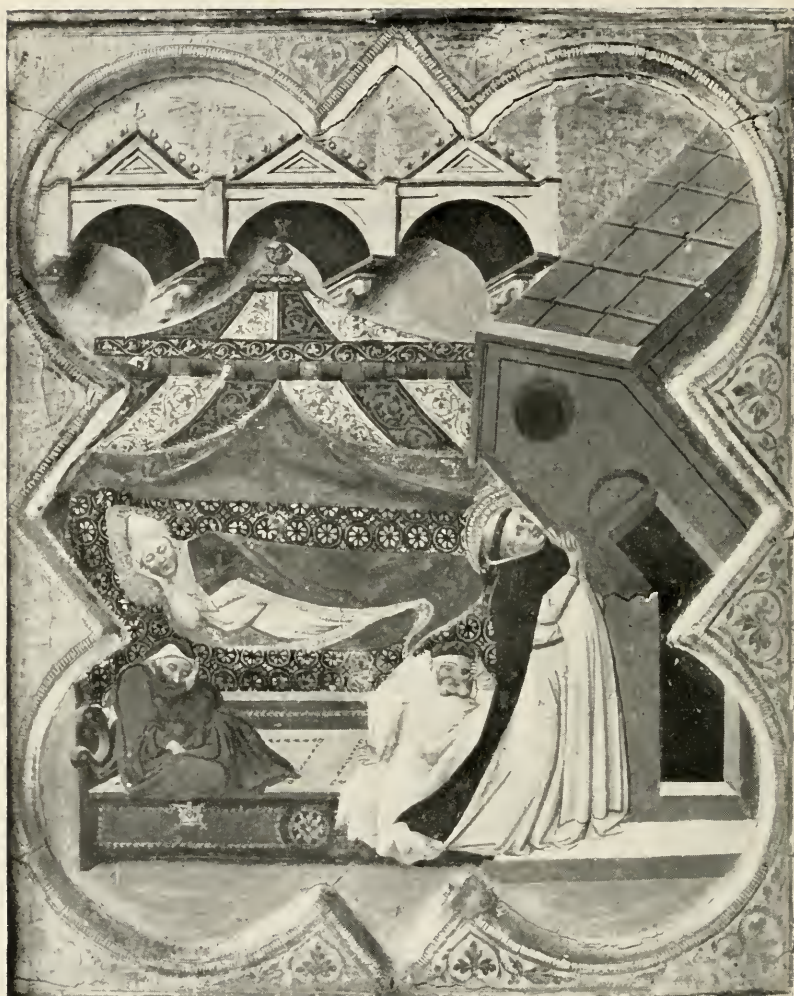


Fig. 134. Detail of fig. 133.

Photo Alinari.

exists between these two works by the same artist, and, in particular, the fairly pronounced elements of the Lorenzetti's art make it possible but not certain, that the frescoes representing the Triumph of Death and the Last Judgment in the Campo Santo of Pisa are also from the hand of Traini. Until a short time ago I agreed with Prof. A. Venturi's opinion that a portion



Fig. 135. Detail of fig. 133.

Photo Alinari.

of this decoration was by an adherent of Pietro Lorenzetti's manner ⁽¹⁾; this writer formerly ascribed them to pupils of Spinello Aretini ⁽²⁾; but at present I think we can admit that

⁽¹⁾ *A. Venturi, Storia dell' Arte italiana, V, p. 722.*

⁽²⁾ *A. Venturi, L'Arte, 1904, p. 205.*

Traini, in one of whose works these elements are present, was at one period really dominated to this extent by Pietro Lorenzetti.

On several occasions Prof. Supino has expounded the reason why he believes these frescoes in the Campo Santo to have been executed by Traini ⁽¹⁾. There exists, however, much controversy with regard to this subject. Vasari believed that they were by Orcagna, Lorenzetti and Buffalmacco ⁽²⁾; Cavalcaselle ascribed them all to Lorenzetti ⁽³⁾; Milanesi to Bernardo Daddi ⁽⁴⁾ and Thode to a special artist whom he calls the "Master of the Triumph of Death" ⁽⁵⁾.

Prof. A. Venturi has reasoned probably that as other paintings on these walls are documented as having been executed between 1371 and 1392, those in question were made at the same time, which would exclude the attribution to Traini; but Prof. Supino has discovered a record of 1379 which informs us that at that time the fresco representing Hell was being restored; consequently this painting existed before 1379 ⁽⁶⁾ and I think is even considerably older.

In my opinion the frescoes of the Triumph of Death, the Last Judgment, Hell and those showing events from the lives of anchorites are all by the same artist ⁽⁷⁾, who, as I said, was quite

⁽¹⁾ *I. B. Supino*, Il trionfo della morte. *The Same*, Il Campo Santo di Pisa, p. 57. *The Same*, Arte pisana, p. 268. For a general description of the frescoes in the Campo Santo, v. *C. Lasinio*, Pittura a fresco del Campo Santo intagliate, Florence, 1812. *Rosini*, Descrizione del Campo Santo, Pisa, 1816. *Grassi*, Descrizione storica e artistica di Pisa; Parte artistica, I, Pisa, 1837. *Morpurgo*, Le epigrafi volgari in rima del Trionfo della Morte, del Giudizio Universale e Inferno e degli Anacoreti nel Campo Santo di Pisa, L'Arte, 1899, p. 51. *A. Letalle*, Les fresques du Campo Santo de Pise, Paris (no date), repeats Supino's arguments.

⁽²⁾ *Vasari Milanesi*, I, p. 596; *Vasari* attributed the Triumph of Death etc. to Orcagna, the scenes illustrative of the lives of anchorites to Lorenzetti. (op. cit., p. 473) and those representing incidents from the Life of Christ to Buffalmacco, (op. cit., p. 514).

⁽³⁾ *Crowe and Cavalcaselle*, III, p. 104.

⁽⁴⁾ *Milanesi*, Commentary on Vasari, I, p. 468.

⁽⁵⁾ *H. Thode*, Der Meister vom Triumph des Todes in Pisa, Studien zur Gesch. der Ital. Kunst des XIV Jahrh., Repert f. Kunstw., XI, 1888.

⁽⁶⁾ *I. B. Supino*, Rivista d'Arte, 1905, p. 16. *The Same*, Per gli affreschi del Campo Santo di Pisa, Rivista d'Arte, 1906, p. 182.

⁽⁷⁾ Prof. *Supino* is of opinion that different hands can be discerned.

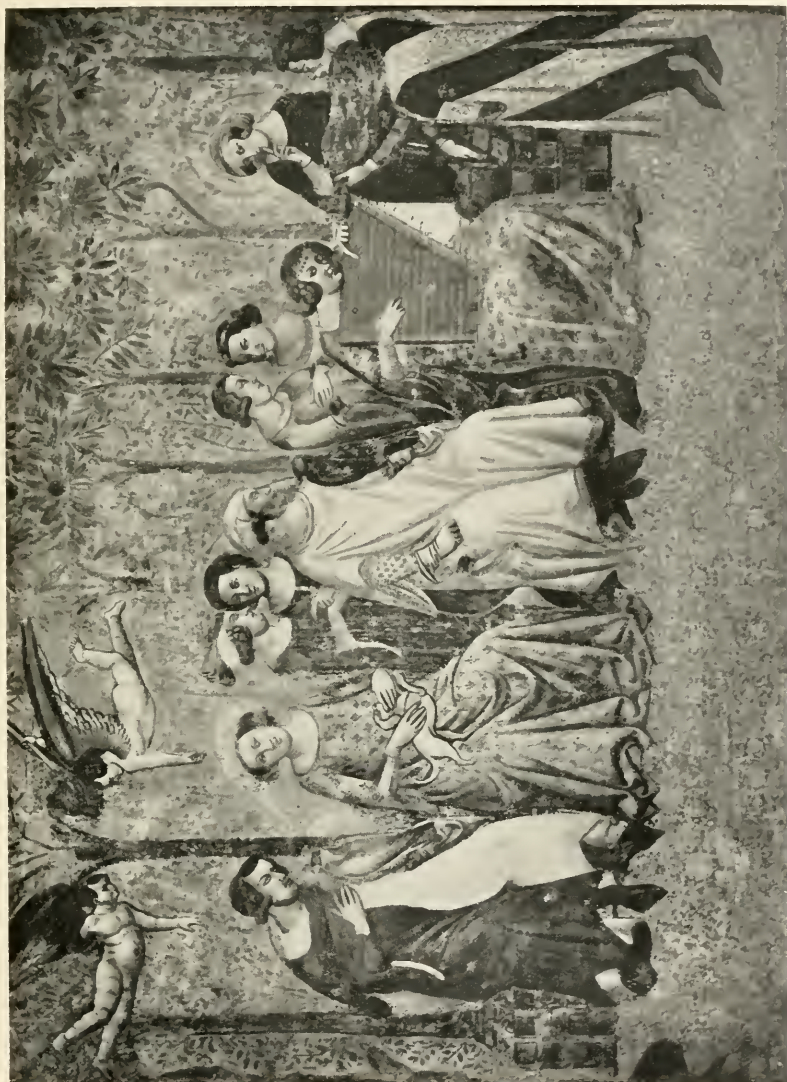


Fig. 136. Francesco Traini(?), detail of the Triumph of Death.
Campo Santo, Pisa.

Photo Alinari.

probably Traini himself, but the three first mentioned are very much repainted while the representations concerning the hermits are much less so. The scenes from the Life of the Saviour seem

to be by a different artist, who all the same shows a certain connection with Traini's tradition.

The Triumph of Death is a representation in which all the poetical fantasy of the middle ages concerning Death is depicted with startling reality; this serves, firstly, as an expression of the artist's temperament and secondly must have helped the Christians to understand the terrible lesson that forms the subject of the fresco, particularly when it decorates the very place where the dead were buried. Italian verses at the foot of the painting only add to the didactic value of the work.

The first scene shows, to the right, the personification of Death followed by angels and devils, each group trying to carry away as many souls as possible and even fighting against one another to gain possession of them. Below, a heap of dead, of all different social conditions, lie on the ground; Death herself, a scraggy old woman with wildly flowing hair prepares to attack a group of young people in a beautiful garden who speak together and amuse themselves to the sound of music (fig. 136) while she turns her back on a group of miserable creatures, crippled, maimed, blind and covered with tatters, who stretch out their arms appealingly toward her (fig. 137). To the left of this fresco we see some hermits, who live in harmony with the beasts of the forest, round a little church on a mountain, studying sacred writings and considering the approach of death without repulsion; one of them is depicted at the foot of the mountain, explaining the uncertainty of life to a group of noble huntsmen, who suddenly are confronted with the open coffins of three kings whose remains are in an advanced stage of decomposition (fig. 138). The contrast between worldly life and the ultimate fate that awaits all mortals, is very startling and is depicted in the most suggestive manner.

The Last Judgment forms the subject of the following fresco (fig. 139). The Saviour, making an austere gesture towards the damned below, and the Virgin are seated above, each within an elliptical aureole; the Twelve Apostles sit in a row at either side while over their heads six angels carry the symbols of the Passion. Lower down in the centre four angels, two blowing trumpets, divide the large groups of the saved and the damned; the holy girdle of the Madonna descends towards the former. Still



Fig. 137. Francesco Traini(?), detail of the Triumph of Death.
Campo Santo, Pisa.

Photo Alinari.

lower we see in the centre three angels receiving the dead as they rise from their tombs, while others drive back the wicked who seem to make attempts to escape.



Fig. 138. Francesco Traini (?), detail of the Triumph of Death.
Campo Santo, Pisa.

Photo Alinari.

Hell (fig. 140), in accordance with the traditional iconography is represented as the interior of a cavern. The enormous satanic figure in the centre seizes the damned, who in groups around

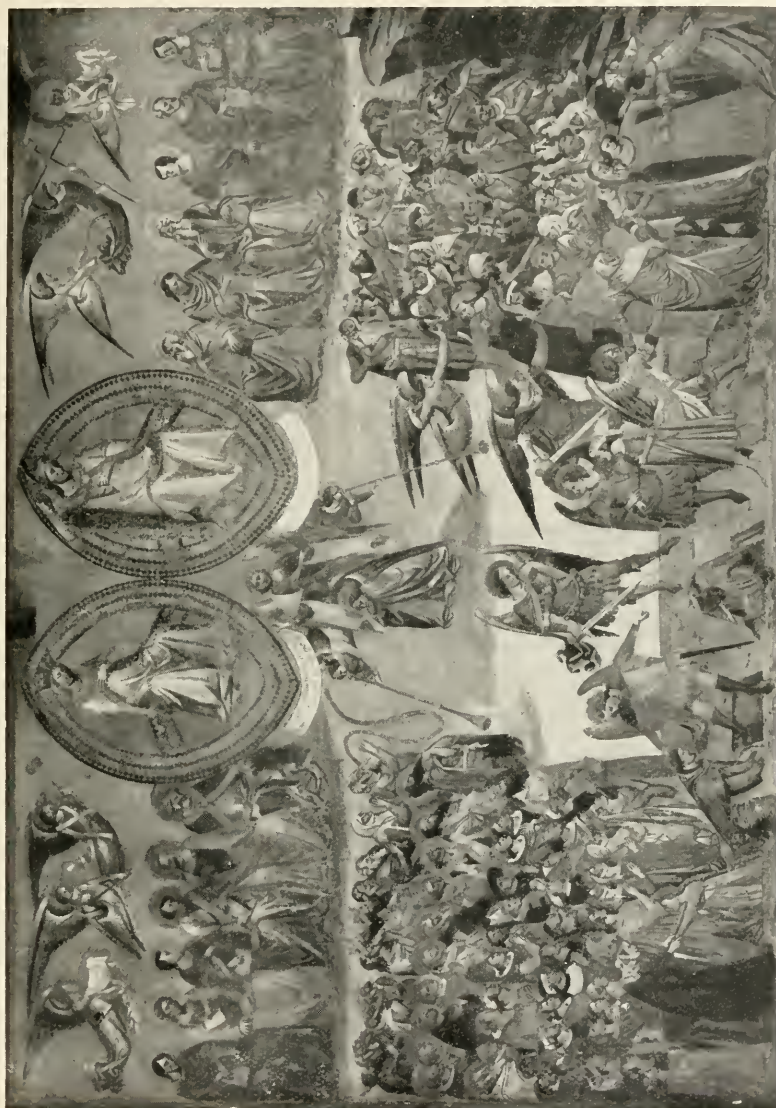


Fig. 139. Francesco Traini (?), the Last Judgment. Campo Santo, Pisa.

Photo Brogi.

him are being tortured in a variety of ways, one more horrible than the other.

The legends of the holy hermits are so little known, that it

would be quite useless in a work such as this to enumerate the thirty different episodes represented on the walls of the Campo Santo in Pisa (figs. 141, 142 and 143). However, a fact, which has escaped the notice of all those who have studied these frescoes and which is of a certain interest, is that the most celebrated version of these legends was compiled by Domenico Cavalca⁽¹⁾ who was born in 1270 at Vico Pisano, not far distant from Pisa. Further,

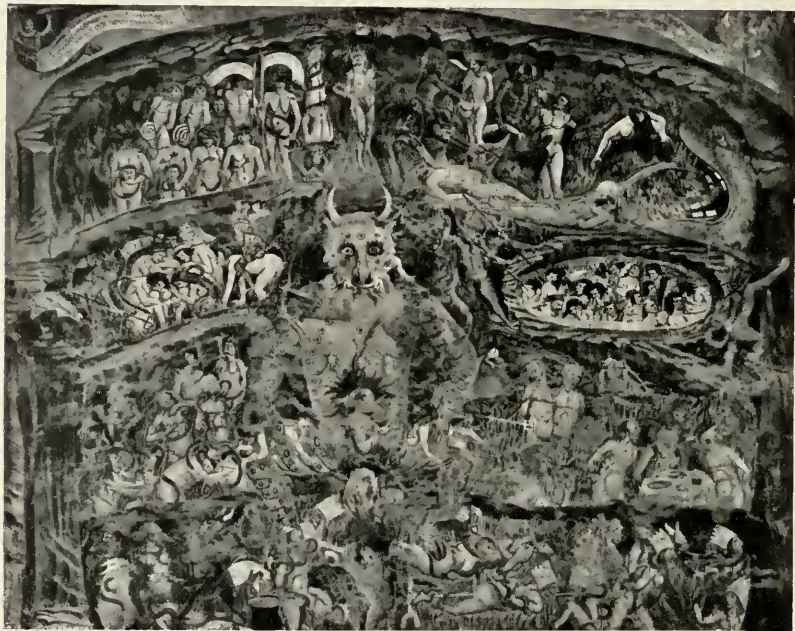


Fig. 140. Francesco Traini (?), Hell. Campo Santo, Pisa.

Photo Brogi.

it should not be forgotten that Cavalca was a Dominican monk and that Traini worked for this order; Cavalca died in 1342. I do not affirm that all the illustrations correspond to Cavalca's text, but it is all the same highly probable that a connection exists between the special hagiographic studies of this erudite Dominican who was born near Pisa and contemporary with the artist, and the choice of this extraordinary subject for the decoration of the cemetery.

⁽¹⁾ *Domenico Cavalca, Le Vite de' Santi Padri* (Classici italiani, Serie III, Vols. LIV and LV), Milan (no date).



Fig. 141. Francesco Traini(?), scene from the legends of holy hermits.
Campo Santo, Pisa.

Photo Alinari.

The frescoes of the Crucifixion, the Resurrection, the Incredulity of Thomas, and the Ascension are very much damaged, partly by the later addition of tombs and partly by the restoration of a more modern style. As I have already said the artist who



Fig. 142. Francesco Traini (?), scene from the legends of holy hermits.
Campo Santo, Pisa.

Photo Alinari

executed this part of the mural decoration is not the same as the previous one; all the same, he shows himself strongly inspired by Traini's art.

The Crucifixion is presented in one of these elaborate compositions of Sienese taste, with the three crosses, around which

angels hover, a large number of soldiers and other figures with the fainting Virgin in their midst (fig. 144). Much of the fresco has disappeared and what remains seems destined to the same fate. The unpleasing grimacing expressions of an exaggerated realism are reminiscent of certain Bolognese artists of the 14th century, such for example as Simone de' Crocifissi, and clearly mark the



Fig. 143. Francesco Traini(?), scene from the legends of holy hermits.

Campo Santo, Pisa.

Photo Alinari.

difference between this style of painting and that of the decoration we have just described.

The Resurrection shows the Saviour rising from His tomb, the lid of which two angels remove while the soldiers — very repainted figures — lie sleeping on the ground. Then follows an Apparition of Christ to the Apostles, two of whom verify His wounds (fig. 145), and lastly the Ascension in which we see the Saviour in a mandorla surrounded by angels taken up to heaven,

(¹) *A. Venturi*, *Storia dell'Arte ital.*, V, p. 815, is of opinion that this fresco was executed by Andrea da Firenze.



Fig. 144. School of Francesco Traini, detail of the Crucifixion.
Campo Santo, Pisa.

Photo Brogi.

while the disciples gesticulating in excitement look up at Him (fig. 146) ⁽¹⁾.

⁽¹⁾ *Rosini*, op. cit., pl. XI, reproduces this painting as a work by Buffalmacco.



Fig. 145. School of Francesco Traini, the Doubting Thomas.
Campo Santo, Pisa.

Photo Brogi.

While this volume was being printed, I was fortunate enough to discover a work of Traini's in an important panel of SS. Cosmo and Damian in the collection of Prince Fabrizio Massimo, Rome. Before long I shall publish this picture which brings the number of this artist's recognized works to three. In style it is more reminiscent of the painting of St. Thomas than that of St. Dominic

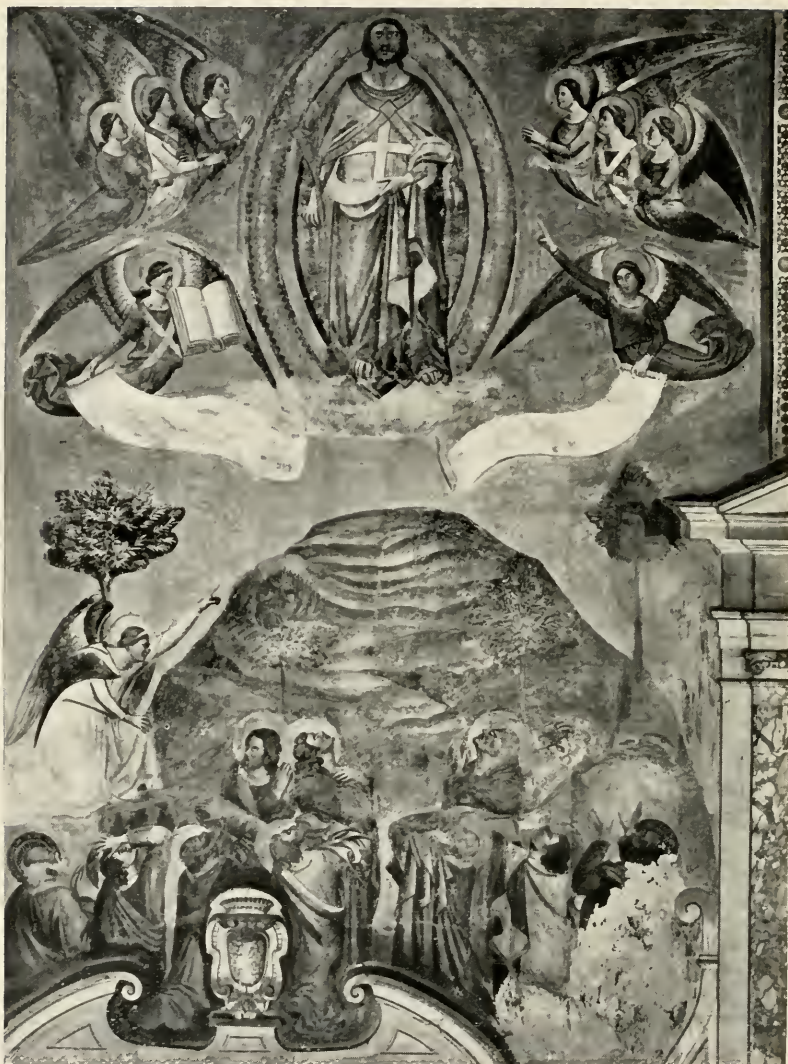


Fig. 146. School of Francesco Traini, the Ascension. Campo Santo, Pisa.

Photo Brogi.

in the frescoes in the Campo Santo. A half-length figure of St. Peter, which a short time ago was offered for sale in London can be looked upon as a school work. An inscription on the back, signed by Lassinio, attributed it to Orcagna, comparing it in style with the Triumph of Death in the Campo Santo.



Fig. 147. Pisan follower of Simone Martini, St. Peter. Gallery, Pisa.

Photo Minist. della Pubbl. Istr.

We have now come to the end of the activity of Traini and his adherents ⁽¹⁾, but Simone Martini's tradition had other representatives in Pisa. From the hand of one of them we possess a picture composed of four panels which is preserved in the Museum of Pisa (Room III, nos. 31—35) and although of much later date it is obviously inspired by the half-length figures of Simone's large retable which is divided between this Gallery and the collection in the Seminary. It represents SS. Peter (fig. 147), Paul, Rosalia and John the Baptist. The drawing is a little hard, but in type, style and feeling these figures retain many reminiscences of Simone Martini's art ⁽²⁾.

Another work in which Simone's influence is manifest is a fresco in the Campo Santo representing the Virgin seated on a Gothic throne within a mandorla and carried by many angels to heaven where she is received by the Saviour (fig. 148). This painting, that Vasari attributed first to Stefano Fiorentino and afterwards to Simone Martini ⁽³⁾, is considered by Prof. A. Venturi as Lippo Memmi's master-piece ⁽⁴⁾, while Prof. Supino ascribes it sooner to Simone ⁽⁵⁾. I agree with Cavalcaselle who judged this fresco as a production of Simone's school; the proportions and forms show too much difference and the quality is too inferior for us to attribute it to the hand of either Simone or Lippo.

The standing figures of SS. Agatha and Clare which adorn the walls of S. Michele in Borgo might be classified as a work of Lippo's school ⁽⁶⁾; while another proof of Simone's influence on the Pisan school will be found in the design of one of the windows

⁽¹⁾ A polyptych at Ottana in Sardinia with which we deal afterwards, has been associated with the name of Traini (*Brunelli*, *L'Arte*, 1903, p. 384), but in spite of a certain resemblance, I do not think that there is sufficient reason for this attribution.

⁽²⁾ *A. Götsche*, Simone Martini, Leipzig, 1899, p. 27, note 1, judges these panels as a possible work of Simone's. *Lavagnino*, op. cit., p. 37, notices in them Lorenzetti's influence which I fail to discover.

⁽³⁾ Comp. *Vasari-Milanesi*, I, pp. 447 and 552.

⁽⁴⁾ *A. Venturi*, *Stor. dell' Arte ital.*, V, p. 666. *Thode*, op. cit., p. 19. *The Same*, Franz v. Assisi u. die Anfänge der Kunst der Renaissance in Italien, 2nd ed., Berlin, 1904, p. 512, attributes it to Traini.

⁽⁵⁾ *Supino*, Il Campo Santo, p. 101, does not repeat this attribution in his *Arte Pisana*, p. 289.

⁽⁶⁾ *Crowe and Cavalcaselle*, ed. *L. Douglas*, III, p. 80 note 1.

in S. Francesco, where, apart from the considerably restored figures of the Saviour and the Virgin, we see that of St. John the Baptist, and it is this image that has preserved sufficient of its original style to enable us to verify the direct influence of the great Sienese, but not to attribute it to the master himself ⁽¹⁾.

A painter who at one moment in his career, probably in his

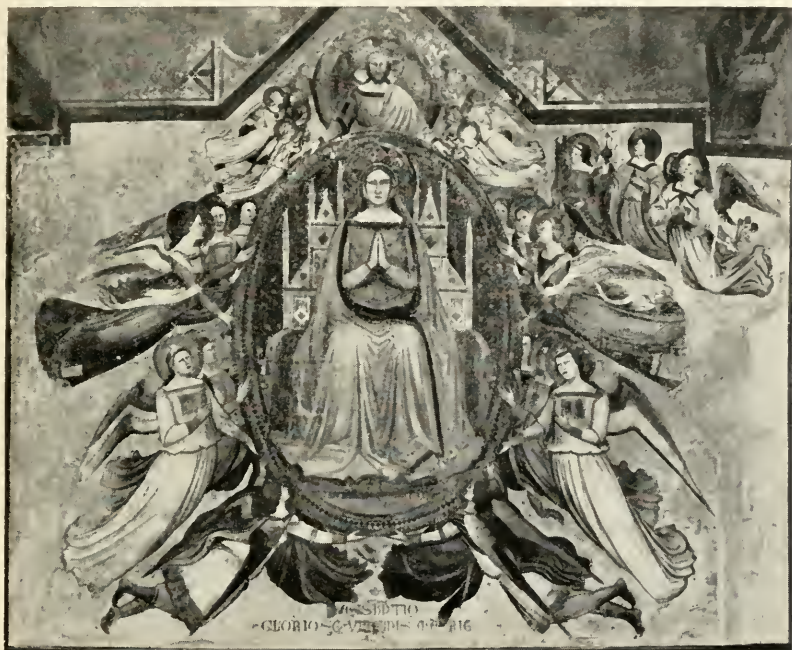


Fig. 148. Pisan follower of Simone Martini, the Assumption.

Campo Santo, Pisa.

Photo Alinari.

youth, was strongly influenced by Simone Martini was Giovanni di Niccolò. From his hand we possess several pictures which show a considerable diversity of style and although it is one of the poorer works that is authenticated by his signature, I think that they can all be ascribed to the same artist ⁽²⁾.

⁽¹⁾ *D. W. von der Schulenburg*, Una vetrata di Simone Martini, *Rassegna d'Arte senese*, 1914, p. 54.

⁽²⁾ In this I am of the same opinion as Mr. Sirén but disagree with Sig. Lavagnino who believes that the finer works are from the hand of a different artist, and show more connection with Simone's style than the others.

We have only two dates concerning Giovanni di Niccolo and one of them has been transmitted to us only by an old tradition. One document informs us that "*Johannes Nicole pictor*" was elected a member of the Council of the People for the months of July and August, 1358⁽¹⁾; while Da Morrona tells us that according to Father Zucchelli's notes, there existed in the church of S. Pietro in Vinculis a panel of the Baptist showing the following inscription: "*Giovanni di Niccola da Pisa MCCCCLX*"⁽²⁾. Da Morrona also refers to a polyptych in the Zelada Museum in Rome, which bore the signature: "*Johanes de Pisis pinxit*" but he does not think that it is the same as the foregoing and calls him a contemporary of Giotto's⁽³⁾. Lanzi on the other hand ascribes this picture to Giovanni di Niccolo and judging from the engraving that d'Agincourt reproduces, it seems to me a possible attribution⁽⁴⁾. The polyptych that Da Morrona saw in the refectory of the convent of Sta. Marta is the one that is now preserved in the Museum, although the signature that the old writer reproduces does not correspond exactly to what we see at present on the picture. This work was transferred to the Museum (Room III, no. 16) from the chapel of the Campo Santo. It represents the five half-length figures of the Virgin with the Child, a holy nun, SS. John the Baptist, Mary Magdalene and Bartholomew in the principal panels and those of the Saviour and four saints in the apices (figs. 149 and 150). At the foot of the picture we read: "*Johanes Nicole me pinxit A. D. MCCC.....*"

It is not the best production of this artist, to whom a considerable number of works can be attributed. In the same Museum we find from his hand a half-length figure of the Virgin with the Child and those of SS. Peter, Bartholomew and John the Baptist (Room III, nos 3, 4, 2 and 5) which doubtless originally formed part of an altar-piece similar to the foregoing.

(1) *Bonaini*, op. cit., p. 94

(2) *Da Morrona*, op. cit., p. 433.

(3) *Idem*, p. 435.

(4) *d'Agincourt*, *Pittura*, pl. CXXVIII. The polyptych shows in the centre the enthroned Virgin with two saints at either side, the Crucifixion and the figures of the Annunciation in the pinnacles, three small images of saints in the lateral pilasters of the frame and five scenes from the legend of a martyr in the predella. *Croze and Cavalcaselle*, III, p. 164, mention this picture as belonging to the Rinuccini collection, Florence.



Fig. 149. Giovanni di Niccolò, Polyptych. Gallery, Pisa.

Photo Brogi.

Another picture of the Madonna in the midst of four angels St. Francis and St. Clare (or St. Scolastica?) (Room III, no. 1) shows much connection in style with the signed work. An



Fig. 150. Detail of fig. 149.

Photo Brogi.

Annunciation in the Seminary Gallery is executed in a somewhat different manner; the figures are depicted on two separate panels, the spandrels of which are adorned with busts of prophets (fig. 151). This panel is finer than those we have as yet discussed and is obviously a transitional work between the signed picture and two others of excellent technique which in all probability are productions of his earlier years when he worked under a very strong influence of Simone Martini. Another work which I think belongs to the intermediate stage is a Madonna of Humility, seated lowly and nursing the Child, which formerly was the property of Signor Fallani, Florence.

Of the two finer works that I have just mentioned, one is preserved in the Gallery of Pisa and the other in the Schiff collection in the same town.

The former shows more resemblance to the works of the great Sienese master. It represents the half-length figure of the Virgin (Room III, no. 33, fig. 152); the forms are graceful and the expression very pleasing. Comparing this panel with the authentic work, the difference is very evident; nevertheless it is fairly clear that the feebler painting is but a production of the artist's deca-



Fig. 151. Giovanni di Niccolo, the Annunciation. Gallery, Pisa.

Photo Alinari.

dence and the fundamental difference is very slight. The face of the Child in particular is depicted in the same curious manner; this resemblance is even more striking in the panel in the Schiff collection (fig. 153) in which the appearance of the Madonna and still more that of the Child form, so to say, the link between the two other works.

A painting which might be from the same hand, but is of such an inferior technique that it is perhaps only a studio production, is found in the Gallery of Palermo. Again we see the Madonna



Fig. 152. Giovanni di Niccolò, Madonna. Gallery, Pisa.

Photo Brogi.



Fig. 153. Giovanni di Niccolo, Madonna. Schiff Collection, Pisa.

Photo Reali.

of Humility with the Child, in this instance, sucking hungrily at His Mother's breast (fig. 154). The same museum possesses a half-length figure of the Virgin with the Child caressing her face which is, without any doubt, a school work.

We have nothing to prove that this painter went to Sicily but the fact that an artistic relationship existed between Pisa and Sicily is not without importance.

I think that Giovanni di Niccolo's greatest activity should be placed probably a considerable time prior to the dates we pos-

sess concerning him, viz. 1358 and 1360; he must have started his career very likely shortly after Simone Martini had been working in Pisa. The two paintings that I believe to be his



Fig. 154. Giovanni di Niccolo (?), Madonna. Museum, Palermo.

Photo Minist. della Pubbl. Istr.

earliest extant works show him as a direct adherent of Simone Martini, but he was not a great enough artist to maintain the same high standard after the influence of the Sienese master waned. This accounts for the inferiority of his later works. The fine technique and taste for rich decoration, that we frequently see in his pictures, are two characteristics of the Sienese school that Simone Martini bequeathed to him.

A polyptych in the Gallery of Pisa (Room III, no. 36) is rightly classified as a school production. It represents the Virgin suckling the Child in the centre and at either side two figures of saints; in the terminals we see the Saviour with the Cross and the Evangelists.

Another work belonging to the tradition created by Giovanni di Niccolo is a beautiful Madonna in the midst of fourteen saints with the figures of the Annunciation in the spandrels (fig. 155) which is the property of Signor Angeli at Lucignano and together with his other pictures, is going to be presented to the local gallery. The influence of Giovanni di Niccolo is very evident in this work which,



Fig. 155. Eclectic follower of Giovanni di Niccolò, Madonna and saints.
Angeli Collection, Lucignano. Photo Reali.

however, is of later date and not without resemblance to the art of certain Florentine painters ⁽¹⁾.

Besides this first group of painters whose art derived from that of Simone Martini, there was another that flourished somewhere

⁽¹⁾ I believe that the panel is sometimes attributed to Andrea di Bartolo.

between 1370 and 1400 and produced works of a somewhat different style, in which a Florentine influence in particular is evident, and towards the end of the period that of Taddeo di Bartolo.

Before this second group came into existence, Pisa possessed a few artists who were independent of Simone's tradition and from whom the painters of the real Pisan school of the 14th century seem to descend.

The earliest of these artists was Turino Vanni whom we shall call "the First", to distinguish him from another master of the same name who was active half a century later.

Turino the First was, according to Da Morrona, the son of a certain Vanni who painted in Pisa about the year 1300 and who had another son called Nello, also a painter. Da Morrona saw two of Turino's signed works, one in the sacristy of St. Anna which bore the inscription: "*Turinus Vanni Pisanus me pinsit an MCCC.XLIII*" and the other, which the above author describes as being "conceived according to the German manner", in the ex-convent of S. Silvestro; small fragments of this picture were acquired by Don Zucchetti many of whose treasures were bequeathed to the Museo Civico of Pisa; the signature on this picture read: "*Turinus Vanni pis. (1) de Pisis me pinsit MCCC.XL*" (2). In the Museum (Room V, no. 1) we find a terminal of a larger picture, showing the Crucifixion, which doubtless formed part of it, because in the catalogue of this Gallery made by Bartolommeo Poloni in 1837, consequently only a short time after the Zucchetti collection was transferred to the Museum, this picture is described as a work by Turino Vanni and the date is given as 1340 (3). The chief characteristics in this painting are Sienese, but the robust forms and the vigorous drawing might be called Giottesque.

Another artist who was active in Pisa at a slightly earlier date than the group who flourished at the end of the 14th century was Neruccio Federigi (4). We find mention of him first in 1356 when he was chosen, along with other painters, to go to Milan

(1) More probably it read "*pic*", the abbreviated form of "*pictor*".

(2) *Da Morrona*, op. cit., II, p. 430.

(3) *Lavagnino*, op. cit., p. 72.

(4) *R. Giolli*, *Alcune tavole del Pisano*, *Rivista d'Arte*, 1912, p. 25.

to work for Galeazzo Visconti. In 1370 and 1371 he painted, together with Francesco da Volterra, Cecco di Pietro and others, in the Campo Santo; and it may be that a document of 1389 bears reference to this artist ⁽¹⁾.

Some writers have thought that Neruccio was of Sieneſe origin ⁽²⁾, but we have no proof of this and his manner of painting, which has to be judged from the one extant work, again shows, at least in the contours, a Florentine influence. This picture represents the Virgin and Child and is preserved in the Pieve of Pugnano, near Regoli, in the environs of Pisa. Different versions of the date and signature are recorded by authors of olden times ⁽³⁾; Da Morrona's is doubtless the correct one: "*Neruccius Federigii de Pisis me pinsit A. D. MCCCCLXX*" ⁽⁴⁾, for this inscription which since has completely disappeared corresponds exactly to the records still in our possession, concerning it.

The following painters of the Pisan school form a much more homogenous group. Although shortly after 1390 Taddeo di Bartolo's influence becomes manifest, it must not be thought that this artist entirely dominated the Pisan school at this period, as Cavalcaselle infers. Taddeo who was born in 1362 or 1363, worked in Pisa in 1389, but several Pisan painters of this group had been active, as we shall see, about twenty years earlier, so that this style of painting was already well established before Taddeo's influence could have been felt. Nevertheless certain Sieneſe elements, which increase the sweetness of expression and spirituality of conception, but at the same time diminish the strength of form and plasticity which had been acquired from the Florentines, appear at the beginning of this stage in the development of the Pisan school, the productions of which, just at this period, were somewhat provincial.

The painter who might be the earliest of this group, on account of the marked primitiveness of his works, was probably Bernardo Nello di Giovanni Falconi ⁽⁵⁾. Vasari mentions this

⁽¹⁾ *Tanfani Centofanti*, op. cit., p. 387.

⁽²⁾ *Tanfani Centofanti*, loc. cit. *Lupi*, op. cit., p. 27.

⁽³⁾ *Giolli*, op. cit.

⁽⁴⁾ *Da Morrona*, op. cit., II, p. 431.

⁽⁵⁾ *A. Bellini Pietri* in Thieme-Becker, *Künstler Lexikon*, III, p. 445.

artist as a pupil of Andrea Orcagna's, adding that he executed many paintings in the Cathedral of Pisa ⁽¹⁾ while Rosini affirms that the only certain work from his hand is the series of frescoes representing the history of Job, in the Campo Santo ⁽²⁾ but he in no way substantiates this statement; moreover these frescoes were executed by Francesco da Volterra. Da Morrona provides us with the date of 1390 for this artist's activity, but this hardly corresponds to his hypothesis that he was the son of Nello, whom we have already mentioned as the son of Vanni who was active about 1300. It is not entirely impossible that Bernardo painted still in 1390 but the artistic career of the grandson of a painter who worked as early as 1300 must have started about the middle of the 14th century, and this conforms very well to the appearance of the works that can be attributed to him.

The attribution to Bernardo Nello di Giovanni Falconi of four panels showing eight half-length figures of saints and above each a head of an angel in a medallion is not certain, but is based on an annotation of Don Zucchetti's. These panels, which are preserved in the Museum of Pisa (Room V, no. 17) doubtless once formed part of a polyptych; they are in a very ruinous state. In dealing with artists of any importance Zucchetti's attributions are, as Signor Lavagnino remarks, very serious, generally based on documentary evidence or on signatures; in this special case the painter's signature might have been inscribed on the polyptych from which these four fragments originate.

I agree with Signor Lavagnini in his attribution to Bernardo of several pictures in the Museum of Pisa, some of which Mr. Sirén has ascribed to Turino Vanni.

The characteristics of the foregoing works are noticeable in a long panel representing the Death of the Virgin (Room V, no. 16) in a composition reminiscent of Giotto's painting in the Berlin Museum (fig. 156). Doubtless from the same hand are two panels, each showing two figures of saints (Room V, nos. 10-11, fig. 157), two pieces of a polyptych representing four saints and the Annunciation (Room V, no. 12), an Annunciation (Room V, nos. 5 and 7), an image of St. Augustine (Room V, no. 13), a half-length figure

⁽¹⁾ *Vasari-Milanesi*, I, p. 609 and note 2.

⁽²⁾ *Rosini*, op. cit., II, pp. 7 and 23.

of St. Peter (Room V, no. 14) and a painting of St. Nicholas of Bari (Room V, no. 30).

These works reveal Bernardo Nello as a direct adherent of the Florentine school and Vasari's assertion that he was a pupil of Orcagna's does not seem impossible, although a certain harshness and a sharp preciseness of the forms point to the inspiration of a Florentine artist of a slightly earlier period; some of his figures remind us of Daddi's. The style and profusion of decorative detail in some of the robes are certainly features that characterize Orcagna's productions. Bernardo Nello's figures are generally speaking not very beautiful, and the faces are expressionless and even sometimes ugly. His is indeed the work of a little provincial painter who interpreted in his own manner the art of the great Florentine masters.

There existed also a Nero di Nello, a Pisan painter, who, Da Morrona imagined, was the

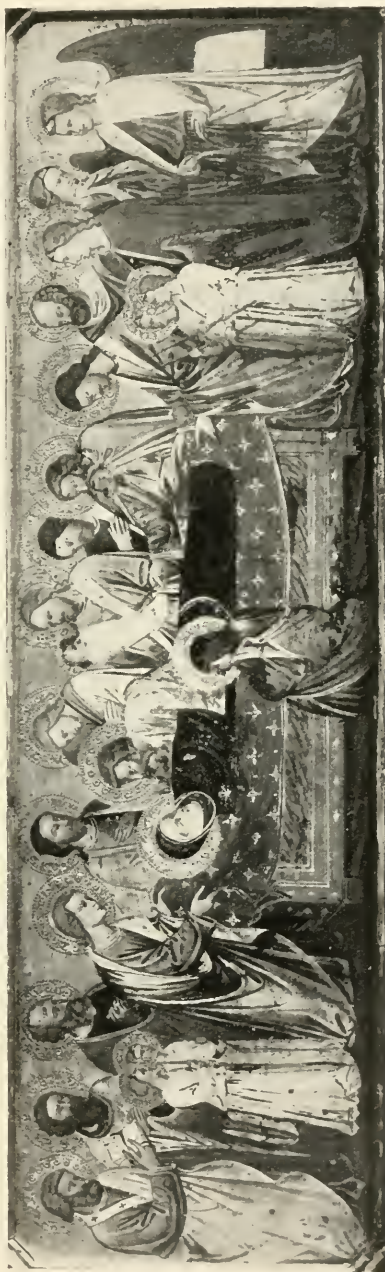


Fig. 156. Bernardo Nello di Giovanni Falconi, the Death of the Virgin. Gallery, Pisa.

Photo Alinari.

father of the foregoing artist⁽¹⁾. A picture showing the Madonna and two saints in the church of Trepalle originating from the basilica of S. Giovanni di Val d'Isola bore the signature: "*Nerus Nelli De Pisis me pinxit Anno MCCCIC*" but it has since disappeared.

It is very unlikely that the second Turino Vanni was the son of the first artist of this name because the word Vanni is an abbreviation which signifies "son of Giovanni" and can only be given to a person whose father's christian name is Giovanni; the second Turino was more probably the grand-son of Turino the First and consequently a cousin of Bernardo Nello.

This Turino Vanni was born at Rigoli near Pisa in 1349, for a document of 1427 informs us that he is ill and in bed and in his 78th year; however he lived until 1438 and was therefore 89 years old when he died⁽²⁾. In 1390, 1392 and 1395 he undertook some minor decorative work⁽³⁾. Da Morrona speaks of Turino's Madonna of 1397 in S. Casciano, now in the church of S. Paolo a Ripa d'Arno; further he tells us that the painter was active in the Cathedral of Pisa and that, according to a record of 1393, he executed a picture for the church of Sta. Cristina⁽⁴⁾.

Mr. Sirén, in his article on primitive paintings in the Gallery of Pisa, ascribes to this artist a list of not less than eighteen works to which he has added still a panel of St. Margeret in the Vatican Gallery⁽⁵⁾. He apparently was not aware of the fact that there were two artists of this name. Signor Lavagnino has reduced their number to five only, in which I think he has gone a little too much to the other extreme.

Nevertheless I agree with the latter critic in not holding the second Turino Vanni responsible for a picture representing St. Ursula followed by her companions, kneeling before a little personification of the town of Pisa which she takes under her protection. This panel, which comes from the church of S. Paolo a

(1) *Da Morrona*, op. cit., II, p. 434, quotes as a reference for this painter the well-known work "Uomini illustri pisani".

(2) *Tanfani Centofanti*, op. cit., p. 482.

(3) *Crowe and Cavalcaselle*, ed. *L. Douglas*, III, p. 160.

(4) *Da Morrona*, op. cit., II, p. 432.

(5) *O. Sirén*, *L'Arte*, 1921, p. 24.

Ripa and is now in the Pisan Museum (Room III, no. 39), is attributed by Vasari and many others after him, to Bruno di Giovanni, Buffalmacco's comrade and collaborator (figs. 158 and 159) ⁽¹⁾.



Fig. 157. Bernardo Nello di Giovanni Falconi, four saints. Gallery, Pisa.

Photo Brogi.

Although very probably incorrect, this attribution is nearer the truth than that to Turino Vanni, since the picture in question dates from a period prior to this artist's activity. On the other hand, as a certain resemblance is obvious between the

⁽¹⁾ *Vasari-Milanesi*, I, p. 512. *Rosini*, op. cit., pl. XII.



Fig. 158. Predecessor of Turino Vanni the Second, St. Ursula. Gallery, Pisa.

Photo Brogi.



Fig. 159. Detail of fig. 158.

Photo Brogi.

style, technique and morphological types of this painting and those of the second Turino's works, it is possible that the author of the St. Ursula panel was this artist's master, who might have been his father.

The works of Turino the Second vary considerably in appearance; the best are finely executed paintings showing faint traces

of Simone Martini's influence, while some of the others reveal Turino as a mediocre provincial artist. As one of the two dated works is from 1397, that is to say shortly after the middle of his artistic career which must have started about 1370, it is difficult to affirm which of his two manners of painting was the first, more especially as the other authentic work which dates from 1415 is executed in a style very different from that of any of his other productions.

Nevertheless it is more than probable that his earlier works are those in which Simone's inspiration is manifest, particularly as in the others we can distinguish the influence of the art of Taddeo di Bartolo who, as we saw, did not come to Pisa until 1389. Working on this hypothesis, I think Turino's earliest work must be a Madonna seated on an imposing Gothic throne, surrounded by fourteen angels and saints from the Benedictine Monastery of S. Martino near Palermo, now in the Gallery of this town; it shows the fragmentary inscription: "*.....inus l'annis de Pisis pinxit A. D.*" (fig. 160).

Although the type and execution of the less important figures are thoroughly provincial, the appearance and sweet religious expression of the graceful Virgin reveal the painter's knowledge of Simone's art. From the presence of this little picture in Palermo we cannot conclude that the painter went to Sicily, but it is interesting to note that the Pisan school provided paintings for many places situated on the Mediterranean Sea; for besides Sicily we find examples of Pisan work in Sardinia and Liguria.

A picture representing the Baptism of Christ in which two angels hold the clothes and God the Father is seen above, is preserved in the Museum of Pisa (fig. 161). Here, too, the figures are pleasing and retain still a faint connection with Simone's school.

A marked resemblance in style is obvious between the foregoing work and the panel in the church of S. Paolo a Ripa which shows the signature: "*Turinus l'annis de Riguli depinxit A. D. MCCCLXXXVII Madit*" (fig. 162).

The Madonna is depicted enthroned between SS Torpe and Ranieri with two young female saints kneeling below. The figures are more rigid and even less animated than any of those that we have seen as yet in Turino's works. Although they are more



Fig. 160. Turino Vanni the Second, Madonna and saints. Gallery, Palermo.

Photo Minist. della Pubbl. Istr.

archaic in appearance, they show, particularly those of the Virgin and Child, Taddeo di Bartolo's influence.

The much more beautiful picture of St. Margaret in the Vatican Gallery (no. 4, fig. 163) dates, I think, from about this period. In the centre we see the figure of the saint with the dragon at her



Fig 161. Turino Vanni the Second, the Baptism. Gallery, Pisa.

Photo Eregi.



Fig. 162. Turino Vanni the Second, Madonna and saints, 1397.

S. Paolo a Ripa, Pisa.

Photo Brogi.

feet, a little donor to one side and the angel and Virgin of the Annunciation in the spandrels. Four scenes at either side illustrate the legend of St. Margaret, while the apex is adorned with the dead Christ in His tomb and the Virgin and St. John each holding one of His hands.

The manner in which the artist depicts the small lateral scenes reminds us of that of the Gerini, and it is important to remember that Niccolò di Pietro Gerini worked in Pisa in 1393. Turino consequently, like many little provincial painters, at once borrowed elements from this master of greater fame who belonged to a much more renowned school.

Two Madonnas in the midst of angels from the hand of Turino show a fairly strong resemblance in style; one is preserved in the Pieve at Rigoli, the birth-place of the artist⁽¹⁾, the other belongs to the collection in the Louvre. The former, which is considerably repainted, shows slightly more elongated figures than the other; the signature reads: "*Turinus de Pisis pinxit*". The picture in the Louvre (no. 1563) which in composition as well as in the appearance of the figures recalls Taddeo di Bartolo's art is signed: "*Turinis Vannis de Pisis me pinxit*" (fig. 164).

More obviously inspired by Sienese art than either of these two pictures, is the Assumption of the Virgin in the S. Tommaso convent, Pisa, which is one of Turino's most pleasing works (fig. 165).

There is a triptych showing this master's signature and the date 1415 in the church of S. Bartolommeo degli Armeni in Genoa, but it is obviously a production of Turino's decadence.

From the hand of the same painter and equally decadent is a picture in the Gallery of Pisa, representing the Madonna suckling the Child (fig. 166).

Turino Vanni was certainly the most important artist in Pisa at the end of the 14th century. His manner of painting is clearly an intermingling of the Florentine and Sienese traditions but the result is not devoid of original elements, the large, rather expressionless faces, without any relief, being a very characteristic feature of Turino's art. There exists a certain connection in style between his painting and that of Bernardo Nello, which leads us

(1) Giolli, op. cit.



Fig. 163. Turino Vanni the Second, St. Margaret, Vatican Gallery.

Photo Anderson.

to suppose that the latter was the elder of the two artists. Of Lorenzetti's influence which some critics have professed to discover in Turino's works, I find no trace.

An artist who was more directly influenced by Bernardo Nello, has been called the "Maestro dell' Universitas Aurificum" after the first words of an inscription still visible on one of his pictures which is preserved in the Gallery of Pisa (Room V, no. 32). It represents the Madonna, and the following are the words of the inscription which can still be read: "*Universitas aurificum pisanorum tempore Pier*". This painting is to a certain extent, reminiscent of Turino Vanni's manner, particularly I think, on account of the presence of some details peculiar to Taddeo di Bartolo's art.

The work in which this artist's connection with Bernardo Nello Falconi is most evident, is a crucifix in the church of S. Martino, Pisa, which, as far as I know, has never before been attributed to this painter. Only the half-length figures in the central and lateral terminals are, I think, original; the decoration of the shaft of the cross seems modern. The Madonna is depicted in the centre with the Redeemer above, St. Peter below and St. James and the Baptist at the sides (fig. 167). This artist's most important work is a large polyptych in the Gallery of Pisa (Room V, no. 18) showing the enthroned Virgin on the central panel, two big figures of saints at either side, six smaller ones in the frame, those of the Saviour and the Annunciation above and below in the predella, the dead Saviour between the Virgin and St. John, four scenes from the martyrdom of St. Bartholomew, and two figures of saints.

In the chapel of the Monastery of S. Donnino we find another Madonna by this artist, in which the inscription shows the date 1402. Signor Lavagnino attributes to him still four polyptych panels in the Gallery of Pisa (Room V, nos. 26, 27, 29 and 30), the fifth of which series, representing St. Nicholas I have previously mentioned as a work by Bernardo Nello. I think that the same artist possibly executed the standing figure of St. Eulalia of Barcelona with a bust of the Saviour above and two scenes illustrative of her legend in the predella, in the Gallery of Pisa.

The "Maestro dell' Universitas Aurificum" consequently was sooner an adherent of the Florentine school, descending through



Fig 164. Turino Vanni the Second, Madonna and angels. Louvre. Paris.

Photo Alinari.



Fig. 165. Turino Vanni the Second, the Assumption. Convent of
S. Tommaso, Pisa.

Photo Brogi.



Fig. 166. Turino Vanni the Second, Madonna, Gallery, Pisa.

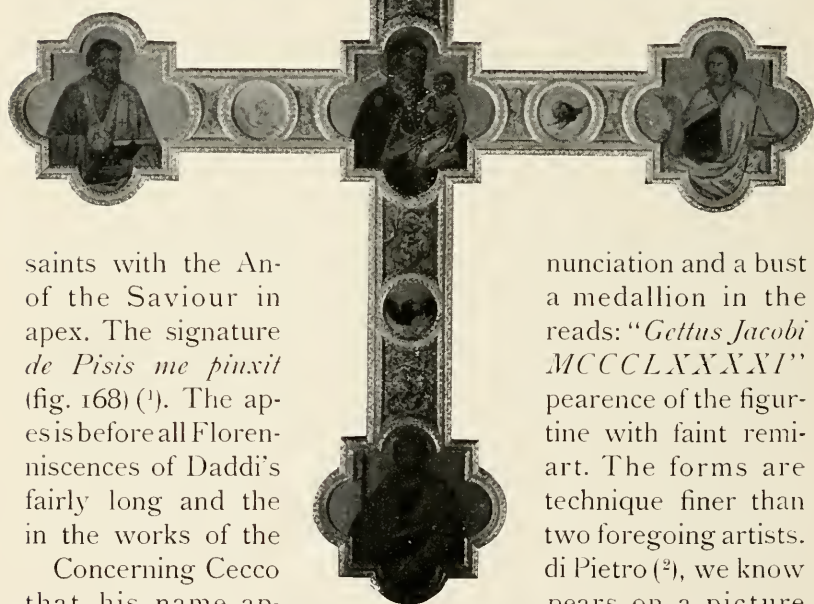
Photo Pregi.

Nello, indirectly from Orcagna. Nevertheless a Sienese influence made itself felt, which accounts for the more elongated figures. Taddeo di however, is strong- the Madonna of

A direct descend- dell Universitas certain Getto di hand we possess only picture in the Gallery 25) representing six

Bartolo's inspiration, ly manifest only in 1402.

ent of the "Maestro Aurificum" was a Jacopo, from whose one work, a little of Pisa (Room III, no. full-length figures of



saints with the An- of the Saviour in apex. The signature *de Pisis me pinxit* (fig. 168) (1). The ap- es is before all Floren- niscences of Daddi's fairly long and the in the works of the

Concerning Cecco that his name ap- dating from 1370 in Gallery of Pisa; and the year after he da Volterra with the had undertaken to Santo; the modest payment that Cecco received leads us to believe that he was then still a youthful artist. He has left

nunciation and a bust a medallion in the reads: "*Gettus Jacobi MCCCLXXXI*" pearence of the figur- tine with faint remi- art. The forms are technique finer than two foregoing artists. di Pietro (2), we know pears on a picture the store-room of the in that same year and assisted Francesco frescoes which he execute in the Campo

Fig. 167. Maestro dell' Universitas Aurificum, Crucifix. S. Martino, Pisa.

Photo Brogi.

(1) *Jacobsen*, Repert. f. Kunstwiss., 1895, p. 99.

(2) *A. Bellini Pietri*, in *Thieme-Becker. Künstler Lexikon*, VI, p. 257.



Fig. 168 Getto di Jacopo, Annunciation and six saints. Gallery, Pisa.

Photo Brogi.

his signature on panels, now in the Pisan Gallery, dating from 1374 and 1377. In 1379 he restores the fresco of Hell in the Campo Santo; the year after he is spoken of as "anziano", his parish being that of "San Simoncino di Porta a Mare". for which church he executed the picture of 1374. In 1385 the town authorities pay him for a standard; the signature: "*Ceccus Petri de Pisis me pinxit A. D. 1386*" was seen on a panel of the Nativity of the Virgin which was preserved in the church of S. Pietro in Vincoli, but which has since disappeared; while also in 1386 he signed the large altar-piece, now in the Gallery of Pisa. A Madonna in the store-room of the Gallery shows the date 138 .. The artist died before 1402⁽¹⁾.

The polyptych of 1386 in the Gallery of Pisa is the most important work that we possess by this artist (fig. 169). The central panel depicts the Crucifixion with the Virgin and St. John, two little angels and the pelican in its nest; four saints in two rows are seen at either side, the pinnacles being adorned with the figures of the four Evangelists in medallions; two little figures of saints and coats of arms embellish the pilasters of the frame while five small scenes are represented in the predella, two from the Life of Christ — the Entombment and Mary Magdalene anointing His feet — and three from the legends of saints. The signature runs: "*Ceccus Petri de Pisis me pisit A.D. MCCCLXXXVI*".

One cannot deny the presence in this work of a very strong influence of Luca di Tommè's art. The same Gallery, it will be remembered, possesses a Crucifixion dating from 1366, signed by Luca⁽²⁾, and it is not impossible that Cecco di Pietro received his artistic education from the Siennese painter, particularly as traces of this influence are evident also in his other works.

Cecco's Madonna of 1370 that Cavalcaselle saw in the collection of Remedio Fezzi in Pisa, has since become the property of the Museum and is kept in the store-room. It shows the signature: "*...cus Petri de Pisis me pinxit A. D. MCCCLXXX*".

The picture of 1374, now in the same Gallery, represents the enthroned figure of St. Simon and six members of a confraternity adoring him. The subject of the panel of 1377 is the Pietà between

⁽¹⁾ These data are found in *Bellini Pietri*, op. cit., and *Crowe and Cavalcaselle*, ed. L. Douglas, III, p. 163

⁽²⁾ v. Vol. II, p. 466.

SS. Catherine and Lucy; while we find still another Madonna signed: "*Cecclus Petri de Pisis me pinxit A. D. MCCCCLXXX....*". Several other paintings in the Gallery of Pisa have been ascribed to Cecco di Pietro or to his school⁽¹⁾. He is also held responsible



Fig. 169. Cecco di Pietro. Polyptych, 1386. Gallery, Pisa.

Photo Brogi.

⁽¹⁾ *Lavagnino*, op. cit., attributes still the following works in the Gallery of Pisa to Cecco di Pietro: the Saviour resurrected (III, 9), the Pietà and four saints (III, 13), and a scene from the legend of St. Agnes (III, 10); and to his school: two panels of three saints (III, 11 and 15), St. Peter (III, 12), St. Apollonio (III, 16), the Holy Trinity (III, 14), the Crucifixion (III, 17). *Bellini Petri*, op. cit., speaks of some fragments of an altar-piece in this Museum; perhaps he refers to the panels mentioned by Lavagnino. *M. Salmi*, Bollet. del. Associaz. per l'arte di Pisa, III, considers two panels in the church of S. Jacopo, Livorno, executed in the manner of Cecco di Pietro. *R. Giolli*, Rivista d'Arte, 1912, p. 26, ascribes them to the Sienese school. *A. Venturi*, La Galleria Sterbini in Roma, Roma, 1906, p. 42, attributes to Cecco di Pietro a Crucifixion which I do not think by this artist, though it might be a Pisan production.

for a Deposition in the Jarves collection, Yale University, and, so it seems, for a Madonna between two saints which once existed in the church of Nicosia, near Pisa ⁽²⁾.

Cecco di Pietro consequently was a fairly productive artist and one who enjoyed considerable local renown since his followers are fairly numerous. Luca di Tommè's influence can be discerned in all Cecco's productions in which the forms are even more provincial than his inspirer's, who was not one of the great figures of the Sienese school, but in which plasticity, a Florentine element never lacking in Pisan works, is more marked.

A certain connection in style will be found to exist between Cecco di Pietro's art and that of Jacopo di Michele Gera ⁽³⁾. The latter is mentioned for the first time in 1389 when he painted some banners and did some other minor works for the Cathedral ⁽⁴⁾; in 1390 he executed thirty figures in the cupola of the Cathedral for which he was paid one livre per figure. Together with Turino Vanni he decorated the tabernacle over the baptismal font in the Cathedral ⁽⁵⁾; he also executed a crucifix for the Campo Santo ⁽⁶⁾.

There exist three paintings signed by Jacopo di Michele Gera. Two of them are preserved in the Gallery of Pisa; one (Room III, no. 19) shows the Virgin enthroned holding the Child, Who wears a dress of rich material, standing on her knee, between two female saints (fig. 170). The signature runs: "*Jachobus d(i)c(t)us Gera me pinxit*". We have already seen the curious attitude of the Child in a work by Cecco di Pietro. The other picture (Room III, no. 21) is somewhat similar in composition, only in this instance the accompanying figures are male saints. The artist has here signed: "*Jacopo di Migele dipitore ditto Gera D. Pisa mi depinse*". This picture originates from the monastery of S. Matteo ⁽⁷⁾.

⁽¹⁾ *Bellini Pietri*, op. cit.

⁽²⁾ *Bonaini*, op. cit., pp. 98 and 103.

⁽³⁾ *Jacobsen*, Repert. f. Kunstwiss., 1895, p. 98.

⁽⁴⁾ *Tanfani-Centofanti*, op. cit., p. 321.

⁽⁵⁾ *Bonaini*, op. cit., p. 96.

⁽⁶⁾ *Tanfani-Centofanti*, loc. cit.

⁽⁷⁾ *Da Morrona*, op. cit., II. p. 434; this writer, however, makes a mistake in transcribing the signature.



Fig. 170. Jacopo di Michele Gera. Madonna and saints. Gallery, Pisa.

Photo Brogi.

This painter also affords us proof of the artistic relationship which existed at that time between Pisa and Sicily, for in the church of the archi-confraternita della Sma. Annunziata, Palermo,

we find a picture from Gera's hand representing St. Anna with the Virgin who holds the Child Christ between SS. James Major and John the Evangelist⁽¹⁾. It is one of the feeblest of this master's productions but is verified by the signature : *Jacobus de Migele dipintore di*".

Lastly I attribute to Gera a painting of the mystical wedding of St. Catherine to whom St. Lucy forms the pendant, in the Palazzo dei Priori at Volterra (fig. 171). It is a work very profuse in decorative detail and one which shows this little provincial master to have been more strongly influenced by the Lorenzetti than any of the other Pisan painters.

Pietro di Puccio is really an Orvietan painter and he worked much more in this town than in Pisa where we find him only in 1389, when he was charged with the execution of the frescoes from the Old Testament. In Orvieto he is mentioned for the first time in 1364 as assistant to Ugolino di Prete Ilario in the decoration of the Smo. Corporale chapel. He was still busy at this work in 1368⁽²⁾, which year he painted three little panels for the Cathedral⁽³⁾. The following year he was again paid for frescoes which he had executed in the Cathedral while similar payments are recorded until 1388⁽⁴⁾. This same year he adorned some caskets destined to contain the Holy Sacrament⁽⁵⁾.

In 1376 he worked at the mosaics of the façade⁽⁶⁾; in 1392 he painted in the cloister of the Cathedral⁽⁷⁾, and in 1394 he made a sketch for a silver cross⁽⁸⁾.

Pietro di Puccio consequently worked much at Orvieto; nevertheless the only painting that we possess by him is in the Campo Santo, Pisa, and as it shows more resemblance to productions of the Pisan, than of the Orvietan school, I think it better to classify him with the Pisan painters.

(1) *G. Di Marzo*, *La pittura in Palermo nel Rinascimento*, Palermo, 1899, p. 43. *Cavalcaselle*, op. cit., p. 162, is mistaken in saying that one of the saints represents St. Gertrude.

(2) *L. Fumi*, *Il Duomo di Orvieto e i suoi restauri*, Rome, 1891, p. 427.

(3) *Fumi*, op. cit., p. 427.

(4) *Fumi*, op. cit., pp. 135—139.

(5) *Fumi*, op. cit., p. 321.

(6) *Fumi*, op. cit., p. 107.

(7) *Fumi*, op. cit., p. 391.

(8) *Fumi*, op. cit., pp. 391 and 468.



Fig. 171. Jacopo di Michele Gera, the mystical marriage of St. Catherine.
Palazzo dei Priori. Volterra.

Photo Brogi.

Pietro di Puccio arrived in Pisa in October 1389, summoned thither by Parasone Grasso, the "Operaio" of the Campo Santo⁽¹⁾.

His frescoes, which, according to Vasari, are from the hand of Buffalmacco, illustrate incidents from the Book of Genesis. The first painting is of a very curious composition; it represents God the Father holding the universe, an enormous sphere, behind which the Eternal is almost hidden. The important features of Creation are depicted, viz: the Hierarchies, the spheres of the Heaven, the zodiac, the elements etc., and in the angles we see the figures of SS. Augustine and Thomas Aquinas. Below, a long piece of poetry is inscribed⁽²⁾. Then we find illustrated the story of Adam and Eve the first seven episodes of which, from the creation of Adam to his tilling of the ground after the expulsion from Paradise, are comprised on one painting (fig. 172). The history of Cain and Abel is also represented in one fresco which includes several different events (fig. 173). The third and last fresco illustrates the history of Noah. Here the composition is not so confused as in the two previous paintings, for the three scenes, the construction of the ark, the ark resting on Mount Ararat and Noah and his family offering thanksgiving to God — are shown separately one from another. All the frescoes have beautiful ornamental borders in which lozenges contain half-length figures of prophets.

These paintings reveal Pietro di Puccio as a fairly mediocre artist. I do not think that he shows much connection with the Sienese school; his figures, it is true, remind us of Luca di Tommè who, as we saw, worked in Pisa, but who, in 1374, was also in Orvieto⁽³⁾. His robust forms and precise action are sooner characteristic of the Florentine manner. His types are all rather ugly but his nude figures, although somewhat ludicrous, manifest, for this period, a fairly minute study of anatomy.

Another artist who did not belong to Pisa but is found active in this town, is Francesco Neri da Volterra⁽⁴⁾.

Cavalcaselle imagined that a Florentine painter of the name of

(1) The documentary data are found in *Supino*, Il Campo Santo, p. 179.

(2) *Vasari-Milanesi*, I, p. 513.

(3) v. Vol. II, p. 466.

(4) *Crowe and Cavalcaselle*, II, p. 165. *Tanfani-Centofanti*, op. cit., pp. 97, 107, 189 and 387. *Supino*, Il Campo Santo, p. 163.



Fig. 172. Pietro di Puccio, the history of Adam and Eve. Campo Santo, Pisa.

Photo Brogi.

Francesco di Maestro Giotto who is mentioned in 1341 — Baldinucci proposed that he might be the son of Giotto — and Francesco da Volterra are the same artistic personality for which I see no reason; we do not even possess arguments in favour of the hypothesis that the latter received a purely Florentine artistic education, more especially as he was active still in 1343 in Volterra where he was paid for a work of a decorative nature⁽¹⁾. In 1346 Francesco da Volterra was already in Pisa, because an altar-piece that he made for the Cathedral dated from this year; in 1358 he became a member of the Council⁽²⁾.

The documents concerning the frescoes in the Campo Santo that are attributed to Francescò da Volterra are not very clear since, although it is recorded that the decoration was not commenced until August 1371, we find Francesco receiving payment already in April of the same year. It is possible that the artist was employed only on the restoration of existing frescoes⁽³⁾. At all events, we gather from the documents that Francesco with the help of Neruccio di Federigo (or Federigi) and of a compatriot called Berto d'Argomento da Volterra⁽⁴⁾, worked for nine months at the decoration of the Campo Santo, during which time we know that he finished the frescoes illustrating the history of Job. Jacopo di Francesco, called sometimes "da Volterra" and sometimes "da Roma", who might be his son, also collaborated with him. He remained, however, but a short time in Pisa⁽⁵⁾.

As I have said elsewhere⁽⁶⁾, I think in all probability that the frescoes representing the history of Job are from the hand of Taddeo Gaddi who worked in Pisa in 1342; his style is particularly evident in the left part of the second fresco where the Saviour is surrounded by angels while the devil stands close by. These figures are thoroughly Gaddiesque and have been very little

(1) *M. Battistini*, Una notizia intorno al pittore del' 300, Francesco di Neri da Volterra, *L'Arte*, 1920, p. 162.

(2) *Bonaini*, op. cit., p. 94.

(3) *L. Douglas* in *Crowe and Cavalcaselle*, III, p. 166, comes to this conclusion.

(4) *Supino*, op. cit., p. 166, gives further information of little importance concerning this painter's activities.

(5) *Supino*, loc. cit.

(6) Vol. III, p. 344¹.



Fig. 173. Pietro di Puccio, the history of Cain and Abel. Campo Santo, Pisa.

Photo Brogi.

changed by Francesco da Volterra's restoration; the rest of the painting, on the other hand, is so different from Gaddi's art, that if the compositions and rough sketches are by Gaddi, the frescoes in their actual appearance are obviously not from his hand.

I am of opinion that this part of the decoration has been so entirely repainted by Francesco da Volterra that it can be looked upon as one of his own productions. There were in all six frescoes arranged in two rows; the first represents the prosperity of Job; he is depicted in a beautiful palace giving alms to the poor, while to the right men on horseback guard his flocks.

The second painting, in which the group to the left retains, as I said before, its original Gaddiesque appearance, shows, to the right, the Sabeans attacking Job's servants and leading away his herds (fig. 174). Of the following fresco which depicted the Chaldeans stealing three thousand camels from Job, only the latter in prayer with a few figures near him remains visible. Then we see Job naked and covered with sores while some of his friends exhort him to despair; to one side God is represented appearing to Job's friends and reproaching them with their wicked action and they offer up a burnt sacrifice in atonement for their sin (fig. 175). Of the last fresco showing how Job was richly rewarded by God for the manner in which he bore all his afflictions, practically nothing remains.

The connection between these frescoes, which he attributes to Francesco da Volterra, and Taddeo Gaddi's art has not escaped Cavalcaselle who praises the Giottesque principles in their composition and compares them, among other works, with Gaddi's frescoes in the refectory of Sta. Croce, Florence. Nevertheless they are more modern in appearance and this makes the attribution to Francesco da Volterra all the more likely although he was not the only painter who restored this decoration. Vasari attributes these frescoes to Giotto⁽¹⁾.

Messrs. Langton Douglas⁽²⁾ and Sirén⁽³⁾ who deny that a resemblance exists between these frescoes and Francesco da

(1) *Vasari Milanesi*, I, p. 380.

(2) *L. Douglas*, loc. cit.

(3) *O. Sirén*, Giotto and some of his Followers, I, Cambridge, U.S.A. and London, 1917. p. 144.

Volterra's art, have committed a mistake in believing that a picture showing his signature was to be found in the Pieve of Pugnano, near Regoli, in the environs of Pisa, with which painting naturally they compared the frescoes. But this work which I have already mentioned in this chapter is by Francesco da Volterra's collaborator, Neruccio di Federigo, and consequently the comparison furnishes us with a negative result.

The only other painting known to be by Francesco da Volterra is preserved in the Gallery of Modena. It represents the Madonna holding on her knee the Child Who feeds a little bird; two small angels hover at either side and three miniature



Fig. 174. Taddeo Gaddi and Francesco Neri da Volterra, the history of Job, Campo Santo, Pisa.

Photo Brogi.

donors kneel at the Virgin's feet; each of the spandrels is adorned with a figure of a prophet (fig. 176). The panel shows the signature: "*Franciscus Neri de Vulterris Dei gratia me pinxit*", but the words "*de Vulterres*" have often been read as "*da Voltri*" (1). From this picture we discover that Francesco was influenced by Taddeo Gaddi's forms, but he was inspired



Fig. 175. Francesco Neri da Volterra, scene from the afflictions of Job.
Campo Santo, Pisa.

Photo Brogi.

by Andrea Orcagna as well, not only in the profusion of decorative detail but also in the general appearance of the work which bears a certain resemblance to Orcagna's Madonna in Budapest(2). Comparing this work with the Madonnas by Angelo Puccinelli or Nanni di Jacopo de Lucca we recognize in the

(1) *A. Cavazzoni Pederzini*, *Intorno ad una tavola di Francesco Neri da Voltri*, Modena, 1863.

(2) v. Vol. III, fig. 252.



Fig. 176. Francesco Neri da Volterra, Madonna. Gallery, Modena.

Photo Orlandi.

central figure a beautiful specimen of a group of paintings of this subject which we find in this corner of Tuscany. On the other hand, the two prophets in the spandrels show an unquestionable likeness to certain figures in the frescoes of the Campo Santo and this but helps to confirm what I have already said, that these frescoes in their actual condition can be ascribed to Francesco da Volterra.

Besides those Pisan works that can be ascribed to particular artists or to a well-defined group, there are a large number of pictures by anonymous masters that occasionally reveal the presence in Pisan painting of a great diversity of elements from other artistic traditions in Italy.

The number of 14th century works in the Gallery of Pisa is so considerable that I must limit myself to a description of the most important.

A little group has been united by Signor Lavagnino as the productions of one artist, who shows some connection in style to Turino Vanni the Second. His works include four scenes from the legend of St. Galganus (Room V, nos. 19, 20, 23 and 24), the funeral of St. Francis of Assisi and of St. Thomas Aquinas (Room V, nos. 21 and 22) the Flagellation and the Crucifixion (Room V, no. 19) ⁽¹⁾. But I do not agree with this author when he ascribes to a Pisan artist of the middle of the 15th century the two predella panels in the Uffizi representing two scenes from the life of St. Romuald (fig. 177) — once in the Toscanelli collection, Pisa — which on different occasions have been attributed to Traini, to his school, to the Pisan school and to the Florentine school. The master who is responsible for them certainly worked under a Florentine influence, but several peculiarities in the forms and in the folds of the drapery remind us so strongly of Traini that I think we should attribute them to a distant follower of this artist.

Less fine technically but executed in the same style, is a little panel of similar form in the Louvre (no. 1313); it represents the funeral of a holy monk (St. Bernard?) and the attribution to the Pisan school which is given in the gallery is, I think, correct ⁽²⁾.

⁽¹⁾ *Lavagnino*, op. cit., p. 85.

⁽²⁾ *B. Khvoshinsky and M. Salmi*, *I pittori toscani*, II, Rome, 1914, p. 30, attribute this little panel to Nardo di Cione.



Fig. 177. Scene from the legend of St. Romuald, Pisan School, 2nd half of the 14th century. Uffizi, Florence.

Photo Alinari.

In the Museum of Pisa there are several pictures in which a Bolognese influence is manifest; at least, the artists to obtain dramatic effects employ an exaggerated realism of attitude and expression with the same heedlessness of the aesthetic that characterize certain productions of the Bolognese school. We have, however, noticed a similar tendency in some of the figures in the decoration of the Campo Santo, but these are of too early a date to have been executed under a Bolognese influence while the pictures in question can be assigned to a later period.

This peculiarity is most marked in a panel of two compartments in the Gallery of Pisa, showing in the upper a representation of the Crucifixion, very similar in composition to those produced at Bologna, with one cross only but a considerable number of people below, and in the lower division the two figures of the Annunciation (fig. 178) ⁽¹⁾.

Of two pictures, one the pendant to the other, in the same Gallery, one represents a holy hermit (St. Remigio?) — a subject in particular favour with the Pisan artists — adored by the members of a flagellant order, while the other shows an elaborate composition of the Crucifixion with the three crosses, the fainting Virgin, Mary Magdalene at the foot of the central cross, and a large number of soldiers, some of whom gamble for the clothes of Christ (fig. 179). This last picture shows a particularly close connection with the works of the Bolognese school, but I do not agree with Mr. Sirén that it is from the hand of Jacopo degli Avanzi ⁽²⁾.

A panel of the same form and with a frame very similar to those of the two foregoing works, shows yet another representation of the Crucifixion (fig. 180). Here again we notice the Bolognese elements in the composition as well as in the types and execution. I think that this picture is probably by the same artist as the preceding one; only here the obvious influence of Taddeo di Bartolo, which was absent in the other productions, forces us to date this painting from towards the end of the 14th century.

⁽¹⁾ *Supino*, Rivista d'Arte, 1905, p. 13, believes this picture to be a work by Barnaba da Modena; formerly (Campo Santo, p. 68), he hesitatingly ascribed it to Pietro Lorenzetti.

⁽²⁾ *Sirén*, Maestri primitivi, p. 234.



Fig. 178. Crucifixion and Annunciation. Pisan School, 2nd half of the 14th century, Gallery, Pisa.

Photo Brogi.

From the same hand might be still a Crucifixion of similar composition in the Czartoryski Museum, Cracow ⁽¹⁾. More Bolognese in appearance is another painting of this subject which formerly belonged to the Sterbini collection, Rome ⁽²⁾.



Fig. 179. Crucifixion, Pisan School, 2nd half of the 14th century. Gallery, Pisa.

Photo Brogi.

Among the Pisan works outside the Gallery, we should mention the mosaics in the transept of the Cathedral; on one side we see the Virgin in white within a mandorla which is supported by

⁽¹⁾ Mrs. *Logan Berenson* published it as a work by Taddeo di Bartolo in the *Rassegna d'Arte*, 1915, p. 3.

⁽²⁾ *A. Venturi*, *La Galleria Sterbini*, p. 42, attributes it, as I said before, to Cecco di Pietro.



Fig. 180 Crucifixion, Pisan School, 2nd half of the 14th century. Gallery, Pisa.

Photo Brogi.

angels while two others fly below, and on the other side the Annunciation in which the Virgin sits on a richly decorated throne with the angel kneeling before her, while the Saviour appears above. These mosaics, which Vasari and Baldinucci

ascribe to Gaddo Gaddi, have been more justly likened by Papini to the productions of one of the artists who worked in the Campo Santo ⁽¹⁾, and although there is an undeniable connection between the two, I am not of opinion that they are productions of one and the same artist.

A rather important detached fresco of the beginning of the 14th century, which is preserved in the chapel of the Campo Santo, represents St. Francis appearing to the Pope in a dream, the confirmation of the rules of his order and the sermon to the birds. Although of much smaller dimensions, these paintings are fairly true copies of the corresponding scenes in Giotto's cycle at Assisi.

Signor Giolli ⁽²⁾ gives a list of some 14th century works in the environs of Pisa, but besides these already mentioned they are not of very great importance with the exception of a crucifix in the parish church of Riglione. The appearance of the principal figure and the arrangement of the other figures are different from what we find in truly Florentine crucifixes. Two sorrowing angels adorn the upper terminal and half-length figures of saints the lateral extremities; below we see the Virgin and a female saint, while Mary Magdalene weeps at the Saviour's feet.

Cavalcaselle ⁽³⁾ records the existence of a polyptych belonging to the Pisan school at Agnano, near Pisa, in which he found that the influence of Turino Vanni the Second was noticeable. Da Morrona mentions a Madonna and saints in the church of Nicosia, near Calvi, which, according to this author, was afterwards divided between the Fezzi and the de la Tour du Pin collections, both in Pisa ⁽⁴⁾. A polyptych in the Rinuccini collection, Florence, showing the Virgin and four saints with the Crucifixion, Annunciation and other figures in the terminals and frame, bore the inscription "*Johannes De Pisis pinxit*"; Cavalcaselle expresses the opinion that this artist might be identified with Giovanni del Gese who in 1372 was described as "anziano". The work seemed to him to

(1) *Catalogo delle cose d'arte e antichità d'Italia*, II. R. *Papini*, Pisa, Rome, 1912, pp. 151 and 153, compares these mosaics with the fresco of the Last Judgment in particular.

(2) *Giolli*, op. cit.

(3) *Crowe and Cavalcaselle*, ed. *L. Douglas*, III, p. 161.

(4) *Idem*, p. 163.



Fig. 181. The Holy Women at the Empty Sepulchre, Pisan miniature, middle of the 14th century. Gallery, Pisa.

Photo Brogi.

have been executed by a poor imitator of Taddeo di Bartolo⁽¹⁾; but as Giovanni del Gese who is mentioned in 1357, 1365 and 1367, died before 1377, he could not possibly have been influenced by Taddeo. He was the son of Buonaccorso del Gese, a painter who is recorded in 1315 and who died before 1365⁽²⁾.

(1) *Idem*.

(2) *Tanfani-Centofanti*, op. cit., pp. 100 and 183.

Rosini reproduces still a mystical representation of the Trinity which formerly belonged to the Casa di Misericordia in Pisa ⁽¹⁾, while the Gallery of Pisa contains, as I have already said, still many paintings of the 14th century of which it would be useless to give an enumeration here.

It is difficult to obtain a general idea of the artistic movement that took place in Pisa in the 14th century. There existed a group of local artists who at one time or another were influenced by all the more important contemporary centres. Pisa had only one painter of any consequence and that was Traini, who was entirely inspired by the great Sieneese master, Simone Martini. The Sieneese school had a strong and lasting influence on Pisan painting, which, however, owes almost as much to Florence and something even to Bologna. Taddeo di Bartolo and Niccolo di Pietro Gerini, the most important figures of the decadence in Siena and Florence, had many adherents in Pisa. Before them the Sieneese influence came from Luca di Tommè while Florentine painting was represented by Bernardo Nello Falconi's interpretation of Andrea Orcagna's art.

Pisa does not seem to have possessed a very great school of miniature painting. In the Museo Civico there are four illuminated antiphonaries (fig. 181) originating from the convent of S. Niccolo, where some others also are preserved, which, although executed under a strong Sieneese influence, cannot, I think, be classified as Sieneese productions ⁽²⁾.

As in the art of painting, so too in that of miniature, the Pisan artists possessed sufficient individuality to differentiate their works from those of the larger centres and to enable us to establish the existence of a local group.

Of the great artistic prosperity that we found in Lucca during the 13th century, little remained during the 14th. It may be that at the beginning of this century Lucca possessed some painters of renown or perhaps it was only the afterglow of those of the previous century, because in 1347 when inquiries were made in order to find the best painter to execute the altar-piece

⁽¹⁾ *Rosini*, op. cit., pl. X.

⁽²⁾ As is done by *C. Lupi*, op. cit., pp. 398 and 425.

for S. Giovanni-fuor Civita in Pistoia, Florence, Siena and Lucca were looked to for likely candidates ⁽¹⁾.

I know of only one painting dating from this period in Lucca and it is truly worthy of the city's past glory as an artistic centre. It is a picture from the church of S. Cerbone, now in the Gallery (nos. 41 and 42), representing the Virgin with the Child and St. John the Evangelist. These panels, which are of a very fine technique and brilliant colouring, must originally have belonged to a polyptych. The Siense influence is obvious, particularly in the figure of the Child which resembles the Lorenzetti's model ⁽²⁾. A little panel in the Gallery of Pisa is probably from the same hand. The presence in Lucca, formerly in the church of S. Francesco, of a picture belonging to Segna di Buonaventura's school might help to explain the pronounced Siense influence in the works of a Lucchese master ⁽³⁾.

Very few names of artists belonging to the 14th century school of painting in Lucca have been recorded ⁽⁴⁾, and of two only do we possess any productions. They are Angelo Puccinelli and Nanni di Jacopo but as we shall see later on, the latter is not a very well defined personality.

Several works dating from between 1350 and 1399 and signed by Angelo Puccinelli have come down to us. The first of them is a triptych in the Gallery of Lucca (no. 45) in which the mystical wedding of St. Catherine is depicted in the centre and two saints in each of the lateral panels. The long inscription commences with the words: "*Angelus Puccinelli de Luca pinxit A.D. MCCCL*". It is a painting which, like the works of Giovanni di Niccolo, is an outcome of Simone Martini's tradition, but in this case the interpretation is coarse and provincial. A triptych of his, showing the Coronation of the Virgin, which was signed and dated 1382, once existed in the church of S. Ansano. Four years later he executed the picture of the Death and Assumption of the

⁽¹⁾ *Crowe and Cavalcaselle*, op. cit., II, p. 126 note.

⁽²⁾ v. Vol. I, p. 306. *M. Ridolfi*. *Scritti d'arte e d'antichità*, Florence, 1879, p. 283, and *P. Campetti* in the catalogue of the Town Gallery, both ascribe these panels to Deodato Orlandi.

⁽³⁾ v. Vol. II, p. 153.

⁽⁴⁾ *Crowe and Cavalcaselle*, op. cit., III, p. 164. Gregorio di Cecco di Luca, a Siense painter (v. Vol. II, p. 570) was called after his grandfather and not after the town of Lucca as has been sometimes supposed.

Virgin, now in Sta. Maria fuori portam, which bears the signature "*Angelus Puccinelli de Luca pinxit*" (1). In the church of Varano there is a polyptych representing the Madonna with the Child and four saints, on which the signature reads: "*Angelus Puccinelli pinx AD. MCCCCLXXXIIII*" (fig. 182) and lastly, a signed triptych, once in the church of S. Lorenzo at Poggio, dated from 1399. In the S. Francesco church at Pescia a triptych of this modest painter shows us in the centre St. Anna, the Virgin and the Child and SS. Tadeus, Simon, Lawrence and Dominic (2).

During his career which lasted almost fifty years, the artist's style changed considerably. The elements of Simone Martini's tradition that we noticed in his earliest work are less evident in that of 1382 and have disappeared entirely in the painting of 1394. In this last picture the heaviness of form is probably only a feeble adaptation of the Florentine strength of design, but it is a detail which, to a certain extent, connects this picture with that of Francesco da Volterra at Modena. In the second half of the 14th century the artists around Pisa and Lucca show a very definite type of Madonna of a broad and rather clumsy model.

This peculiarity leads me to believe that Nanni di Jacopo, whom we know only from his signature on a picture in the late Sterbini collection, was of Lucchese origin. Two artists of this name are found in Siena, both recorded in a document of 1414 concerning a question with Jacopo della Quercia about the price of marble (3). Although the Lucchese artist is mentioned here as a sculptor, it does not exclude the possibility that he exercised also the art of painting. He is spoken of as: "*Nannes magistri Jacobi de Luca habitator Senarum*", and frequently appears in Sienese documents between 1404 and 1428 (4); but we cannot be certain that he is the same as the artist who left his name:

(1) *Ridolfi*, op. cit., pp. 289 and 309.

(2) Signor *Campetti* in his catalogue of the Gallery, p. 32, ascribes to Puccinelli still a picture in the chapel of S. Paolino, Lucca, representing the burial of some saints. *Crowe and Cavalcaselle*, op. cit., III, p. 165, hold him responsible for a painting of the Marriage of the Virgin and four saints in the Gallery of Lucca, but I have been unable to find there a picture of this description.

(3) *G. Milanese*, Documenti par la Storia dell' Arte senese, II, Siena. 1854, p. 68.

(4) *G. Milanese*, op. cit., pp. 16, 24, 55, 56, 74, 95, 109, 110, 131, 146.

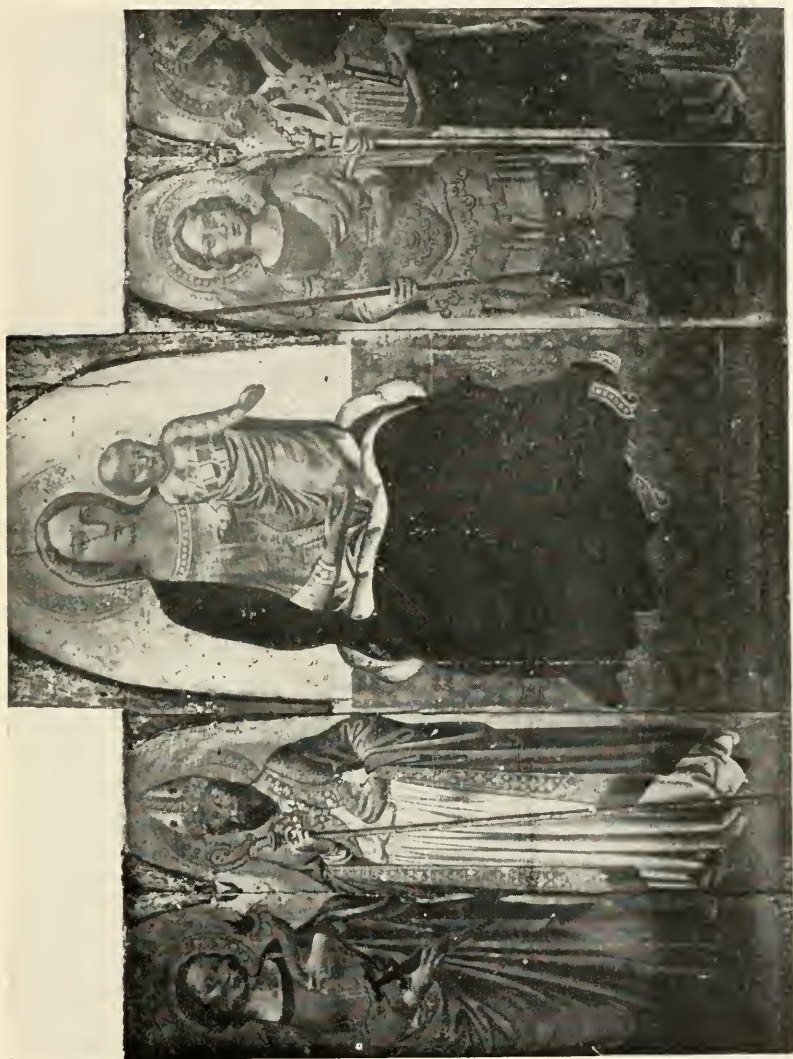


Fig. 182. Angelus Puccinelli, Polyptych, 1394. Varano.

Photo Perazzo.

"Nannes Jachopi pinsit" on the picture representing the Virgin with the Child playing with a little bird, in the midst of six angels (fig. 183) ⁽¹⁾.

⁽¹⁾ *A. Venturi*, *La Galleria Sterbini*, p. 47, tells us that this work originates from Pisa and is of opinion that it is by a Pisan name-sake.

The type and proportions correspond to what we find in the few other Lucchese paintings of the 14th century and particularly to those of Angelo Puccinelli ⁽¹⁾.

In the first half of the 14th century we gather from several productions that the dominating influence in Lucca and Pisa was the tradition created by Simone Martini, but towards 1360 or 1370 the style changed and the heavier and more robust forms of this period are sooner based on Florentine principles. The works of artists, such as Giovanni di Niccolo in Pisa and Angelo Puccinelli in Lucca, show that individual painters felt these consecutive influences and their manner of painting changed accordingly.

Pisa was the source of artistic inspiration for the sea-coast near by because it was the only centre of any importance in this region; its influence however was limited. We have already remarked on the presence in Sicily of works of Pisan execution.

The two panels of the 14th century that we find in Sardinia probably also belong to the Pisan tradition. One of them is preserved in the church of Ottana ⁽²⁾; it represents SS. Francis of Assisi and Nicholas of Mira with small scenes illustrating eight episodes from each of their legends. The terminals are adorned with the angel and Virgin of the Annunciation, SS. Catherine and Helen. It is not a first rate painting but nevertheless it is not without a certain merit, particularly the small scenes which are depicted with much force.

This work obviously derives from Simone Martini's tradition, and it might even be said that the type of the Virgin of the Annunciation with her dress threaded with gold shows a faint connection with Duccio's art. Nevertheless it is evident that it is not a production of the Sienese school whose influence was probably transmitted to the artist indirectly through a Pisan follower; perhaps he had seen some of Traini's works, which would coincide also with the period of execution, because this panel must have been painted between 1338 and 1344 since the donor, whose name is inscribed, was Bishop of Ottana during

⁽¹⁾ In the Gallery of Lucca we find still three other local productions of this period; they are nos. 44, 51 and 52.

⁽²⁾ *Brunelli*, op. cit.



Fig. 183. Nanni di Jacopo, Madonna and angels. Ex-Sterbini Collection, Rome.

these years. The decorative details such as the ornamentation of the gold background, are not inferior to what we find in the best Siennese works.

The other panel painting of this school in Sardinia is kept in the Town Hall of Sassari, it represents the half-length figures of St. Antony Abbot in the centre with a bust of the Saviour in the terminal, and of SS. Nicholas and Lawrence to the sides (fig. 184) ⁽¹⁾. It is again a painting of a Pisan master working under the influence of Simone's tradition but the forms are heavier than in any of the other productions of this group.

A Madonna in the Museum of Cagliari by the Ligurian painter Bartolommeo da Camogli will be discussed presently.

We now turn to the province of Liguria ⁽²⁾ where, as we saw, Turino Vanni left a picture in the church of S. Bartolommeo degli Armeni in Genoa. Taddeo di Bartolo, it is true, was the animating spirit of the painting in this region in the 14th century but he, dividing his energies between Pisa and Genoa, only helped to strengthen the connection that existed between these two towns ⁽³⁾. Barnaba da Modena, as I have said elsewhere ⁽⁴⁾, was also active in Liguria.

The earliest Ligurian artist that we know is Bartolommeo Pellerano da Camogli ⁽⁵⁾ who is mentioned for the first time in 1339, as engaging an assistant. Considering that he died before 1349 — probably in October 1348 — leaving sons, young enough to require the appointment of a guardian, the date of his birth can be admitted as being between 1300 and 1310.

The helper whom Bartolommeo engaged in 1339 was also a Ligurian of the name of Simone de Meraldo da Rapallo. A document of 1341 records the name of another painter of this

⁽¹⁾ *G. G. King*, *Sardinian Painting*, I, London, New York etc., 1923, p. 55.

⁽²⁾ *Alizeri*, *Notizie dei professori del disegno in Liguria dall origine al sec XVI*, 3 vols., Genoa, 1870. *Varni*, *Appunti artistici sopra Levante*, Genoa, 1870.

⁽³⁾ v. Vol. II, p. 545.

⁽⁴⁾ v. Vol. IV, p. 370.

⁽⁵⁾ *G. De Marzo*, *Delle belle arte in Sicilia*, II, Palermo, 1859, pp. 172—177. *The Same*, *La pittura in Palermo nel Rinascimento*, Palermo, 1899, pp. 38—41. *Varni*, op. cit., pp. 46 and 135. *Janitscheck*, *Repert. f. Kunstwiss.*, I, p. 355.

region, Antonio Pellerano da Camogli, doubtless a member of the same family as Bartolommeo to whom we are informed he owes eight Genoese lire.

In 1346 Bartolommeo undertakes to execute a picture for the church of S. Siro in Genoa. His death is recorded as having already taken place in 1349, while in a document of the same



Fig. 184. Three saints, Pisan School. Sassari, Sardinia.

Photo Alinari.

year we find another Ligurian artist, Giovanni da Rapallo, taking over his "bottega".

The only authentic work by Bartolommeo da Camogli which is extant, is a Madonna of Humility from the church of S. Francesco, Palermo, now in the museum of the town, while, some writers say it was brought from Genoa. This painting, which confirms the relationship that existed between Sicily and the Italian sea-port towns on the Mediterranean, shows the inscription: "*Nra Dna De Humilitate MCCCXXXVI Hoc opus*

Pinsit Magister B̄tolomeus De Camulis Pintor" (fig. 185). The Madonna is depicted humbly seated on the ground, nursing the Child; two miniature figures of the angel and Virgin of the Annunciation adorn the spandrels, while in the predella we see the members of a religious order kneeling in adoration before the symbols of the Passion.

In the Museum of Cagliari there is another Madonna by the same artist, which originates from the church of S. Domenico. This panel, which is in a very ruinous condition, is not signed, but the characteristics of the authentic work are sufficiently marked here for us to ascribe it to the same master.

The attribution to Bartolommeo da Camogli of a half-length figure of the Madonna with the Child in Sta. Maria in Castello in Genoa is less certain. The figures show the outline and type of this artist's productions but the picture is so thoroughly repainted that it is impossible to verify the supposition (1).

There is no difficulty in establishing the principal artistic tradition to which Bartolommeo da Camogli's painting belongs. It is certainly the Sienese, in which Simone Martini's is the dominating influence; but as in the Pisan productions, the forms have changed under the artist's provincialism and individuality. It must be admitted, however, that with the exception of Traini's and Giovanni di Niccolo's best productions, we do not find such pleasing works in Pisa.

Belonging to the same artistic current, but of slightly later date was a certain Francesco d'Oberto, who is mentioned in 1357 and who in 1368 adorned a lunette in the church of S. Domenico with the half-length figures of the Virgin, SS. Dominic and John the Evangelist and signed his work: "*Franciscu d'Ob'to pinxit*" (2). This painting which, at the time Rosini wrote, was privately owned, is now in the Gallery of the Accademia in Genoa. The Sienese influence is even more marked than in the works of the preceding artist.

Another Ligurian painter who is a fairly well defined figure, is

(1) C. Aru, op. cit., hesitatingly attributes it to the Ligurian school of the 14th century.

(2) Rosini, op. cit., II, p. 228. Alizeri, op. cit., II, p. 408. Grasso, Pittura genovese, Rivist. Ligure di Scien. Lett. ed Arte, 1908.



Fig. 185. Bartolommeo Pellerano da Camogli, *Madonna of Humility*, 1346.
Pinacoteca, Palermo.

Photo Minist. della Pubbl. Istr.

Niccolo da Voltri⁽¹⁾. The following data concerning him have come to our knowledge: in 1385 he witnesses an act in which he is mentioned as painter and citizen of Genoa; in 1401, he undertakes to execute a polyptych for the Cathedral of Nice and the same year signs an altar-piece for the church of Sta. Maria delle Vigne in Genoa, which picture is now found in the store-room of the Vatican Gallery; in 1405 he, along with twenty-two other painters, receives the right to name the consuls for the corporation, while in 1417 he contracts to make a Maestà for the church of S. Olcese in Val di Polcevera⁽²⁾. There is a half-length figure of the Madonna signed by Niccolo da Voltri in the church of S. Donato, Genoa, but it is often attributed to Barnaba da Modena, and there existed another picture showing the signature "*Nicholaus opus*", in the church of S. Teodoro; it was mentioned by Raffaele Soprani in the 1674 edition of his "Vite" of Genoese artists but in the that of 1768, published by C. G. Ratti, it is mentioned that this picture has disappeared⁽³⁾.

Prof. L. Venturi has very justly remarked that in Niccolo da Voltri's art, the influence of two outside painters of considerable importance who worked in Liguria and left their productions there, can be clearly observed. These two artists were Barnaba da Modena and Taddeo di Bartolo, but the influence of the latter became more and more predominant as Niccolo's career developed. A resemblance to Barnaba da Modena's painting is particularly noticeable in the half-length figure of the Virgin in the church of S. Donato which bears the signature, "*Nicolaus D Vulturo pin . . .*", but even in this picture, the beginning of Taddeo's influence is manifest in the round unpleasing forms so characteristic of this Siennese master.

I do not agree with Signor L. Venturi, that there is no trace of Barnaba's influence in the polyptych from Sta. Maria delle Vigne, Genoa, now in the store room of the Vatican Gallery, which shows the inscription "*Nicolaus de Vulturo pinxit MCCCCI*" (fig. 186). The proportions do not yet exactly correspond to

(1) *L. Venturi*, Niccolo da Voltri, *L'Arte*, 1918, p. 271.

(2) These documents are found in *Alizeri*, op. cit., and in *L. Venturi*, op. cit.

(3) *L. Venturi*, op. cit.



Fig. 186. Niccolò da Voltri, Polyptych, 1401. Store-room, Vatican Gallery.

Photo Sansaini.

Taddeo's and the difference between this picture and the previous one is not great enough for us to admit that between the execution of the one and the other the master's style had completely changed. On the other hand the form and disposition of the panel closely resemble those of Taddeo's Annunciation of 1409 in the Gallery of Siena⁽¹⁾. In Niccolo's altar-piece too, the principal figures are those of the Annunciation; the archangel Raphael and St John the Baptist are depicted at the sides while above, we see the Holy Trinity in the centre and two half-length figures of saints, one above the other, at either side.

Niccolo da Voltri was completely dominated by Taddeo di Bartolo when he executed a half-length figure of the Madonna in the midst of four angels with two miniature portraits of the donors originally in the Dominican monastery at Finalborgo, now in the Gallery of Savona (fig. 187). This picture, which has often been ascribed to Barnaba da Modena, is essentially a production of Taddeo's school; the unpleasing image of the Child is a poor imitation of the Sienese artist's not very beautiful model; the mantle threaded with gold is one of the last details borrowed from Barnaba.

The half-length figure of the Madonna between two saints in the church of S. Siro, Genoa, which is ascribed to Niccolo⁽²⁾, must, I think, have been executed in the same manner; but it has been so thoroughly repainted that it is impossible to judge with certainty.

A few other works might still be added to the list of Ligurian paintings that I have already mentioned.

Some 14th century frescoes are preserved in the vicinity of Albenga⁽³⁾; a polyptych of this school of about 1400 is found in the parish church of Lavagnola⁽⁴⁾; the church of S. Bartolomeo, Genoa, possesses a considerably restored painting of a saint and scenes from his life, while in the church of the Hospital for Incurables we find three panels showing figures of saints.

⁽¹⁾ Vol. II, p. 561.

⁽²⁾ *C. Aru*, Una Madonna di Niccolo da Voltri, *L'Arte*, 1921, p. 208.

⁽³⁾ *P. Toesca*, Antiche affresche nel dintorni di Albenga, *L'Arte*, 1906 p. 460

⁽⁴⁾ *P. Toesca*, Bolletino d'Arte del Minist. della Pubbl. Istr., 1923, p. 291



Fig. 187. Niccolo da Voltri, Madonna, Gallery, Savona.

Photo Alinari.

The artist of the last mentioned pictures was strongly influenced by Barnaba da Modena ⁽¹⁾.

Works of the 14th century in Liguria, however, are fairly rare; furthermore, there does not seem to have been a very large number of painters. Several whose names have been recorded are called da Camogli. We find Opozino da Camogli in 1302; Aufreone di Noci da Camogli who, in 1348, receives Guglielmo de Celesia as pupil; Giovanni di Rapallo, active from 1348—1366, who has already been mentioned; and in 1368 Oberto de Monellia, Janino Antonio Vaccha and Manuel Vaccha da Albenga; but the number of outside painters who worked in Genoa in the second half of the 14th century is considerable. They came chiefly from Florence, but also from Modena, Padua and Siena, such for example as Giovanni di Giorgio da Padova active in Genoa from 1367 till 1397, Barnaba di Bruno di Siena who in 1360 assisted Giovanni di Rapallo at Genoa and Barnaba da Modena who worked there in 1362 ⁽²⁾. A monk of the Cibo family who was born in Genoa in 1326 exercised the art of miniaturist. He is described as "il monaco dell' Isole d'Oro" and is supposed to have executed certain miniatures in a manuscript in the Vatican ⁽³⁾.

The works which we find in these regions of lesser importance in Tuscany, situated nearer to Florence than to Siena, prove that the artistic dissemination from the former town was very limited compared with that from Siena, of which all the beautiful Sienese paintings in this region bear testimony. Paintings produced nearer Florence are always of a very mediocre technique and but rarely worthy of a detailed description. While pictures of good quality seem to have been so abundant in Siena that even its most modest dependencies received a share, there is no evidence of a similar munificence around Florence, for immediately beyond the town, the manner of painting becomes provincial.

Going north from Florence we find that besides the Florentine artists who worked there and whose productions we have dealt

⁽¹⁾ *P. Toesca*, op. cit., p. 294, note 3.

⁽²⁾ *Alizeri*, op. cit., I, pp. 119, 131, 136, 137, 138, 141, 146 and 405. *Varni*, op. cit., pp. 50 and 142.

⁽³⁾ *Soprani*, op. cit., p. 9. *Badinucci*, I, p. 303. *Rosini*, II, p. 229.

with in Vol. III, Prato and Pistoia possessed a group of painters of a certain consequence. Several 14th century paintings that are preserved in *Montecatini*, *Pescia*⁽¹⁾ and other little towns in the neighbourhood only help to augment the importance of Pistoia as an artistic centre⁽²⁾.

The Florentine school dominated also the valley of the Arno. Going towards the sea we find apart from some insignificant works⁽³⁾, traces of a considerable artistic prosperity at *Empoli*, here with the exception of one Siennese painting — a Madonna in the Collegiata — we see in the gallery of this church several works belonging to the Florentine school, some of which are anonymous and might be the production of local artists⁽⁴⁾. A Giottesque crucifix at Marcignano near Empoli, is of a very mediocre technique⁽⁵⁾.

In the valley of the Arno to the south of Florence, the influence of the Florentine school can be traced as far as Arezzo⁽⁶⁾ which town possessed an artistic centre sufficiently important for us to deal with it apart. Further south at *Castiglion Fiorentino* we discover the existence of both the Florentine and Siennese currents⁽⁷⁾; while at Cortona, not far from here, Siena was represented in the first half of the 14th century by the two Lorenzetti

(1) *M. Salmi*, *Spigolature d'Arte toscana*, L'Arte, 1916, p. 210.

(2) These paintings are mentioned by *C. Stiaivelli*, L'Arte in Val di Nievole, Florence, 1905, pp. 4, 15, 17, 23, 36, 59, 61, 82, 83, 88, 92 and 123.

(3) *G. Carocci*, *Il Valdarno da Firenze al mare*, Bergamo, 1906, pp. 7, 35 and 45.

(4) *Giglioli*, *Empoli artistica*, Florence, 1906, pp. 60—62.

(5) *Giglioli*, op. cit., p. 188, wrongly attributes it to the 13th century.

(6) At Rosano, near Pontassieve, the church contains an Annunciation of the school of Agnolo Gaddi. In the church of Ristonchi, near Vallambrosa, we find two panels each showing three saints, executed in an original and interesting manner; a Madonna delle Grazie in the Oratory of San Giovanni Val d'Arno which also possesses an altar-piece by Giovanni del Biondo, shows, although considerably repainted, Florentine characteristics. *E. Baldi*, *L'Oratorio della Madonna delle Grazie in San Giovanni in Val d'Arno*, Florence, 1914, pl. XII. Some remains of 14th century frescoes are to be found in the S. Lorenzo church of this town.

(7) The former of these schools is represented by a Madonna by Taddeo Gaddi (v. Vol. III, p. 342); the latter by Segna's Maestà (v. Vol. II, p. 127). A half-length figure of the Madonna in the church of Rivaio seems to be a production sooner of the Siennese tradition. *A. Del Vita*, *Castiglion Fiorentino*, Milan, no date, pl. XI.

and perhaps also by Barna da Siena (¹), but the Coronation of the Virgin by Lorenzo di Niccolo Gerini cannot be cited as a proof of this Florentine's activity in Cortona because it is well known that this altar-piece was sent there from Florence (²).

In the *valley of the Elsa*, going from Empoli towards Siena there is but little evidence of a Florentine influence. I have already mentioned the frescoes at San Miniato al Tedesco, executed after the manner of Gerini (³); and the one in the council room of the Town Hall, a fresco dating from 1393, which clearly belongs to the same tradition (⁴). At Montespertoli, Castel Fiorentino (Val d'Elsa) and the neighbouring country there exist a few frescoes of the 14th century which can be classified as works of the same school (⁵); but beyond Certaldo (⁶) all the paintings belong to the Siennese school. Exception, however, must be made for a Florentine painting of the Madonna between SS. Dorothy and Lucy in the parish church of Barberino.

The *Casentino*, from an artistic standpoint, was also dominated by Florence; certain works in this region date from as early as the end of the 13th century (⁷). Jacopo, who called himself after this district, really belonged to the Florentine group of artists; several paintings of the Florentine school are preserved in the Casentino (⁸).

Arezzo was a very active centre of art. It was influenced on one hand by the Florentine school of which the Aretine painter, Spinello Aretino, was a member (⁹), while on the other hand many Siennese artists came there to work. Among them we can cite Duccio (¹⁰), Segna di Buonaventura, whose crucifix still exists

(¹) v. Vol. II, pp. 285, 299, 323, 326, 343, 370² and 377.

(²) v. Vol. III, pp. 632, 635.

(³) v. Vol. III, p. 631.

(⁴) *G. Carocci*, op. cit., p. 94, assigns it to the school of the Gaddi. *Khovshinsky and Salmi*, pp. cit., p. 49, hesitatingly ascribe it to Cenno di Francesco di Ser Cenni, v. Vol. III, pp. 561 and 563. I attribute it to the school of Nic. di Pietro Gerini.

(⁵) *M. Cioni*, La Valdelsa, Florence, 1911, pp. 186, 195, 213 and 215.

(⁶) v. Vol. II, p. 542².

(⁷) v. Vol. I, p. 300.

(⁸) *Salmi*, Spigolature etc. *Beni*, Guida del Casentino, Firenze, 1909.

(⁹) v. Vol. III, p. 577.

(¹⁰) v. Vol. II, p. 5.

in the church of SS. Flora e Lucilla⁽¹⁾, Pietro Lorenzetti whose magnificent altar-piece is preserved in the Pieve⁽²⁾, Barna da Siena to whom the fresco of the Crucifixion in the Cathedral can perhaps be attributed⁽³⁾, while the presence of Luca di Tommè⁽⁴⁾ and of Taddeo di Bartolo⁽⁵⁾ has also been recorded.

There were, besides, local painters active in Arezzo from the beginning of the 14th century. The best known was Montano d'Arezzo; we find also Gregorio and Donato d'Arezzo and Giovanni Toscano, perhaps the same as Giovanni d'Arezzo, who assisted Matteo Gianetti da Viterbo in the decoration of the Palace of the Popes at Avignon⁽⁶⁾.

To us Giovanni Toscano is but a mere name and we do not possess one work that can be attributed to him. Vasari gives us a certain amount of information concerning this artist⁽⁷⁾. In the first edition of his book he calls him Tossicani, a mistake that Cavalcaselle copied. Vasari describes him as Giotto's best pupil and tells us that he worked throughout Tuscany, but in particular at Arezzo, Empoli and Pisa, but once more, Vasari seems to have let his imagination run away with him, because he tells us that the artist's last work was the decoration of a chapel for the Contessa Giovanna di Tarlato da Pietramala whose epitaph bears the date 1335. A pupil of Giotto's could hardly have been working at this early date, and certainly not at his last production. Milanesi doubts this artist's Aretine origin and thinks that he was more likely a native of Florence where a painter of the name of "Giovanni di Francescho dipintore Toschani" is inscribed in the roll of painters of 1423.

More information is recorded concerning Montano d'Arezzo⁽⁸⁾,

(1) v. Vol. II, pp. 127 and 129.

(2) Idem, pp. 323 and 342.

(3) Idem, pp. 285 and 297.

(4) Idem, pp. 466 and 483¹.

(5) Idem, p. 548.

(6) Idem, p. 311.

(7) *Vasari-Milanesi*, I, p. 629.

(8) *Crowe and Cavalcaselle*, II, pp. 97 and 98. *E. Bertaux*, Sta. Maria di Donna Regina, Naples, 1899, p. 118. *G. Filangieri di Sant'ano*, Documenti per la storia, le arti e le industrie delle provincie napolitane, VI, Napoli, 1891, p. 190. *H. Roffs*, Geschichte der Malerei Naples, Leipzig, 1910, pp. 35 and 44. *U. Pasqui*, Pittori aretini vissuti della metà del sec. XII al 1527, *Rivista d'Arte*, 1917-1918, p. 37.

whom, however, we find active only in Naples where in 1305 he decorated two chapels in the Castello Nuovo for Charles II, and it is perhaps to this ornamentation or that of two other chapels that a document of 1309 makes reference. Giotto succeeded him in this enterprise. In 1308 he painted a crucifix for the same king to offer to the monastery of St. Louis at Aversa, in the Franciscan monastery of which town the painter executed some frescoes. In 1310 Philip of Tarento charged him with the execution of the extant Madonna for a chapel in the church of Montevergine, near Avellino; the same prince requested him to make a similar picture for a chapel in Naples and recompensed the artist for this work with a gift of land. Lastly he is mentioned in a document of 1313 concerning this land and is spoken of there as the "pittore familiare e fedele del re".

The Madonna at Montevergine, which is doubtless the one to which the document alludes, is in a bad state of preservation. It is a large panel showing the Virgin carrying the Child Christ, Who is very small, between two angels swinging censers while six others are depicted at the foot of the throne. The technique of the entire picture is the same and in no way supports the hypothesis that the head of the Virgin was brought from the Orient and the rest of the picture painted around this fragment. In the drawing there are certain features reminiscent of early Sienese works, but on the other hand the obvious archaic and Byzantine elements reveal clearly that this master's style is based on the art of the previous century.

Gregorio and Donato d'Arezzo are known to us only from their signature on a triptych which bears the date 1315 and which has recently (February 1922) been stolen from the Cathedral of Bracciano (figs. 188 and 189). The three panels which compose the picture are painted on both sides. In the central panel on one side the Saviour is depicted sitting on a throne bestowing a blessing while two very small angels swing censers over His shoulders; the wings on this side are adorned with the figure of the Baptist and St. Nicholas; the latter is very damaged. On the reverse side is represented the Assumption of the Madonna who, in a mandorla, is borne heavenwards by four angels while on one side of the empty tomb below, we see St. Thomas receiving the holy girdle and on the other a kneeling

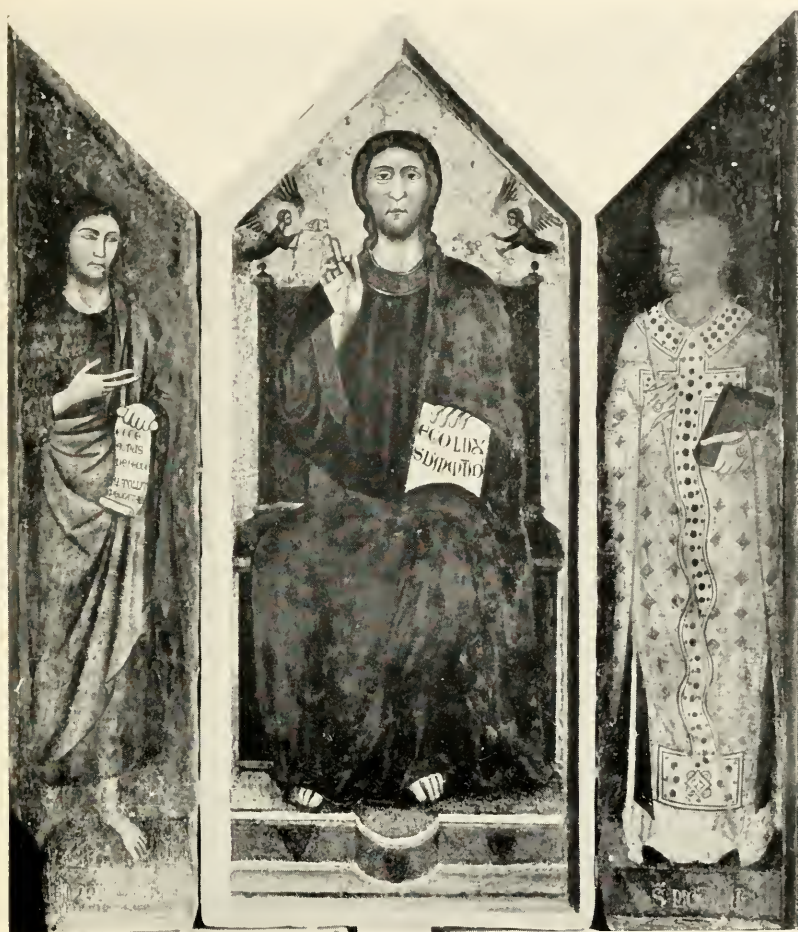


Fig. 188. Gregorio and Donato d'Arezzo, Triptych, 1315. Formerly in the Cathedral of Bracciano.

Photo Minist. della Pubbl. Istr.

monk. The figures on the lateral panels are those of SS. Stephen and Lawrence.

As in Montano's *Madonna*, here too the reminiscences of 13th century painting are obvious in the schematic drawing, but in this case the sturdier forms reveal sooner a Florentine than a Sienese influence. The decorative details are finely executed and

recall similar ornamentations on certain of Giotto's panels⁽¹⁾.

The paintings of this period that remain in Arezzo itself do not lead us to suppose that the local school attained a very high standard. Several works are preserved in the Gallery⁽²⁾; among them the most interesting are: a crucifix (no. 3) from the church of Sta. Trinita which is executed after the manner of the previous century; a detached fresco of the Pietà (no. 9) showing a half-length figure of the Saviour in a little building between those of the Virgin and St. John, which bears some resemblance to Spinello Aretino's manner but which is sometimes attributed to Jacopo di Landino, none of whose authentic works is known to us; a half-length figure of the dead Saviour (no. 4), finely executed rather in the Sienese style, but this is an exception, for the other paintings of the 14th century in the Gallery manifest a strong Florentine influence or are genuine productions of Florence itself⁽³⁾.

With regard to mural paintings of this period in Arezzo, we find, besides those ascribed to Spinello Aretino or to his school, a considerable number in the church of S. Domenico, the walls of which are adorned with Aretine frescoes dating from the 13th till the 15th century⁽⁴⁾. A painting of the Madonna and Child, with six scenes from the legend of St. James, in the Cathedral might be identified with the picture that Vasari ascribed to Lippo Fiorentino⁽⁵⁾. Its author was influenced by Spinello's art but otherwise the fresco is of no importance⁽⁶⁾.

Some frescoes of minor importance are preserved in the Pieve of Sietina and in that of Sta. Maria alla Chiassa in the vicinity of

(1) Compare for example the ornamental design of the Virgin's robe with that of the figure of St. Stephen by Giotto in the Horne collection Florence, v. Vol. III, fig. 99.

(2) *A. Del Vita*, La Pinacoteca d'Arezzo, Rassegna d'Arte, 1915, p. 75. *M. Salmi*, Catalogo della Pinacoteca Comunale d'Arezzo, Città di Castello, 1921.

(3) *M. Salmi*, op. cit., nos. 5, 6, 12, 13, 14 and 23.

(4) *M. Salmi*, Un affresco primitivo in S. Domenico di Arezzo, Rassegna d'Arte, 1910, December, p. 1.

(5) *Vasari-Milanesi*, II, p. 12. *Tavanti*, Affresco del sec. XIV scoperto nel Duomo d'Arezzo, Vita d'Arte, 1908, p. 72. *A. Del Vita*, Il Duomo d'Arezzo, Milan, no date, p. 59.

(6) v. Vol. III, p. 609.



Fig. 189. Back of the panel, reproduced as fig. 187.

Photo Minist. della Pubbl. Istr.

Arezzo. A curious iconographical detail in these two instances, as well as in a detached fresco in the Gallery (no. 12), is the position of the Virgin's finger on the Child's throat. Dr. Salmi believes that this is a sign of protection against a cough⁽¹⁾ but I am of opinion that it is only meant to portray the gesture of caressing the Child under the chin. One of the frescoes at Sietina shows the heretic image of the Trinity, one body with three heads.

Besides those already mentioned, there were other painters active in Arezzo during the 14th century. The records provide us with more than twenty names of artists⁽²⁾ among which is that of Jacopo di Landino who was born about 1327 and who died in 1403, and with whom Jacopo del Casentino has very frequently been confused.

In the Gallery of *Borgo San Sepulcro* which, from an artistic standpoint, was doubtless dependent on Arezzo, we have already found a polyptych by a late follower of Segna di Buonaventura⁽³⁾. Some very mediocre frescoes which are preserved in different churches of the town seem to belong sooner to the Florentine tradition⁽⁴⁾.

Going south by the valley of the Chiana we reach *Montepulciano*, near the Umbrian frontier. Here too several works point to the predominance of the Sienese school. I have already mentioned a Madonna in the church of St. Agnese as a work faintly reminiscent of the school of Simone⁽⁵⁾. In a little chapel to the right of the entrance in the same church we find another fresco which has been inspired by the same artistic movement. A very small fresco of the Madonna on the second altar to the right in Sta. Maria, shows the same influence.

In the Gallery of this town there is an important but considerably repainted panel of the Coronation of the Virgin in which the

(1) *M. Salmi*, Catalogo etc., p. 18.

(2) *A. Del Vita*, Documenti su pittori aretini dei secoli XIV—XVI, *Rivista d'Arte*, 1916, p. 142. *U. Pasqui*, op. cit. *G. F. Gamurrini*, I pittori aretini dall'anno 1150 al 1527, *Rivista d'Arte*, 1917—18, p. 88.

(3) v. Vol. II, p. 156.

(4) *O. H. Giglioli*, Borgo San Sepolcro, Florence, 1921, pp. 7, 14, 17, 20 and 32.

(5) v. Vol. II, p. 248 note 1.

angels grouped around the throne clearly reveal the influence of Pietro Lorenzetti⁽¹⁾.

Among the pictures which are kept in the store-room of the library we find a processional banner showing an important composition of the Crucifixion. Notwithstanding the numerous alterations and even additions that have been made in the 17th century the painting still obviously reveals the hand of a capable artist, inspired by the manner of Barna.

Pistoia possessed a little nucleus of painters who were fairly independent of Florence. This group flourished only in the third quarter of the 14th century, since earlier in the Trecento we find painters from the great centres of Florence and Siena working there. It is said that Duccio went to paint at Pistoia⁽²⁾; Pietro Lorenzetti certainly was active there because the Madonna by him in the Uffizi originates from the church of S. Francesco of this town⁽³⁾. According to Vasari this church possessed also a Madonna from the hand of Lippo Memmi⁽⁴⁾.

The Florentine school was naturally well represented. It will be remembered that the choir of S. Francesco was decorated with beautiful Giottesque frescoes, illustrating the history of St. Francis⁽⁵⁾. The altar-piece for S. Giovanni fuor Civitas was executed by Taddeo Gaddi⁽⁶⁾. There was a crucifix by Puccio Capanna in the church of S. Domenico, of which Vasari records the inscription⁽⁷⁾, while Maestro Stefano Fiorentino was also active⁽⁸⁾. We find still a Madonna that Prof. Venturi attributes to the Bolognese painter, Lippo Dalmasio, who came to this town where his father Lippo was active in 1365, 1380 and 1384⁽⁹⁾.

From the above facts we are forced to infer that Pistoia did not possess any good painters in the first half of the 14th century

(1) Recently Mr. *Dewald* has wrongly attributed to his imaginary "Master of the Ovile Madonna", v. addition to Vol. II, p. 333 at the end of this volume.

(2) v. Vol. II, p. 153.

(3) Idem, p. 363.

(4) *Vasari-Milanesi*, I, p. 556.

(5) v. Vol. III, p. 268.

(6) v. Vol. III, p. 335.

(7) *Vasari-Milanesi*, I, p. 403.

(8) *Crowe and Cavalcaselle*, II, p. 172.

(9) *Venturi*, *Storia dell' Arte italiana*, V, p. 948; v. Vol. IV, p. 453.

and this is confirmed by what I have already said in connection with the Lucchese group of painters, that in 1347 when an artist of great renown was required for the altar-piece of S. Giovanni fuor Civitas, the list that was drawn up by the authorities of Pistoia included painters from Florence, Siena and Lucca but none from their own town ⁽¹⁾.

We find, however, the names of Alessio d'Andrea and Bonacorso di Cino recorded as the painters who, in 1347 worked in the chapel of St. James in the Cathedral and there depicted an image of the Saviour in glory and scenes from the life of St. James. They were assisted by Tommaso di Lazzaro whose father, Jacopo, was also a painter of whom mention is made in 1368. In 1380 we meet with another Pistoian artist of the name of Filippo di Lazzaro ⁽²⁾.

Of painters of the second half of the 14th century we know Sano di Giorgio, an unimportant artist by whom a painting of the Madonna and angels is preserved in the church of S. Michele in Borgo at Pescia while in documents we find mention of Giovanni di Bartolommeo, Cristiani and Antonio Vite but no authentic works by the latter are known. Pistoia, however, possessed a considerable number of fairly important paintings dating from this period.

Giovanni di Bartolommeo Cristiani, about whom Vasari furnishes us with the absurd information that he was a pupil of Cavallini's ⁽³⁾, was the son of a tailor called Jacopo. He is mentioned in 1366, the year of his marriage, in 1367 when he worked in the church of S. Salvatore, in 1370 when he signed the extant picture, in 1374 when he was "anziano" and in 1377—1378 when he painted the figures of the Virtues and the Fathers of the Church in the portico of the Cathedral. Further he worked with

⁽¹⁾ *Crowe and Cavalcaselle*, II, p. 126 note.

⁽²⁾ *Ciampi*, *Notizie inedite della sagrestia di Pistoia etc.*, Florence, 1810, pp. 93, 106, 107 and 145.

⁽³⁾ Only, however, if we identify his Giovanni di Pistoia with this painter, *Vasari-Milanesi*, I, p. 542. See also *Ciampi*, op. cit., p. 117. *Tolomei*, *Guida di Pistoia*, Pistoia, 1821, pp. 13, 102, 161 and 163. *Crowe and Cavalcaselle*, III, p. 219. *Chiappelli*, *Di una tavola dipinta di Taddeo Gaddi*, *Bollet. Stor. pistoiese*, II, 1900. *Khvoshinsky and Salini*, op. cit., p. 37. *M. Salini* in *Thieme-Becker, Künstler Lexikon*, XIV, p. 108.

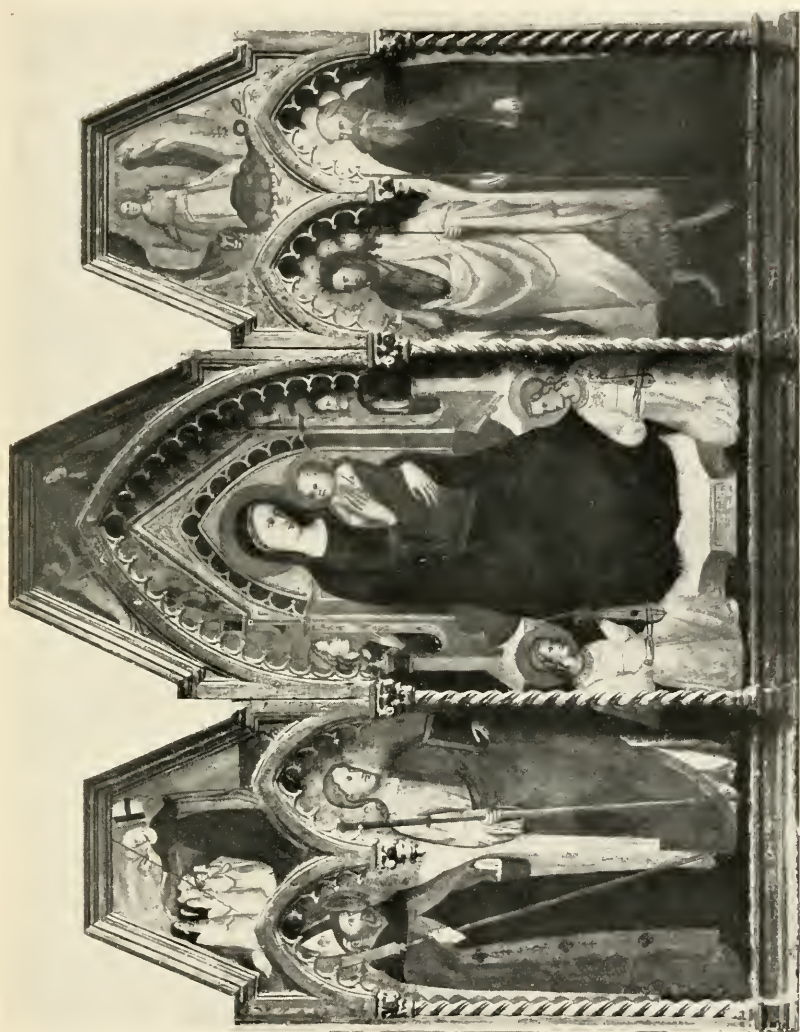


Fig. 190. Giovanni Cristiani, Polyptych. Acton Collection, Florence.

Antonio di Borghese in 1381—1382 in the Campo Santo of Pisa; a picture by him of the Madonna between two saints, once in the Castle of Montemurlo, dated from 1390, while Tolomei in his guide of Pistoia mentions a Madonna of 1391. In 1396—1398 he executed frescoes illustrating the genealogy and the Life of Christ in the church of the "Disciplina dei Rossi". At one time there existed paintings from his hand in the church of S. Lazzaro alle Fornaci,



Fig. 191. Detail of fig. 190.

just beyond the Porta Lucchese, in the Cathedral⁽¹⁾, in the bishop's palace and in that of the "anziani". He has also been held responsible for the design for the silver altar of St. James in the Cathedral. The artist had five sons, two of whom were painters,

⁽¹⁾ *Tolomei*, op. cit., p. 26.

Bartolommeo, born in 1367, and Jacopo, a child of the father's second marriage, in 1395.

The only authentic works by Cristiani are the altar-piece in S. Giovanni fuor Civitas and the frescoes representing the Virtues in the portico of the Cathedral. The latter decoration is so ruined that it affords us no idea of the master's style. The panel painting, however, is well preserved; it shows in the centre St. John the Evangelist in majesty between four angels while two small devotees kneel below; to either side we see four scenes from the life of the saint. This work manifests in the details of the composition as well as in the technique of the plasticity a strong influence of Andrea Orcagna; certain of the types are reminiscent of Taddeo Gaddi's art. Judging from this picture it may be said that Cristiani was an able artist, but one without any originality and a close adherent of the Florentine school.

Mr. Offner rightly attributes to this painter an important polyptych in the collection of Mr. Acton, Florence, representing the Virgin and numerous saints (figs. 190 and 191) and Cavalcaselle hesitatingly ascribed to him the frescoes in the St. Louis chapel of S. Francesco, Pistoia, and those in the church of S. Antonio Abate ⁽¹⁾, but these works bear only a vague resemblance to this artist's style.

Antonio Vite di Pistoia was, according to Vasari, the pupil that Starnina in 1403 sent in his place to Pisa to decorate the Chapter House of S. Niccolo, a decoration that still existed in Vasari's day ⁽²⁾. Further Vasari informs us that the scenes from the life of Francesco di Marco in the "Palazzo del Ceppo" at Prato are from his hand ⁽³⁾ but this seems unlikely because we know that Niccolo di Pietro Gerini and other artists whose names are recorded, worked there in 1411. Ciampi attributes to him some frescoes on the exterior and in the interior of the church of S. Antonio Abate and affirms that Vite finished the frescoes in the Chapter House of S. Francesco which Puccio Capanna had

⁽¹⁾ *Crowe and Cavalcaselle*, II, p. 149, III, p. 219.

⁽²⁾ *Vasari-Milanesi*, p. 8. *Manni* in his annotations on *Baldinucci* gives the signature as "*Antonio Vite de Pistorio pinxit*". *Baldinucci* calls the painter Lorenzo Antonio Vite.

⁽³⁾ *Vasari-Milanesi*, p. 26 and p. 8 note. Should this not be the Palazzo del Ceppo in Pistoia?

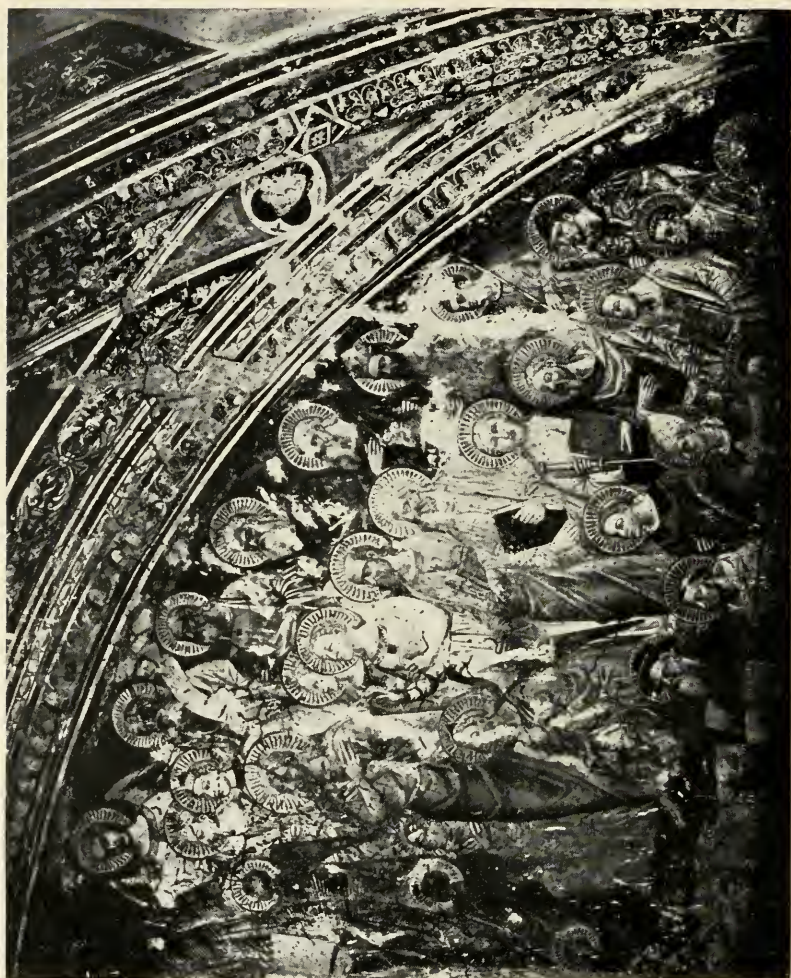


Fig. 192. Detail of the Paradise, Pistoian School, 2nd half of the 14th century.
Monastery of S. Antonio, Pistoia. Photo Brogi.

begun. He believes him to have been the author of the frescoes in the Campo Santo of Pisa representing the Passion and Resurrection of Jesus Christ that I have classified as a work of Traini's tradition. Tolomei provides us with the facts that Antonio's family belonged to Lamporecchio, that he was mentioned as early as 1347 and that in 1378 he was a member of the council of Pistoia. The name of Antonio di Filippo di Pistoia appears in a

roll of the members of the painters' corporation of Siena in 1428 ⁽¹⁾, but if Tolomei's statements are correct it seems highly improbable that this record bears reference to the artist in question.

From what remains of these frescoes it is very evident that they are from different hands so that it is impossible to ascribe any at all to Antonio Vite.



Fig. 193. Adam and Eve, Pistoian School, 2nd half of the 14th century.
Monastery of S. Antonio, Pistoia.

Photo Brogi.

In the old monastery of S. Antonio or "del T", there are some frescoes which are contemporaneous with Vite's activity but here again we can discern different styles.

In this building, the form of which has undergone much change, we see to one side above, a representation of Paradise, modelled a little on Orcagna's composition in Sta. Maria Novella, Florence, and not without a certain resemblance in the style of painting as

⁽¹⁾ *G. Milanesi*, *Documenti per la storia dell' Arte senese*, I, Siena, 1854, p. 48.

well; the Saviour in Glory in the midst of angels is depicted in the centre with rows of saints to either side (fig. 192). In another part of the building the vault is adorned with illustrations from the story of Adam and Eve (fig. 193), and scenes from the lives of Christ, the Virgin and St. Antony and with the scene of Jacob surreptitiously receiving his father's blessing (fig. 194). The last mentioned paintings are rather provincial in appearance and are certainly not by the same artist who executed the other frescoes; they show, however, a certain resemblance to the work of the painter, who decorated the Chapter House of S. Francesco with a large representation of the tree of Bonaventura simulating the scene of the Crucifixion, with the swooning Virgin in the arms of her companions, St. Francis at the foot of the tree and other figures (fig. 195).

The very elongated figures with sharp features make it easy to recognize this master's hand in the ornamentation of the vault, where we find depicted the Resurrection of Christ (fig. 196), St. Francis' miracle at the Christmas mass at Greccio, the funeral of the saint and St. Francis in glory seated on a Gothic throne in the midst of angels. The site and general aspect of the decoration and the composition of the last mentioned scene are similar to what we find in the Lower Church, Assisi.

Some fairly important frescoes of scenes from the life of St. Antony have been discovered in S. Francesco in the chapel dedicated to this saint. They are not, however, as Cavalcaselle thought, from the same hand as the beautiful Giottesque frescoes in the choir. The paintings in St. James' chapel from the life of the titular saint are by another artist who shows considerable connection with the author of the frescoes of the Marriage, Death and Assumption of the Virgin that have been found in another chapel. Cavalcaselle associated the last-mentioned paintings, as well as those in the chapel of St. Louis, with the name of Giovanni Cristiani.

Donna Lippa di Lapo, who died in 1386, left in her will an order for the execution of the latter frescoes ⁽¹⁾.

Vasari states that Puccio Capanna executed frescoes from the

⁽¹⁾ *Crowe and Cavalcaselle*, II, p. 149². *Beani*, *La chiesa pistoiese*, Pistoia, 1883.

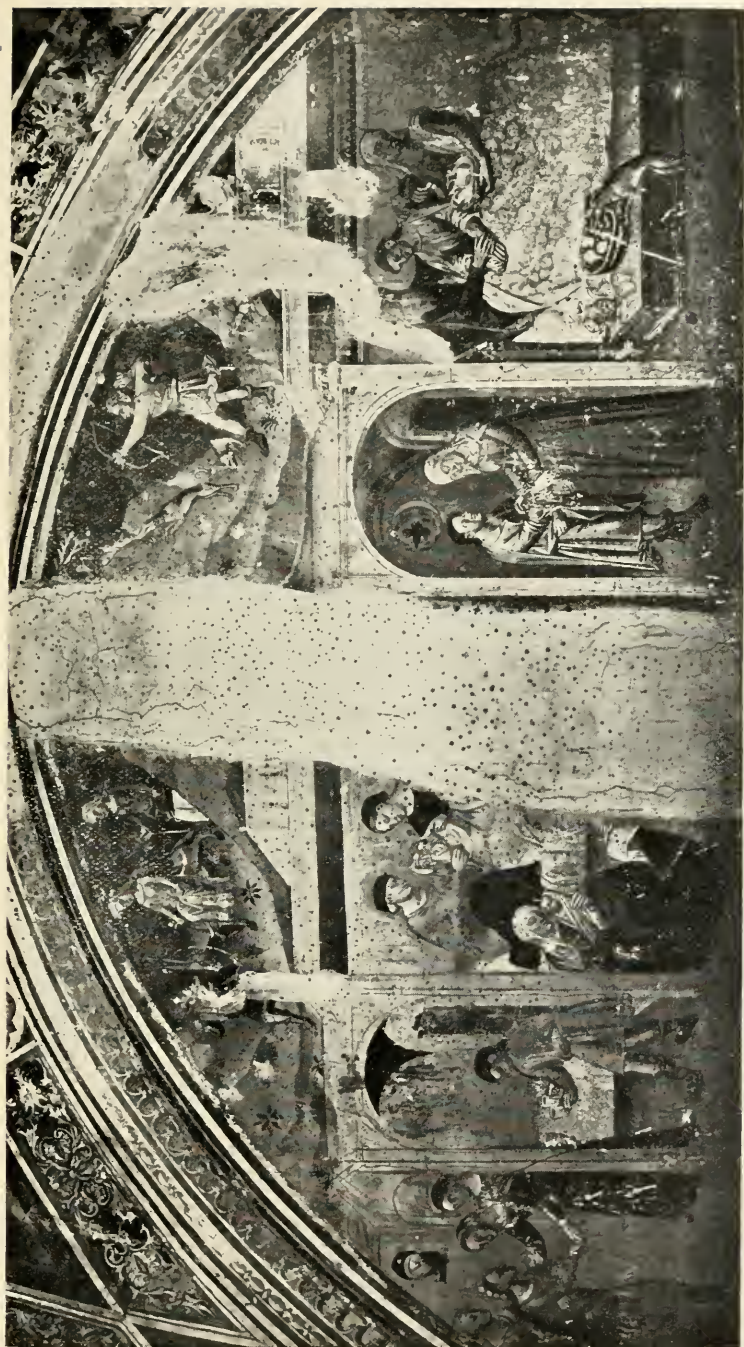


Fig. 194. The history of Isaac, Jacob and Esau, Pistoian School, 2nd half of the 14th century. Monastery of S. Antonio, Pistoia.
Photo Bregi.

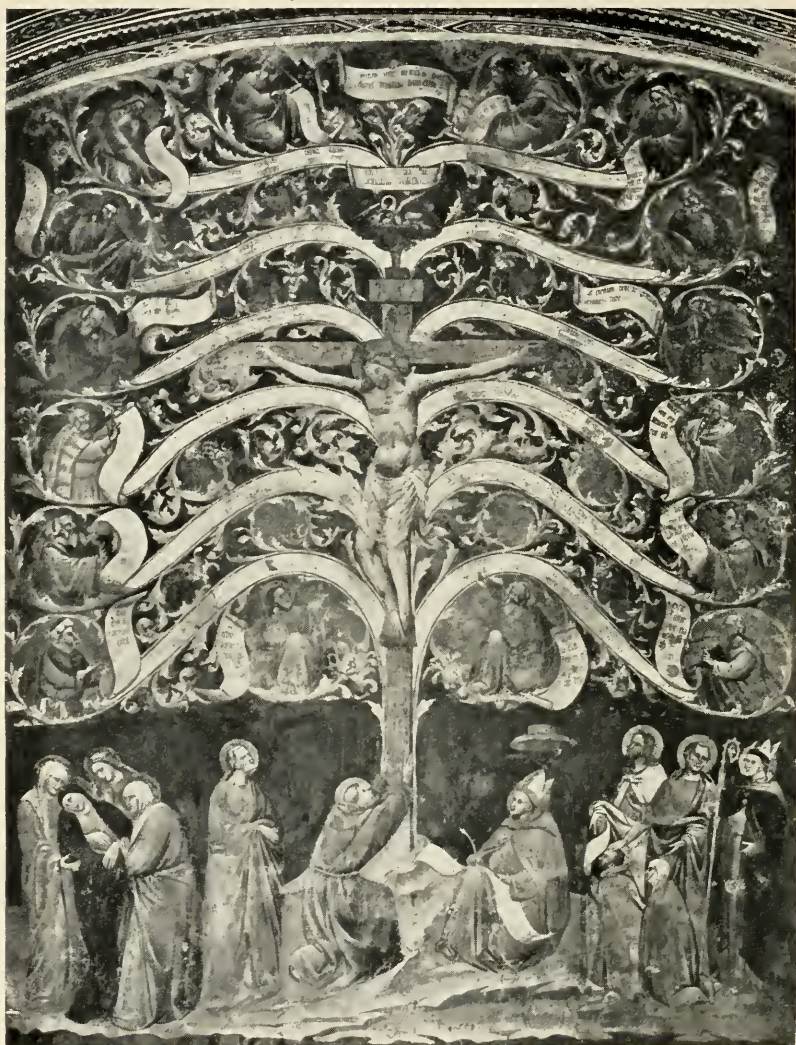


Fig. 195. The Tree of St. Bonaventura, Pistoian School, 2nd half of the 14th century. S. Francesco, Pistoia.

Photo Brogi.

life of the titular saint in this chapel, but the date of Puccio's activity does not correspond to that of the death of Donna Lippa with which the frescoes seem to be contemporaneous.

The subject of the decoration, however, is not the story of St.



Fig. 196. The Resurrection, Pistoian School, 2nd half of the 14th century.
S. Francesco, Pistoia.

Photo Brogi.

Louis but the Crucifixion, the Nativity, the Descent from the Cross and St. Francis receiving the stigmata.

In the same church we find still some fragments of mural painting. I think we can ascribe to one artist the half-length figures of the dead Christ and of the Virgin, each in a lunette, and a

figure of the Magdalene, receiving the communion (fig. 197). The type of the Virgin is similar to that of Giovanni da Milano's Madonnas. The artist to whom we owe these works is interesting on account of his crude realism, in spite of his rather coarse technique. There are also some remnants of a figure of the Crucified in this church.

In the Town Hall we find a fresco showing SS. Nicholas(?) and James carrying the model of a building; above a coat of arms a half-length figure of the Madonna is represented with a little angel kneeling at either side below. The image of the Madonna shows much connection in style to Taddeo Gaddi's art but the painting dates from 1360.

Vasari, who writes at considerable length of Puccio Capanna's activity in Pistoia — but, as we saw, without much truth — attributes to this artist a half-length figure of the Virgin between those of two saints over the entrance of Sta. Maria Nuova ⁽¹⁾.

The Sienese tradition, although of much less importance, is also represented at Pistoia, as Prof. A. Venturi has remarked, by two altar-pieces in Sta. Maria del Letto and the figures of SS. Antony Abbot, John the Baptist and St. Francis in the church of S. Francesco. The latter three figures are the outcome of Simone Martini's art ⁽²⁾.

At *Prato*, which is situated at the gates of Florence, we find Florentine artists active even towards the end of the 14th century. Besides Giovanni da Milano, Agnolo Gaddi and Niccolo di Pietro Gerini also worked there.

Frescoes illustrating the life of the Virgin and the martyrdom of St. Stephen in a chapel to the right of the choir in the Cathedral of Prato have been, as I remarked, attributed to Antonio Vite, and Cavalcaselle compares them to the paintings in Pistoia, ascribed to this artist. They are, however, unimportant works of later date.

We find a record at Prato of the painters Bettino, 1312—1360, Guido 1330—1340, Migliore di Cino and Giovanni di Lotto ⁽³⁾.

(1) *Vasari-Milanesi*, I, p. 403.

(2) *A. Venturi*, op. cit., V, p. 836.

(3) *Crowe and Cavalcaselle*, op. cit. III, p. 220. Some other 14th century paintings are to be found still in this part of Tuscany. They are: *Bibbiena*, R. Conservatorio di S. Andrea, in a room behind the church, Crucifixion between

If my remarks on painting in the small centres of Tuscany seem somewhat incoherent, it is due to the fact that we do not find any general direction in the groups of painters who were active there.

The absence of unity can be accounted for by the fact that Florence, contrary to Siena, did not serve as a radiating centre,



Fig. 197. St. Mary Magdalene receiving the Holy Sacrament, Pistoian School, 2nd half of the 14th century. S. Francesco, Pistoia.

Photo Brogi.

and whereas we find Sienese art wide spread in the regions around the city, Florentine art is, but for a few exceptions, limited almost to within the gates of the town.

the Virgin and St. John. *Borgo a Buggiano* (alto), Pieve di Sta. Maria Maggiore, first altar to the right, the Holy Women at the Empty Sepulchre. *Campi Bisenzio*, near Prato. Pieve di S. Stefano, crucifix; façade of the Town Hall, Annunciation. *Pescia*, Cathedral, sacristy, some unimportant panels of the 14th and 15th centuries. *Popiglio* (region of Bagni di Lucca), Sta. Maria Assunta, sacristy, panels of no importance. *Poppi*, courtyard of the castle, remains of frescoes of the 14th and 15th centuries.

CHAPTER IV.

TRECENTO PAINTING IN NAPLES AND IN THE NEIGHBOURING REGIONS (1).

In almost every district in Italy to the south of Tuscany, Umbria and The Marches, painting of the 14th century was imported, and Naples is no exception to this rule.

Thanks to the magnificence of the Anjou's court, the artistic activity was very intense and the best masters from the important centres of painting throughout Italy came to work in Naples or were represented there by their pupils.

Pietro Cavallini himself was active there while in the frescoes in the church of Sta. Maria di Donna Regina we have the finest production of his school (2). Giotto undertook important works there (3); we have already noted the presence of Montano d'Arezzo in this city (4) while mention is made of a certain Bartolommeo d'Aquila, a contemporary of Giotto's, who, on account of his name, must have originated from the Abruzzi, a region which, however, possesses but few pictorial works of any importance.

As in the case of many other parts of Italy, here also we find that Siena furnished the majority of artists, and it was chiefly from this town that the Anjou drew the masters who came to

(1) *H. W. Schulz*, *Denkmaeler der Kunst des Mittelalters in Unter-Italiën*, III, Dresden, 1860, p. 3. *E. Bertaux*, *Sta. Maria di Donna Regina e l'arte senese a Napoli nel secolo XIV*, Naples, 1899. *The same*, *L'art siennois à Naples*, *Revue Archéol.*, 1900, p. 31. *Erbach von Fürstenau*, *Pittura e miniatura a Napoli nel secolo XIV*, *L'Arte*, 1905, p. 1. *W. Rolffs*, *Geschichte der Malerei Neapels*, Leipzig, 1900. *R. van Marle*, *Simone Martini*, p. 173

(2) v. Vol. I, p. 530.

(3) v. Vol. III, pp. 5, 6.

(4) v. p. 295.

work for them. The Sienese sculptor, Tino di Camaiano has left a large number of works in Naples, where he carved tombs for many of the members of the royal family; architects, goldsmiths and bell-founders of Sienese origin are found active in Naples⁽¹⁾. In 1314 the sculptors and mosaicists who were working in Orvieto were called to Naples and it might be that some of them came from Siena⁽²⁾.

The presence of Simone Martini in Naples, more than that of any other artist, played a very important part in the development of the Neapolitan school of painting. The official character of the picture that he executed for Robert of Anjou⁽³⁾ and the title of knight that was conferred on him⁽⁴⁾ lead us to suppose that Simone at this moment was painter to the king. Further I do not think that there can be any doubt about Simone's actual presence in Naples — a question which has given rise to some controversy — for we can hardly imagine that the sole presence of some pictures sufficed to dominate an entire school of painting so completely as Simone's art did that of Naples. Besides the work that I have just mentioned, the Madonna by Simone, now in the Museum in the Palazzo Venezia, Rome⁽⁵⁾, originated from this part of Southern Italy.

Simone was not the only Sienese artist who worked in Naples; after him Andrea Vanni⁽⁶⁾ and Fei⁽⁷⁾ were active there, unless the triptych by the latter artist in the Cathedral was sent from Siena. As will be seen in the notes at the end of this volume, I discovered a painting by Lippo Memmi at Ravello.

With regard to Florentine painters in Naples, we find only Niccolò di Tommaso da Firenze in 1371⁽⁸⁾. As for the local artists we know the names of Simonetto (1304), Nicola Pignatello (1316) and particularly that of Giovannino Salvaggio who

(1) *Bertaux*, op. cit., p. 174.

(2) *Idem*.

(3) v. Vol. II, p. 182.

(4) *Idem*, p. 168.

(5) v. Vol. II, p. 186 et seq. A half-length figure of the Saviour in the Gallery of Naples belongs also to Simone's school, v. Vol. II p. 249.

(6) *Idem*, p. 432.

(7) *Idem*, p. 527.

(8) *L. Salazar*, La chiesa di Sant' Antonio Abbate, Napoli Nobilissima, XIV, 1905, fasc. IV. v. Vol. III, p. 535.

must have been of considerable importance, since the king made certain dispositions in his favour, dispositions which point, however, to the artist's poverty ⁽¹⁾.

Divers writers have recorded the names of more or less apocryphal painters. A certain Farina, a pupil of Giotto's, is said to have executed the frescoes in the Incoronata church ⁽²⁾. De Dominici in his "Vite dei pittori napoletani" mentions Genaro di Cola, Fra Simone and Stefanone as Neapolitan painters of the 14th century ⁽³⁾, but I do not think that his statements are very trustworthy. Bartolommeo d'Aquila, to whom I have already referred, worked in Sta. Chiara in 1328 ⁽⁴⁾.

In the early years of the 15th century we find a certain Giovanni di Pietro di Napoli who, according to a deed, collaborated in Pisa with the Sienese artist, Martino di Bartolommeo and it was even stipulated that he had to paint with his own hands the figures in a polyptych that they executed together for the hospital of Sta. Chiara in Pisa; but this picture, now in the Gallery of Pisa, bears such a strong resemblance to other paintings which Martino di Bartolommeo made at this period, that we are forced to attribute the panel in question to the Sienese master ⁽⁵⁾.

A work which seems to be entirely independent of the Tuscan infiltration is a mosaic in a chapel of the church of Sta. Restituta, showing the Virgin enthroned between SS. Januarius and Restituta. The position of the Virgin and Child, both represented in full-face, is somewhat archaic; the Madonna holds a long sceptre in her left hand (fig. 198). The inscription below shows the date 1322 and the name of the artist runs: "*Hoc opus fec. Lellu[s] Ven. Dominus E....*". Herr Rolffs completes it as; *Lellus Venetus Dominus Eques* ⁽⁶⁾. Although this manner of completing the signature seems quite logical, I must say that the Byzantine elements, common to all Venetian mosaics, even to those of

⁽¹⁾ Rolffs, op. cit., p. 50.

⁽²⁾ *Idem*, pp. 47 and 62.

⁽³⁾ v. Schulz, op. cit., pp. 164, 188 and 203.

⁽⁴⁾ Schulz, op. cit., p. 76 and doc. 390.

⁽⁵⁾ *Milanesi*, Doc. sen., II, pp. 8—10. Schulz, op. cit., III, p. 176. *Vasari-Milanesi*, I, p. 477. Rolffs, op. cit., p. 72. *M. Salmi*, L'Arte, 1919, p. 158. v. Vol. II, pp. 584 and 608.

⁽⁶⁾ Rolffs, op. cit., p. 41.

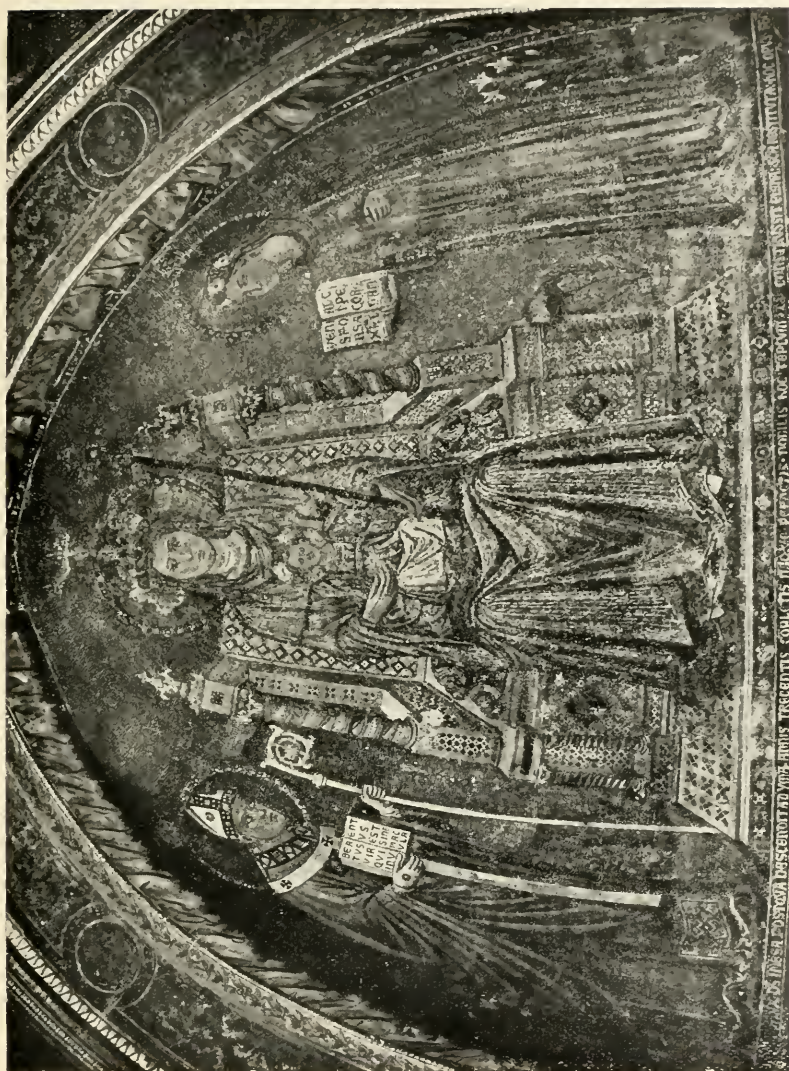


Fig. 198. Lellus, Virgin and saints, 1322. Sta. Restituta, Naples.

Photo Alinari.

the 14th century, are here absent. In supposing it to be of Sicilian origin, the same difficulty arises, for the technique of the Sicilian mosaic worker in the first half of the 14th century was still quite Byzantine.

I do not share Prof. A. Venturi's opinion that the sketch for this mosaic was made by Simone Martini. Reminiscences of Roman art, particularly that of the Cosmati, are, I think, more obvious in the work, which, however, on account of a restoration made in 1850, probably has lost something of its original appearance.

Among the paintings recently discovered in the church of S. Lorenzo there is a certain number which seems to show a connection with the school of Cavallini. These adorn the right transept and as some of them are found on the right wall over a tomb which shows the date 1347, they in all probability belong to the same period. In this part a figure of the Madonna is clearly visible while some fragments close by apparently formed part of a representation of the Nativity. On the opposite wall there are some more important pieces of a fresco of the Death of the Virgin. All these paintings are executed in clear colouring and show also fairly marked reminiscences of the Byzantine style.

Of the chapels built around the choir the first to the right has been adorned by a painter of about the same period as the foregoing and inspired to the same degree by Cavallini but less influenced by the Byzantine manner. The frescoes represent the Resurrection of Lazarus, the pilgrims on the road to Emmaus and St. Mary Magdalene in a grotto.

These paintings are of good quality and not at all provincial in appearance. They are of a certain importance in that they are proof of the persistence of Cavallini's school in Naples.

Among the few genuinely Giottesque works in Naples, there is one, representing the feeding of the five thousand, preserved in a printing-house in the Largo Sta. Trinita. Little remains of this decoration, but the contours alone reveal the artist's adherence to the Giottesque school ⁽¹⁾.

The nun's choir, behind the church of Sta. Chiara, was in all likelihood once adorned with Giottesque paintings. The frescoes that we find there now date from the 18th century, but the division of the wall into small compartments and even certain elements in the compositions lead us to suppose that we are dealing here with completely repainted frescoes of the

⁽¹⁾ *Rolffs*, op. cit., p. 33, attributes it simultaneously but with some hesitation to Giotto and to Cavallini's school.

14th century ⁽¹⁾. Sumonte, who, in 1524, wrote a letter about the artistic monuments in Naples, informs us that the paintings here were by Giotto himself ⁽²⁾.

A fragment of a Pietà in the third chapel to the right in Sta. Chiara can be classified as a thoroughly Giottesque work, but again we see little more than the contours of the Virgin who holds her Divine Son in a manner that reminds us of a representation of the Descent from the Cross.

Before passing on to the paintings in Naples that belong to Simone's tradition, I should like to mention a few other works showing Florentine peculiarities.

I need not describe again the panels by Niccolo di Tommaso da Firenze in the church of S. Antonio Abbate ⁽³⁾. Some of the old writers, such as Rosini and d'Agincourt, who read the inscription incorrectly, called him Colantonio del Fiore and thought that he was of Neapolitan origin.

More Florentine than Sienese, but showing a connection with both schools are the considerably repainted frescoes in S. Domenico, in the second chapel to the left, that dedicated to St. Raimondo di Pennaforta, where, on the left wall, we see the Saviour on the Cross between the Virgin and St. John and to the extreme left and right the figures of SS. Dominic and Vincent, each standing before a gateway (fig. 199). Higher up is depicted what might be St. John the Evangelist borne to heaven, while a bishop, followed by a crowd of people, looks at the miracle. Above this the painter represented probably the martyrdom of the saint before Nero, but the interpretation of this scene is far from certain.

On the wall opposite the story of Mary Magdalene is illustrated; below, the saint is represented washing the Saviour's feet, but this fresco has been considerably damaged by the building of a tomb; then follows the *Noli me tangere* and, above, an angel appearing to the saint who is covered only by her hair. The figures of SS. Onuphrius and John the Evangelist are seen at the sides of the window.

⁽¹⁾ *Carcano di Varese*, Guida della monumentale chiesa di S. Chiara in Napoli, Milan, no date, p. 25 and pls. 36 and 37.

⁽²⁾ *Rolffs*, op. cit., p. 49.

⁽³⁾ v. Vol. III, p. 535.

Certain Byzantine features are noticeable in the paintings of this chapel, but the plasticity of the well-built figures, particularly those in the scenes from the life of the Magdalene, is reminiscent of the Florentine school, while the types and expressions show more connection with Sienese art. This decoration seems to date from the first half of the 14th century and I fail to see why Herr Rolffs ascribes it to the 15th century.

This manner of painting, in which a Florentine influence is more obvious than that of Siena, characterizes some other Neapolitan works.

In the church of Sta. Chiara, to the left of the entrance, we find a fresco of the Holy Trinity — God the Father holding the Cross to which is attached His Son, towards Whom descends the Holy Ghost in the form of a dove — which, although of mediocre workmanship, has clearly been inspired by Florentine art ⁽¹⁾. The same will be found to be the case for a somewhat repainted half-length figure of the Virgin, suckling the Child, which is preserved in the second chapel to the left of the choir in the church of S. Antonio Abbate; and for a Coronation of the Virgin in the midst of saints in the first chapel to the right in the church of S. Pietro Martire, but the site of the painting and the poor light prevent us from forming a precise idea of this work, which dates probably from shortly after 1356 ⁽²⁾.

A considerable number of 14th century frescoes adorn the Minutolo chapel in the Cathedral, and as they show no connection with Simone Martini's art, I think we should deal with them now ⁽³⁾. This decoration however is so much over-painted — the fate of many Neapolitan works — that it is impossible to form a definite judgement.

In the vault we see the Saviour in the midst of angels, prophets, Evangelists and saints. Among the frescoes decorating the right wall some scenes narrating the martyrdom of SS. Peter,

⁽¹⁾ *Carcano di Varese*, op. cit., p. 33 and pl. 53. *Rolffs*, op. cit., p. 72, fig. 44, mentions, with regard to this fresco, that the sculptor Baboccio who executed the Penna tomb, above, was also a painter, so that it is not entirely impossible that he is responsible for this mural decoration.

⁽²⁾ *Rolffs*, op. cit. p. 68.

⁽³⁾ *Schulz*, op. cit. III, p. 29, thought them pre-giottesque.

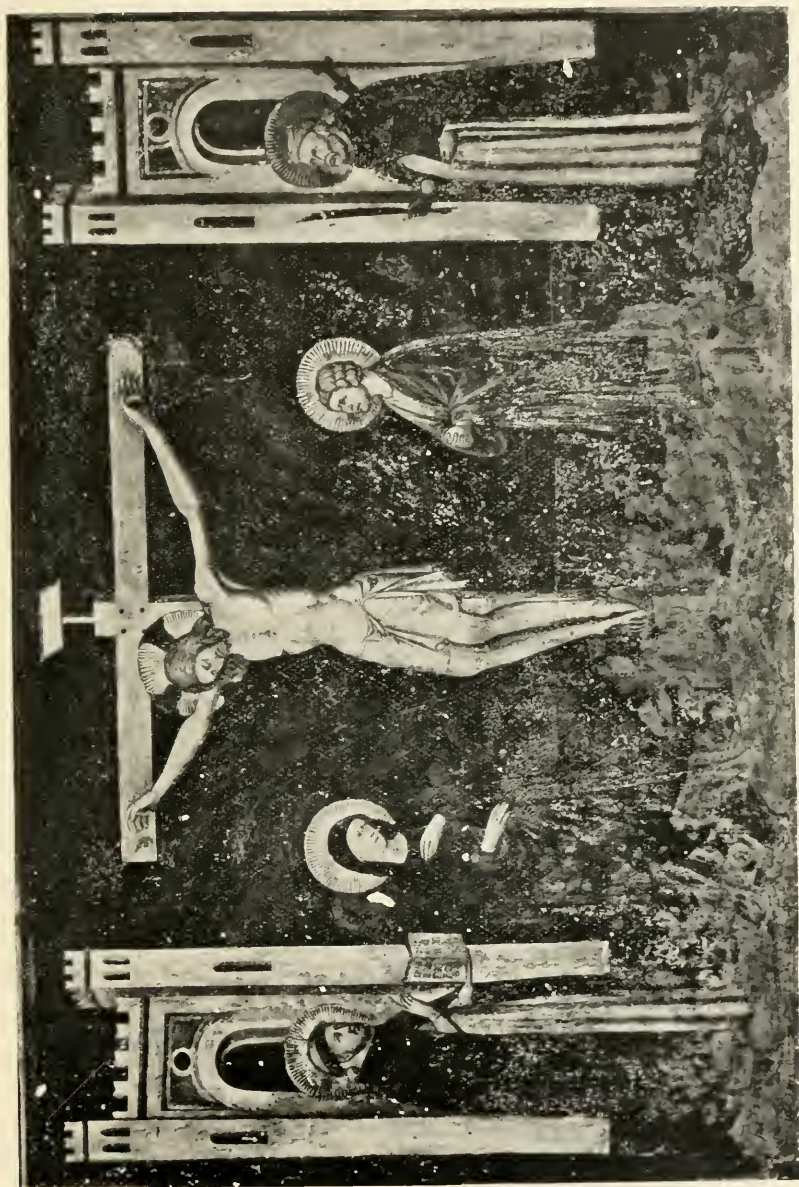


Fig. 199. The Crucifixion, middle of the 14th century. S. Domenico, Naples.

Photo Alinari.

Paul, Stephen and other saints can be recognized; below, a row of kneeling knights is depicted.

The vault of the choir is occupied by angelic figures, while above the two tombs we see near the one to the left a Madonna and two holy martyrs, and opposite this, Christ between Moses and Elijah. The walls are decorated with scenes from the Life of Christ; to one side we find the Last Supper, the Betrayal and Arrest, the Flagellation and the Crucifixion presented in a crowded scene with the swooning Madonna below the Cross; to the other side are the Prayer in the Garden of Olives, the Calvary, the Resurrection and the three Maries at the Empty Sepulchre.

These paintings in as far as they have retained their original appearance, as is the case with the last mentioned scenes in particular, are rather coarsely executed and of little aesthetic value. They are obviously the work of a provincial artist who was influenced chiefly by the Florentine school, as his pronounced dramatic sense, which is revealed in the realism of the expressions, clearly demonstrates ⁽¹⁾.

The foregoing works however do not belong to that part of the Neapolitan school which was founded by Simone Martini and which remained more or less faithful to his tradition.

There is a painting in Naples which shows such a close connection with Simone's style that it has sometimes even been attributed to him ⁽²⁾, but although the likeness to his works is indisputable, I do not share this opinion.

This picture, which is now preserved in the episcopal palace, represents the Burgundian, Humbert de Montauro, Bishop of Naples, whose name and insignia were inscribed in the chapel in the Cathedral where he was buried and whence the picture originates. The inscription bore the date 1320 which we can admit as that of the execution of the panel (fig. 200). The bishop in full episcopal vestments is represented in half-length figure, bestowing

⁽¹⁾ *Rolffs*, op. cit., p. 69, mentions some frescoes in the Lofreddo chapel, which are unknown to me. He judges them to be unrefined productions of little value of the end of the 14th century.

⁽²⁾ e.g. by *Rolffs*, op. cit., p. 40.

a blessing ; a bust of St. Paul adorns the apex. These two figures are framed by several borders of ornamental design, one of which is of an arabesque pattern.

Although the source of inspiration is obviously that of Simone's art, it is none the less clear that the painting is not by him but by one of his more faithful pupils ; force and realism are more marked than in Simone's work. The technique is in no way less fine than that of a genuine Sienese painting.

Slightly more provincial in appearance but the work in which, after the foregoing panel, Simone's manner is most faithfully reproduced, is a fresco on a wall in the refectory in the convent of Sta. Chiara. Here we see the Saviour



Fig. 200. Bishop Humbert de Montauro, school of Simone Martini. Episcopal Palace, Naples.

sitting on a Gothic throne, inlaid with marble (fig. 201) between six saints; to the left are represented the Virgin, St. Louis of Toulouse and St. Clare and to the right SS. John the Evangelist, Francis and Antony of Padua. The figures of adorers at either side are much smaller. It is generally believed that those near the Virgin are King Robert and Charles of Calabria and that the female figures opposite are their wives Sanchia and Marie de Valois; all are dressed in garments of very rich material, adorned with fleurs-de-lis; Robert and his wife wear emblems of royalty.

The painting is not very pleasing, and here and there it has been retouched. Simone's inspiration can be discovered in the style of the figures, particularly those which are erect, as well as in the types and the expressions. Of Cavallini's art which Herr Rolffs believes to be the dominating influence here, I fail to find any trace⁽¹⁾. The fresco must have been executed between 1324 and 1328 since Charles of Calabria married in the former of these years and died in the latter.

In the Erbach von Fürstenau collection a panel with apocalyptic representations revealing some connection with Neapolitan miniatures, shows elements borrowed from Cavallini's art intermingling with vague reminiscences of Simone Martini's painting⁽²⁾.

Of later date but still always faithful to Simone's tradition are the frescoes that adorn the left wall of the fifth chapel in the chancel aisle of S. Lorenzo, representing the Annunciation, somewhat after Simone's model in the Uffizi, the Meeting at the Golden Gate and the Adoration of the Magi (fig. 202).

The author of this work must have been of a sweet and gentle temperament, it is principally in his expression of feeling that he has been inspired by Simone's art. His attempt to imitate this master's graceful models has resulted in attenuated and somewhat weak forms. I do not agree with Herr Rolffs that traces of Orcagna's influence are evident in this mural painting and the

(¹) In *L'Arte*, 1905, p. 1¹, the editor is apparently of opinion that this fresco might be a work from Giotto's own hand. *Schulz*, op. cit. III, p. 151, attributed it to the Great Florentine.

(²) *Erbach von Fürstenau*, op. cit.



Fig. 201. The Saviour, tradition of Simone Martini. Refectory of the
Convent of Sta. Chiara, Naples

Photo Brogi.

decoration on the wall opposite is certainly from a different hand, probably that of Roberto Oderisi, whom we shall discuss later on. Although it seems likely that the painter in question assisted Oderisi in the ornamentation of this chapel, his manner shows too much difference to call him a pupil.

Fragments of frescoes in the fourth and sixth chapels representing St. Francis receiving the stigmata, an angel and the head of the Virgin, are productions of another artist.

Still executed after Simone's manner are the frescoes in the Crocifisso chapel in the Incoronata church, but they are works of a different painter, one whose drawing is more vigorous than that of the foregoing artist. Several of these frescoes unfortunately are very fragmentary but Schultz's description, made more than seventy years ago, enables us to identify the subjects.

The following scenes are still clearly visible: the Birth of the Virgin with her first bath, the Presentation of the Virgin in the Temple, and her Marriage. Herr Rolffs believes that there was also a Coronation of the Virgin — a subject that would correspond to the name of the church — which occupied that place where at present we see an 18th century effigy of Christ on St. Veronica's handkerchief.

The entrance wall was adorned with half-length figures of God the Father and the Saviour between the Virgin and St. John, and the arch with eight prophets. The figures of SS. Martin and George date from a later period. On the lateral walls we see, above, frescoes in the form of lunettes, comprising many figures. The scene to the right represents, apparently, the consignment of a box, which has been interpreted as depicting the presentation of the relics of the thorns of the Saviour's crown to the Carthusian monks. A group of figures in the lunette to the left has been thought to represent the laying of the foundation stone of the Incoronata church. The two paintings below illustrate probably the glory of St. Louis and the handing over of the church, when finished, to the Carthusians, but some writers recognize in these frescoes scenes from the legends of St. Martin or St. George or again incidents from the life of Queen Jane.

From among the débris that remains of this decoration we can pick out some interesting and well-drawn faces which, although



Fig 202. The Adoration of the Magi, tradition of Simone Martini.

S. Lorenzo, Naples. Photo Minist. della Pubbl. Istr.

somewhat heavier in form, show clearly the inspiration of Simone's art.

In the Gallery of Naples there are three panels which originally belonged to one altar-piece. One represents St. Anna with the Virgin Mary, who holds the Child Christ on her knee; the two other panels are occupied by the figures of SS. Peter and Paul (Inventory, 84316, 84261, 84258; Catalogue, 1911, no. 25). These pictures, which were attributed first to Gennaro di Cola, then to Neri di Bicci, originate from the Incoronata church. Herr Rolffs is of opinion that they show some connection with Oderisi's manner of painting, but Cavalcaselle — I think more justly — associates them with the master who decorated the above mentioned chapel,

Some frescoes by adherents of Simone Martini's manner have been discovered in a house adjacent to the church of Sta. Annunziata, they date probably from the foundation of the church which occurred in 1343.

The most important part of this mural painting consists in a representation of the Last Judgment. Apart from figures of saints and St. Michael slaying the dragon we see large groups of the celestial hierarchies, costumes and insignia of the different angels, varying according to their ranks.

A painter who derives from the same tradition, but whose style is characterized by many personal elements, is Roberto Oderisi. He is known to us only by one signed work, representing the Crucifixion, which is preserved in the church of S. Francesco at Eboli, about fifty miles to the south east of Naples (fig. 203). The signature reads: "*Hoc Opus pinsit Robertus De Oderisio de Neapoli*". The chief features of the composition belong as much to Cavallini's school as to the Sienese and although the faces are characteristic of the latter, the breadth and plasticity of the figures point sooner to another source of inspiration which Mr. Berenson has demonstrated to be Cavallini's art. For chronological reasons it is impossible to admit that Oderisi could ever have known Cavallini or even his direct disciples who worked in the church of Sta. Maria di Donna Regina in Naples; nor could he have been acquainted with Simone Martini. But his style of painting reveals the influence of both these masters, and it may very well be that a study of the Cavallinesque frescoes in Naples sufficed to mingle

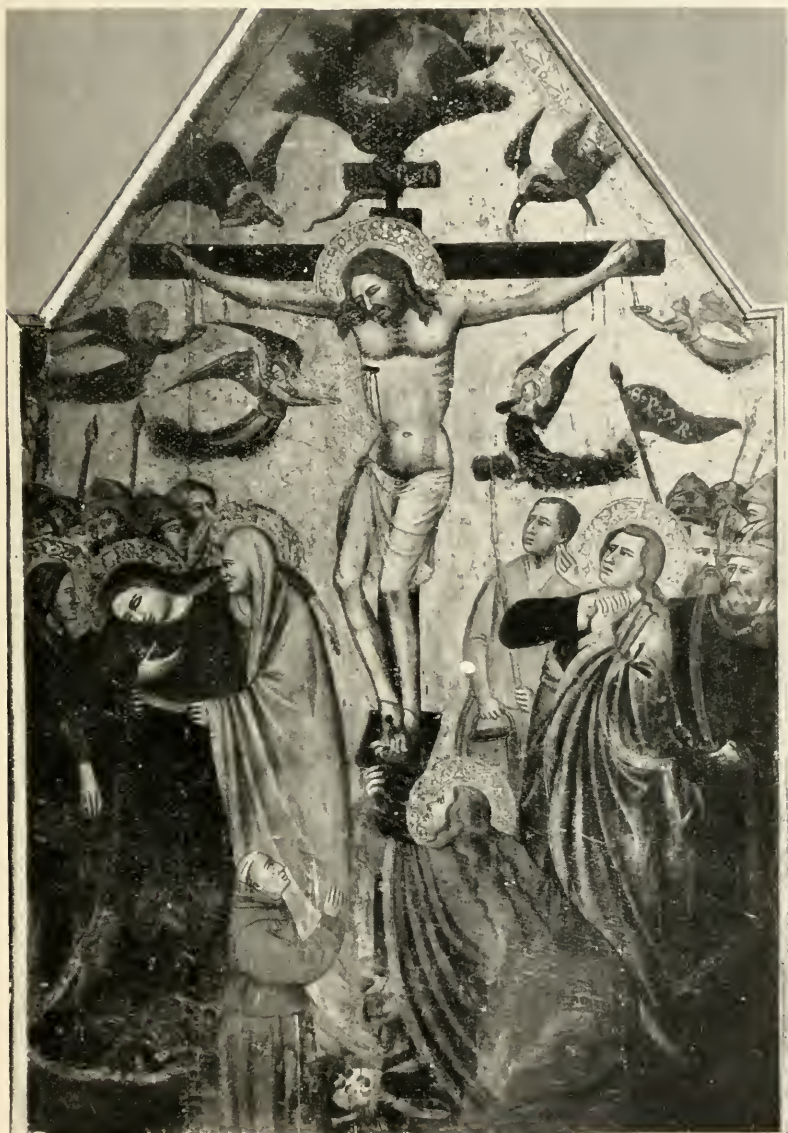


Fig. 203. Roberto Oderisi, the Crucifixion, Eboli.

Photo Mosconi.

the elements of this tradition with Simone's manner, which was still very popular in Naples. The vigorous colours sooner correspond with Tuscan painting of the Trecento.

Concerning the life of the artist, we know practically nothing. The frescoes in the Incoronata church that are justly attributed to him, date from about 1360, while a document of 1382 informs us that King Charles II honoured the artist by making him a member of the royal household⁽¹⁾.

A picture that demonstrates still more clearly than the Crucifixion the importance of the Cavallinesque element in Oderisi's art is a Pietà surrounded by emblems of the Passion, which for many years was in Florence, but now belongs to the Grenville L. Winthrop collection, New York⁽²⁾. Here, between the Virgin and St. John, the half-length figure of the Saviour is represented rising from His tomb, before which a soldier lies sleeping; reminiscences of the Passion fill both the foreground and background of the panel. Such an agglomeration of small representations could never form an artistically beautiful picture but the execution is extremely fine and reveals the great merits of the artist who obtained such excellent plastic effects in the principal figures.

In the same article Mr. Berenson attributes to Oderisi another work which bears a very close resemblance to the panel in the Winthrop collection. It is a fresco in the church of Sta. Trinita at Venosa which is situated a little over eighty miles due east of Naples. It represents the majestic standing figure of St. Catherine above, and below a Pietà, showing a half-length figure of the Saviour between those of the Virgin and St. John (fig. 204). It is particularly in the smaller figures of the Pietà that we find proof of the accuracy of this attribution. A certain difference will be noticed in the proportions of the principal figure which besides, for a work of Oderisi's, is a little flat. Near the entrance door of this church an angel of the Annunciation shows considerable similarity to Oderisi's manner.

The most important extant painting by this artist is the series

⁽¹⁾ *Rolffs*, op. cit., p. 62², states that a certain Johannes de Rodisio — doubtless an altered form of the same name — received a minor charge at the court of Naples in 1387.

⁽²⁾ *B. Berenson*, A panel by Roberto Oderisi, *Art in America and Elsewhere*, 1923, p. 69.

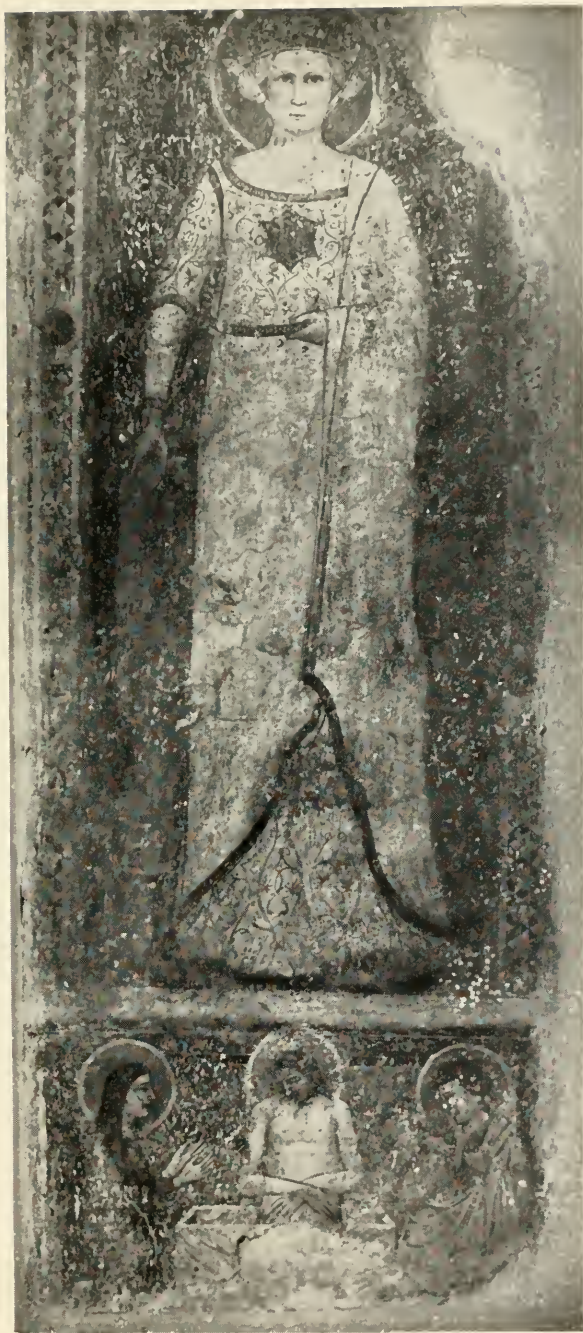


Fig. 204. Roberto Oderisi, St. Catherine and the Pieta.
Sta. Trinita, Venosa.

Photo Moseicini.

of frescoes with which he decorated the church of Incoronata in Naples (¹).

Formerly these frescoes were always attributed to Giotto, Cavalcaselle believed them to be works of his school; Erbach von Fürstenau held almost the same opinion, Schubring ascribed them without any grounds to Paolo di Maestro Neri while Prof. A. Venturi classified them as productions of Simone's school, but it is to Mr. Berenson's acuity that we owe the correct attribution to Roberto Oderisi.

As Rolffs has pointed out, the chapel in its present form was built between 1350 and 1370 and as it was used for burials already in 1360 it may be supposed that at that time the building was finished. The paintings must have been executed about the same period (²).

The most interesting frescoes of the series are those representing the seven Sacraments and the glorification of the Church, which adorn the eight divisions of the vault over the organ loft. Baptism is depicted taking place under an open portico towards which flies an angel bearing a torch. The family approaches the large baptismal font, one of the members carrying in rather an awkward manner the child on whom the priest, who is assisted by two acolytes, sprinkles the holy water (fig. 205). According to Cavalcaselle the women represented below were busy replacing the child in its cradle; but this part is so much damaged that nothing can be distinguished. It has been thought that this fresco illustrated the baptism of a member of the house of Anjou, but the only fact on which the hypothesis can be based, is the strong resemblance borne by the man to the left, who is wearing

(¹) *S. D'Aloc*, Les peintures de Giotto de l'église de l'Incoronata à Naples, Berlin, Paris, etc., 1843. *D. Ventimiglia*, Sugli affreschi di Giotto nella chiesa dell' Incoronata in Napoli, Naples, 1844. *M. Riccio*, Saggio storico intorno alla chiesa dell' Incoronata a Napoli e suoi affreschi, Naples, 1845. *Schulz*, op. cit., III, p. 153. *Vasari*, ed. *Milanesi* I, p. 422. *B. Berenson*, Roberto Oderisi u. die Wandgemälde der Incoronata, Repert. f. Kunstwiss., 1900, p. 443. *Franchetti*, Gli affreschi dei Sacramenti nella Incoronata, Flegrea, II, 1900. *P. Schubring*, Die Fresken der Incoronata in Napel, Repert. f. Kunstwiss., 1900. *Erbach von Fürstenau*, op. cit. *E. Bernich*, La chiesa dell' Incoronata, Napoli Nobilissima, 1906, p. 100. *G. Laneri*, Alcuni antichi affreschi e un nuovo ritratto di Dante a Napoli, Rivist. stor. Salentina, 1907, p. 122.

(²) *Rolffs*, op. cit., p. 52.



Fig. 205. Roberto Oderisi, Baptism. Incoronata, Naples.

Photo Brogi.

a little white bonnet, to King Robert. Some of the figures have been restored, particularly those of the angel above and of one of the women below, but Rolffs exaggerates in saying that almost the whole fresco is repainted. The principal figures on the contrary are very well preserved.

The Confirmation is shown in a very simple composition (fig. 206). Within a curious building, adorned with stained glass windows and on the roof of which we see a balustrade, three women of different social conditions carry their children towards the bishop who, with his thumb, makes the sign of the cross on the forehead of one of the children. The bishop's mantle is decorated with a design of fleurs-de-lis. The angel, depicted above, seems to be again considerably repainted.

Confession is represented by two figures, a priest of severe countenance, with his head turned to one side, listening intently to the words of the woman who kneels before him (fig. 207). Once more the former bears a resemblance to King Robert. In the other corner three cowed flagellants, scourging themselves, personify penitence (fig. 208). Three little demons, flying above, are evidently on the look out for impenitent souls.

Communion is seen occurring inside a Gothic building, of which the upper part of the outer wall is shown, while the lower part of the same wall is suppressed to enable the spectator to see the priest, distributing the holy sacraments. He is followed by two acolytes, and once more the resemblance to King Robert is marked.

The Sacrament of Ordination occurs in a church seen in cross section, which gives it rather the appearance of an open porch. A pope, who is given the features of the King, a bishop and two priests perform the ceremony, ordaining seven young clerics who kneel before them. Below there was a group of choristers, but a gap in the wall has almost entirely destroyed this portion of the fresco. The painter has adorned the left apse of the church which he has depicted in this scene with a mosaic, the subject of which is the calling of two Apostles. A small angel flies towards the central group.

The representation of Marriage has also partly disappeared on account of a breach in the wall. The couple united are a prince and princess, doubtless belonging to the house of Anjou. High up in the background little sprites support festoons, while lower down a baldaquin of brocade has been erected; from the sides two angels fly towards the principal group. The upper parts of the bride, of the priest who unites her hand with the bridegroom's, and of several of the bridesmaids have disappeared;



Fig. 206. Roberto Oderisi, the Confirmation. Incoronata, Naples.

Photo Alinari.

the last three maids of honour and a page remain visible.

To the other side we see the bridegroom, who is magnificently dressed and wears a beard, placing the ring on to the finger of the bride. Among the numerous persons who accompany the prince, we can easily recognize King Robert, but a monk beside

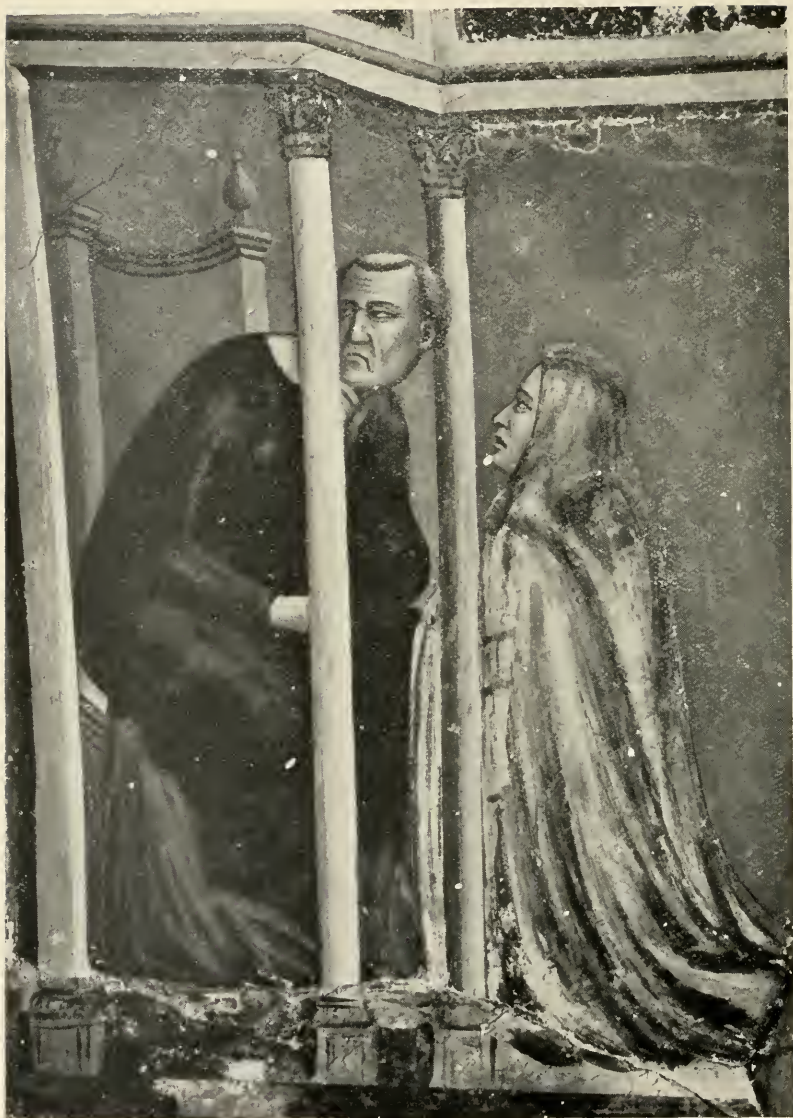


Fig. 207. Roberto Oderisi, Confession. Incoronata, Naples.

Photo Alinari.

him has been given almost the same features. Two men are depicted blowing trumpets; below, seven people dance to the music of a trumpet and a violin. It would be interesting to know whose



Fig. 208. Roberto Oderisi, Penitence. Incoronata. Naples.

Photo Alinari.

marriage is represented here and various conjectures have been made without, however, arriving at a definite conclusion, although many suppose it to be one of the weddings of Queen Jane ⁽¹⁾.

⁽¹⁾ *Rolffs*, op. cit., p. 58.

The fresco of the Last Sacrament shows a priest, assisted by a sacristan, administering extreme unction to a dying man who is supported by a woman, while six others and two children are seen around the bed (fig. 209).

The Glorification of the Church is depicted against a background of architecture. Under a baldaquin in the centre, we see the Saviour, before Whom is represented the figure, now almost effaced, of a pope wearing the pontifical tiara and carrying a chalice in one hand and a cross (?) in the other.

The part of the fresco to the left-hand side has almost entirely disappeared; from the right approaches a procession led by saints, headed apparently by St. Paul, followed by the crowned figure of King Robert who wears a cloak, adorned with fleurs-de-lis, and carries a banner showing the same motif. By his side is the young Queen Sanchia, crowned and dressed in garments, decorated in similar manner. A second banner with fleurs-de-lis is seen over the cortège. This painting was evidently made with the express view of demonstrating the fidelity of the Anjou to the church.

The various divisions of the vault are framed in rich ornamental borders while the spandrels below are adorned with medallions enclosing busts of saints.

Fragments of mural painting are visible on the lateral walls. In the first division, on that to the left, we see Joseph's brothers, who form a group to the right of a Gothic church, announcing to Jacob and his wife the death of their youngest son. Opposite we can still vaguely distinguish Samson pulling down the temple.

To either side of the window we see Joseph being tempted by Putiphar's wife and Joseph, depicted in half-length figure, in prison conversing with Pharaoh's butler and baker. Below the latter painting there are three other scenes which, from left to right, depict Moses and the burning bush together with Moses in the bulrushes found by Pharaoh's daughter, and Joseph sold by his brethren.

These scenes are shown in very simple compositions, in which nothing is represented but the figures.

Below the above mentioned painting to the other side of the window, there is no longer any trace of decoration.

The numerous portraits of Robert of Anjou do not furnish any



Fig. 209. Roberto Oderisi, *Extreme Unction*. Incoronata, Naples.

Photo Brogi.

clue with regard to the date of the execution of these paintings. King Robert died in 1343 and the fact that Oderisi was active still in 1382 renders it highly improbable, that he worked during

the lifetime of this prince. The history of the church of the Inconata makes it very likely, as we have seen, that the decoration was executed after 1350.

They are to a certain extent commemorative paintings which might very well have been made a considerable time after the King's death. It may be assumed that the marriage, with its appearance of actuality, was the event in commemoration of which the church was built, or at least ornamented, but this does not help us to solve the problem, since we have no means of discovering the names of the couple. It is not impossible that it represents the union of Philip of Tarento and Queen Jane, which took place in 1347. The construction of the church was undertaken some years later and the decoration about twelve years after the event.

I think we can attribute to Oderisi some frescoes in the fifth chapel in the chancel aisle in the church of S. Lorenzo where we have already noted the productions of an artist who collaborated with Oderisi and was very much influenced by him.

The frescoes in question are those on the right wall, representing the Birth of the Virgin, her Marriage (fig. 210) and the Nativity of Christ. The drawing is harder and a good deal inferior to that in his other works, the forms are large and clumsy and there are few really pleasing faces. Nevertheless the types, the technique and the combination of Sienese and Cavallinesque elements make me think that this decoration might be from the hand of Oderisi.

If such be the case, it must be a production of his later years, showing most connection with the Crucifixion at Eboli. The fresco at Venosa and the panel in the Winthrop collection in particular might be youthful works since we see more clearly in them the sources of his inspiration — Simone Martini and Cavallini — which are adapted in a less individual manner than in his other works.

I imagine that his early productions must date from about 1350, because the frescoes in the church of Inconata, which can be ascribed to about 1360, belong to an intermediate stage. However, as we have no dated work in our possession, this chronology is purely hypothetical.

Roberto Oderisi was the most individual of the Neapolitan painters whose works have come down to us, but, in spite of the

many qualities that we have remarked in the panel of the *Pietà* and in the *Incoronata* frescoes, he was not a great painter; his productions are full of inequalities, and this is particularly noticeable in the long series of frescoes where, adjacent to really fine



Fig. 210. Roberto Oderisi(?), the Marriage of the Virgin. S. Lorenzo, Naples.

Photo Minist. della Pubbl. Istr.

figures, we see some that are very weak; his compositions are always poor and his attempts to produce distance and perspective very feeble.

In various churches of Naples we find representations of the Madonna, reflecting the influence of the different periods of the Sienese school in the 14th century. A painting that seems to be directly inspired by Simone's art is a half-length figure of the Madonna suckling the Child, on a pillar between the 3rd and

4th chapels to the left in the church of Sta. Chiara (fig. 211); this image, which is generally covered with ex-votos, is known as the Madonna delle Grazie. The figures of cherubs that are seen above, have been added at a later date. The Virgin is apparently sitting on the ground and it is probably the upper part of an example of the Madonna of Humility. Several other specimens of this subject, all executed in a Siennese style, are found in Naples. One in which the Madonna resembles in facial type that of Sta. Chiara is seen on the first altar to the left in the St. Thomas chapel in S. Domenico. This image, which is of a superior execution to the foregoing, is called the Madonna delle Rose. The drawing of the face and the shape of the hands are worthy of a good Siennese artist and recall in particular Andrea Vanni. The figure of a Dominican monk is of a much later date.

A similar representation is preserved in the same church, in the last chapel to the right behind the tomb of Johanna Aquinas, who died in 1345, and this furnishes us with an indication of the approximate date of the painting. It is less pleasing than the other work in the same building, but none the less, it is of good technique and of Siennese inspiration.

Of later date, but equally reminiscent of Andrea Vanni is a lunette-shaped panel of the Madonna in the chapel to the left of the choir in the same church; six little angels are depicted flying at either side. The painting on the high altar of the Madonna nursing the Child is of less importance, although it shows to the same degree the influence of the Siennese school.

We find yet another good example of the Madonna of Humility in the church of S. Pietro a Maiella; it is a fresco adorning the altar in the chapel of Sta. Maria succurre miseris. The work is pleasing but it has been considerably restored⁽¹⁾.

We find still a half-length figure of the Madonna with the Child at her breast in a corridor leading to the exit on the right into the cloister in the church of S. Lorenzo, which, however, belongs to a later period, dating probably from about 1400. Rolffs judges it to be executed in the manner of Vanni, but I do not hold this opinion.

(1) *G. Filangieri di Sartiano*, Chiesa e convento di S. Pietro a Maiella in Napoli, Naples, 1884, p. 79, wrongly attributes it to the 15th century.

In the courtyard of the church of S. Lorenzo we find still two very important frescoes, executed in the Siennese style. Over the door, leading into the refectory, we see a beautiful fresco of St. Francis giving the rules of his order to the Franciscan monks



Fig. 211. Madonna, tradition of Simone Martini, Sta. Chiara, Naples.

Photo Alinari.

and to the Poor Clares, while a half-length figure of the Madonna with a small adorer, over the side-entrance to the church, is one of the finest and earliest examples of Simone's school in Naples.

A fresco of the Madonna between SS. Francis and Clare in the cloister of Sta. Chiara, has been entirely repainted, but we can imagine that the original work was executed under an equally strong Siennese inspiration.

All these paintings prove the importance and long duration of the Sienese influence in Naples⁽¹⁾.

In the region of Naples, some 14th century paintings are preserved in the church of S. Giovanni del Toro at Ravello.

In the crypt the vault of the apse is adorned with a figure of the Saviour in a mandorla, carried by four angels; some vague traces of figures of saints can be seen on the wall below. The intrados of the arch shows the symbols of the Evangelists and four figures of saints (fig. 212).

In the church itself the same artist executed some unimportant frescoes on the lower part of the pulpit. Here we find a representation of *Noli me tangere* and in a niche in front the dead Christ arising from His tomb between the Virgin and St. John, while above, a figure of the Annunciation is depicted to either side. These paintings are very provincial in appearance, but again reveal a Sienese inspiration, the drawing is coarse but the colouring is clear and pleasing.

We might still mention the figures of a holy bishop and a crowned female saint on the entrance wall of the Cathedral of Ravello and under the pulpit, a triptych, repainted in 1711, showing the Madonna between the Baptist and St. Nicholas. The date of 1272, which we see on this work, is a later addition; in all probability it is a production of the 14th century.

Continuing our examination of the paintings in this part of Italy we come to the Abbey of Cava dei Terreni, where in the subterranean church there are some unimportant frescoes representing the Madonna between St. Catherine and another female saint, the Trinity between the two SS. John and in the vault the Lord and the four Evangelists. It is an exceedingly crude decoration of the end of the 14th century.

The round Baptistery of Nocera Superiore contains some remains of frescoes of more importance. To the right of the entrance we see the Nativity of Christ with the Child's first bath, the Massacre of the Innocents and, in the arch above the Lord in glory, Christ resurrected and other figures. The wall to the

(1) *H. Thode*, *Franz von Assisi u. der Anfänge die Kunst der Renaissance in Italien*, 2nd ed., Berlin, 1904, p. 140, mentions a panel, representing St. Francis' sermon to the birds and other animals, belonging to Mr. F. Murray, which he attributes to the Neapolitan school of the 14th century.

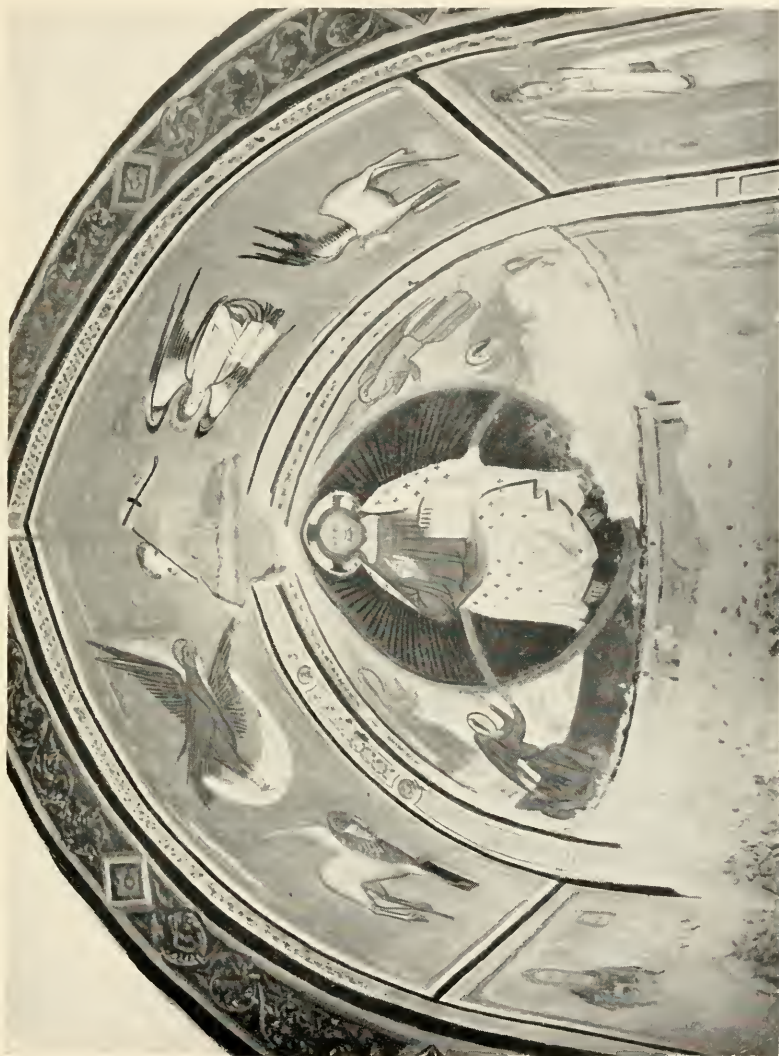


Fig. 212. The Lord, saints and symbols of the Evangelists, fresco of the second half of the 14th century. S. Giovanni, Ravello.

Photo Alinari.

right shows the Virgin enthroned and a saint with a book, while on a projecting part of the wall we find the Holy Women and an angel at the Empty Sepulchre, from which the Saviour is depicted walking away. This series of frescoes is very fragmentary; it is

the production of a provincial artist whose style derives from the Sienese school.

To the north of Naples the apse of the old church of Sta. Maria della Grazia di Campiglione at Caivano, around which a larger one has been built, preserves its original decoration. It represents the Madonna between the Twelve Apostles and shows a long inscription with the date 1419, which is doubtless that of the execution, although the painting looks a good deal older, especially the figure of the Madonna. It is said that in 1483 the Virgin performed the miracle of detaching her head from the original level and placing it slightly in relief as it is still seen at the present day. The work is one of the better productions of this region.

In Schulz's day the church of S. Felice at Nola contained some frescoes which he ascribes to the 15th century and earlier, and that of Sta. Maria Maggiore at Capua, an ancient crucifix, of which he does not give the date. There is no trace of it to be found nowadays and the only 14th century painting in this town is a somewhat Gothic-looking Madonna holding a rose, in the third chapel to the left in the Cathedral. This picture looks Venetian, it dates from about 1370 or 1380 and not from the 13th century, to which period it has frequently been ascribed.

Two altars towards the apse, one to the right hand side, the other to the left, in the church of S. Giovanni at Sessa Aurunca, are both decorated with a fresco representing a saint; the originals date probably from the 14th century, but they are entirely repainted. A crucifix on the high altar in which the figure of the Saviour is markedly contorted, recalls the art of the latest followers of Duccio's tradition, but it is a work of the last years of the 14th century.

A chapel to the right in the church of Montecassino, contains a similar crucifix, dating from about 1400.

Count Erbach von Fürstenau has grouped together an important number of miniatures, which demonstrate, that Naples possessed a school of miniature painting, showing fairly pronounced characteristics ⁽¹⁾.

As early as 1282 we find the name of a miniaturist in Naples:

⁽¹⁾ *Erbach von Fürstenau*, op. cit.

Giovanni di Niellis ⁽¹⁾, but the Cava monastery has the oldest specimen of this art. It is a *Speculum Hystoriale*, written for Phylippus de Xaya, who was prior of the abbey in 1320. The Statutes of the Order of the Holy Ghost, executed between 1353 and 1362, now in the Paris National Library, a Bible in three volumes in the Vatican Library (Cod. lat. 3550), dating from 1362, a missal, prior to 1368, in the Public Library of Avignon and several other manuscripts, among them the Hamilton Bible in the Kupferstich Kabinet, Berlin, a *Missale Romanum* and a Golden Legend from the Rossiana of Vienna, now in the Vatican Library, dating from the middle of the 14th century, all belong to this group ⁽²⁾.

That these manuscripts, several of which Count Erbach von Fürstenau ascribes to the same hand, are really of Neapolitan origin, seems highly probable, although I should not say absolutely certain.

The foundation of the art of this group of miniaturists is again Sienese, but they do not succeed in attaining the grace and nicety of the genuine Sienese masters, and the proportions are sometimes rather heavy. On the other hand we notice little refinement in the contours of the figures, in the plasticity and in the chiaro-scuro effects, which are depicted with that strength that we found characterized the miniatures of the Bolognese school. Consequently the Neapolitan school of miniature painting can be described as an intermingling of the Sienese style, rendered in a somewhat provincial manner, with technical details borrowed from Bologna.

⁽¹⁾ *Schulz*, op. cit., III, p. 148.

⁽²⁾ *H. Tietze*, Die illuminierten Handschriften der Rossiana; Beschreibendes Verzeichnis der Ill. Hss. in Österreich, V, Leipzig, 1911, pp. 78 and 82.

CHAPTER V.

FOURTEENTH CENTURY PAINTING IN LAZIO, THE ABRUZZI, APULIA AND SICILY.

With the exception of Naples, we find in the regions to the south of The Marches, Umbria and Tuscany, no centre of pictorial art of any importance in the 14th century.

With regard to painting of this period, Southern Italy has been little explored; moreover the productions that have been published up to the present are not of a nature to encourage a more profound investigation.

In this vast region of Italy, almost equal in size to that part to whose painting in the Trecento I have now devoted four volumes, pictorial works are rare and of a very mediocre quality.

For the greater number of these provinces, literature on the subject is also lacking, doubtless on account of the utter impossibility of giving a review, no matter how general, of the pictorial movement of this period. My own travels in these regions have enabled me, however, to give, I venture to say, a fairly complete account of the works which still exist in this part of Italy.

This scarcity of painting in Southern Italy in the 14th century is all the more remarkable when we think that the works produced in the previous centuries were fairly numerous and sometimes of considerable importance. It is evident that Rome, once the popes had deserted it, was no longer a source of artistic inspiration, and Southern Italy was so isolated from the flourishing centres of painting, that only a very faint reflection of their glory penetrated so far. It is true, there was Naples; but this town was not really a centre of art, for it was only the Anjou in their sumptuousness who desired the presence at their court of the

greatest masters of the day, the dissemination of whose art, however, was very limited and of short duration.

Lazio. Although much nearer Umbria and Tuscany, there is not more evidence of pictorial activity in Lazio than we shall find further south. A considerable importance, however, can be attached to the manifestations of the persistence of the school of Cavallini, which are to be found in the neighbourhood of Viterbo.

In Viterbo itself these works are rare; in fact there is but one example that can be associated with the Roman school of Cavallini's time; it is a fresco in an altar niche on the right wall of Sta. Maria Nuova and represents the Lord on the Cross between the Virgin and St. John with two angels above. The figures of St. Barbara and a holy bishop at the sides were entirely repainted in the 14th century, but the date 1293 remains visible below⁽¹⁾. This fresco, however, is more Byzantine in style than the works of Cavallini's real followers.

A fairly large number of frescoes belonging to Cavallini's school have been preserved at Toscanella, now called Tuscania, about fifteen miles to the west of Viterbo.

In the town itself the only real Cavallinesque work is a fresco, representing the tree of St. Bonaventura on the entrance wall of the church of S. Silvestro. Besides the Lord crucified on the mystical tree between the Virgin and St. John, we see here two angels and two prophets above and St. Agnes and another representation of the Madonna at the sides with a bust of a prophet above either figure. The painting is obviously a provincial production, but the Cavallinesque inspiration is very evident.

An important fresco of the Last Judgment on the chancel arch of Sta. Maria Maggiore, a church on the outskirts of the town, belongs to the same school, but is of a much finer quality (fig. 213). In the centre, above, the Saviour is represented, according to the Byzantine tradition, with one half of His chest bare; the mandorla which encircles Him, is carried by angels. Six Apostles are seated in a row to either side. Below the Saviour, the em-

⁽¹⁾ Muñoz, Bolletino d'Arte del Ministero della Pubbl. Istr., 1916, p. 131. R. van Marle, La peinture romaine au Moyen Age, Strasbourg, 1921, p. 184.

blems of the Passion are depicted while close by kneels a little figure whose name, "*Secundianus*", is inscribed. Behind him several rows of the Saved are seen in Paradise while below, others are represented arising from their tombs; to the other side, Hell, in which an enormous Satan forms the principal figure, is depicted.

The composition is grandiose and the painting executed with considerable skill and technical knowledge. An intermingling of Sienese elements with the Cavallinesque style forms the basis of the artist's manner. A very beautiful blue is the predominating colour in the painting.

On the walls to the sides of the arch some other frescoes are from the same hand. To the right they represent the Annunciation in which the Madonna is seen kneeling, the Nativity which takes place in a grotto, and a fragment of a bearded saint. The left wall shows a fresco of the Assumption in which St. Thomas is depicted receiving the Holy Girdle.

Cavalcaselle mentions some fragments of an altar-piece in the Cathedral of Tuscania, which he ascribes to the same hand as the foregoing fresco⁽¹⁾, but nowadays there is no trace of any such picture.

In the same church there are still several other frescoes which, if not directly inspired by Cavallini, belong all the same to the Roman school of the beginning of the 14th century. About the middle of the right wall we find a Madonna enthroned with four angels, one of which is now missing, hovering above, and a fragmentary figure of St. Catherine, which obviously belong to this artistic movement. A partly flayed figure of St. Bartholomew (?) on the opposite wall, as well as some representations of saints on the pillars, is executed in the same style⁽²⁾.

A Roman influence is also noticeable in a fresco representing three high civil officials — perhaps senators — in the crypt of the church of S. Pietro, a short distance from the town.

To continue the description of paintings of the Roman school in this region, we must now turn to Montefiascone, ten miles to

⁽¹⁾ *Crowe and Cavalcaselle*, op. cit., III, p. 222.

⁽²⁾ *M. G. Zimmermann*, Giotto u. die Kunst Italiens im Mittelalter, Leipzig, 1899, p. 309 note 1. *R. van Marle*, op. cit., p. 203.

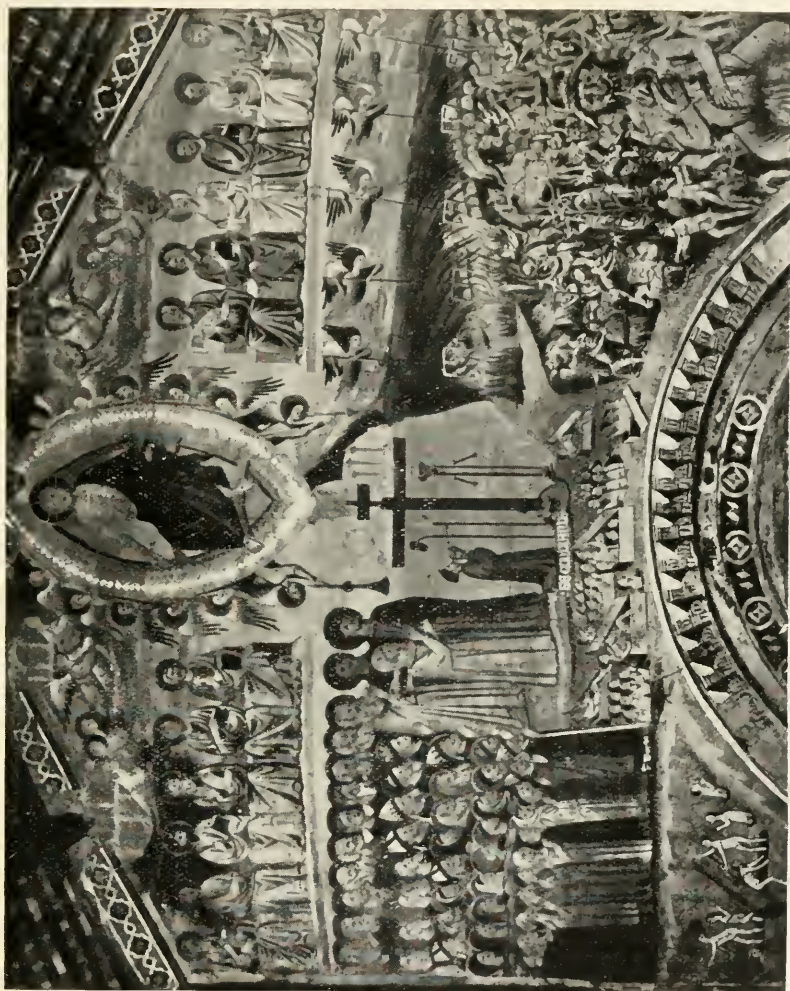


Fig. 213. The Last Judgment. 1st half of the 14th century.
Sta. Maria Maggiore, Toscanella.

Photo Anderson.

the north of Viterbo. Just outside the walls of this town, is situated the church of S. Flaviano, concerning the date of which I think a great mistake in the history of mediaeval architecture, has been made. On the strength of an inscription, which until recently ornamented the façade of the church, but is now preserv-

ed in the interior, Rivoira dated the church from 1032⁽¹⁾. This inscription begins: "*Ann̄is M(i)llis curegib. (currentibus) atq. tricen. Binis*" etc. and further informs us that the church was re-built at this date. The error arises from the fact that the date has been read as 1032 instead of 1302, the historian having completed the word "*tricen*" as "*triceni*" rather than "*trecentesimo*". Further it is obvious from the Gothic form of the letters that the inscription cannot date from any period but towards 1300⁽²⁾.

This question of the date is of great interest to us because I am almost certain that the frescoes, adorning the interior, must have been executed on the occasion of the reconstruction of 1302. They comprise one of the most important series of 14th century paintings in Lazio. According to what I have been told, part of it was discovered only a few years ago and doubtless this is the reason why no serious study has as yet been dedicated to this mural decoration⁽³⁾.

All these frescoes adorn the lower church and on close examination it will be found that three painters of different temperament and working after a different style, executed, in all probability simultaneously, the principal part.

Two of them derive directly from Cavallini whose colouring, morphological types, round heads and plastic effects they imitate. In the treatment of the drapery one of them is frequently more Byzantine than Cavallini.

The third, on the other hand, belongs to the Tuscan school of

⁽¹⁾ *G. J. Rivoira*, *Le origini della architettura lombarda*, Milan, 1908, p. 259.

⁽²⁾ For as far as I know this misinterpretation of the inscription has never been corrected, although other writers have remarked that the church cannot possibly date from as early a period as that accepted by *Rivoira*, v. for example *A. Kingsley Porter*, *Lombard Architecture*, II, Newhaven. U.S.A., London and Oxford, 1917, p. 63.

⁽³⁾ *F. Hermanin*, in *P. Egidi*, *G. Giovannoni e F. Hermanin*, *I Monasteri di Subiaco*, I, Rome, 1904, p. 515, says that the façade and right wall of the church are decorated with frescoes which date from the time of Urban V (1362—70) and which are reminiscent of Lorenzetti's school, an opinion with which, as will be seen, I do not at all agree. Brief mention is made of these paintings in *L. Salotti e L. Codini*, *Montefiascone nella storia e nell' arte*, Grotte di Castro (1909). Signor *Antonelli*, honorary inspector of Fine Arts for Montefiascone, published a short treatise on some of these paintings in the *Cosmos Catolico*. Before long I mean to publish a detailed and illustrated account of them.

the 14th century. He is not a real Giottesque artist but must certainly have seen Giotto's painting. There are but few elements of 13th century art in his work and as we are here in a little country town, where innovations did not penetrate at once after their invention, it seems likely that a few years must all the same have elapsed between the reconstruction of the church and the execution of the mural decoration, which dates probably from about 1310.

One of the two Cavallinesque artists approaches much more closely the master himself. He was a finer draughtsman and produces well-drawn, graceful forms. As a colourist too he is superior. We shall call him the principal Cavallinesque.

The other, though also obviously inspired by Cavallini shows the master's influence almost exclusively in the features. His drawing and the shapes of his figures are much more Byzantine and his light and shade effects very abrupt and spotty. We shall call him the Byzantine-Cavallinesque painter.

To the former of these two should be ascribed the paintings on the central part of the entrance wall, where, above the window, we see to either side the lateral figures of an important representation, the centre of which is missing. The subject must have been the Death of the Virgin for not only are the angels descending towards the centre, and the Apostles at the sides elements of this composition, but also the Virgin seen standing to the right, before whom kneels an angel holding a branch, is obviously a representation of the Annunciation of the Virgin's Death. Lower down at either side stands a crowned figure, perhaps from the Old Testament.

Another fresco by the same artist is preserved on the left wall; it represents the Triumph of Death, but unfortunately the lower part has been sacrificed to make an entrance to a lateral chapel. We can still see, however, a holy hermit, pointing to two skeletons who seem to converse with three dismounted knights, behind whom are represented their horses. Finally we still owe to the principal Cavallinesque artist two frescoes, the one in the chancel arch, the other in that to the right. The former is adorned with five medallions enclosing busts of the Virgin, angels and saints, while in the intervening spaces we see candlesticks, a very old Roman decorative motif, which is found in the mosaics of the 9th century around the apsidal arch in Sta. Prassede. The

other arch is adorned with a representation of the Lord's Baptism.

We shall now turn our attention to the Byzantine-Cavallinesque painter. He executed the frescoes to the right and left on the entrance wall. Turning to the right we find on the upper part of the wall an Annunciation by the Tuscan master, but the rest is by the Byzantine-Cavallinesque. He represented the Nativity and the Adoration of the Magi on the second and third row, under the Annunciation.

He also executed the frescoes in an adjacent niche, where above we find the Saviour between SS. Peter and James and lower down four figures of saints, while still lower to the right are two adoring bishops, doubtless the donors, one of whom is accompanied by a coat of arms; the painting to the left at this level has disappeared.

Again we find his hand in the lowest row of frescoes decorating the right wall, where he executed one group of four saints and another of three, and the last scene of a small series of representations from the legend of St. Nicholas: the saint preventing the execution of the unjustly condemned.

The other paintings here are by the Tuscan painter. The frescoes on the entrance wall which we find on entering to the left are by the same artist.

Here we see above the Crucifixion and several scenes from the legend of St. Catherine; they show the disputation, the saint in prison, teaching the wife of the emperor, the miracle of the wheel, the saint's breasts cut off, her decapitation, and the angels burying her on Mount Sinai.

In the embrasure of a window, which separates two of these scenes from the four others, we see a figure dressed in red, holding a sword.

As I have already said, the Tuscan painter executed most of the frescoes of the first division of the right wall, where above the Crucifixion is shown and below three scenes from the legend of St. Nicholas: his gift to three poor girls, restoring to the family the son who had to serve as slave to a pagan king and rescuing sailors at sea. The two former scenes closely resemble in composition those that a direct follower of Giotto made of the same subjects in the Lower Church, Assisi⁽¹⁾.

⁽¹⁾ v. Vol. III, p. 230.

The Byzantine-Cavallinesque painter, as we saw, continued this series on the row below, while on the entrance wall we found that above a Nativity and Adoration by this artist the Tuscan master painted an Annunciation in which the servant is represented eaves-dropping, an iconographical detail that we have frequently met with in older examples. This intermingling of frescoes by these two artists shows us that they shared the decoration and worked simultaneously. We have no proof that the third painter was active at the same moment, but it seems all the same probable.

The Tuscan and the Cavallinesque painters also made borders and frames of different types. The former painted the frames with medallions containing half-length figures, like those of Giotto and his followers, while the others surrounded their paintings with wreathes, adorned with putti, coming out of vases which remind us of the decoration of the vaults of the Upper Church, Assisi.

We find still some other paintings of the early 14th century in the same church.

In the second division of the right wall we see a Madonna enthroned between saints, remains of a Crucifixion and some fragmentary figures of saints; they seem to be by a follower, or assistant of the Tuscan master.

A composition of a very old tradition is seen in the apse where the Saviour is represented standing between SS. Peter and Paul, flanked by two trees; a similar arrangement, for example, will be found in the mosaic of the old basilica of St. Peter and in that which still adorns one of the apses in Sta. Costanza in Rome. The fresco is framed by ornamental borders; below there is a fragmentary figure of a holy knight on horseback, no doubt St. George.

Now we should again return to Viterbo to investigate what other manners of painting were current in this region. Traces of the existence of a fairly important group of painters in Viterbo can be discovered (1). It will not be forgotten that one of Simone Martini's principal followers and the artist who directed the works that were undertaken in the Palace of the Popes at Avignon (1343—1366) was Matteo Gianetti da Viterbo. and among his assistants there was still a certain Pietro da Viterbo (2).

(1) *R. van Marle*, Simone Martini, p. 180.

(2) v. Vol. II, p. 311.

The art of painting in Viterbo seems to have been partly dominated by Simone Martini's tradition and from the fact that artists from this town followed Simone to France we can infer that there must have been some point of contact between the painters of this city and the famous Sienese.

The only painter of Viterbo that we know, with the exception of those who worked at Avignon, is Prete Ilario da Viterbo who, in 1393, signed the altar-piece for the Porziuncola in Sta. Maria degli Angeli, near Assisi (¹). The central figures of this picture can be considered a free copy of Simone's Annunciation, now in the Uffizi (fig. 214): above we see the Saviour and the Virgin in glory in the midst of angels. To the sides are represented: St. Francis tempted by demons, two angels accompanying St. Francis to the Porziuncola, the confirmation of his rules and St. Francis proclaiming the indulgence. The five little scenes that comprise the predella cannot all be recognized but seem to bear reference to miracles that occurred after the saint's death. Many little figures adorn the frame. Although not of very fine quality, it is none the less a pleasing picture, in which the influence of Simone's art is very evident.

The only other production that I think we might ascribe to this artist is a little panel in the Gallery of Viterbo, representing the Virgin and Child. It belongs to the same tradition and although the execution is rather coarse, the picture is not without charm.

We find evidence of the continuation of Simone's influence in Viterbo in a repainted fresco in the left apse of the Cathedral, depicting the Virgin with the Child and two angels between the figures of SS. Peter and Paul; the latter date from about the year 1300.

In the Gallery, which has been formed in the ex-church of Sta. Maria della Verita, we can divine the Simonesque inspiration under the more modern layer of paint that has been applied to a fairly large half-length figure of the Madonna, previously in the church of S. Agostino.

An important painting of the Madonna in the left transept (no. 112) belongs to the very last years of the 14th century and

(¹) *B. M. Mazzaria*, *Il dipinto di Prete Ilario nella sacra Porziuncola, L'Oriente serafico*, 1916—1917.

shows the persistence of Simone's artistic principles under a provincial aspect. A detached fresco (no. 114) representing the Virgin, seated on an inlaid marble throne, holding the Child Who



Fig. 214. Ilario da Viterbo, the Annunciation, 1393.
Sta. Maria degli Angeli, Assisi.

plays with a pigeon, and a miniature figure of the donor, dates from about the same period but it is of finer quality and still more directly inspired by reminiscences of Simone's art.

In the choir of S. Francesco there are some sad remains of what once must have been a beautiful *Maestà* by a Viterban fol-

lower of Simone. The Madonna was depicted enthroned with angels above and two saints, one of whom was St. Louis of Toulouse, to either side. The technique of the painting must have been particularly fine.

In a sort of lumber-room, near the entrance to the church of S. Andrea, a large Madonna nursing the Child, although considerably repainted and very mouldy, still clearly shows its derivation from Simone's art, as does also a fragmentary fresco representing a saint and angels in the same wall.

The painter, Antonio da Viterbo, who was active in 1402 and with whom we shall deal when describing the late international Gothic style in this region, still shows elements borrowed from Simone who had a strong and lasting influence on the productions of the town of Viterbo.

Besides these paintings which show such a marked and persistent influence of the great Sieneese master, that his presence at one time in the city of Viterbo seems highly probable, we still find in and around Viterbo numerous productions of a more provincial aspect. In part they bear some resemblance to the works of that portion of the Umbrian school of painting which derives from the manner of Pietro Lorenzetti.

Several examples of this style are preserved in the church of Sta. Maria Nuova in Viterbo; in an altar niche to the right we see a fresco of the Crucifixion with the Virgin, SS. Ambrosius, Antony and two female saints; it is very provincial in appearance, the drawing is harder but otherwise the painting shows little difference to the works we find in Umbria. A fresco of the same subject on the first altar to the left is of much better quality. The figures of the Virgin, SS. John, Mary Magdalene, John the Baptist and James are depicted near the Crucified; the Lord in the midst of six figures is represented in a medallion above, while lower to either side an apparition of Christ is shown.

In the same church, a niche in the left wall is adorned with some figures of saints of no artistic importance.

Numerous frescoes of the 14th century are preserved in the church of S. Pietro at Tuscania. Some of them, such for example as the curious little paintings which decorate part of the pillars to the right of the choir, show no connection with the Umbrian school. Still clearly visible are the *Noli me tangere* with two

saints below, and an enthroned Madonna with a small female adorer; they are all local productions of the first years of the 14th century.

Dating from the same period but of finer quality and more Byzantine in style are the frescoes of the Lord between two holy bishops and the Baptism of Christ with two angels and two prophets which adorn the small lateral apses.

Of Sienese derivation, but without showing special connection with Simone or with Umbrian painting are some fragments on the entrance and right walls and a figure of the Baptist under a small baldachin. Several other frescoes are executed in the same style; among them might be mentioned the beautiful Madonna del Soccorso in the left lateral arch leading to the choir, a framed figure of an old, bearded Apostle on the left wall which is of a fairly early date and doubtless belonged to a series of the Twelve Apostles, scattered on the walls of the church — an arrangement of which still earlier examples have come down to us⁽¹⁾ and, over the stairs leading to the crypt, a fine figure of an archangel and a representation of the Holy Trinity.

Some frescoes on the entrance wall depicting a fairly large Crucifixion with the Virgin, St. John and two angels and close by the figure of St. Bartholomew show a close connection with the Umbrian school and date probably from about 1370.

Of a slightly later date is the important figure of St. Peter as Pope which adorns the centre of the apse below the much older frescoes of the vault; while the standing figure of the Madonna to the left was executed by an artist who was much more directly inspired by the Lorenzetti than most of the Umbrian painters. This figure dates probably from the middle of the 14th century or slightly later. Quite after the Umbrian manner are the figures of a Madonna nursing the Child, a St. Antony, a fragment of an archangel and some other remains on the left wall of the choir.

On the left wall near the choir in the church of Sta. Maria Maggiore we find some fragments of an archangel slaying a dragon, a Madonna enthroned, a Madonna Orante on whose head two angels place a crown, and two small adorers, all of which are local productions of little importance. Some figures in a niche are

(1) e.g. at S. Bevignate outside Perugia; v. Vol. I, p. 489.

executed in the same style; they represent the Madonna, the Baptist and a holy bishop. A little chapel near the entrance to the left contains fragments of a Crucifixion and of scenes from the story of a saint, while the second pillar to the left is decorated with a figure of the Madonna.

The centre of the altar of the church of Sta. Rosa in Tuscania is adorned with a fresco, showing the Virgin and Child and St. Peter.

All these paintings are poor productions which derive from the Sienese school. They do not all bear a marked resemblance to the works of Lorenzetti's Umbrian followers but without exception are reminiscent of paintings found in Umbria.

Cavalcaselle speaks of frescoes in Sta. Maria di Castello at Corneto ⁽¹⁾, now also called Tarquinia, about fifteen miles to the west of Tuscania, but there is no longer any trace of paintings in this church.

Sta. Maria at Vetralla, also to the west of Viterbo, but more in its immediate neighbourhood, contains in the upper part of the nave a series of small frescoes, separately framed, which in their present state look as if they dated from the 17th century, but from their size and arrangement we can conjecture that the originals were executed in the 14th century.

The altar of the church of Sta. Maria delle Grazie near Montefiascone is adorned with a fresco, showing a half-length figure of the Virgin with the Child; the Mother is depicted tenderly grasping the foot of her little son. The work is considerably repainted but dates probably from the first half of the 14th century and is the outcome of the Sienese school, showing even a faint connection with Duccio's manner.

Further north we come to Bolsena where the church of Sta. Cristina contains some frescoes of the 14th century. On the left wall of the chapel to the right of the choir, we find some important fragments of mural decoration, representing the enthroned Madonna to whom St. John the Baptist presents a devotee. Another fresco might have represented the Ascension while below, we see the kneeling figure of a female saint ⁽¹⁾. They are good productions of the second half of the 14th century, executed

⁽¹⁾ Signor *Hermanin*, loc. cit., briefly mentions only this last figure. He is of opinion that it illustrates the apparition of the Saviour to Mary Magdalene.

more or less in the Umbro-Sienese manner with reminiscences of the school of Orvieto, which city is not far distant.

In a cupboard in the sacristy of the same church, a local little master has left a painting of the Madonna and Child with a saint, probably St. Cristina, which dates from about the year 1400.

Going towards Rome the works of the Trecento are of very inferior quality.

Some extremely poor paintings of no artistic value are found, for example, in the church of Sta. Maria del Parto at Sutri; here many of the votive frescoes represent the enthroned Virgin, accompanied by saints or other figures; one of them, however, illustrates the legend of a hunter. All these paintings are manifestations of a thoroughly worthless form of art and are scarcely, if any, superior to the productions of the dark ages.

In the basilica of S. Elia at Nepi where we found some beautiful 11th century paintings in the apse and transepts, the walls of the nave are decorated with later frescoes; they belong for the greater part to the 15th century, but some of these feeble works might date from the later years of the 14th.

In the cemetery of Montebuono in Sabine, the church of S. Pietro contains, apart from the paintings by Jacopo di Roccantica and others of the 15th century, some belonging to the 14th which are not much superior to the foregoing ⁽¹⁾.

Some other examples of this form of art only help to prove that there was no artistic dissemination from Rome at this period. The Sienese influence, which penetrated as far as Viterbo, does not seem to have been felt in the environs of Rome, where, almost at the gates of the city, we find examples of this decadent form of art in the church of S. Agnese in the via Nomentana and in the priest's house hard by, where frescoes of different periods, some of the 14th century, have been discovered under the roof (fig. 215). Paintings of this epoch in Rome itself are incredibly few. It is true that this impoverishment of artistic activity can be almost entirely explained by the departure of the pontifical court which was established at Avignon in 1309. Still, that the absence of the pope should transform the city of Rome, whose splendid school of the end of the 13th century culminated in

(1) *M. Guardabassi*, *Indice-guida dei monumenti pagani e cristiani etc. nella prov. dell' Umbria*, Perugia, 1872, p. 116.

Giotto's painting, into a mere desert, artistically speaking, seems almost fabulous. None the less it is true. The decadence in Rome during the absence of the Holy See passes all imagination ⁽¹⁾ and the result in the field of art was that after Giotto's activity we do not find one pictorial work of any importance executed in Rome during the 14th century.

We can, however, be certain that the few paintings, made in Rome during this time, were executed by Sienese masters. Duccio's school is represented by a Madonna at Rocca-di-Papa ⁽²⁾; according to Vasari Pietro Lorenzetti worked in the church of S. Pietro ⁽³⁾; Lippo Vanni executed in 1358 a triptych originally in the church of Sta. Aurea and now in that of SS. Sisto e Domenico ⁽⁴⁾ and perhaps still another for Sta. Aurea ⁽⁵⁾. There was a painting, in all probability of Sienese origin, in the Grotte Vaticane ⁽⁶⁾ while a fragment of mural decoration that was discovered in the Biblioteca Angelica derives also from the Sienese tradition.

Certain Florentine elements intermingle with those of Sienese origin in some frescoes that have been discovered in the church of the Madonna del Buon Consiglio ⁽⁷⁾, in that of S. Sisto Vecchio and in the house of Cardinal Bessarione in the via di S. Sebastiano ⁽⁸⁾. It is true that when in 1369 Pope Urban V returned for a short time to Rome, he employed a great number of painters, who were far from being exclusively Sienese ⁽⁹⁾; in fact there was only one, Bartolommeo Bulgarini, from Siena, others came from different parts of Italy and one was of German nationality. As for Roman painters we find the names of three only: Nicolaus and Magister Laurentius de Urbe and Jacobellus Janneccie de

⁽¹⁾ *F. Gregorovius*, *Geschichte der Stadt Rom im Mittelalter*, 5^e auflage, VI Stuttgart, 1908, p. 425.

⁽²⁾ v. Vol. II, p. 97¹.

⁽³⁾ *Idem*, p. 323.

⁽⁴⁾ *Idem*, p. 456.

⁽⁵⁾ *Idem*, p. 463.

⁽⁶⁾ Reprod. in *Rosini*, near p. 150.

⁽⁷⁾ *A. Muñoz* in *Bollettino d'Arte del Minist. della Pubbl. Istr.*, 1912, p. 388. *The Same*, *Roma di Dante*, Rome, 1921, p. 390.

⁽⁸⁾ *A. Muñoz*, *Roma di Dante*, p. 39.

⁽⁹⁾ The documents which were discovered by *E. Müntz* are given by *Crowe and Cavalcaselle*, II, p. 187.



Fig. 215. The Adoration of the Magi and four saints, fresco of the 2nd half of the 14th century. St. Agnese, Rome.

Photo Alinari.

Roma, which proves how poorly provided the city was with painters of its own.

Of the artists who were employed at this occasion, one came

from Venice, another from Perugia and two from Cesano, while we find active also a certain Paolo da Verona, Giovanni da Milano, Giovanni di Taddeo Gaddi and his more famous brother Agnolo, Giotto di Maestro Stefano and a Jannuccius and Johannes de Florencia, so that the Florentine group was the more important, even if we include a Johannes and a Vanne from Montepulciano as members of the Sienese school. Bulgarini, as I have remarked elsewhere ⁽¹⁾, was active also in Tivoli.

The most important series of frescoes of the Trecento in the region around Rome is certainly that in the Sacro Speco at Subiaco which, as we have seen, is an example of the Umbrian school of painting and more particularly of that of the Perugian artist Meo da Siena ⁽²⁾. Some fragmentary frescoes in S. Silvestro in Capite, Rome, which Signor Hermanin associates with the school of Barna da Siena ⁽³⁾ seem to me also sooner of Umbrian origin.

Yet another Roman painter whose name has come down to us is Jacopo di Francesco, probably the son of Francesco da Volterra, who worked in the Campo Santo of Pisa, ⁽⁴⁾ and is sometimes called "da Volterra" and sometimes "da Roma".

To the south of Rome we find that Velletri must have possessed a painter of the name of Andrea, since Lanzi informs us that he saw a triptych, representing the Madonna and saints, showing the signature, "*Andrea da Velletri*" and the date 1334, in the Borgia Museum ⁽⁵⁾; he was of opinion that the work bore a close resemblance to productions of the Sienese school. Rosini ⁽⁶⁾ believed that a second triptych in this museum, dating from 1336 and reproduced by d'Agincourt ⁽⁷⁾, belonged to the same school, but the painting in question is none other than Taddeo Gaddi's triptych, now in the Gallery of Naples. ⁽⁸⁾

In this part of Italy works of the beginning of the 15th century

⁽¹⁾ v. Vol. II, p. 514.

⁽²⁾ v. pp. 36—44.

⁽³⁾ *Hermanin*, op. cit., p. 515.

⁽⁴⁾ v. p. 264.

⁽⁵⁾ *L. Lanzi*, op. cit., p. 333.

⁽⁶⁾ *Rosini*, op. cit., II, p. 151.

⁽⁷⁾ *d'Agincourt*, *Pittura*, pl. CXXIV.

⁽⁸⁾ v. Vol. III., p. 317.

are not rare, and have frequently an archaic appearance which causes them to be antedated. Such paintings are found at Cori, Piperno, Roccantica etc. (¹).

In that part of Lazio near the Abruzzi we find still some paintings of a certain importance. Firstly in the old monastery of Sta. Scolastica, near Subiaco, some frescoes are preserved in the second cloister; two of these representations seem to have formed part of a series of illustrations from the life of the saint. Also in the "Cosmatesque" cloister there are some fragments of decoration; they depict the monasteries depending on this one and in the vaults the symbols of two of the Evangelists; the execution of this decoration dates very probably still from the end of the 14th century.

In the Sacro Speco there are also some frescoes by other artists than the adherent of the school of Meo da Siena, who painted the principal decoration in the upper and lower churches and in the Scala Santa. One of these painters adorned the walls of the second part of the upper church with scenes from the life of St. Benedict — those on the left-hand side have almost entirely disappeared — and painted, as well, the figure of St. Benedict in majesty in the midst of two saints and four devotees on the arch and above the four Fathers of the Church. To another artist we owe a figure of the Madonna with two saints in the third part of the church while it might very well have been the same painter who executed the Lord on the Cross and some figures of saints and in the vault the Fathers of the Church, all in the chapel to the left of the high altar.

They are paintings of the end of the 14th century, of no great importance and sooner an outcome of the Sienese tradition.

At Agnani some important manifestations of the influence of Cavallini's art are found in a corridor which leads to the side entrance of the Cathedral. At the beginning of this passage we see a beautiful fresco of the Saviour enthroned between St. Luke and the holy bishop Cataldus, while at the end of the corridor some medallions around the door of the church contain the Madonna amidst saints and some half-length figures of saints.

(¹) v. with regard to this the important article by *A. Bertini Calossi*, *Le origini della pittura del Quattrocento attorno a Roma*, *Bollettino d'Arte del Minist. della Pubbl. Istr.*, 1920, pp. 97 and 185.

The latter decoration, which in part is repainted, is of later date and not so characteristic of Cavallini's school but the former is of considerable interest and clearly reveals a knowledge of the Roman master's works.

In a disused chapel to which access is gained by passing through the treasury of which it nowadays forms part, is preserved the most beautiful 14th century painting that I found in Lazio. It represents the Madonna enthroned with a small devotee kneeling at her feet. The technique of the panel, which shows the date 1325, reveals a profound knowledge of Cavallini's manner and of the Roman school; it is to a certain extent reminiscent of the art of the 13th century.

On the entrance wall of Sta. Maria Maggiore at Ferentino a fresco of the Virgin, although hard of line and very provincial in appearance has also been executed under a Sienese inspiration.

Among the frescoes in Sta. Maria a Fiume at Ceccano which for the greater part are worthless productions of a later period, we find a few that date still from the 14th century ⁽¹⁾.

At Terracina there are some paintings of a slightly better quality; this is the case particularly for a panel in a chapel to the right hand side in the Cathedral, showing on one side the Saviour and two little angels above, and on the other side the Madonna holding the Child in the centre of her lap; this position and the fact that both figures are seen in full face, are somewhat archaic features; two little angels support the Virgin's crown. Although a feeble work, it is not displeasing (fig. 216).

In the church of S. Antonio there are some fragments of mural decoration of a very mediocre quality; a long series of saints, all represented in full face, is particularly ugly. It is clearly noticeable, however, that the style of painting derives from the Sienese school ⁽²⁾. Besides these figures we find a Crucifixion and some scenes from the legend of the titular saint.

The choir of S. Domenico is adorned with frescoes of a much better quality but they date probably from the beginning of the 15th century.

⁽¹⁾ *A. Muñoz*, La chiesa di S. Maria a Fiume in Ceccano e le sue pitture, *Rassegna d'Arte*, 1911, p. 121.

⁽²⁾ *A. Rossi*, Terracina e la Palude Pontina, Bergamo, 1912, pp. 114, 115.

The Abruzzi. On account of its situation, the Abruzzi was the province that remained in closest contact with the regions where the art of painting flourished; moreover the documents furnish us with a considerable number of names of painters who were active in this province ⁽¹⁾.

As we do not possess a single production which might give us an idea of the manner in which these

⁽¹⁾ *Bindi*, *Artisti abruzzesi*, Naples, 1883. *Filangieri*, *Indice degli artefici delle arte maggiori e minori*, Docum. per la stor. le arti e le indus., VI, Naples, 1891. *P. Piccirilli*, *L'Arte* 1903, p. 216. *The Same*, *Artisti abruzzesi*, Leonardo da Teramo etc., *Rivista abruzzese*, 1905, fasc. 1, *V. Balzano*, *L'Arte abruzzese*, Bergamo, 1910, p. 56.



Fig. 216. Madonna, end of the 14th century.
Cathedral, Terracina.

Photo Istit. Ital. di Arti Grafiche.

painters worked, it would be useless to dwell on their names; let us sooner discuss the works that have been preserved.

Bindi's work⁽¹⁾ would have been a useful guide to the Abruzzi, had the dating of the paintings been more correct; but in this respect it is full of mistakes and sometimes very serious ones, there being several centuries between the actual and ascribed dates.

I have already mentioned in Volume I some frescoes in this region and although they were executed probably in the 13th century, they will be a good starting point.

These paintings adorn the three apses of the subterranean church of S. Giovanni in Venere, near Lanciano⁽²⁾, and represent, in the centre, the enthroned Virgin between an archangel and St. Nicholas, and in each of the lateral conchae, the Saviour enthroned between four saints; of the latter frescoes one is in a very ruinous state, two of the escorting saints having disappeared; the other, however, is intact (fig. 217). It is interesting to observe that here, as in other regions in Italy, an increase of Italian elements foreshadows 14th century painting, but in this instance the Byzantine style still predominates while at the same time we notice elements reminiscent of the Roman school. The technique is too fine for the work to be the production of a provincial artist.

At Aquila, only a short distance from Umbria, we find some fairly interesting paintings. A panel in the sacristy of the church of Sta. Maria Paganica shows a representation of what might be called the tree of St. Bonaventura. The Virgin, seen in half-length figure, supports a pedestal from which springs the tree on which Christ is crucified; the branches take the form of scrolls. A monk, evidently the donor, kneels in adoration at the foot (fig. 218). The style of this work is somewhat reminiscent of Simone Martini's tradition as it was interpreted by the painters of Orvieto. The church of S. Silvestro, formerly dedicated to St. Sebastian, is adorned with a fresco of the half-length figure of the dead Saviour, which dates probably from about 1400.

In the Gallery of Aquila there is a panel (no. 217), divided into six compartments, illustrating the life of St. Catherine (fig. 219).

⁽¹⁾ *V. Bindi*, *Monumenti storici ed artistici degli Abruzzi*, Naples, 1889.

⁽²⁾ *E. Bertaux*, *L'art dans l'Italie méridionale*, I, Paris, 1904, p. 285. *V. Zecca*, *La Basilica di S. Giovanni in Venere, Pescara*, 1910, p. 115. v. Vol. I, p. 450.



Fig. 217. The Lord enthroned between four saints, fresco of about 1300.
S. Giovanni in Venere, near Lanciano.

Photo Moscioni.

The artist might be classified as a provincial follower of the Master of the St. Cecily altar-piece; even the proportions and colouring show some connection with this Florentine's style; but the painting is obviously of later date for the backgrounds of architecture show a more advanced stage of development. I think this painting should, all the same, be placed in the first half of the 14th century. For quite unknown reasons this panel is attributed to Giovanni da Sulmona whose painting of 1435 from Ortucchio, now in the Gallery of Sulmona, bears no resemblance to this picture. I have mentioned in a previous chapter, the painter of the name of Bartolommeo d'Aquila who worked in 1328 in the church of Sta. Chiara in Naples.

Quite near Aquila we find several 14th century paintings, some of which are of considerable importance. This is not so, however, of the frescoes of this period that are preserved in the church of Sta. Giusta at Bazzano⁽¹⁾ where a "Mater Omnium" on the entrance wall is executed in a manner reminiscent of the tradition current in Umbria about 1370 or 1380. Some scenes from the legend of the titular saint which adorn the left wall near the choir are painted in the same style.

Below the latter work we find some remains of a fresco of finer quality and more Sienese in inspiration of which a holy bishop, a female saint and a few fragments of other figures are still visible.

The church of Sta. Maria in Cryptas, at Fossa, a few miles distant from here, possesses a very important series of frescoes⁽²⁾. These paintings, which for the greater part decorate the left wall, are arranged in two rows. Above we see the Annunciation, the Nativity which takes place in an open shed, together with the Child's first bath, the Apostles called to bid farewell to the Virgin, the funeral of the Virgin, Joachim refused entrance to the Temple and the angel appearing to Joachim in his retreat with the shepherds. On the lower row are represented the angel announcing the Virgin's death (so little remains of this fresco that I cannot be certain of the accuracy of its identification), the Apostles' farewell to the Virgin, the Entombment of the Virgin and over the tomb the Madonna and the Saviour seated in

(1) I have mentioned in Vol. I, p. 562, the unimportant frescoes of the 13th century that are found in this church.

(2) For the 13th century paintings v. Vol. I, p. 447.

majesty. The two following frescoes have been destroyed by the construction of a shrine to protect a panel of the Madonna, probably of very early date, but entirely repainted.

This series of frescoes is of great importance, particularly for this region of Italy. The artist combined a Giottesque conciseness with morphological types of Sienese origin. The iconography of the Nativity is also Giottesque but the soft clear colours, the expression and grace of the figures, the profusion of ornamental details and the architecture are all characteristic of the Sienese school. The style of the painting is vaguely reminiscent of Barna da Siena's, but in spite of the artist's qualities we cannot fail to notice his shortcomings, in the drawing in particular, which mark him as a provincial artist. no



Fig. 218. The Lord crucified, the Virgin and an adorer, Abruzzese School, first half of the 14th century, Sta. Maria Paganica, Aquila.

Photo Carli.

doubt from the Abruzzi. The date of the execution of this decoration is probably about 1350—1360.

I have been informed that 14th century frescoes are preserved in the church of S. Spirito about two miles from Fossa, but a hermit who lives at some considerable distance from the building and who, as well, seems very elusive, keeps the key and so far I have never succeeded in my attempts to have the church opened.

To the other side of Aquila we find some frescoes in the parish church of S. Vittorino where the real apse, which is situated behind the present one, shows a painting of the Saviour in a mandorla supported on the right by three angels; SS. Peter and John the Baptist are depicted on the same side; the figures to the left have disappeared. It is a work of inferior quality, deriving from the Sienese style, and dates from about 1370 (a graffito of 1392 provides us with a date *post quem non*); it bears a resemblance to Umbrian paintings of the same period.

Some fragments of 14th century mural decoration have been found in the subterranean part of this church. The most important is that representing the Virgin between SS. John the Baptist and James and although the lower part is missing, we can still see very clearly that the painter worked under the influence of Luca di Tommè. This is very significant considering the short distance between here and Rieti where an important polyptych by this master is preserved⁽¹⁾.

The most important 14th century fresco in the Abruzzi is that representing the Last Judgment in the church of Sta. Maria in Piano, near Loreto Aprutino.

It is of grandiose proportions but unfortunately the portion to the right hand side has for the greater part been effaced. Above, we see the Saviour seated within a mandorla in the midst of angels; immediately below Him the instruments of the Passion are depicted on an altar which divides the saved into two groups and before which kneel three monks; lower down the souls, in the form of little naked figures, are shown crossing a bridge to enter Paradise but several fall into the river that runs below. Paradise is represented as a beautiful park with a tower where all kinds of riches are found. Angelic musicians are seen above

(1) Vol. II, p. 469.

This fresco, which dates probably from the last years of the 14th century, announces in Italy that form of international Gothic art of which Nelli was one of the interpreters. The ugly but individual faces, the costumes and coiffures, the marked animation of expression and gesture are all characteristic of this special group of paintings, some other examples of which are found in this region, but belonging, however, to the 15th century.

Most of the frescoes that we find on this wall and in a chapel to the right seem to be from the same hand, although at first sight this can hardly be perceived on account of the difference of colour. While the fresco of the Last Judgment is mel-



Fig. 219. Six scenes from the history of St. Catherine, Abruzzese School, first half of the 14th century. Gallery, Aquila. Photo. Carli.

lowed with age and executed in very warm tints, the other paintings are hard and show almost white faces in which the features are very sharply outlined.

A few of the votive paintings, however, as well as the fragments on the left wall, part of which is still covered with white-wash, seem to be the work of another artist. Some other votive paintings can be ascribed to the same hand, while cycles of more importance adorn the second division of the wall and the last chapel to the right. The first of these series shows above the Saviour in majesty with scenes of the Resurrection, the Ascension, Pentecost, the Coronation of the Virgin over the empty tomb, and the Adoration of the Magi. Many other paintings that belonged to this series, have disappeared.

The cycle in the chapel was composed originally of about twelve scenes from the life of St. Thomas (?); the execution is so elementary that one might almost believe that the decoration has been left unfinished. There are many elements also in these paintings foreshadowing Nelli's art.

To the south of Loreto we find a few unimportant fragments of painting on a pillar in the church of Sta. Maria in Lago, at Moscufo, slightly reminiscent of the Orvietan school.

Some late 14th century paintings in the lateral apses of S. Angelo at Pianella, as well as a fresco of the Madonna nursing the Child, on one of the pillars, are more directly inspired by the Sienese school. A representation of the Madonna del Soccorso is of later date. A modern inscription informs us that these frescoes are by Corregio!

In the Cathedral of Atri, a little further north, a considerable number of 14th century frescoes is preserved. The entrance wall shows the Lord on the Mount of Olives, the Saviour in a mandorla surrounded by the instruments of the Passion and the figures of the Madonna, the Baptist, St. Matthew, a donor in adoration and the archangel Gabriel; on another row we see St. Ursula, the Madonna enthroned, some female saints, the Virgin nursing the Child and St. Dominic. All these frescoes are from the hand of a provincial painter of the later 14th century who was influenced above all by the Sienese school and who produced a form of art very similar to that current in Umbria. The right wall was adorned with numerous 14th century paintings but with



Fig. 220. The Lord and the Virgin, Abruzzese School, first half of the 14th century. Cathedral, Atri.

Photo Moscioni.

the exception of one or two, only a few fragments have been preserved; fairly important parts of a Madonna enthroned between four saints remain visible as well as the figures of the Lord and the Virgin of a considerably earlier period than the rest of the decoration, dating probably from the beginning of the 14th century (fig. 220). I should still like to mention the figures of a Madonna, standing, to whom the Baptist offers a little bird, St. John the Evangelist and a holy bishop. These frescoes are not all from the same hand, for some of them show sooner the influence of the school of The Marches, than that of Siena or Umbria. We also notice a certain resemblance to the work of the painter whom we found active at Offida, which town, besides, is not far distant.

A number of votive frescoes adorn the pillars, some figures of saints are seen to the left of the choir while to the right the Madonna, nursing the Child, is represented between St. George and a female martyr. This last painting might date from the beginning of the 15th century.

Among the frescoes which decorate the subterranean church there are several of the 14th century. The most important are some figures of saints, a Crucifixion between SS. Peter and Paul and the Lord enthroned. These paintings are of finer quality than those in the church above; they show most connection with the art of Siena but are also reminiscent of the frescoes at Offida.

On the whole the frescoes at Atri reveal the existence of a fairly important group of painters, but as there are no connecting links between the various works which are very different from one another we can hardly speak of a local school. According to Schulz⁽¹⁾, who wrote before 1860, there were some 14th century frescoes in the church of S. Antonio which no longer exists, and in that of S. Francesco but they have disappeared unless the writer, as he frequently does, has mistaken the date.

Bindi mentions two paintings which he saw on the walls of the shops around the Cathedral of Teramo; formerly they bore the date 1381 and one of them perhaps represented the investiture of King William⁽²⁾. Nothing remains of these paintings. The

⁽¹⁾ *Schulz*, op. cit., II, p. 15.

⁽²⁾ *Bindi*, op. cit., p. 20.

works that are at present being undertaken in the old apse of the Cathedral have revealed some frescoes of the 14th century.

At Campi, to the north of Teramo, I found in the tribune of the abandoned church of S. Francesco which is falling in ruins, a crucifix of the Giottesque type with the Virgin and St. John at the sides and the pelican above. Unfortunately the cross has been repainted in the 15th century. Towards the south of the eastern part of the Abruzzi or to the south west of Chieti three frescoes of the 14th century adorn the choir of Sta. Maria of Arabona. We see to the left a saint with an adorer, in the centre the Saviour on the Cross between the Virgin and St. John and to the right a painting of the Madonna. The first of these is of no importance; the second is curious on account of the marked individuality of the little artist and the hard and exaggerated outline of the features while the third work shows the signature: "*A. D. MCCCLXXIII Anton' de Andria fecit*". The artist's origin would justify our placing this fresco among Apulian works, but if the painter came from Andria, his art, which might be called rustic Gothic deriving from Siena, is more typical of the Abruzzi and this fresco is better classified among the productions of this region.

Near Pentima, to the north west of Sulmona, the beautiful church of S. Pellino preserves on its left wall a fresco of the Crucifixion and some other figures of about 1370 or 1380, which in style approach the works of the Orvietan school. In the disused church of S. Alessandro which is attached to S. Pellino and has been converted into a museum, the apse is adorned with some 14th century paintings showing four saints, the holy Pope Alexander with two angels and two adorers and a detached fresco of Christ, bestowing a blessing, which might be from the same hand as the Crucifixion in the church. The fresco of the Pope dates from about 1400 and that of the four figures of saints belongs to a slightly earlier period, but both reveal a fairly marked Siennese influence.

The earthquake of January 1915 destroyed practically everything in that part of the Abruzzi around the dried-up lake of Fucino. At Avezzano in the church of Sta. Maria in Vico there existed a rather pleasing picture representing the Virgin and Child, doubtless the work of a local artist who was influenced

by the Sienese style⁽¹⁾. At Alba Fucense, the church of S. Pietro contained several fragmentary frescoes, some of which probably date back to the 14th century, but there is always a risk of antedating the productions of local little masters, far from important artistic centres. Nevertheless a fresco of the Saviour on the Cross between figures of saints, enclosed in a Gothic frame, belonged in all likelihood to the 14th century; I feel less certain about a representation of the Coronation of the Virgin.

There is nothing left of the church which Schulz mentions on the road between Avezzano and Celano and which, according to him, contained frescoes of the 14th century⁽²⁾.

Bindi describes paintings, dating from 1344⁽³⁾, showing the Madonna and Child, the four Evangelists and other saints, which he found on the end wall of Sta. Maria delle Grazie at Rosciolo, but the wall has fallen in and the entire decoration has completely disappeared. There is a figure of the Madonna over the main entrance but it is of a much later date. At some distance from Rosciolo the church of Sta. Maria in Valle Porclaneta still exists and contains some figures of saints, painted in the first half of the 14th century.

A panel painting of the Madonna once adorned the altar of the church of Sta. Maria delle Grazie at Le Cese. Further west, where less has been destroyed, a niche in the church of Sta. Maria in Cellis, near Cassoli, is decorated with a figure of the Virgin, carrying on her knee the Child Christ, Who, according to popular tradition, is a portrait of a king of the house of Anjou⁽⁴⁾. Some unimportant remains of fresco painting are preserved on the façade and on one of the pillars of the abbey church of Rocca di Botte.

In the church of S. Eustachio at Campo di Giove there were formerly two panels showing sixteen scenes from the legend of the titular saint. These paintings, which were stolen prior to 1903⁽⁵⁾ and which since then belonged to a private collection in

(1) *E. Agostinoni*, Il Fucino, Bergamo, 1908, p. 147.

(2) *Schulz*, op. cit., II, p. 85.

(3) *Bindi*, op. cit., p. 899.

(4) *P. Piccirilli*, La Marsica monumentale, L'Arte, 1909, p. 329.

(5) *P. Piccirilli*, L'Arte, 1903, p. 213.

Florence, bear, in arrangement as well as in style, a resemblance to the St. Catherine panel in the Gallery of Aquila; here too the connection with certain Florentine productions is obvious, but these pictures are of a later date than that of Aquila.

Miniatures of the 14th century in the Abruzzi are not completely lacking. Fairly important examples of this art are preserved at Sulmona, Guardiagrele and Atri. Certain miniaturists are recorded; among them are Agostino di Leonardo da Teramo who was active in 1290, Merolo di Bucchianico and Berardo d'Ofena who worked in 1321 for the Cathedral of Sulmona and some others ⁽¹⁾.

The regions of Gargano, Molisse and Basilicate are exceedingly poor in paintings. Some works of the Byzantine school have been mentioned in the first of these districts, while Schulz again furnishes us with wrong information regarding Giottesque frescoes of the Crucifixion and the Lord enthroned in the apse of S. Pietro at Monte San Angelo ⁽²⁾.

The same writer speaks of some mediaeval frescoes in the tower of the Cathedral of Accerenza, to the north of Potenza, but I failed to find any trace of them ⁽³⁾. The left apse of the Cathedral of Muro is adorned with a painting of the Madonna in the midst of figures, among them being Queen Joan of Naples and the anti-pope Clement VII, which dates from the first years of the 17th century, but Schulz is of opinion that it is contemporary with the personages depicted, and consequently dates it from about 1380 ⁽⁴⁾.

Some 14th century paintings, however, are found in the church of Sta. Trinita at Venosa, where Roberto Oderisi has left us evidence of his activity. To the left of the entrance we see the figures of SS. Blasius and Quiricus — the latter has been given the appearance of a woman — and to the right that of St. Paul. A Madonna, nursing the Child, and a female saint are preserved

⁽¹⁾ *Balzano*, op. cit., pp 62-66.

⁽²⁾ *Schulz*, op. cit., I, p. 253.

⁽³⁾ *Schulz*, op. cit., I, p. 318.

⁽⁴⁾ *Schulz*, op. cit., I, p. 315 and III, p. 174.

in a chapel to the right while on a pillar of the wall opposite the entrance another Madonna is represented. These are all very provincial works of the second half of the 14th century and do not show close connection with any of the more important contemporary schools.

Apulia ⁽¹⁾. In studying the painting of Apulia, we can divide its productions into two very distinct groups, one of which is composed of the works which are an outcome of the persistence of Byzantine or Basilian art, many examples of which, prior to the 14th century, have been cited in the first volume of this work, while the other group of paintings is of a pure Italian style. Although there is no question of any particular local group or Apulian school, there is an equally great number of these paintings but when pictures of a non-Byzantine appearance were desired, artists from other provinces may sometimes have been called to execute them.

I do not really include Byzantine painting in the subject matter of my work; besides, this branch of painting has been frequently dealt with in the numerous books on Byzantine art and archaeology, but very often the descriptions are limited to the frescoes in the grottoes, and even to the more important examples only of this sort of pictorial decoration ⁽²⁾.

Grottoes adorned with frescoes are of a far greater number than is often imagined. They are particularly numerous around Matera. I have visited some of them, but the local authorities speak of "hundreds" of which quantity I dare not confirm the existence. According to what I was told on the spot, much unknown material is still to be found in the grottoes around Mas-safra and Palagianello.

Judging from those that I have seen, the greater number of these paintings date from the 14th century and often from an even later period. Several dated Basilian works, however, have been

⁽¹⁾ *M. Salmi*, Appunti per la storia della pittura in Puglia, *L'Arte*, 1919, p. 149.

⁽²⁾ *Ch. Diehl*, *L'art byzantin dans l'Italie méridionale*, Paris, no date. *O. M. Dalton*, *Byzantine Art and Archaeology*, Oxford, 1911, p. 308.



Fig. 221. St. Nicholas, Basilian fresco of the 14th century.
Sta. Lucia, Brindisi.

Photo. Minist. del. Pubbl. Istr.

preserved in Apulia. The frescoes in the little church of S. Stefano at Soletto, to the south of Lecce, are of the year 1347; those in the SS. Stefani Grotto, near Vaste, still further south, are of 1376, while the date of 1392 was once visible in the Gravina of the Grottaglie, in the region of Taranto. These dated works allow us to ascribe also to the 14th century some other frescoes, such for example as those in the grotto of S. Biagio and in the crypt of Sta. Lucia, near Brindisi (fig. 221) and some fragmentary paintings that are still preserved in Sta. Maria di Idris at Matera ⁽¹⁾, S. Michele a Gravina and in the grotto of Sta. Maria degli Miracoli, a short distance from Andria.

A point of difference between Basilian painting of the 14th century and that of previous centuries is, that in this later period it is not only limited to the decoration of grottoes, but gradually takes a more and more important part in the adornment of churches. Thus, for instance, in the church of Sta. Maria di Giano at Bisceglie, there is a painting of the Death of the Virgin and a figure of the holy pilgrim Nicholas, of a purely Byzantine technique and, apart from the addition of some angels in medallions in the upper part of the former fresco, of the usual composition.

In Brindisi we find outside the grottoes, some unimportant remains of Basilian painting of the 14th century in the churches of S. Giovanni in Sepolcro, Sta. Anna and in the cloister of S. Benedetto. A Byzantine painting of St. Nicholas (?) adorns a lunette over the lateral entrance to the church of SS. Niccolò e Cataldo, Lecce. On the outside wall of the Cathedral of Soletto we see some figures of saints executed in the same style. They represent SS. John the Evangelist, Stephen and Nicholas and were painted probably in 1397 when the Count of Soletto, Raimondello del Balso, had the campanile built ⁽²⁾.

Churches, showing an entire decoration in the Byzantine style, no longer exist; Sta. Maria di Cerrate, near Squinzano, now contains only few frescoes intact of what originally must have been a fairly important series of paintings, dating probably from the

(1) I have been told that in the subterranean part of the Cathedral of Matera, now walled up and inaccessible, there are still some Basilian paintings.

(2) *Diehl*, op. cit., p. 94.

end of the 14th century; the most important represent the Death of the Virgin and St. George slaying the dragon ⁽¹⁾. The frescoes of S. Stefano at Soletto with which we shall deal presently, are of a style considerably altered by an intermingling of the Italian manner. Schulz ⁽²⁾ speaks of a church dedicated to St. Stephen at Barletta covered with Greek frescoes, which he describes in detail without, however, giving any date, but I was unable to discover any trace of this church and think that it must have been demolished. Further he makes some vague references to frescoes with Greek inscriptions in a church, called S. Mauro ⁽³⁾ on the road between Gallipoli and Nardo, but considering the amount of inexact information with which his book provides us, and the fact that no one else mentions the existence of this building, I did not go in search of it.

Very significant of the persisting taste in Southern Italy for the Byzantine style is the extant number of large panels, belonging to this school, frequently they are miraculous Madonnas, which a popular tradition ascribes to St. Luke. Similar pictures to which this legend is attached are also found elsewhere in Italy.

The Madonna at Sta. Maria del Casale, near Brindisi, seems to date from the 13th century and I have already mentioned it as such ⁽⁴⁾. The panel to the left of the altar in the Cathedral of Canosa has also the appearance of a very early work, but the example in Sta. Maria at Siponto is less archaic.

Some others are preserved at Barletta. In a chapel to the left in the church of S. Sepolcro a repainted panel shows the Virgin, nursing the Child, a feature which does not belong to the Byzantine tradition, although the picture in other respects is thoroughly Oriental. A Byzantine Madonna will be found in the church of Sta. Maria dell' Assunzione or Maggiore of the same town while in that of S. Giacomo a beautiful panel, representing on one side the Redeemer and on the other the Virgin and Child, reveals an intermingling of Italian elements — one might even say a certain Siennese sweetness — and Byzantine artistic principles. This panel

⁽¹⁾ Reprod. in *G. Gigli*, *Il Talone d'Italia*, Bergamo, 1911, p. 69.

⁽²⁾ *Schulz*, op. cit., I p. 141, III, p. 178.

⁽³⁾ *Schulz*, op. cit., I, p. 273.

⁽⁴⁾ v. Vol. I, p. 563.

was, no doubt, executed in Italy towards the end of the 14th century (figs. 222 and 223) ⁽¹⁾.

A famous picture of the Virgin adored in the crypt of the church of S. Niccolo at Bari is but a very ordinary painting of the 15th century. On the other hand a beautiful triptych to which apparently little importance is attached is kept in a small room behind the sacristy. It represents the Virgin with the Child, Who looks back at an angel, holding the instruments of the Passion, between the figures of SS. Nicholas and Gregory. The iconography of this panel, as well as the technique is purely Byzantine and in all probability it is a work imported from the Orient ⁽²⁾. In another room we find a large panel of the Madonna enthroned with adorers; it is very much repainted but the type is sufficiently archaic for us to ascribe it to the 14th century. A beautiful and important Madonna of a more evolved style and very probably belonging to the 15th century is preserved in the Museum which is found in the church of S. Giovanni in Sepolcro, in Brindisi.

It is not only the Madonna, however, that was represented in this style. In the chapel of the relics in S. Niccolo, Bari, there is an enormous panel of St. Nicholas, bestowing a blessing, with the half-length figures of the Annunciation above, while below, the figures, represent the Servian King, Urosius and his wife, who in 1319 offered this panel, now for the greater part covered with votive medallions, to the basilica ⁽³⁾.

A panel of considerable importance is preserved in the crypt of the Cathedral of Trani. It represents the holy pilgrim Nicholas of the town of Trani, who should not be confounded with the saintly bishop of Bari. The arrangement of the panel in which the principal figure is surrounded by scenes from his legend, is reminiscent of certain Tuscan paintings of the 13th century. Here we find eight scenes to either side. The decorative motifs and the warm clear colours as well as the architecture and general composition of the small scenes, all strongly remind us of

(1) *M. Salmi*, op. cit., thinks that an Arabo-Catalan influence is manifest in this panel.

(2) Reprod. in *F. Carabellese*, Bari, Bergamo, 1909, p. 132.

(3) Reprod. in *F. Carabellese*, op. cit., p. 131.



Fig. 222. The Saviour, Apulian School of the end of the 14th century.
S. Giacomo, Barletta.

Photo Minist. del. Pubbl. Istr.

Tuscan art of the Duecento. Although the inscription is in Latin, the technique of the painting is influenced by contemporary Byzantine art — that is to say of the beginning of the 14th century — and not by the Italo-Byzantine school of the previous century. This is particularly evident in the central figure.

Besides certain elements in the style, the inscription and the subject make it evident that we are here dealing with a work executed in Italy.

Panels of Byzantine style are exceedingly numerous in Italy and many of them, no doubt, originate from Apulia, but it is rare to find a painting in this style prior to the 15th century.

The most important monument of Italo-Byzantine painting of the 14th century in Apulia is preserved in the little church of S. Stefano at Soleto, to the south of Lecce (¹). Let me say at once, however, that the production in question contains as many, if not more, Italian elements than Byzantine.

For a very long time, even until the 16th century, Soleto was a centre of Greek civilization in Southern Italy (²). Older frescoes obviously covered the walls before the execution of the fairly extensive series of paintings that we see now-a-days. Not only do we find here and there, where the chalk has fallen, traces of what appear to be 13th century frescoes, but on the end wall and in a niche at the end of the left wall Greek paintings of a fairly archaic appearance have been preserved. The first of these frescoes shows above the Holy Trinity, below which we see God the Father with the Saviour and on a still lower level a representation of Pentecost and four saints. M. Diehl mentions only this fresco which he dates from the 12th century, but in my opinion it seems to belong to a somewhat later period. The niche to the left is adorned with a figure of a saint which was no doubt executed at the same time.

A Greek inscription dates the frescoes, which cover the other walls, from the year 1347 and this is rather surprising since the style of the works bears a much closer resemblance to Italian painting of at least half a century later. Here the combination of Byzantine and Italian elements is presented in a very unusual form. I am not absolutely convinced that the date, which M. Diehl

(¹) *Ch. Diehl*, op. cit., p. 93.

(²) *Ch. Diehl*, loc. cit.



Fig. 223. The Madonna, Apulian School of the end of the 14th century.
S. Giacomo, Barletta.

Photo Minist. del. Pubbl. Istr.

deciphered only with considerable difficulty, is not a copy of an older inscription, one which bore reference to frescoes in all probability covered by the present decoration which, judging from its appearance, was much more likely executed towards the year 1400 by a fairly Italianised artist.

The inscription of each fresco is in Greek. On the left wall the paintings are arranged in three rows, each of which is composed of six or seven scenes; they illustrate the history of Christ, beginning with the Massacre of the Innocents and Flight into Egypt and finishing with the Resurrection (fig. 224). The wall opposite is adorned with two rows of scenes from the life of St. Stephen. On either side the lowest row is composed of large figures of saints, each one framed separately; on the right wall we find as well a second representation of the Crucifixion. We cannot ascribe all the figures of saints to the same hand; some of them seem to have been painted — or repainted by Francesco d'Arezzo, who at the beginning of the 15th century executed so many frescoes in the church of Sta. Caterina at Galatina at a distance of only a few miles from Soleto.

The most important fresco is that adorning the wall over the entrance; it represents the Last Judgment (fig. 225) (1). The painter must have been active about the year 1400; in style and temperament he resembles the artist who executed some frescoes, among them a Last Judgment, at Loreto Aprutino and whose manner pre-announces Nelli and international Gothic painting. Many of the details of the fresco at Soleto correspond with the representation of this subject that Rinaldo da Tarento executed in the church of Sta. Maria del Casale, near Brindisi, with which we shall deal presently.

The figure of the Saviour and those of the Virgin and St. John are depicted in the embrasure of the window; on the wall to either side we see the Twelve Apostles. Lower down the centre is occupied by the instruments of the Passion between Adam and Eve, while laterally angels blow blasts on trumpets to awaken the dead whom the earth and sea give up; even those who have been devoured by wild beasts are resuscitated. A large archangel in armour, holding a sword, weighs the souls in the

(1) *G. De Giorgi*, Il Giudizio universale dipinto a fresco nella cappella di S. Stefano in Soleto, *Rassegna pugliese*, 1884, p. 81.



Fig. 224 Scenes from the Life of the Lord and saints. Italo-Byzantine School, end of the 14th century. S. Stefano, Soletto.

Photo Moscioni.

centre; to his left an angel with a pitch-fork thrusts the Damned towards a large Satan while to the right St. Peter leads the Saved to the gate of Paradise which is represented by the three patriarchs, holding the Good in their laps.

The frescoes in the little church of Soletto provide us with a link between Byzantine painting and purely Italian art, examples of which are not lacking in this region. It is rare, however,

to find paintings which have the appearance of local productions; for the greater part they are the work of artists from distant towns, at least they are more easily classified with the productions of other schools.

As local works of Italian style — that is to say showing neither Byzantine elements nor sufficient resemblance to paintings of other schools for us to suppose a direct influence — we might mention the rather unpleasing frescoes in the Magdalene chapel near Manfredonia where we find among other paintings a Pietà in a frame which has the appearance of a filled-in window. Adjacent to this we see a somewhat curious representation of the Virgin, holding the Child and a crucifix, to whom an old saint presents the donor; another saint is depicted carrying the model of the church ⁽¹⁾. In spite of their archaic aspect we can infer from the very inferior quality of the painting, that this decoration was executed at the end of the 14th century.

It may be said that the unskilled artist, who was active here, was perhaps more familiar with the Sienese manner than with that of any other school.

Some fairly important frescoes are preserved in the lower part of the Cathedral of Trani. At the end to the right a painting of the Virgin between St. James and an old saint is executed in clear colours and dates from the 14th century. It adorns a tomb and covers the original decoration of the 13th century. The figures of the four Evangelists in the vault are from the hand of a more capable artist and date from about 1400 ⁽²⁾.

A rather grandiose fresco of St. George on a white horse, slaying the dragon, on the left wall is of an earlier date. An old bearded saint near by is by a different artist.

Near Andria, in the church of Sta. Croce, which formerly must have been an excellent "sampler" of Apulian painting of the 14th century, we still find a certain number of important frescoes. Those of about the year 1300 have been mentioned elsewhere ⁽³⁾. A large Crucifixion adorns the wall near the entrance; the same

⁽¹⁾ Reprod. in *A. Beltramelli*, *Il Gargano*, Bergamo, 1907, pp. 44, 48, and 49.

⁽²⁾ *Schulz*, op. cit., I p. 114, is mistaken in his identification of the saints and speaks of an influence of Giotto. He does not mention the other frescoes here.

⁽³⁾ v. Vol. I, p. 452, also *A. V'innaccia*, *I monumenti medioevali di Terre di Bari*, I, Bari, 1915, p. 47.

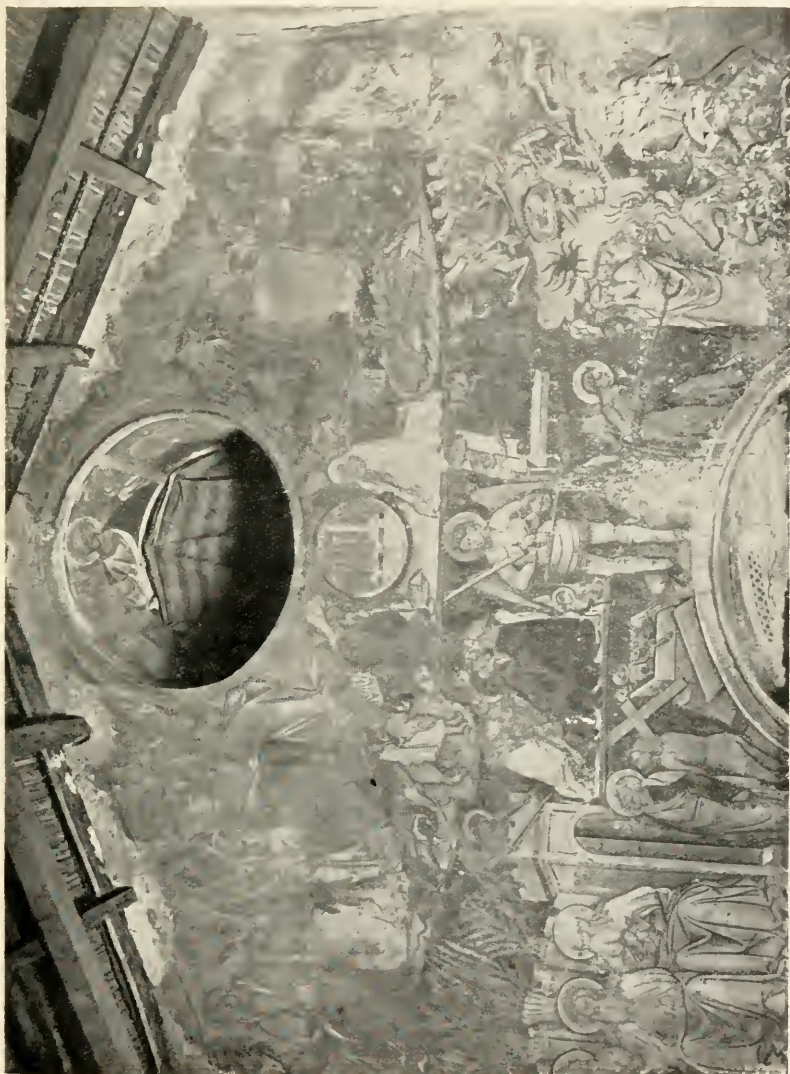


Fig. 225. The Last Judgment, fresco of about 1400, S. Stefano, Soletto.

Photo Moscioni.

subject with St. Andrew and a holy bishop is again represented in the right apse while the wall to the right shows a series of scenes from the legend of the Cross. The first of these paintings reveals a faint influence of the Sienese school but the others, char-

acterized by their somewhat clumsy drawing and sturdy, rather ungraceful proportions, are executed in a style peculiarly their own. It is, however, a naive infantine art. The chancel arch was adorned with scenes from the Passion but only a few small fragments remain visible. A painting of the beginning of the 14th century decorates the left apse; it shows the Saviour between SS. Peter and Paul. The figures of the four Fathers of the Church in a vault to the right date from the later 14th century and are again vaguely reminiscent of the Sieneese school. I shall not mention the numerous unimportant fragments of mural painting that are still to be found in this church.

In the left apse of the crypt of the Cathedral of Bari the figures of the Madonna, St. Ursula and her companions, St. Onuphrius, another saint and St. Peter the Martyr are local productions of the early years of the 14th century ⁽¹⁾.

Some other 14th century paintings, probably by a local artist, are preserved in the church of Sta. Maria del Casale, near Brindisi. On the left wall of the right transept we find a Crucifixion, an Annunciation, the figures of which are separated, SS. Michael, Stephen, Lawrence and the martyrdom of the last-mentioned saint, all paintings of the first half of the 14th century, of rather an original appearance. In the angle between this transept and the choir we see a figure of St. Catherine with four scenes from her legend to either side (fig. 226), which might very well be from the same hand as the scenes from the history of the Cross in the church of Sta. Croce near Andria. At a lower level are representations of the Madonna, St. Nicholas enthroned. Mary Magdalene and an adorer, while on the adjacent wall of the same angle we find the figures of the Annunciation (fig. 227) and traces of a Crucifixion. These last mentioned frescoes are by yet another artist whose style once more bears some resemblance to the Sieneese school. They all date from the first half of the 14th century.

Some mural paintings of local production are preserved in the church of Sta. Caterina at Galatina which for the greater part is

(1) A certain Giovanni da Taranto was active in 1304 in the church of S. Michele, in Bari; *A. Filangieri di Candida*, *Notizie e documenti per la storia dell' arte nel Napoletano*, V, Naples, 1899, p. 325.



Fig. 226. St. Catherine and scenes from her history, Apulian School, first half of the 14th century. Sta. Maria del Casale, near Brindisi.

Photo Minist. del. Pubbl. 1-str.

adorned with frescoes of the beginning of the 15th century from the hand of Francesco d'Arezzo. In that part of the church, between the central and left lateral nave, there is, among others, a fresco of the holy knight Salomon, with a female adorer; it

dates from the second half of the 14th century and is of a pleasing decorative effect.

To this list of paintings of local production some fragments of no importance might still be added, such for example as the damaged fresco of the Saviour, bestowing a blessing, in the subterranean part of the Cathedral of Andria, some remnants of mural decoration in the right transept of the Cathedral of Ruvo (near frescoes of the beginning of the 15th century), and perhaps one of the Madonnas — the one in green — in the church of Sta. Maria di Idris at Matera.

Several of the great schools of Central Italy had their representatives in this region, but these painters can hardly be said to belong to these schools although they were strongly influenced by them. Thus Rinaldo di Tarento, the artist who left his signature in the church of Sta. Maria del Casale, near Brindisi, deserves a place among the followers of Cavallini. It is recorded that this church was built by Philip I of Tarento and his son Charles II of Anjou to replace an ancient chapel that contained a miraculous Madonna. Consequently the frescoes should date probably from 1332–1346⁽¹⁾. This tradition, in as far as I can trace it, dates back to Andrea del Mona's "Memoria historica etc. di Brindisi" (Lecce, 1674). However it has also been stated that in 1310 the lawsuit against the Templars of Sicily was heard here and a small chapel could hardly have been a suitable place for such an event.

Some of the frescoes might lead us to believe that they had been executed before the second quarter of the 14th century, but considering that they show Cavallinesque elements which probably did not penetrate into Southern Italy much before this period and because we cannot consider Byzantine characteristics a guarantee of an early date in a region which remained for such a long time under a Byzantine domination, it might just be possible that they do actually date from the second quarter of the 14th century.

Above the door the signature: "*Hoc opus pinxit (Ri)naldus de Taranto*", is clearly visible and certainly refers to the fresco of the Last Judgment, which is immediately over it.

⁽¹⁾ *Di Giorgi, Arte e Storia*, 1899, p. 97.



Fig. 227. The Annunciation, Apulian School, first half of the 14th century.
Sta. Maria del Casale, near Brindisi.

Photo Minist. Pubbl. Istr.

The upper half of the Saviour's figure has been destroyed by the addition of a window; a row of Apostles is placed at either side. Lower down angels blow blasts on trumpets to awaken the dead whom the earth and the sea give up in a very concrete manner. Below this, Abraham, Isaac and Jacob, separated from one another by small trees, are represented with the souls of the Saved in their laps while St. Peter leads a figure, carrying a cross

to the gate of heaven. To the left skeletons and figures of the Damned are represented in Hell, inn-keepers being specially mentioned. The devils are not shown in the usual frightful manner, but are here seen as dark red angels.

A considerably damaged fresco of the tree of St. Bonaventura, on which Christ is crucified, adorns the left wall and seems to be from the same hand.

On the same and opposite walls, as well as elsewhere in the church, we find other frescoes, some of which have already been mentioned as local productions while others, which are more Tuscan in appearance, will be dealt with presently.

A faint influence of Cavallini's art will be detected also in the fragments that remain of a series of scenes from the Life of Christ in the choir. We can still distinguish on the left wall the Descent from the Cross, the Entombment and the Holy Women at the Empty Sepulchre, while on the right wall, which is much more damaged, some apparitions of Christ after His death may have been represented.

The Byzantine influence is much more marked in these paintings than in the works of Cavallini or those of his real school, but they in no way resemble Basilian art. The morphological types, shape of the faces and the shading of Rinaldo da Taranto's figures in particular are reminiscent of Cavallini's manner and we are obviously dealing with the work of an important and fairly individual artist, but the other frescoes too, though less significant, are also of interest because they do not belong to the Basilian Byzantine style. Iconographically Rinaldo da Taranto's Last Judgment shows, as I said before, some connection with the painting we found at Soletto.

Another representation of the Last Judgment and a tree of St. Bonaventura form part of an important series of frescoes which decorates the choir of the church of S. Leonardo, on the outskirts of the town of Bitonto⁽¹⁾.

On the left wall below the tree of St. Bonaventura on which Christ is crucified, we see the figures of St. Benedict, four other founders of important monastic orders, the Virgin and St. John.

⁽¹⁾ *M. Salmi*, op. cit., has already remarked on the resemblance they bear to the works of Cavallini and Conxolus and has proposed as date for them, that to which I ascribe them.

Prophets and angels separately framed as well as a series of figures (prophets?) in borders showing a lozenge-shaped motif, are represented on the same wall. Of the Last Judgment on the end wall, Christ in a mandorla is still visible. To either side two scenes, one above the other, possibly illustrate the story of the Wise and Foolish Virgins. The paintings on this wall are considerably damaged and in part covered by a 15th century decoration. The right wall shows, above, the four Evangelists, their symbols in frames of a lozenge-shaped design and at a lower level some very large figures of saints, the one on the extreme right being St. Catherine of Alexandria, near whom is depicted a small representation of her burial on Mount Sinai.

All these frescoes are by the same artist who must have been active here about 1320 or 1330. The inspiration of Cavallini's art is evident in the types, forms, faces and method of portraying plasticity. The pale colours, the elongated proportions and the folds of the garments retain many elements of the art of the previous century.

Of another and almost contemporary artistic movement, we find examples again in the church of Sta. Maria del Casale, near Brindisi, where paintings of another tendency have just been described. We have here an art that has developed out of Tuscan painting of the 13th century, without, however, showing any influence of the Giottesque tradition.

A subject that is repeated a great many times is that of the Virgin adored by knights in varying number, who are sometimes followed by their mounts or even depicted on horse-back. These paintings which are always accompanied by coats of arms, decorate the left wall as well as the right but those on the former seem to be of a slightly earlier date. In the frame of one of the paintings on this wall we read the date 1338.

It is highly probable that all these paintings were executed in connection with some knightly order and as it was apparently in this building that proceedings were taken against the Knights Templars in 1310, in all likelihood the church belonged to this order, whose members had themselves represented on its walls. There are besides a few other frescoes; one on the right wall shows a large figure of the Redeemer while another on the left wall represents the Annunciation.

As in other parts of Italy, a certain number of paintings in this region belongs to the Sienese school; this style reached Apulia perhaps through Naples, and although we do not find any examples of great importance there are all the same several works which prove that the art of this Tuscan centre penetrated into Apulia.

A Madonna, in an extremely poor state of preservation, in the sacristy of the church of S. Andrea at Barletta, has obviously been executed under a Sienese influence; this is again manifest in a fairly fine painting of St. James with four scenes from his legend to either side, in Sta. Maria di Giano, near Bisceglie.

In the little museum of the Cathedral of Bari a fresco which has been detached from the right wall of the church belongs to the same tradition, while a fresco in the Cathedral of Conversano, representing the Virgin enthroned between two angels, two saints and the donor — a bishop — with God the Father amidst angels above, not only shows a Sienese influence but, as Dr. Salmi remarks, a certain knowledge of the art of Simone Martini.

It should not be forgotten that a work by Paolo Serafini da Modena is preserved in the Metropolitana at Barletta ⁽¹⁾, so that even the Modenese school, which was not one of the more important, is represented in Apulia.

Considering that Apulia does not provide us with either artistic personalities, dates or local schools, we are forced to limit our description of its pictorial productions to a very summary classification which, however, demonstrates the persistence of the Byzantine school alongside a thoroughly Italian artistic activity which produced, probably, local works of little importance but which, no doubt, explains the presence in this district of artists whose style reveals a knowledge of some of the great centres. It is all the same curious that the Florentine school is not represented in Apulian painting of the Trecento, examples of which, as has been seen, are fairly numerous.

Sicily ⁽²⁾. Works of the 14th century are very scarce also in

⁽¹⁾ v. Vol. IV, p. 388.

⁽²⁾ *G. Di Marzo*, *Delle belle arte in Sicilia*, II, Palermo, 1859, p. 159. *The same*, *La pittura in Palermo nel Rinascimento*, Palermo, 1899, pp. 3 and 28.

Sicily. Di Marzo, who wrote towards the end of the fifties, records a considerable number of paintings which have since entirely disappeared ⁽¹⁾. The explanation of the importation of works of art from towns easily accessible by sea, such for example as Pisa and Genoa which were not artistic centres of any great importance, must lie in the almost complete lack of native Sicilian painters at this period. We have no proof, however, that such artists as Turino Vanni, Bartolommeo da Camogli and Antonio Veneziano went in person to Sicily, whither there was no difficulty in sending their works by sea.

Mosaics were executed in Sicily still in the 14th century. Frederic II of Aragon and the Archbishop Guidotto ordered some in 1330 for the Cathedral of Messina, in which, besides their own portraits and those of other royal personages, the Redeemer, the Virgin and some saints were represented. The mosaics of the Palatine chapel in Palermo were restored by order of the Queen Elizabeth ⁽²⁾.

An important 14th century decoration adorns the ceiling of the large hall in the Chiaramonte Palace, Palermo, also known as Hosterium and called by the people Lo Steri ⁽³⁾. This ornamentation illustrates the social life of noblemen, comprising hunting scenes and tourneys (fig. 228). Di Marzo thought that they represented

⁽¹⁾ *Di Marzo*, *Delle belle arte* etc., pp. 181—187.

⁽²⁾ *Di Marzo*, *op. cit.*, 159.

⁽³⁾ *E. Levi*, *L'Epopèa médiævale nelle pitture del palazzo Chiaramonte a Palermo: La storia di Elena, Dedalo*, 1924, p. 133.



Fig. 228. Detail of the ceiling of the Palazzo Chiaramonte, Palermo, 1377—1380.

Photo Bregi.

events in which the noble families, whose coats of arms are depicted, were active, but a great many of the scenes remain unexplained. An inscription, however, informs us that some of them illustrate the legends of Charlemagne, Guarnerius, Helen and Roger. It adds to the interest of these paintings that the names of the artists are inscribed between the beams. They are: "*Mastru Simuni pinturi di Curiglu*" and "*Mastro Chicu pinturi di Naro*". Further a long inscription tells us that this work was ordered by Manfredo de Chiaramonte in 1377 and that it was finished in 1380. It is obvious from the names of the artists that they were both Sicilian, for the word "Curiglu" is but a local form of Corleone. As Di Marzo remarks, Manfredo Chiaramonte, who at this moment ranked as the greatest seigneur in Palermo, would certainly not have employed any but the best artists of the town, so that in this decoration we have a good example of the Palermitan school of the Trecento.

Another painter's signature has recently been discovered here; it is that of Giovanni da Valadolid who is recorded in 1410 and in other documents of later date. He must have been a person of considerable importance at the court of Sicily, since the king appointed him the guardian of his children after his death ⁽¹⁾.

I think that this decoration bears some resemblance to other works in Southern Italy; the strongly-built, rather clumsy, forms and the vivacious gestures reminiscent of Florentine art recall certain frescoes in Sta. Maria del Casale, near Brindisi. On the whole the decoration displays a Gothicism and a pronounced sense of popular narration, sooner of northern origin, in which I think we can discover a connection with German art.

Another painting in the same palace, representing the three-quarter-length figure of the Virgin with the Child between those of SS. John the Baptist and Peter the Martyr, belongs to quite a different tradition, one in which Byzantine and Tuscan features intermingle ⁽²⁾. Although the work is extremely archaic in ap-

⁽¹⁾ I owe this information to the courtesy of Professor Levi of Palermo.

⁽²⁾ Reprod. in *Rosini*, op. cit., III, near p. 104.

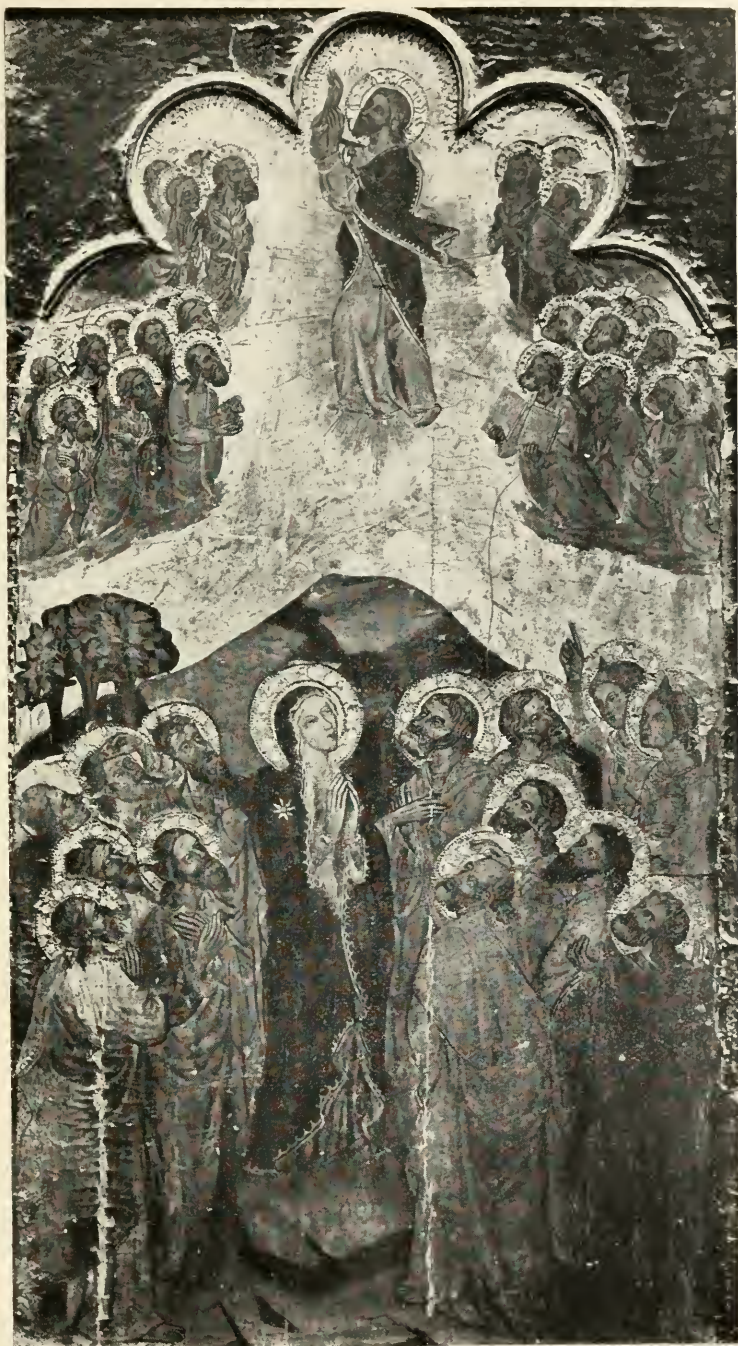


Fig. 229. The Ascension, Sicilian School, 2nd half of the 14th century.
Gallery, Palermo. Photo Minist. Pubbl. Istr.

pearance, it dates probably from the last years of the 14th century.

Another Sicilian painter whose identity we have been able to establish is Jacopello d'Antonio, possibly the grand-father of Antonello da Messina. He lived at the end of the 14th century and the beginning of the 15th. A painting of St. Thomas Aquinas existed in the church of S. Domenico, Messina, which was destroyed by fire in 1849, while a Madonna by him formerly in the church of S. Bartolommeo of the same town was sent to Calatro in Calabria ⁽¹⁾.

Niccolo di Magio di Siena, in spite of the inferiority of his work, which is known to us by a triptych of 1402 in the Gallery of Palermo was, according to the documents, a much sought after artist in Sicily. He really belongs to the 15th century and is mentioned between 1399 and 1430. He was a very conservative painter and continued the style of the 14th century well into the 15th. Other panels in Palermo, dating from 1418 and 1420 show that he was not the only one to do so.

As for dated works of the 14th century, we find one in the Gallery of Palermo (no. 388) which belongs in type to the same category of paintings as that executed by Antonio Veneziano in 1388 ⁽²⁾, since here too, a long list of names is inscribed. On this occasion the names of the nuns of the Martorana are recorded in three columns, divided from one another by two rows of half-length figures of saints. In the triangular apex we see a bust of the dead Saviour between four kneeling flagellants. The inscription at the top of the panel gives the date of execution as 1396. The technique, particularly that of the half-length figures, is rather fine; a Byzantine influence is very noticeable.

Byzantine characteristics are present in almost every Sicilian production of the 14th century. This will be confirmed by a glance at the paintings in the Gallery of Palermo.

It is most marked in two panels (no. 5) the upper part of each of which is semi-circular; one represents the Resurrection of Lazarus, and the other in the upper part the Entombment and in the lower the Descent into Hell. They are almost purely Byzantine

⁽¹⁾ *Di Marzo*, Delle belle arte etc., p. 190.

⁽²⁾ v. Vol. III, p. 449.

works and I do not think of a later date than the end of the 14th century.

Byzantine elements are also very evident in a panel showing



Fig. 230. Coronation of the Virgin and saints, Sicilian School, end of the 14th century. Gallery, Palermo.

Photo Minist. Pubbl. Istr.

the Ascension (no. 83, fig. 229) in which the Virgin stands in the midst of the Apostles who gesticulate in much the same manner as in early mediaeval representations of this subject. A Tuscan influence, that of Siena in particular, mingles with the Byzantine features which latter, however, pre-dominate.

The same Gallery possesses two fairly important triptychs. One (no. 79) which originates from the church of S. Pietro la Bagnara, shows in the centre the Coronation of the Virgin with groups of angelic musicians; SS. Peter and Paul are depicted in the lateral panels while three little figures of saints adorn the pilasters of the frame. In the predella we see the Entombment between the figures of SS. Peter and Paul in the central part; those below the lateral panels contain each three figures of Apostles⁽¹⁾, while to the extreme right and left is the figure of an Evangelist(?) (fig. 230). Form and feeling are both of Tuscan origin but the hardness of the drawing is thoroughly Byzantine while the linear effects seem to derive from the art of mosaic. Consequently I do not agree with Di Marzo who classifies this painting as a Tuscan or Pisan work⁽²⁾. At the end of the inscription which names the church for which the panel was executed we see only the beginning of the date: "*MCCC*", which has been wrongly supposed to be 1400⁽³⁾.

Another triptych from the same church, now in the Gallery of Palermo (no. 82), is larger and more important, since, apart from the principal panels and the predella which show the same representations as were found in the foregoing work, the pinnacles are adorned with the figures of the Holy Trinity. The style of painting is very similar to that of the other triptych but the technique is coarser.

A half-length figure of the dead Saviour, painted on slate, which was found in the 17th century in the ground under the church of S. Giovanni dei Tartari, together with a painting of the Virgin which has been lost sight of, is preserved in the Gallery of Palermo. It is one of the few works in which the Byzantine influence is very faint⁽⁴⁾.

(1) *Di Marzo*, *La pittura a Palermo*, p. 45, makes a mistake in describing the Twelve Apostles.

(2) This attribution by Di Marzo is repeated by *S. Agati*, *Il cicerone per la Sicilia*, Palermo, 1910, p. 84.

(3) *Di Marzo*, *op. cit.*, p. 45.

(4) *Di Marzo*, *op. cit.*, p. 36. *Di Marzo*, *Delle belle arte etc.*, p. 192, mentions also the existence of Sicilian miniatures of the 14th century.

SUPPLEMENTARY NOTES AND ILLUSTRATIONS



SUPPLEMENTARY NOTES AND ILLUSTRATIONS

As the study of primitive painting, particularly that prior to the 14th century, is as yet only at its commencement, it is but natural that more material is continually being added to the subject. Thus, during the few years that have passed between the appearance of the first volume of this work and the printing of the fifth a certain number of paintings have come to my knowledge. Besides that, I have been able to obtain a considerable number of photographs of pictures that I have mentioned in the text but am only now able to reproduce.

Lastly this supplement gives me the opportunity of explaining or rectifying certain passages which I have since found to be a little ambiguous or incorrect.

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p. 1. It is hardly just towards Professor Strzygowski, still always to accredit him with the opinion that the entire Christian art finds its origin in Alexandria. Although several of the archaeologists of his school still maintain this hypothesis, he himself in his last synthetic volume, "Ursprung der Christliche Kunst" (Leipzig, 1920), propounds much broader ideas on the subject. He no longer considers the large centres, such as Alexandria and Antioch as anything but mere mediums through which the art of the interior of the countries is transmitted to the rest of the Christian world. Now-a-days Professor Strzygowski gives Rome, where Christian art manifested itself at a somewhat later date, a much more important place than he did formerly.

The theory that the so-called Pompeian painting was produced in Syria and Mesopotamia before it was known in Rome and might have been imported from these eastern countries to the west, has, I think, been considerably shaken by the recent discovery at Dura, to the north of the Syrian desert, of frescoes

dating from about the year 80 A. D. (1). These frescoes which are the only paintings of such an early period and of a reliable date ever found in these parts, show most obvious eastern characteristics.

The way in which the figures are represented in full face, the rigidity of the draping, the realistic but lifeless features are all elements which are utterly foreign to Pompeian painting but which unquestionably herald that art which flourished at a later age in Byzantium and from there was transmitted to Italy.

p. 22. It is my opinion, and not that of Professor Wickhoff, that the miniatures of the Genesis of Vienna have been executed by two different artists and consequently do not agree with Professor Wickhoff, who differentiates five different miniaturists.

p. 176. Some isolated figures of saints in the Tempietto of Cividale might date from the 9th or 10th century.

Several heads of saint in medallions which decorate the intrados of the principal arch in the church of S. Vittorino, about three miles from Aquila, are of a slightly later date.

To the productions of the Byzantine style of the 11th century might be added the important decoration of the apse of the basilica of Aquileia, dating in all probability from shortly after the foundation of the church which took place in 1031. These paintings have recently been completely brought to light and restored (2).

The principal fresco shows the Madonna with the Child in a mandorla which is surrounded by the symbols of the Evangelists; although it is considerably damaged we can still distinguish the fairly free attitude of the Child Jesus. Lower down we see two groups of figures; to the right they are probably SS. Hermagoras, Fortunatus and Euphemia with the much smaller figures of Prince Henry, the emperor Conrad I (1024-1039) and his wife Gisela (fig. 231); while to the left they depict SS. Tazianus, Hilarius and Marcus with the patriarch Popponus (1019-1042) and five other

(1) *J. H. Breasted*, *Oriental Forerunners of Byzantine Painting*, Chicago (1924).

(2) *Lanckoronski, Niemann, Swoboda*, *Der Dom von Aquileia*, Vienna, 1906. *A. Morassi*, *Il restauro dell' abside della basilica di Aquileia*, *Bolletino d'Arte del Minist. della Pubbl. Istr.*, 1923, p. 75.

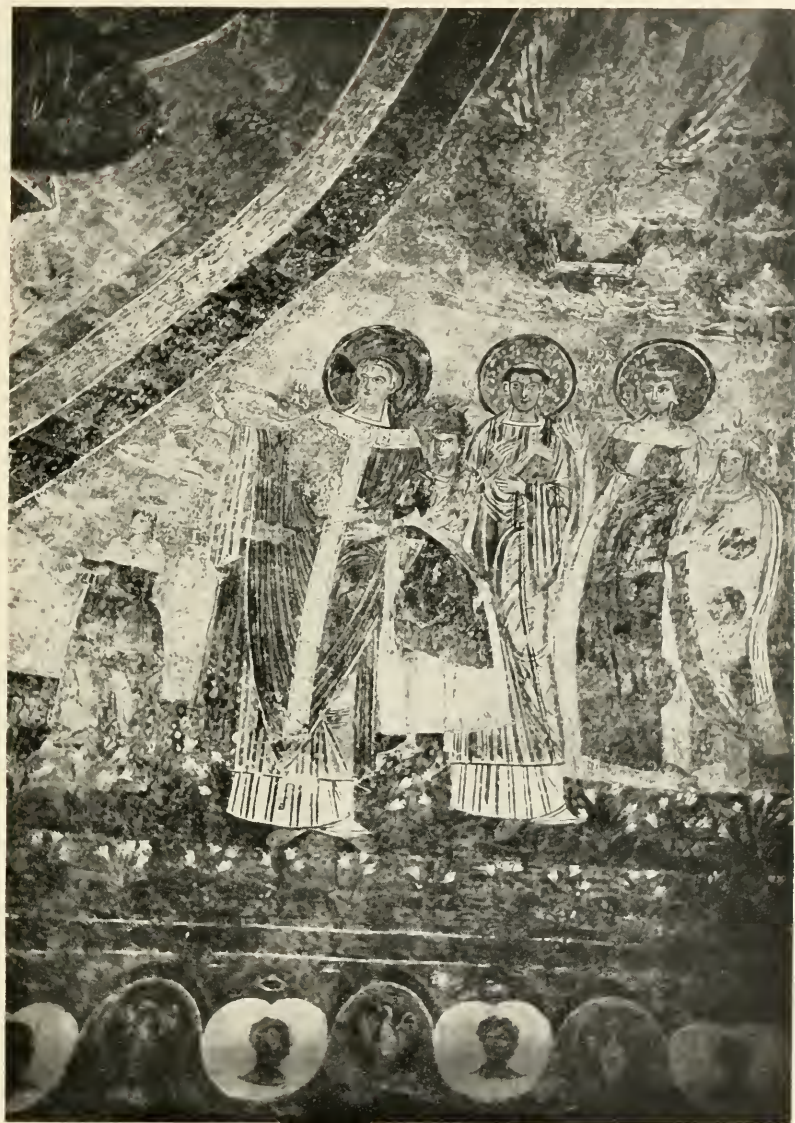


Fig. 231. Three saints and three members of the imperial family, circa 1030.
Basilica of Aquileia. Photo Uff. Belle Arti, Trieste.

figures. They are all represented in a flowering field. A row of white medallions, encircling heads, probably those of the Apostles, is intersected by dark medallions, containing peacocks. Lower



Fig. 232. The Madonna, angels and Apostles, end of the 11th century.
Ancient Cathedral of Foro Claudio, new Episcopio, near Ventaroli,
v. Vol. I, p. 149.

Photo Minist. della Pubbl. Istr.

down there were eight very elongated figures of martyrs, two of which have been replaced by windows.

This decoration, which fortunately has been well restored, is one of the most important pictorial monuments of the 11th century.

Some fragmentary frescoes in the left nave of this church and



Fig. 233. Detail of fig. 232.

Photo Minist. della Pubbl. Istr.



Fig. 234. Fragment of a crucifix, 2nd half of the 12th century.
S. Paolo-a-l'Orto, Pisa, v. vol. I, p. 213.

Photo Brogi.

in that of S. Martino at Terzo might be even of an earlier date⁽¹⁾.
p. 221. Among Romanesque paintings to the south of Naples,

(1) *A. Morassi*, *Bolletino d'Arte del Minist. della Pubbl. Istr.*, 1921, p. 419.

we might still cite the remains of the decoration of S. Giovanni degli Eremiti in Palermo where we find a Madonna between SS. James Major and John the Evangelist, which might date from the foundation of the church, namely about 1150.

p. 248. The "Camera di Ruggero" which is decorated with mosaics is in the royal palace and not in that of the Zisa.

p. 251. Before the earthquake two beautiful Sicilian mosaics of the 12th century were preserved in the church of S. Gregorio in Messina; they originated from an older church, dedicated to the same saint. The one represented the Madonna enthroned with the Child in the centre of her lap and a small kneeling figure of a



Fig. 235. An archangel, mosaic of the 2nd half of the 12th century. S. Gregorio, Messina.

v. Vol. I, p. 251.

Photo Brogi.

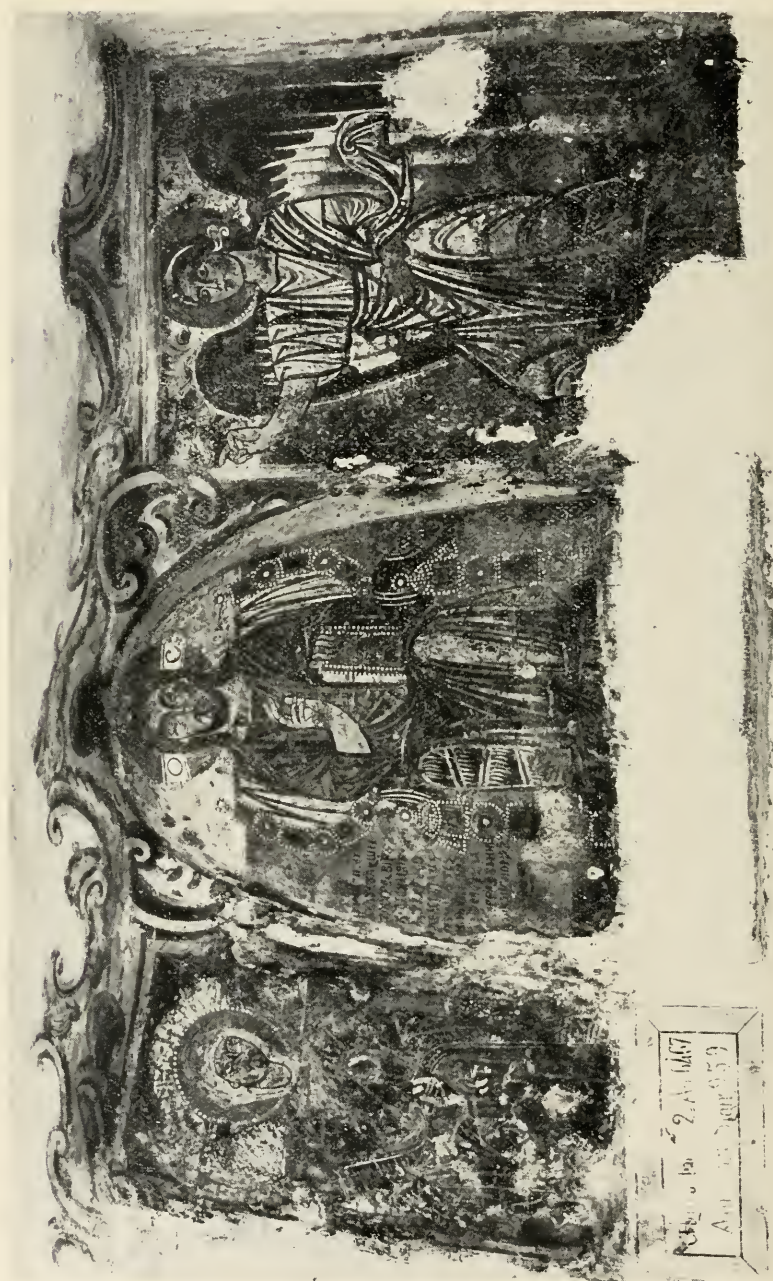


Fig. 236. The Saviour and the Annunciation, Basilian fresco, 959. Grotto of Carpignano, v. Vol. I, p. 252. Photo Minist. Pubbl. Istr.



Fig. 237. Madonna, Basilian fresco, 12th century. Sta. Lucia, Brindisi,
v. Vol. I, p. 252.

Photo Minist. Pubbl. Istr.

devotee to whom the Virgin offers a phylactery in Latin. The other depicted an archangel (fig. 235).

An important mosaic of a later period, dating from 1260, adorns the right apse of the Cathedral of Salerno. It shows the large figure of St. Matthew enthroned between those of SS. Fortunatus,



Fig. 238. A saint, Basilian fresco, 12th century. S. Giovanni in Sepolcro, Brindisi. v. Vol. I, p. 253.

Photo Minist. Pubbl. Istr.

John the Disciple, James and Lawrence with an archangel above. In spite of the extensive restoration, this mosaic still retains a pronounced Byzantine character.

p. 256. Interesting examples of the intermingling of Greek and Italian elements which characterizes certain productions of Basi-



Fig. 239. The Temptation of St. Antony (?), end of the 13th century.
S. Sepolcro, Barletta, v. Vol. I, p. 256.

Photo Minist. Pubbl. Istr.

lian art at the end of the 13th century are preserved in the tribune of the church of S. Sepolcro at Barletta where to the right hand side we see a representation, probably of the temptation of St. Antony (fig. 239), a saint with a cross, the Annunciation and St. Antony, surrounded by scenes from his legend.

p. 260. Among the Florentine painters of the 13th century we

might still mention a certain Bartolommeo who is recorded in 1240 and 1286, v. *Visari-Milanesi*, I, pp. 264 and 542; *Thieme-Becker*, Künstler Lexikon, II, p. 560. The following painters are found active in Lucca: Uberto di Lucca in 1114; Benedetto in 1199, Lotario and Bonuccio in 1228, v. *Crowe and Cavalcaselle*, ed. *Langton Douglas*, III, p. 164.

p. 281. A fairly marked resemblance can be noticed between the mosaics, executed probably shortly after 1271, in the Baptistery of Florence and two panels in the Museum of Berlin, representing the Visitation, the birth of St. John (?), Zacharias writing the name of his son, the angelic message to Zacharias, St. John preaching in the desert and the Last Judgment. These pictures have been attributed to the Umbrian school by *O. Wulff* (*Jahrb. der K. Preus. Kunstsamml.*, 1916) and to Deodato Orlandi by *O. Sirén* (*Toskanische Maler im XIII Jahrh.*, Berlin, 1922, p. 127.)

p. 286. A panel of the Madonna, recently acquired by the Fogg Art Museum, Cambridge, U.S.A., shows sufficient resemblance to the large picture of the Virgin and Child with small lateral scenes, which I reproduce as fig. 141, for us to ascribe it also to the Pisan school of the end of the 13th century (fig. 240).

p. 302. A fine Florentine Madonna, somewhat reminiscent of that at Mosciano but of a more archaic and more Byzantine technique, belongs to Mr. Arthur Acton, Florence (fig. 242).

p. 307. A half-length figure of the Madonna against a red background with two little angels flying above, which, at the beginning of 1924 was for sale in Rome, obviously belongs to the school of Deodato Orlandi.

p. 328. Showing a distant connection with the art of the Berlinghieri is a panel representing St. Zenobius with four scenes from his life, between SS. Eugenius and Crescentius which originally was preserved in the Cathedral of Florence but between 1487 and 1491 it was given to the Confraternity of St. Zenobius. Since then it has passed through various hands and now belongs to the Gallery of Parma. *O. Sirén*, *Toskanische Maler*, p. 112, attributes it to Barone Berlinghiere, v. also *G. Poggi*, *La tavola*



Fig. 240. Madonna, Pisan School, end of the 13th century.
Fogg Art Museum, Cambridge, U.S.A., v. Vol. I. p. 286.

di S. Zenobio, *Rivista d'Arte*, 1907, p. 112 and *the same*, *Il Duomo di Firenze*, Berlin, 1909, p. c.

p. 329. A small panel showing the Lord on the Cross between the Virgin and St. John with a low wall in the background, in



Fig. 241. Manfredino d'Alberto of Pistoia, the Meal at Bethany. Accademia Ligustica, Genoa, v. Vol. I, p. 298.

Photo Brogi.

the Acton collection, Florence, is executed after the manner of Enrico di Tedice.

p. 335. A panel of St. Francis by Margaritone has recently been

discovered in the church of S. Francesco at Montepulciano and has been transferred to the store-room of the library of this town. The background and the signature were entirely repainted in the 17th century. Among the numerous portraits that Margaritone executed of the saint this is one of the ugliest.



Fig 242. Detail of an enthroned Madonna, Florentine School, later years of the 13th century. Acton Collection, Florence, v. Vol. I, p. 302.

p. 337 note 1. I wrongly contradict Professor Thode's affirmation of the existence in the Vatican Gallery of a panel of St. Francis similar to that in the sacristy of the Lower Church, Assisi. Since then I have discovered this panel in the store-room of the Gallery; the gold background is modern and before the picture is thoroughly cleaned, I shall not venture to pronounce my opinion with regard to its age.

p. 355. The Acton collection possesses a fine Florentine Madonna of the Romanesque tradition. The Virgin who is depicted



Fig. 243. Detail of a crucifix, first half of the 13th century. Bandini Museum, Fiesole, v. Vol. I, p. 291. Photo Reali.

in half-length figure, is dressed in a pale blue robe and holds the Child affectionately against her (fig. 252).

p. 358 A Madonna, dating probably from the middle of the 13th century, in the Acton collection (fig. 256) bears a close resemblance to the Virgin depicted in full face which I mention as belonging to the Hamilton collection.

p. 358. A fine Madonna of the Romanesque tradition, pre-

viously in the Stroganoff collection, Rome, now the property of J. N. Brown Esqr. has been loaned to the Fogg Art Museum, Cambridge, U.S.A. (fig. 257). It is more archaic in form and design than most of the Tuscan Madonnas and to a certain extent is

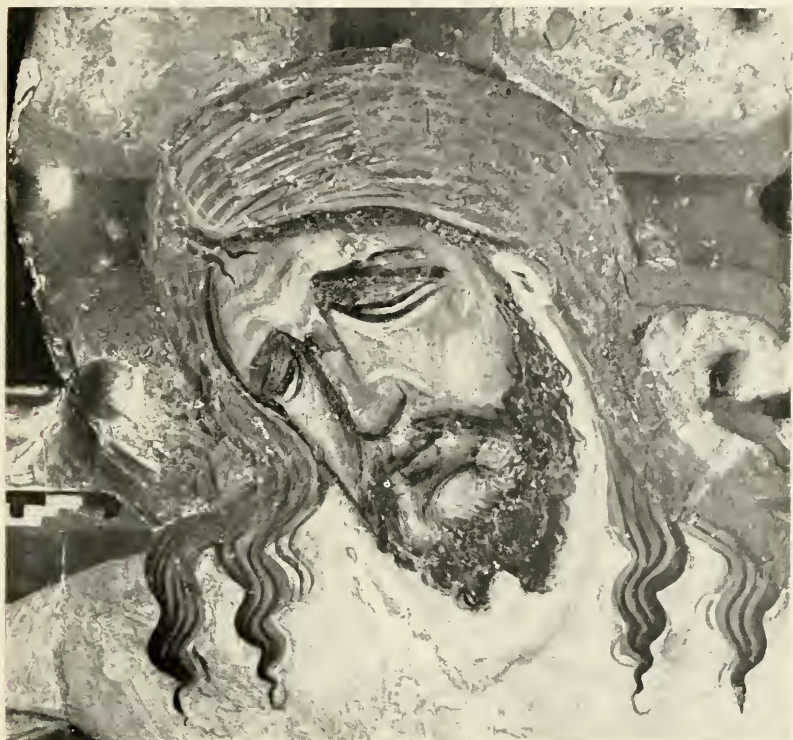


Fig. 244. Enrico di Tedice, detail of a crucifix. S. Martino, Pisa,
v. Vol. I, fig. 172.

Photo Brogi.

reminiscent of Spanish Romanesque art. On account of its resemblance to an enthroned Madonna and Annunciation in Sta. Maria in Via, Camerino, — which I mention here for the first time —, it might possibly be a Marchigian production, of the middle of the 13th century.

p. 362. Two late productions of the Tuscan school of the end of the 13th century are a Madonna standing, holding the Child, with a small figure of an adoring monk in the Horne Museum (no. 67) and a large detached fresco representing St. Christopher,



Fig. 245. Enrico di Tedice, detail of a crucifix. S. Martino, Pisa,
v. Vol. I, fig. 172.

Photo Brogi.

carrying the Child Jesus on his shoulder, which was for sale in Florence in 1923 and 1924.

p. 363 note 1. A very fine crucifix of the second half of the 13th century, originating probably from Tuscany, was for sale in Florence in the spring of 1924. A peculiar feature of this cross is the presence of two angels, instead of the usual figures of the Virgin and St. John, in the lateral terminals.

p. 370. The frescoes of 1242 in the Town Hall of San Gimignano were attributed by J. Carlyle Graham (*Burlington Magazine*, VI, 1904—5, p. 491) to Ventura, a painter of Siena who is mentioned at San



Fig. 246. Margaritone d'Arezzo, St. Francis.
Vatican Gallery, v. Vol. I, p. 335.



Fig. 247. Detail of a panel of St. Francis, Florentine School. 2nd half of the 13th century. Sta. Croce, Florence, v. Vol. I, fig. 180.

Photo Brogi.

Gimignano in 1271 and 1273 and who was active in Siena in 1262 and 1267. These dates, however, do not coincide with that of 1242 which remains clearly legible and which J. Carlyle Graham does not even mention.

p. 378. To a rather early and personal follower of Guido da



Fig. 248. Detail of a panel of St. Francis. 2nd half of the 13th century.

S. Francesco, Pisa. v. Vol. I, fig. 182.

Photo Brogi.

Siena I attribute an Annunciation in the Stibbert Museum, Florence, and a Nativity recently acquired by the Fogg Art Museum, Harvard University, Cambridge, U.S.A.

p. 383. A half-length figure by Vigoroso da Siena was for sale in Rome in January 1924.

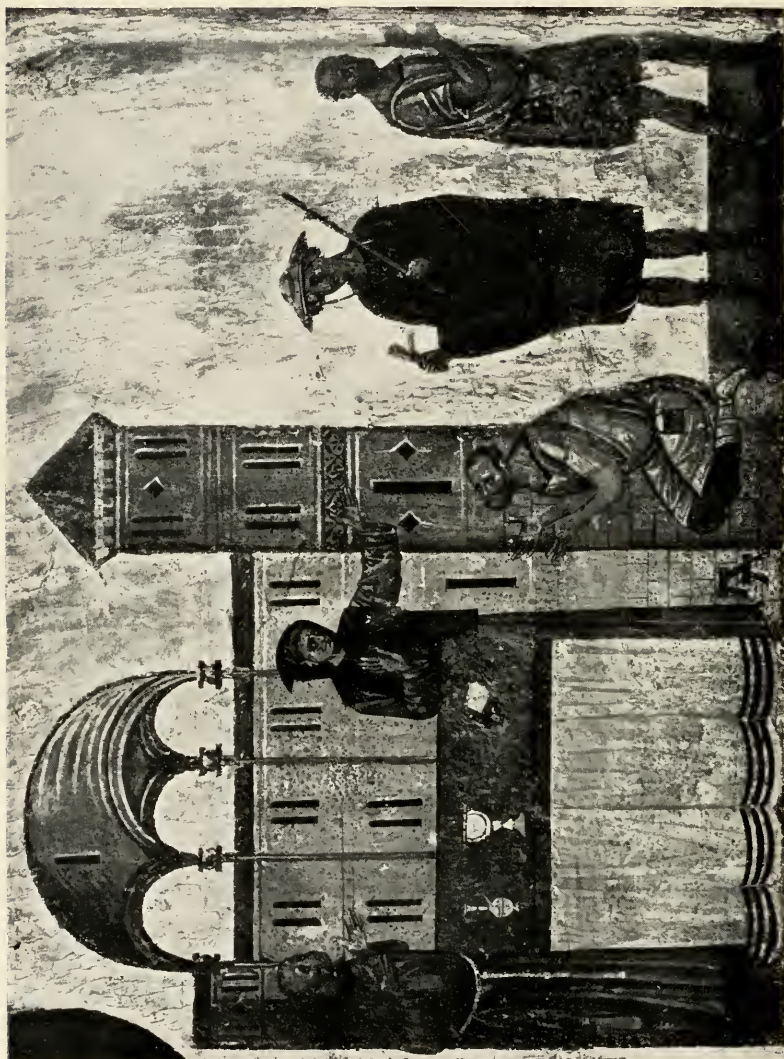


Fig. 249. Detail of a panel of St. Francis, 2nd half of the 13th century.

S. Francesco, Pisa, v. Vol. I, fig. 182.

Photo Brogi.

p. 385. Very likely of Sienese workmanship and dating from about 1270—1280 is a small panel, which was for sale in Siena in April 1924, showing the Lord on the Cross against a background of architecture with the fainting Virgin supported by a companion, St. John and a female saint.



Fig. 250. The Ascension of St. Mary Magdalene, detail of the Magdalene panel, Florentine School, circa 1270 - 1280. Accademia, Florence, v. Vol. I fig. 185.

Photo Brogi.

p. 398. By that immediate follower of the master of St. Francis to whom I attribute a crucifix painted on both sides, in the Gallery of Perugia (reprod. Vol. I, fig. 225) is a crucifix with St. Francis kneeling at the feet of the Saviour, in the Acton collection, Florence (fig. 258). The figures in part are cut out from the panel, but this seems to have been done at a later period.



Fig. 251. The Entombment, detail of a crucifix, Tuscan School, 2nd half of the 13th century. Accademia, Florence, v. Vol. I, fig. 186. Photo Eregi.

p. 402. Although the forms are less refined I think that a panel of the Lord on the Cross between the Virgin and St. John, with angels above in the St. Thomas chapel of the S. Domenico church of Naples is by that follower of the Master of St. Francis who executed the crucifix in the sacristy of the Lower Church of S. Francesco in Assisi and the figures of the Virgin and St. John in a private collection in Stockholm.

p. 405. A fine crucifix of about the middle of the 13th century and probably a production of the Umbrian school originally in the



Fig 252. Madonna, Florentine School, middle of the 13th century, Acton Collection, Florence, v. Vol. I, p. 355.



Fig. 253. Madonna, Florentine School, 2nd half of the 13th century.
Formerly in the Loeser Collection, now in the Acton Collection,
Florence, mentioned Vol. I, p. 358.



Fig. 254. Madonna, Florentine School, end of the 13th century. Museum, Worcester, U. S. A., mentioned Vol. I. p. 358.

church of S. Sisto, Rome, is now preserved in the convent of SS. Domenico e Sisto. It shows the figures of the Virgin and St. John — the latter repainted — on the broad part of the cross, two angels on the lateral terminals and a half-length figure of the



Fig. 255. Madonna, Tuscan School, middle of the 13th century.
Cathedral, Fiesole, mentioned Vol. I, p. 358. Photo Brogi.



Fig. 256 Madonna. Tuscan School, middle of the 13th century.
Acton Collection, Florence. v. Vol. I, p. 358.



Fig. 257. Madonna, Marchigian School?, middle of the 13th century. On loan to the Fogg Art Museum. Cambridge, U.S.A., v. Vol. I, p. 358.

Redeemer in a medallion between two angels above. It is reproduced in *O. Berthier Chronique du monastère de San Sisto et de San Domenico e Sisto a Rome, II, Levant. 1920, p. 13.*

p. 407. In the parish church of Pieve Pagliaccia, in the neighbourhood of Perugia, we find a fresco of the last years of the 13th century representing the Lord on the cross, the Virgin, St. John and two angels. It is a somewhat crude painting without any charm.

p. 407. In Assisi parts of an important mural decoration, including a beautiful figure of an armoured knight on horseback, have quite recently been dis-

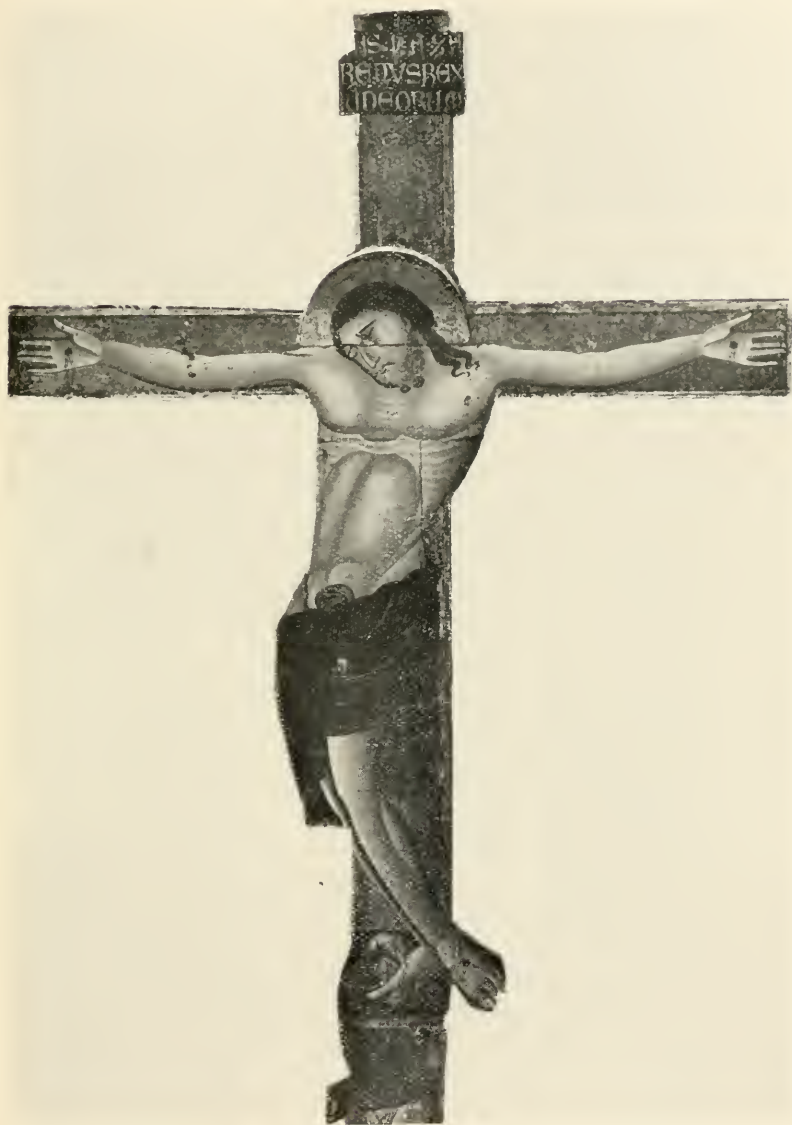


Fig. 258. Follower of the Master of St. Francis, crucifix. Acton Collection, Florence, v. Vol. I, p. 398.

covered in the building of the Savings Bank (Cassa di Risparmio), adjacent to the temple on the principal piazza of the town.

p. 407. Two of the frescoes, those showing the Last Supper and the Crucifixion, which I reported as having disappeared from the church of Sta. Maria-inter-Angelos, near Spoleto, have been acquired by the Museum of Worcester, U.S.A.

p. 414. On the panel of the Lord in majesty between saints and prophets with scenes from the martyrdom of S. Felice — and not from that of St. Lawrence although they bear a close resemblance — which was brought from the church of S. Felice at Giano, near Montefalco, to the Gallery of Perugia, the signature, which seems to be "*Pescius*", has quite recently been discovered on the sword of St. Paul. This is the earliest example I know of an artist signing his work in this manner (fig. 259).

p. 433. Apart from the important decoration of the 13th century in the crypt of the Cathedral of Anagni, some fragments of mural painting are preserved in the apse of the chapel to which access is gained through the treasury. They show the Lord enthroned between two saints. Judging from the small pieces that are seen here and there some frescoes, probably of a later date, are still covered by white-wash. In the church itself a fine Madonna of the second half of the 13th century is visible on one of the last pillars to the left.

p. 451. The identification of Luca di Palestro with the painter who was active in S. Giovanni-in-Venere, near Lanciano, is the result of a mistaken interpretation of the record, furnished by the 18th century historian, Bishop Luigi Antinori, that the lower church was decorated in 1190 by Luca di Pollutro (not Palestro)⁽¹⁾.

As the frescoes in question date from the end of the 13th century, one might even say from about 1300, this statement cannot bear any reference to these paintings.

p. 451. In the left apse of the Cathedral of Atri an important fresco of the Triumph of Death has been preserved.

Below the figure of a saint we see two skeletons to whom a person presents a knight wearing gauntlets and a sword; he is accompanied by another knight and followed by several pages

⁽¹⁾ *H. W. Schulz*, Denkmäler der Kunst des Mittelalters in Unter Italien, II. Dresden, 1860, p. 47.



Fig. 259. Pescius (?), Elements from the Last Judgment and the martyrdom of St. Felice, Perugia, v. Vol. I, p. 414
Photo. Minist. Pubbl. Istc.

who hold the horses. All the figures are depicted in a flowery field and the entire fresco is surrounded by a beautiful ornamental border. The painting is of a finer quality than most of the Abruzzese works but it is all the same rather archaic and dates probably from shortly after the middle of the 13th century.

p. 452. There are a few Apulian paintings of the 13th century which I should still like to mention. A large Madonna of the Italo-Byzantine type adorns the tribune on the left hand side in the church of S. Sepolcro at Barletta. Some figures of saints, among them SS. John the Apostle and Donato, are preserved in the church of Sta. Maria di Giano at Biscegle. At Balsignano, near Bari, in one of two beautiful little Romanesque churches which are going to ruin, there was formerly, besides the extant frescoes mentioned on p. 452, an important representation of the Last Judgment of which an aquarelle is kept in the Museum of Bari but I could find no trace of the original.

In the left apse of the Cathedral of Bari important fragments of a decoration of the later years of the 13th century have been discovered; they show the Lord enthroned between four saints with the figure of a bishop in adoration and higher up a representation of the Crucifixion. A Madonna and a figure of St. Nicholas of Bari of the same period are seen on the right wall while also in the right apse traces of decoration are still visible.

On the first altar to the left in the Cathedral of Matera a fine fresco of the 13th century, representing the Madonna, recalls certain Tuscan works and is even slightly reminiscent of Cimabue.

p. 473 note 1. To the bibliography on Cimabue should now be added: *A. Chiappelli*, Nuovi studi su Cimabue e la sua opera pittorica, Nuova Antologia, 16th June 1924.

p. 481. Mr. Sirén recently attributed to Cimabue a half-length figure of the Madonna in the collection of Lord Lee, London (Burlington Magazine, November 1923). I have not yet seen the original and know the picture only from the coloured reproduction and a photograph which the owner kindly sent me, but I do not think that the attribution can be correct. I am of opinion that it is a Florentine work, executed by an artist who must have known the Rucellai Madonna because there are decided Siense

elements, particularly in the figure of the Child, which connect these two paintings.

A polyptych consisting of the five half-length figures of the Virgin, St. Nicholas, the Baptist, an archangel and St. Dionysius, in the Acton collection, Florence, reveals a knowledge of Cimabue's art (fig. 263).



Fig. 260. Cimabue, detail of the Madonna in the Uffizi, Florence, v. Vol. I, fig. 262.

Photo Brogi

A Florentine painter of the first years of the 14th century, who must have been familiar with Cimabue's work, executed a triptych which was for sale in Rome in the spring of 1924. It represents the half-length figure of the Virgin, affectionately holding the Child between those of two male saints, one holding a scroll, the other the palm of martyrdom; the half-length figures of the Lord and of the angel and Virgin of the Annunciation adorn the terminals.

An oblong panel dating from about 1300, which was for sale



Fig. 261. Follower of Cimabue, Madonna and angels. Louvre, Paris,
v. Vol. I. p. 474.

Photo Alinari.

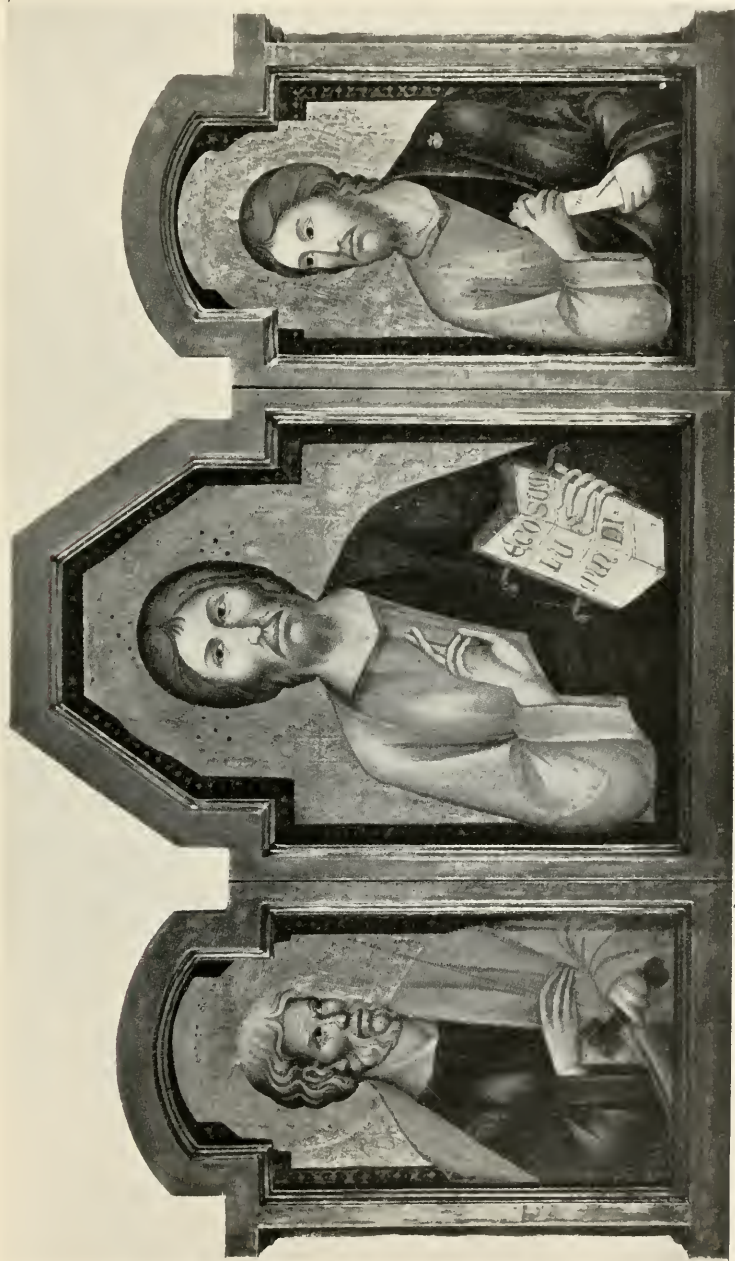


Fig. 262. Follower of Cimabue, the Saviour between SS. Peter and James. Hamilton Collection, New York, v. Vol. I. p. 476.



Fig. 263. Distant follower of Cimabue, Madonna and saints. Acton Collection, Florence, v. Vol. I, p. 481.



Fig. 264. Five saints, fresco of the early 13th century. Tempietto, Cividale,
v. Vol. I, p. 554. Photo Minist. Pubbl. Istr.

in Paris in 1922, is the work of a provincial painter of a much lower standard. It shows the half-length figure of the Madonna between those of St. John the Evangelist and a holy bishop

with little angels in the spandrels. Here only the morphological types reveal a knowledge of Cimabue's art.

p. 503. A fresco which in type corresponds with the commemorative mosaics of the Cosmati group, adorns the tomb of some of the members of the Gaetani family in a chapel to the left of the nave in the Cathedral of Anagni.

The fresco was entirely repainted in the 17th century but it is obviously a work contemporary with the inscription below, which shows the date 1294. It depicts the Virgin enthroned in the centre while to either side a saint presents a kneeling devotee, one of whom is dressed in the red garments of a high civic official (senator?).

p. 527. Besides the Madonna of the Umbrian school in the church of S. Angelo, Perugia which I mention on pp. 49–50 of this volume, Signor Hermanin in his lectures delivered in Perugia in the autumn of 1923, in his article "Il Maestro romano di Giotto", *Almanacco di Roma*, 1924, p. 160, and in another in the *Corriere d'Italia*, 13th Dec. 1923, attributes to Cavallini also the Assumption of the Virgin with St. Thomas receiving the holy girdle in the church of SS. Giovanni e Paolo, Spoleto, which I reproduce in Vol. I, fig. 320, as an Umbrian fresco of the end of the 13th century.

p. 546. I managed to discern in the curious fragments that remain of the damaged part of the fresco at Poggi Mirtete three skeletons in their coffins, so that with the king on horseback, the composition was that of the Triumph of Death.

p. 555. Recent restoration has brought to light an important fresco of the Crucifixion in the Cappella Torreani in the basilica of Aquileia⁽¹⁾. The painting belongs to the Italo-Byzantine style and might date from the earlier years of the 13th century. Besides the figures of the Virgin and St. John and two angels above, we see to the sides two holy bishops.

p. 561. Comparing my notes made several years ago on the paintings existing in the church of S. Vittorio at Ascoli Piceno with those of the 13th century which are found there now, I

(1) *A. Morassi*, *Bolletino d'Arte del Minist. della Pubbl. Istr.*, 1924, p. 423.

imagine that the works which are at present still being carried out in this church, have brought to light a good many of them. We now find on the central wall two Madonnas of the 13th century and remnants of a Last Judgment. On the right wall there was an extensive series of scenes in three rows, one above the other, from the Life of Christ, of which I mention only the Saviour mounting on the Cross and the faithful mourning over His body, but the following scenes are also recognizable: the Last Supper, the Annunciation, St. Anna teaching the Virgin to read, the Nativity, Pilate washing his hands and the Calvary. In some parts frescoes of the 14th century cover the older decoration. On the back of a pillar in this part of the church we see a 13th century painting of the Madonna between two saints and adorers which on account of the elaborate draping, is of rather an extraordinary appearance. Further on the same wall there are four figures of saints: SS. Peter, Nicholas, Francis (?) and Victor (?). Some important fragments of fresco painting are preserved on a pillar to the left; they represent the Lord mounting on the Cross, the Crucifixion, St. Catherine and another saint. They might be by the artist who adorned the entry wall; he is more Byzantine and more refined than the rather rough provincial painter who executed the frescoes on the right wall.

Many remains of mural painting are found also in the church of S. Giacomo in Ascoli Piceno. On the second pillar to the left a damaged fresco of the Virgin and Child, with a devotee and another small figure below bears the date 1298.

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pp. 92 and 110. The reproductions 56 and 69 should be reversed but the titles remain as they are.

p. 95. The figure of an angel belonging to the school of Duccio, which I reproduce as fig. 59, has migrated from Berlin to the Art Museum of Wellesley College, Massachusetts, U. S. A., to which gallery it has been presented by Mrs Hill.

p. 97. Some works of Duccio's school which are not included in the list I give on p. 97 note 1 are: a small Madonna, formerly in the Seminary at Nocera Umbra (Umbria) and now in the Gallery of Perugia; a crucifix in the Horne Museum, Florence (no. 58); a beautiful Madonna recently acquired by Dr. Bastianelli, Rome; three equally fine busts of saints — SS. John the Evangelist, Peter and Paul — which can be considered productions of the master's workshop and which were also presented by Mrs Hill to the Museum of Wellesley College, Massachusetts, U. S. A.; and an enthroned Madonna with four saints in the Reyerson coll., Chicago, *Art in America*, 1913, p. 112.

p. 108. In the spring of 1924 two panels by Ugolino, showing the half-length figures of SS. Peter and John the Baptist were for sale in Florence.

p. 125. For Ugolino Lorenzetti v. additions to p. 333.

p. 140. To the list of Segna di Buonaventura's works might be added a half-length figure of the Madonna depicted on a panel which now has a round shape, in the Museum of Tivoli⁽¹⁾ a small picture of the Virgin enthroned in the midst of saints for sale in Florence in 1924, and a half-length figure of the Madonna for sale in January 1925.

p. 151. The artist who executed the Madonna, Annunciation and Nativity in the Metropolitan Museum, New York (fig. 102)

(¹) *Rassegna d'Arte*, 1916, p. 98.



Fig. 265. Duccio(?). Angel from the Rucellai Madonna. Sta. Maria Novella, Florence, v. Vol. II, fig. 1. Photo Brogi.

painted also a half-length figure of the Virgin with the Child, which was for sale in Rome in the autumn of 1923.

p 226. A small replica of Donato's Madonna of Humility in the Museum of Berlin which I reproduce as fig. 153, exists in a private collection in Rome; it is very likely from the hand of the master

as is also a picture of the same subject in the Stoclet collection, Brussels.

p. 274 note 3. To the list of Lippo Memmi's works should still be added a half-length figure of the Madonna and Child, which was



Fig 266. Duccio (?). medallion from the frame of the Rucellai Madonna.
Sta. Maria Novella, Florence, v. Vol. II, fig. I. Photo Brogi.

for sale in Siena in 1923 and 1924 and a large bust of the Virgin with the Child, Who bestows a blessing and holds a scroll, sitting very erect on her arm, while a bishop kneels below and two angels adorn the upper corners. This picture which seems to be quite unknown is found on the altar of the chapel of the sacristy of the Cathedral at Ravello, and is called Sta. Maria Vetrana. It is considerably repainted, and little but the Virgin's face remains of the original work, but this suffices to show that the picture is hard of design and not one of Lippo's best productions. The

existence of the panel in this region, not far from Naples, however, is fairly significant not only in connection with Simone Martini's probable presence in this city but because it might lead us to



Fig. 267. Duccio (?), medallion from the frame of the Rucellai Madonna.
Sta Maria Novella, Florence, v. Vol. II, fig. I. Photo Brogi.

believe that Lippo accompanied his future brother-in-law to Naples, as he did to several other towns.

p. 275. Mr. *Berenson*, *Gazette des Beaux Arts*, 1924, p. 276 note 1, mentions in the collection of Mr. Andrew Gow at Eaton a replica of the painting of St. Ansanus which I reproduce as fig. 182, but the figure in this instance is depicted holding a sword, v. also note on p. 463.

p. 300. Of late some other works which should be added to the output of Barna da Siena have come to light. Professor Edgell has recently attributed to this master a panel representing the mystical marriage of St. Catherine, in the Gallery of Siena (no.



Fig. 268. Donato (?), SS. Louis of Toulouse and Francis, Gallery, Siena.
mentioned Vol. II, p. 225.

Photo Lombardi.

108), as well as four small panels in the same collection (nos. 85, 86, 93 and 94) showing the Baptist, SS. Catherine, Paul and John the Evangelist, all having once obviously belonged to the same altar-piece ⁽¹⁾. I have classified all these paintings (p. 248 note 1)

⁽¹⁾ *E. H. Edgell*, The Boston mystic Marriage of St. Catherine and five more panels by Barna Senese, *Art in America*, 1924, p. 49.



Fig. 269. Donato ?), Madonna, Strauss Collection, New York, mentioned Vol. II, pp. 226 and 607.



Fig. 270. Barna da Siena, Virgin and Child, half of a diptych.
Horne Museum, Florence, mentioned Vol. II, p. 297.

Photo of the Uffizi.

as the work of a particular pupil of Lippo Memmi's to whom I ascribe also a Madonna in the Horne Museum, but I am convinced that Mr. Edgell's attribution is right, for Barna was a more changeable painter than most of the Sienese artists of this period.

The figure of St. Catherine in the Gallery of Siena which I have just mentioned shows a striking resemblance to those in



Fig. 271. Barna da Siena, the dead Saviour, half of a diptych. Horne Museum, Florence, mentioned Vol. II, p. 297.

Photo of the Uffizi.

the mystical marriage in the Boston Museum and to the picture of a saint — possibly St. Ansanus — which I reproduce as fig. 193 and which formerly belonged to the Ehrich Galleries, New York, but was acquired by the Gallery of Copenhagen and not that of Stockholm as I was at first informed v. p. 608.

In the same manner Barna executed a half-length figure of

St. Agnes, now in the Museum of Worcester, U.S.A.; in the Bulletin of the Museum of April 1924 it was published as a work by Lippo Memmi and I believe I am the first to correct this attribution.

It is no doubt the same picture which formerly belonged to the collector, Monsieur Henri Chalandon, Parcieux (near Trévoux) and which Mr. Berenson in his "Central Italian Painters" (2nd ed., 1909, p. 202) included in his list of Lippo Memmi's works.

p. 330. The panel of St. Gregory by Pietro Lorenzetti in the Gallery of Siena (no. 59) does not represent a half-length figure as I state, but the entire figure of the saint.

p. 330. To the early works of Pietro Lorenzetti can still be added an important polyptych whose actual owner is unknown to me but which originally belonged to the Toscanelli collection in Pisa and is reproduced in the album of this collection on plate XXI. It shows the half-length figure of the Virgin between those of St. Francis, the Baptist, St. Nicholas(?) and Mary Magdalene, the four Apostles and a prophet being represented in the pinnacles. The figure of the Magdalene bears a strong resemblance to the painting of this saint in the Sterbini collection which I reproduce as fig. 214.

A small panel of the Crucifixion which for some time was for sale but has recently been acquired by Professor Mather of Princeton University is also an early work by Pietro Lorenzetti.

Of somewhat later date is a fine half-length figure of St. Catherine(?) in the Metropolitan Museum, New York (Museum Bulletin, 1914, p. 99).

p. 333. When Volume III appeared I knew *E. W. Dewald's* article "The Master of the Ovale Madonna", Art Studies, edited by the Harvard and Princeton Universities, 1923, only from a short criticism and made reference to it in the additional notes on p. 608.

Since reading the article itself, I see that the author has made even bigger mistakes and more reckless attributions than I at first believed. He includes several of Pietro Lorenzetti's early productions among the works of the Ovale master, such for example as the Assumption of the Madonna in the Gallery of



Fig. 272. Pietro Lorenzetti, Madonna. Johnson Collection, Philadelphia, mentioned Vol. II, p. 608.

Siena (no. 61), the Madonna in S. Pietro Ovale in Siena, the Madonnas (nos. 76 and 80) in the Gallery of Siena and the figure of St. Gregory in the same collection (no. 59), the Madonna in the Cathedral of Grosseto and another, until now unknown to me, the property of Durlacher Brothers, which shows the upper part of an enthroned Madonna, looking into the eyes of the Child Jesus, and two angels behind the throne. It is obviously a painting executed by Pietro Lorenzetti in the earlier part of his career, although probably at a slightly later date than the Madonnas which I reproduce as figs. 217—221.

To the same group Mr. Dewald adds some works very characteristic of the painter whom Mr. Berenson has baptised Ugolino Lorenzetti. The polyptych, published by Mr. Berenson, once in S. Agostino, San Gimignano and since lost sight of, but now, as Mr. Dewald has discovered, in the Chiaramonte Bordonaro collection, Palermo, the Nativity in the Fogg Museum, the little Madonna in the Gardner collection, the Annunciation and saints in the Johnson collection, Philadelphia, the saints in the Pisa Gallery and the Crucifixion in the Louvre are all works which, in agreement with Mr. Berenson, I ascribe to Ugolino Lorenzetti, and imagine that Mr. Dewald's theory is the result of an imperfect knowledge of the early Siennese school in general and those slight variations which differentiate one artist from another, in particular. The same reason no doubt accounts for his attribution to the same hand as these much finer and earlier paintings of a Coronation of the Virgin surrounded by angels — an inferior work of the later 14th century — in the Gallery of Montepulciano (not in the Misericordia as he states).

p. 456. Lippo Vanni's triptych in SS. Sisto e Domenico, Rome, originates, according to the nuns, from the church of St. Aurea, at Ostia, but *P. Berthier*, *Chroniques du monastère de San Sisto et de San Domenico e Sisto à Rome*, I, *Levant*, 1919, p. 270, tells us that in 1348 this picture was ordered for an altar, by Agnese Piccini, the wife of the Count of Anguillara.

A closer examination of this painting, permission to visit which is very difficult to obtain, shows us Lippo under a particularly favourable aspect. None of his other works comes up to the standard of this extremely beautiful painting, the small panels of



Fig. 273. Lippo Vanni, Madonna. Gallery, Le Mans. mentioned
Vol. II, p. 458.

Photo Bulloz.

which in particular are proof of the ability of the artist, who at this moment, however, was still working after the technique of miniature painting. It may be that when he transferred his abilities to panel and fresco painting, he lost some of his qualities.

p. 463 An important addition to the output of Lippo Vanni was recently made by Mr. Berenson who discovered in the collection of Mr. Walter V. R. Berry, Paris, an antiphonary with numerous and characteristic miniatures from the hand of this artist⁽¹⁾.

Mr. Berenson has taken this opportunity of attributing several other works to Lippo Vanni. The painting of the Death of the Virgin in the Altenburg Gallery might really be by Lippo although it is not one of his most characteristic works. He also ascribes to Lippo Vanni, but not without a certain reserve, the triptych in the Lehman collection which I reproduce (fig. 211) as the work of a transitional artist between Duccio and Pietro Lorenzetti, as well as a Nativity in the Gallery of Berlin (1094 a) which I include among the productions of Pietro Lorenzetti's school (p. 121 note 2), and a little Madonna between SS. Peter and Paul and two angels in the Michael Friedsam collection, New York, which was unknown to me, but which is certainly from Lippo's hand.

It is not without a certain satisfaction that I observe that Mr. Berenson, who wrote this article as it seems before the second volume of this work appeared, found the same difficulty as I did, of accepting as a production of Lippo Vanni's the Madonna and saints in the Lehman and Blumenthal collections of which I reproduce two panels (figs. 181 and 182). Although Mr. Berenson attributes them to Lippo he realises perfectly that they were painted under Simone Martini's direct influence for which reason he proposes the very outset of Lippo's career as the most likely period of execution and at least ten years prior to the miniatures of 1345 which reveal him as a follower of Pietro Lorenzetti.

However we have no proof that Lippo, who was still active in 1375, painted as early as 1335. He started his career probably as

⁽¹⁾ *B. Berenson*, Un Antiphonaire avec miniatures par Lippo Vanni, *Gazette des Beaux Arts*, 1924, p. 257.

a miniaturist and as such is mentioned between 1341 and 1345. Besides, as I said before, there is no reason to believe that Lippo, who shows himself in his miniatures of 1345 already entirely under the influence of Pietro Lorenzetti, was at any moment in his career such a close follower of Simone Martini while, lastly, the Lehman and Blumenthal panels are certainly not the work of a very young artist so that I am still convinced of the theory which I expounded in Vol. II, pp. 275—277 that these pictures



Fig. 274. Paolo di Giovanni Fei, Madonna and saints.
Gallery, Dresden, v. Vol. II, p. 536 note 1.

Photo Hanfstaengl.

are from the hand of quite a different artist, one who was a direct follower of Simone Martini.

p. 481. To the list of works by Luca di Tommè might still be added a polyptych in the Collegiata of Rapolano and a Madonna — the centre of a polyptych and reminiscent of that in the Gallery of Rieti (fig. 306) — which for some time has been for sale in Rome. In the catalogue of the Horne Museum, Florence, a figure of St. Catherine (no. 71) is hesiatingly attributed to Luca di Tommè from whose hand it might very well be.

p. 504 note 1. To the list of Bartolo di Fredi's works should be added a beautiful and very characteristic half-length figure of the Madonna which some years ago was given by the Superintendence of Fine Arts to adorn the altar of Sta. Maria Nuova of Viterbo where it has now been placed.

p. 518. A panel representing above, the Crucifixion with the Virgin, St. John, the Magdalene and two small devotees and below, the Annunciation, which a short time ago was acquired by the Boston Museum and there attributed to Taddeo di Bartolo, is strongly reminiscent of Niccolo di Buonaccorso's earlier manner.

p. 536 note 1. To the list of Fei's works should still be added a small panel of the Madonna enthroned between a crowned female martyr and St. Mary Magdalene, with a medallion containing the Saviour above — obviously the centre of a triptych — in the Gallery of Dresden (no. 32, fig. 274), and a large panel — one of the few big pictures executed by Fei — of the Madonna enthroned between SS. Francis and Louis of Toulouse with two angels behind the throne, in a private collection.

p. 542 note 2. To the list of works of the school of Fei should still be added: a triptych in the Fogg Art Museum, Harvard University, in which the Virgin suckling the Child is represented in the midst of four saints with a saint in each wing and the Saviour and figures of the Annunciation in the terminals; this picture is executed in the immediate surroundings of Fei; two

wings of a triptych showing the figures of SS. Antony, Francis, Paul and Nicholas in the storeroom of the Vatican Gallery (no. 102) and the centre of a triptych which in 1923 was for sale in Rome; it represents the Virgin enthroned between two saints, two angels supporting a curtain at the back of the throne and the Trinity above, and is a work executed under the direct influence of Fei.

On the triptych in the Prepositura of Torrita, which I mention on p. 542 note 2, I have since found the date 1444 and as the picture is obviously inspired by Fei, it proves how long the influence of this master lasted; it can, no doubt, be explained by the great number of works executed by the painter himself or in his workshop.

p. 568. *L. Dami*, Taddeo di Bartolo a Volterra, Bolletino d'Arte del Minist. della Pubbl. Istr., 1924, p. 20, attributes to Taddeo di Bartolo a Madonna in the church of S. Agostino in Volterra, which shows the date 1400 and which Senator Ricci previously ascribed to this painter's school. The picture is not in a good state of preservation and has been considerably restored; it cannot be considered one of the artist's characteristic works. Signor Dami is the first to publish a Madonna by Taddeo in the Seminary of Volterra which until now was quite unknown. It dates from very soon after 1400.

To the list of works by Taddeo di Bartolo should still be added a badly damaged crucifix in the Gallery of Siena, similar to that which I reproduce on fig. 351. In the ex-Sterbini collection, three panels showing the Virgin, St. Apollonia with St. Lucy and St. Michael with a holy martyr, might be from the hand of Taddeo although both the style and execution are of a somewhat poorer quality⁽¹⁾. In 1923 a fine Madonna, reminiscent of that in the polyptych of Perugia, was for sale in Rome. In 1924 I saw in the same city a fine early half-length figure of the Madonna and a small St. Barbara by this artist. The collection of Cav. L. de Spiridon, Rome, contains a predella panel, showing the Resurrection of Christ, by the same master.

⁽¹⁾ *A. Venturi*, La Galleria Sterbini in Roma, Rome, 1906, nos. 14, 15 and 16.

p. 592. To the output of Martino di Bartolommeo might still be added an Annunciation, very characteristic of this master, in the Fitzwilliam Museum, Cambridge (England) (no. 553) and a small Madonna on the altar to the left in the church of S. Benedetto at Settimo, in the neighbourhood of Cascina.

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p. 1 note 1. A new addition to the bibliography on Giotto is: *E. Rosenthal*, Giotto u. der Mittelalterlichen Geistesentwicklung, Augsburg, 1924.

p. 49 note 1. A certain amount of controversy has taken place between Dr. A. Moschetti, director of the Museo Civico of Padua, Professor Supino of the University of Bologna and Signor A. Belloni with regard to the dates of the different activities of Giotto in Padua⁽¹⁾. As I said before (Vol. III, p. 49¹) I am not of the opinion that the consecration of the chapel which we know took place in 1305, can be held as proof that the frescoes already existed at that time, but I must say that the mention of Giotto's works at Padua in Riccobaldo's chronological compilation between 1305 and the end of 1307 is a fairly positive argument that they can not be of a much later date. Dr. Moschetti also demonstrates that this record cannot refer to the frescoes which Giotto executed in the "Salone" of Padua which he began towards the end of 1307 and not, as Professor Supino believes, in the years 1312—1313. As Dr. Moschetti further remarks the almost certainty we have now that Riccobaldo went to live in Padua in 1308, makes his information regarding Giotto's activities there a few years earlier, very trustworthy.

p. 117. It was very possibly the immediate follower of Giotto's who executed the medallions on the ceiling of the Arena chapel, who painted the tondo with a figure of the Saviour from the Graham collection and afterwards in that of Lady Jekyll. It was published by *R. Fry* in the Burlington Magazine, XX 1911—12, p. 66 and attributed to Giotto at the exhibition of Old Masters held in 1911 at the Grafton Galleries, London (no. 3).

(¹) *A. Moschetti*, Questioni cronologiche giottesche e dantesche, Atti e mem. della R. Ac. di Scien. Lett. ed Arti in Padova, 1921. *Idem*, Di nuovo su "Questioni cronol. giottesche, idem, 1924. *B. Supino*, Giotto a Padova, Rendiconti dell'Ac. di Scien. di Bologna, 1921. *A. Belloni*, Nuove osservazione sulla demora di Dante in Padova, Nuov. Arch. Venet., 1921, p. 49.

p. 126. The recent discovery of a fragment of a fresco in the Chapter Room of the monastery of S. Antonio in Padua, has drawn public attention to the poor remains of frescoes which adorn the walls of this hall and which are generally treated with great indifference, of which I, too, have been guilty. The twelve figures of saints visible on two opposite walls, and among which we can recognize SS. Francis, Clare and Antony, are certainly not by Giotto and not even by one of his very close followers. The painter who adorned the lunettes, however, must have been more intimately associated with Giotto. In one he represented the stigmatization of St. Francis in a composition very similar to that depicted by Giotto in his two frescoes of this scene, particularly to the one in Florence, and to the portrayal of this subject in the Giottesque panel in the Louvre. The other painting which is more clearly seen, depicts the martyrdom of the Franciscan monks at Ceuta. The fresco has at present a cusped form but it must have been altered at a later date, because half the figure of the oriental prince who presides at the cruel act has been cut away.

In the spandrels of the fresco which are placed at a lower level we see the minute figures of the Annunciation.

The proportions are too elongated and the drawing too weak for us to accept the frequently expressed belief that these frescoes are from Giotto's own hand.

Some time ago a group of three bearded men — no doubt a fragment of a Crucifixion — was discovered on a wall near a cupboard which perhaps hides other figures. It seems to me to be unquestionably a production — even a very fine one — by Giotto himself. The period of execution must certainly have been that of the frescoes in the Arena chapel; this circumstantial hypothesis is confirmed by the style of the painting, besides the church of S. Antonio seems to have been terminated in 1307. Consequently it is just possible that the monks of this monastery and not Enrico Scrovegni were the first to summon Giotto to Padua.

Other fragments of mural painting are visible in this hall, one of the walls of which, however, has been entirely renewed. Michele Savonarola, Ghiberti, and the Anonimo Morelliano all seem to refer to the frescoes in this hall as the work of Giotto. Indeed the



Fig. 275. Giotto, detail of the Madonna, Uffizi, Florence, v. Vol. III. fig. 98.

Photo Brogi.

last-mentioned writer is very precise and says that Giotto painted scenes from the Passion in the Chapter Room.

p. 157. *A. Moschetti*, La distrutta iconostasi della cappella Scrovegni, Atti e Mem. della R. Ac. di Scien. Lett. ed Arti in

Padova, 1923, points out the probability that Giotto's crucifix, now preserved in the sacristy of the Scrovegni chapel, was originally placed on an iconostasis, traces of which he found in the arch of the chapel of the choir. Similar ornamentations of iconostases are seen in the frescoes of the miracle at Greccio and of the verification of the stigmata of St. Francis in the series in the Upper Church, Assisi.



Fig. 276. Giotto, detail of the Madonna. Uffizi. Florence, v. Vol. III, fig. 98.

Photo Brogi.

p. 245. It seems possible to me that four panels representing half-length figures of the two SS. John, the Virgin without the Child and St. Francis, the property of Mr. C. W. Mori, Paris, are works of Pacino di Buonaguida, while a half-length figure of the Virgin and Child in the Museum of Bergen, Norway, is a production of his school. All these paintings were attributed to Maestro Stefano, the painter who executed the frescoes in the St. Nicholas chapel of the Lower Church, Assisi, by *O. Sirén*, Some paintings by a Follower of Giotto, *Burlington Magazine*, XLIII, 1923, p. 259.

A fine Madonna with the Child enthroned between the smaller figures of the Baptist and a female saint, which belongs to the group in which Pacino di Buonaguida was the principal artist, was for sale in Paris at the end of 1923.



Fig. 277. Predecessor of Pacino di Buonaguida, detail of the "tree of Bonaventura". Accademia, Florence, v. Vol. III, fig. 143.

Photo Brogi.

p. 267. A fragment of a crucifix — the head, the upper part of the body and part of the arms — probably by the artist who executed the cross in the church of S. Marco, Florence (reproduced as fig. 148), belongs to Mr. Acton, Florence.

p. 293. *O. Sirén*. An altar-panel by the Cecilia master, Bur-

lington Magazine, 1924, p. 271, publishes a panel, privately owned in Paris, showing the full-length figure of St. Catherine in the centre and six scenes from her legend to either side, which he attributes to this important contemporary of Giotto's. Judging from the reproductions, it seems to me just possible that, notwithstanding the forms which are more graceful than we are accustomed to see in this artist's works, the painting is really from this master's hand. Mr. Sirén who formerly attributed to this painter a Madonna once in the Alphonse Khan collection, Paris, at present in that of M. A. Stoclet, Brussels, is now of opinion that it is not a work by this artist. I had quite independently come to the same conclusion (v. p. 293). *O. Sirén*, The Buffal-macco Hypothesis, Burlington Magazine, XXXVII, 1920, p. 177, attributes to Buffalmacco, whom he identifies with the master of the St. Cecily panel, remains of frescoes showing scenes from the legend of St. James and four prophets and the four Evangelists in the vault, in the Badia of Settimo, near Florence; an inscription dates the decoration from 1315. These frescoes which already Ghiberti thought to be by Buffalmacco really show a strong resemblance to the works generally attributed to the St. Cecily master. Mr. Sirén ascribes to the same painter still the figure of a Dominican saint in the church of S. Stefano, near the Ponte Vecchio and thinks it possible that the Madonna in the Gallery of Pescia is also from his hand. I was not aware of Mr. Sirén's opinion when I ascribed this Madonna to the St. Cecily master.

A repainted panel of the Madonna enthroned in the midst of six angels and the Annunciation in the spandrels in the convent della Maddalena in Pian del Magnone, near Florence, is possibly by the master of the St. Cecily altar-piece.

294. *M. Salmi*, Nuove attribuzione a Jacopo di Casentino, Belvedere, March 1924, attributes to Jacopo del Casentino two wings of a triptych in the Malaspina Museum at Pavia, the one showing St. Francis receiving the stigmata with the figures of SS. Andrew and James below, the other the Crucifixion. Another work he ascribes to the same painter is a panel of curious composition in the Hospital of Arezzo representing above the Virgin, the Lord in majesty and a second figure of Christ with upraised



Fig. 278. Predecessor of Pacino di Buonaguida, crucifix Sta. Felicità, Florence, mentioned Vol. III, p. 245.

Photo Brogi.

arms and below the Adoration of the Magi, the Pietà under the Cross and the Annunciation. He accredits Jacopo also with a Madonna in Brussels which Mr. Offner had previously attributed to



Fig. 279. School of Giotto, Crucifixion, Nativity and Annunciation. Johnson Collection. Philadelphia, mentioned Vol. III, p. 274.

the same master while I personally had described it as a picture of later date, inspired by Segna di Buonaventura (v. Vol. II, p. 156²). The triptych in the Bondi collection in Vienna which Mr. Offner attributed to Jacopo del Casentino, was ascribed to the same artist by Herr Suida in the *Belvedere*, 1923, p. 24. An article by Mr. Sirén in the *Burlington Magazine*, 1914—15, p. 78, on early Italian pictures in the University Museum, Göttingen, had escaped my attention. Here he also attributes to Jacopo a panel in this Gallery showing the meeting of the quick and the dead, as well as a painting of the

Madonna between SS. John the Baptist and John the Evangelist bearing the date 1333, in the store-room of the Uffizi.

A female saint holding a book in the same gallery, and several



Fig. 280. Jacopo del Casentino, detail of the Madonna and angels.
Palazzo dell' Arte della Lana, Florence, mentioned Vol. III. p. 296.

Photo Brogi.

other pictures which he mentions should, I think, be classified as works of the school of Daddi.

p. 304. Recently I discovered the existence of a work by Taddeo Gaddi showing a date prior to all the others that we possess regarding this artist. It is a Presentation in the Temple

in a private collection in Milan. The composition is somewhat different from that of the series in the Accademia in Florence, but in both cases the event takes place under a baladaquin which in the picture in question imitates the roof of a church, resting on columns, supported by a low wall, all inlaid with mosaics. The Madonna approaches from the left, and is followed by Joseph carrying two pigeons and Anna. The priest who stands to the right is in the act of taking the Child from His Mother's arms; two other figures are placed behind him. Christ in the midst of cherubim is represented in the apex of the panel. The date 1330 is very clearly visible on the lower part of the frame. So far I have not had an opportunity of examining the inscription but there is no reason to doubt its authenticity. Besides, the style of the painting points to this early period of the artist's activity and although the execution is superior, the picture obviously belongs to the same stage in the painter's career as the series of panels from the lives of the Lord and St. Francis in the Accademia of Florence.

p. 321—323. By mistake I attribute the predella in the Louvre (no. 1302) first to Taddeo Gaddi, and on p. 551 to Agnolo Gaddi. The origin of this error lies in the fact, that this painting is the result of a collaboration of father and son. Herod's feast (fig. 186) is by Taddeo and the crucifixion (fig. 307) and scenes from the life of St. James by Agnolo. This collaboration explains also, why this panel has been attributed as well to the one as to the other; v. *L. Pilon*, Bulletin des Musées, 1908, p. 181; *Schubring*, Zeitschr. f. Christliche Kunst, 1901, p. 365; *O. Sirén*, L'Arte, 1906, p. 327.

p. 325. A drawing in the Louvre depicting the Presentation of the Madonna in the Temple (fig. 281) bears a close resemblance to Taddeo Gaddi's fresco of this subject in Sta. Croce, Florence, and might have been the artist's sketch for this painting.

p. 388. Mr. Grenville L. Winthrop has presented the Madonna by Bernardo Daddi which he had in his possession, to the Fogg Art Museum, Harvard University.

An early work by Bernardo Daddi in which the Madonna resembles the figure of the Virgin in the Annunciation in the



Fig. 28r. Taddeo Gaddi (?), the Presentation of the Virgin in the Temple, drawing. Louvre, Paris, v. Vol. III, p. 325.

Photo Alinari.

Louvre, is a fragment of a Nativity, doubtless having formed part of a triptych in the Wallace collection, London⁽¹⁾.

A half-length figure of the Madonna with the Child in the collec-

⁽¹⁾ *D. S. MacColl*, *Burlington Magazine*, XLIV, 1924, p. 228.



Fig. 282. Andrea Orcagna, SS. Michael and Catherine, detail of the altar-piece. Sta. Maria Novella, Florence, v. Vol. III, pl. IX.

Photo Brogi.

tion of Prince Fabrizio Massimo, Rome, belongs to a later period in Daddi's career. Still an enthroned Madonna surrounded by six angels in the collection of the Historical Society, New York, has been rightly ascribed to Daddi by *O. Sirén*, *Art in America*, 1914, p. 264.

p. 408. To Bernardo Daddi's school should still be attributed a Crucifixion with the Virgin and St. John in the H. Harris collection, London. *R. Fry*, *Burlington Magazine*, XXXV, 1919, p. 3, ascribes it to the master

himself. To the list of works of the school of Bernardo Daddi might still be added a panel of the Crucifixion in the Bandini Museum, Fiesole. It is depicted in a crowded composition with soldiers on horseback and others gambling for the Lord's cloak.

p. 469. A picture of the two SS. John in the Lehman collection, New York, seems to be also a production of the later years of Andrea Orcagna's activity.

p. 517 note 1. To the list of works of the school of the Orcagna should still be added a rather unrefined half-length figure of the Madonna carrying the Child, depicted on a round panel in the Certosa, outside Florence. An important polyp-tych of the school of Orcagna, showing a particular connection to the works of the "Compagno dell' Orcagna", but of a somewhat inferior quality



Fig. 283. Andrea Orcagna, the Navicella, from the predella of the altar-piece, Sta. Maria Novella, Florence, mentioned Vol. III, p. 460.

Photo Brogi.

belonged to the Toscanelli collection in Pisa and is reproduced as plate IV in the album of the collection. It represents in the centre St. Paul enthroned with four angelic musicians and the full-length figures of the Baptist, St. Peter, St. Antony Abbot and St. John the Evangelist. The pinnacles are adorned with eight Apostles and the spandrels and medallions with the figures of the Annunciation and angels.

More after the manner of Nardo di Cione is the figure of the Lord crowned in a mandorla which is supported by angels while other angels form two groups below; this picture is reproduced in the same album as plate V.

p. 534 *R. Offner*, Niccolo di Tommaso, *Art in America*, Dec. 1924, p. 21, ascribes several other works to this painter. The most acceptable of his attributions seems to me that of the two panels showing SS. Paul and John the Evangelist in the Horne Museum, Florence, which I described (Vol IV, p. 238²) as the outcome of the joint influence of Giovanni da Milano and Andrea da Firenze. I think it just possible that the same painter might have executed a half-length figure of the Lord in the Maitland F. Griggs collection, New York, a Coronation of the Virgin in the Accademia, Florence, and a triptych with the same subject on the central panel in the Walters collection, Baltimore, although these pictures more closely approach the works of Giovanni da Milano to whom moreover all three have been attributed. I certainly do not agree with the attribution to Niccolo di Tommaso of the frescoes in the convent del T, in Pistoia, which show very different proportions and a pronounced provincial appearance which makes me believe that they are local productions and as such I have mentioned them in this volume (V, p. 307).

p. 551. v. Addition to p. 321.

p. 556. Starnina's sojourn in Spain is an absolutely certain fact. In 1380 "Gerardo Jaume Florentus" was active for King Juan I of Castilla and although he was in Florence in 1387, he must have returned to Spain because in 1398 he was working at an altar-piece for the church of St. Augustine and at frescoes in the Franciscan church of Valencia, where he is mentioned still in 1402. Other works that are associated with Starnina's name are



Fig. 284. Andrea Orcagna, Madonna of Humility. Lehman Collection, New York, mentioned Vol. III p. 468.

twelve frescoes from the Life of Christ in the chapel of St. Blaise in the Cathedral of Toledo, frescoes in the chapel of St. Jerome in the Concepcion-Francisca convent in Toledo, including a representation of the mass of St. Gregory and an Annunciation, and some damaged mural paintings in another chapel of the same convent, the most important of which is that showing the mourning over the Lord's body (¹). For as far as I can remember these works, however, there is no reason to attribute them directly to Starnina although they resemble Florentine productions of the latter part of the 14th century.

p. 573. To the list of works by Starnina should still be added a small figure of St. Paul, which perhaps formed the lateral part of a crucifix, in the Johnson collection, Philadelphia (Art in America, 1913, p. 179), and a predella panel with two scenes from the legend of St. Michael in the d'Hendecourt collection, London (*T. Borenius*, An unpublished Florentine predella, Burlington Magazine XXXIX, 1921, p. 154). I do not think that a half-length figure of the Madonna in the Kerr Lawson collection should be attributed to the same master (*T. Borenius*, A Madonna by the Compagno d'Agnolo, Burlington Magazine, XL, 1922, p. 233).

p. 624 note 1. *T. Borenius*. A Florentine mystical picture, Burlington Magazine, XLI, 1922, p. 156, publishes a processional banner in the collection of Lord Crawford at Haigh Hall, Wigam, representing the kneeling figures of the Saviour and the Virgin who recommend to the Eternal, Who appears above, a group of small figures kneeling between them. Mr. Borenius has rightly attributed this picture to Niccolo di Pietro Gerini but I think that there are too many reminiscences of Gaddi's art to place it, as this writer does, in the later period of the artist's career.

p. 643 note 1. To the list of Lorenzo di Niccolo's works might, I think, be added a rather poor triptych, executed in his early manner, on the altar of the church of S. Giuseppe in Florence; it shows the half-length figure of the Madonna between those of

(¹) *E. Formo*, Gherardo Starnina en España, Bolet. de la Soc. Esp. de Excurs., 1911, p. 82. *A. L. Mayer*, Geschichte der Spanischen Malerei, I, 1913, p. 53. *E. Bertaux*, Histoire de l'art, directed by A. Michel, III, 2, p. 753.

St. Matthew the Evangelist and the archangel Michael. A Madonna seated with the Child, which was for sale in Rome in 1923, can be ascribed to the same artist but, on account of the Gothicism which is evident in this picture, it must be considered a production of his later years.

p. 643 note 3. The following works by Lorenzo di Niccolo Gerini are still mentioned by *O. Siren*, Lorenzo di Niccolo, Burlington Magazine, XXXVI, 1920, p. 72: *Munich*, ex-coll. of Jacques Rosenthal, Madonna and four saints, large triptych; *Worcester, U.S.A.*, Raymond Wyer coll., S. Giovanni Gualberto and his enemy before the crucifix in S. Miniato, from the collection of Lady Bateman.

A Madonna of Humility with adorers in the Refectory of Sta. Croce, Florence (no. 33) and a similar representation in the Town Hall of Chianciano are poor works executed after the manner of the same master.

VOLUME IV.

p. 64. To Caterino should still be ascribed a triptych — the Virgin adoring the Child, SS. Benedict and Francis — in the store-room of the Vatican Gallery. A Madonna of Humility by the same artist, signed *Caterinus pinxit* has been quite lately acquired by the Art Museum of Worcester, U.S.A. (v. Museum Bulletin, January 1925).

p. 117. *A. Moschetti*, Guariento pittore padovano del sec. XIV, Atti e Mem. della R. Ac. di Scien. Lett. ed Arti, 1924, publishes still some important information about Guariento. In 1352—1354 it is mentioned that he buys land and a house and in 1365 before leaving for Venice he puts his affairs in order and nominates a representative. He was buried in the church of S. Bernardino. For the chronology of his works Signor Moschetti proposes: 1338 for the frescoes in the Eremitani church, 1348 for those in the chapel of the Carrara family and 1350 those in S. Agostino. Vasari, following Campagnoli, speaks of frescoes by Guariento in a chapel in the Eremitani cloister. They were removed in 1874 and Signor Moschetti has recognized them in eighteen pieces of fresco painting in the magazine of the gallery, among which are represented the Nativity, the Adoration of the Magi, the Crucifixion, the Descent into Hell and the Coronation of the Virgin. When the palace of the "Capitano del Popolo" was demolished about 1779, frescoes were also detached from the walls of the chapel. The scenes represented here were taken from the Old Testament and among them were Adam and Eve in Paradise, the histories of Noah, Joseph and his brothers and Judith and Holophernes. The "Anonimo" informs us that the decoration of the chapel was a combined work of Avanzo and Guariento, but the date of the ornamentation (1338—1344) seems too early to admit the assistance of the former; moreover Guariento's hand, or at least his manner is found throughout these works.

p. 122. *R. Fry*, Burlington Magazine, XXI, 1912. p. 47,

attributes to Semitecolo a Crucifixion in the collection of Sir Kenneth Muir Mackenzie. He reproduces still two other Crucifixions, one of which he ascribes to Semitecolo's school. The attributions seem very doubtful to me and I think all these works are productions of the Venetian school of the 14th century.

p. 127. *A. Moschetti*, Guariento, pp. 17 and 25, informs us, although he has not as yet published the documents, that he has found proof that Avanzo was born in Vicenza and that he was still alive in 1389.

p. 238 note 2. To the list of works by Giovanni da Milano should still be added a beautiful panel of the Descent from the Cross in the collection of Prince Fabrizio Massimo, Rome and possibly also a half-length figure of the Madonna in the Refectory-Museum of Sta. Croce, Florence.

p. 328. A partly repainted panel of the Lord on the Cross between the Virgin and St. John in the store-room of the Vatican Gallery might still be ascribed to Baronio.

p. 367. *L. Coletti*, Tomaso da Modena nella svolgimento della pittura Veneta, Bollet. d'Arte del Minist. della Pubbl. Istr., 1924-1925, p. 291, publishes some frescoes inspired by Tomaso da Modena recently discovered at Treviso. They are an Annunciation in the sacristy of S. Niccolo and an important Crucifixion, Madonna, S. Veronica and St. Peter's denial of Christ in Sta. Lucia. The latter date from between 1354 and 1364.

p. 368 note 1. To the bibliography on Barnaba da Modena should still be added: *C. Ricci*, Barnaba da Modena, Burlington Magazine, XXIV, 1913, p. 65. *E. Bertaux*, in the *Histoire de l'Art*, directed by A. Michel, III 2, 748, speaks of a polyptych signed by Barnaba in the Cathedral of Murcia.

p. 451. In the Museum in the Palazzo Venezia, Rome, a triptych showing in the centre the Madonna enthroned and angels, is signed "*Symon pincit*". In the collection of E. Delle Fratte which was sold by auction in Rome, May 1924, there was a Crucifixion which can be considered one of Simone's better productions. A panel of the Crucified between the Virgin and St. John was for sale in Florence in March 1925.

VOLUME V.

p. 86. A half-length figure of the Madonna with the Child in the collection of Professor Lanz, Amsterdam, is a very characteristic production of Guiduccio Palmerucci.

p. 126. The ruined fresco in the choir of S. Francesco, Trevi, and a scene of the Circumcision on the right wall might be by the follower of Cola di Petruccioli who painted the panels of the altar-piece in the Gallery of Trevi, which I reproduce as figs. 67 and 68.

p. 132. *O. Sirén*, Three early Florentine Trecento Pictures, Burlington Magazine, XLV, 1924, p. 285, supposes that a large polyptych belonging to Mr. Annesley Gore, and two small panels of the Madonna enthroned, surrounded by saints, the one belonging to the Historical Society, New York, and the other in the late A. E. Street collection, might be works executed by Allegretto Nuzi during his Florentine period. I feel quite certain that this is not the case. They are all from different hands. The first is greatly dependent on Daddi, the two others are sooner Orcagnesque. The picture in New York was published by *R. Offner*, Art in America, June 1919.

p. 306. In the Gallery of Pistoia, there is now a panel of the Madonna and six angels (27) which is rightly attributed to Giovanni Cristiani.

p. 307. v. Addition to Vol. III, p. 534.

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INDICES TO VOLUME V.

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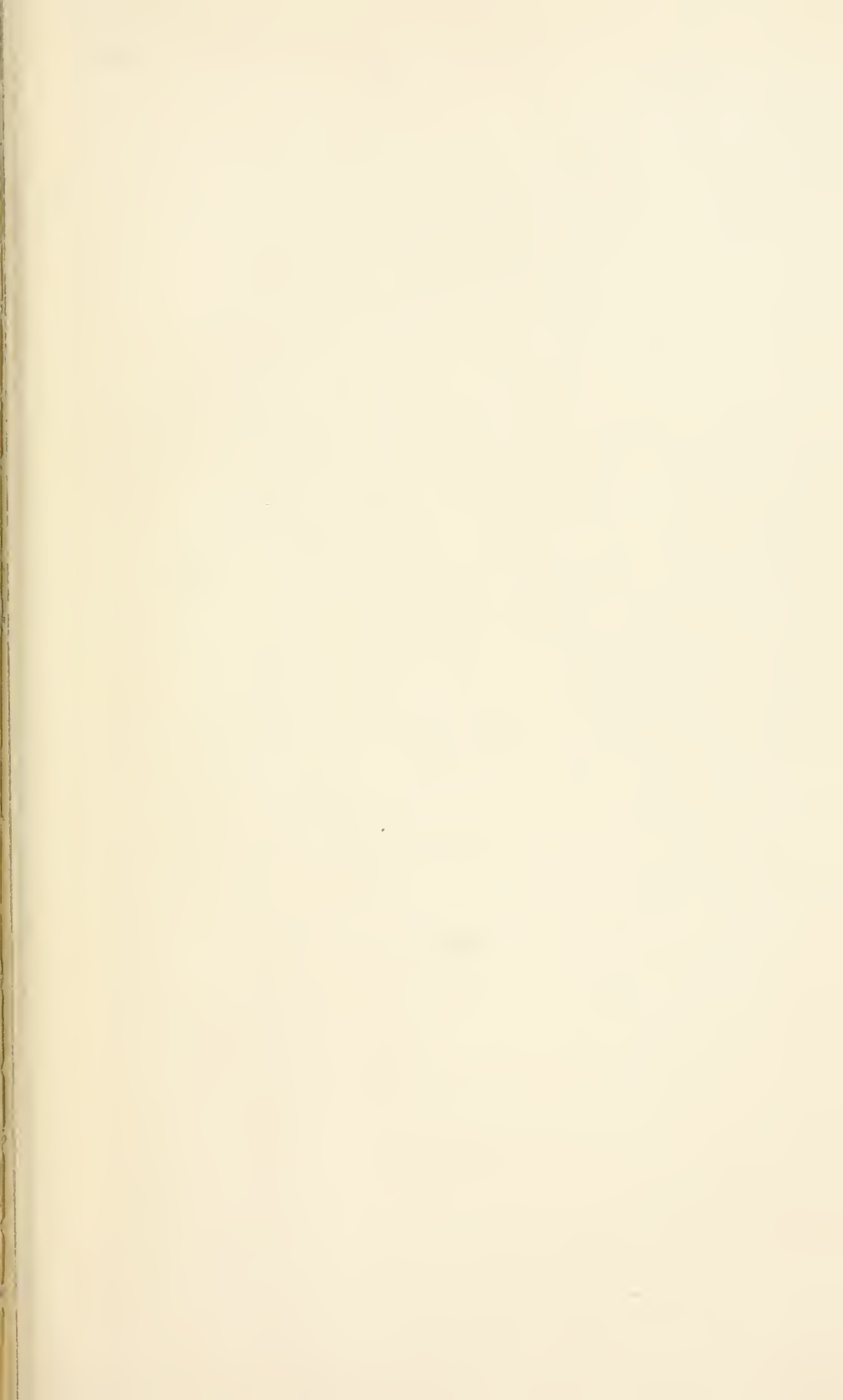
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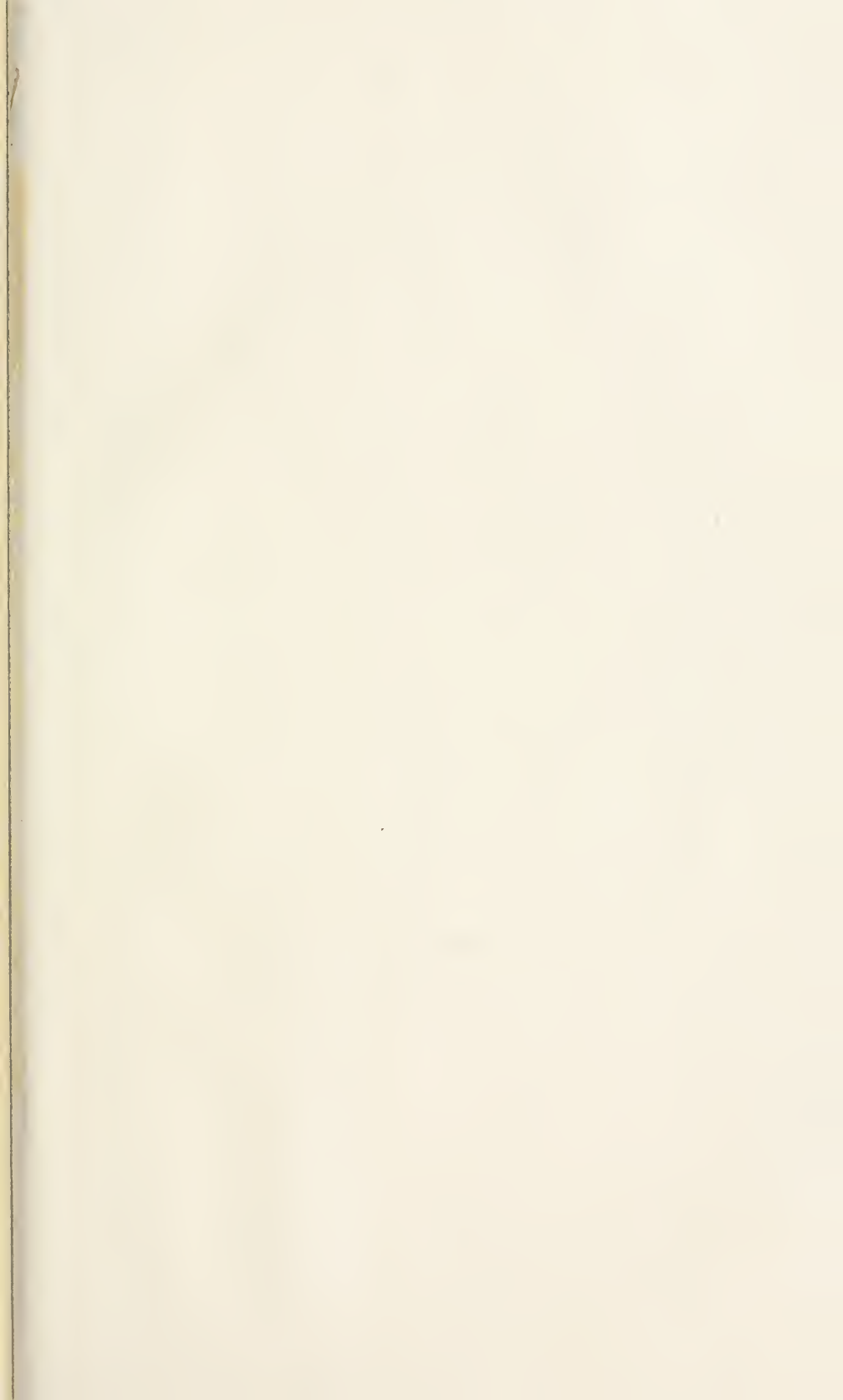
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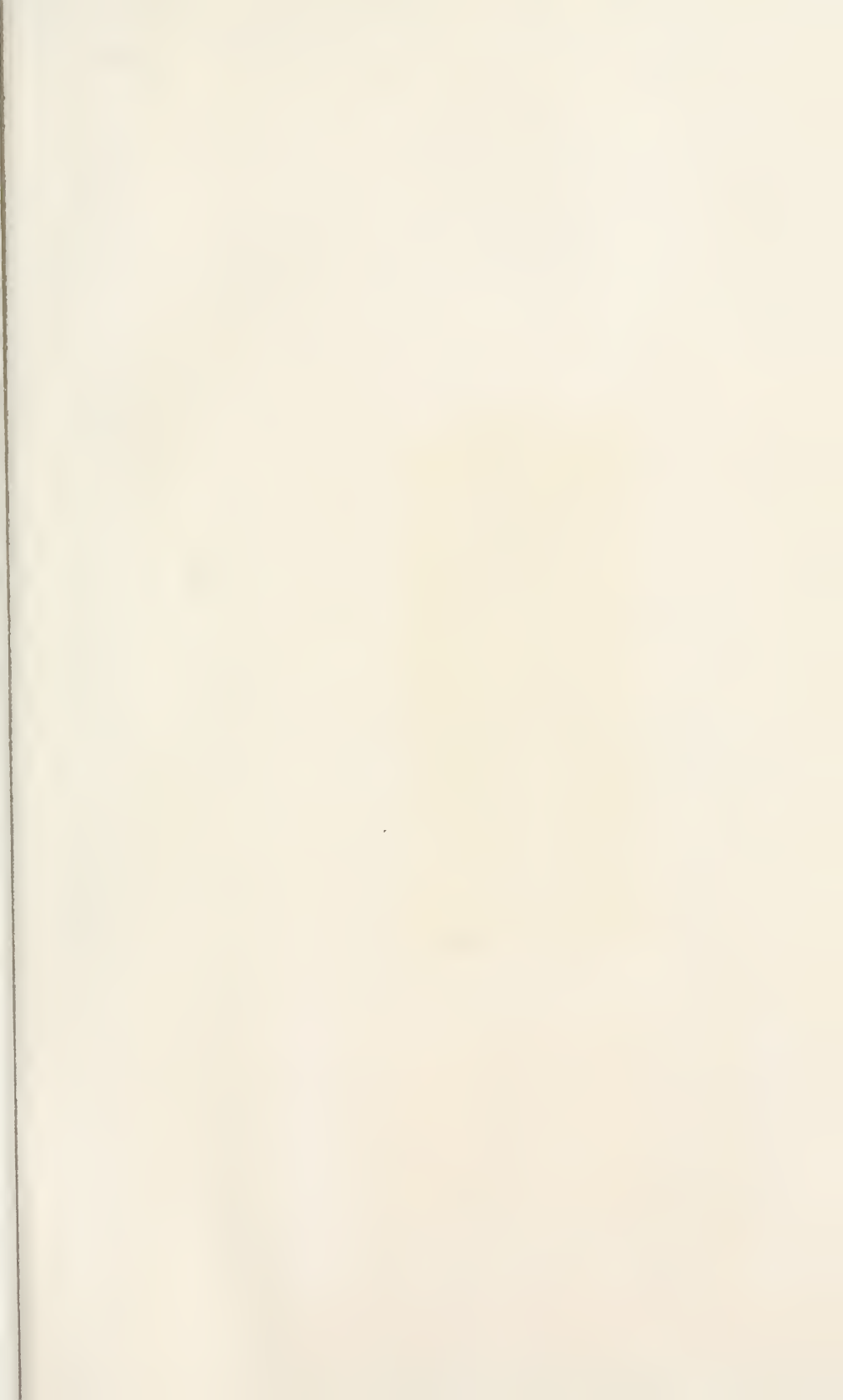
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