

freshed, the rest ruined by time; still the panels preserve enough original character to justify their attribution to Giotto.

In the chapel of the Incoronata, a painter whose education had evidently been influenced by the teaching or the maxims of Giotto painted the seven sacraments, of baptism, confirmation, communion, confession, ordination, marriage and extreme unction, and subordinate scenes from the old testament. These frescos were long assigned to Giotto, although, in the sacrament of marriage, the ceremony represented was that of the nuptials between Louis of Tarentum and Giovanna queen of Naples,<sup>1</sup> which occurred in 1347, eleven years after the death of Giotto. Nay more, the church of the Incoronata was only commenced after the coronation of Louis and Giovanna, which took place with much pomp in 1352 in the Palace of the Princes of Tarentum, outside the Porta Petruczuli and near the Castel Nuovo.<sup>2</sup> Petrarch, in a passage of the *Itinerarium Syriacum*, has been the sole and unwilling cause of subsequent errors as to these frescos. He addresses his friend John de Mandello:<sup>3</sup>

“Here stands Naples, a city that has seldom had its like amongst those seated on coasts. Here is an artificial haven and by it the royal palace, where, if you land, you will not fail to enter the chapel of the King in which a painter, late my cotemporary and the chief of our age, has left great monuments of his genius and his hand.”

For a long time it was generally believed that the Incoronata was the chapel of the King here alluded to by Petrarch, and for this reason: On the site of the Incoronata was of old a chapel called the Cappella di Giustizia which according to several authors was built by King Robert.<sup>4</sup> It was incorporated afterwards with the Incoronata, and

<sup>1</sup> Historians who wish to preserve these works to Giotto, say, the nuptials are those of Andrew of Hungary with Giovanna.

<sup>2</sup> See regist. Arch. R. Sicilae. an. 1302. 17. 32. 47, &c. in Giuseppe Angeluzzi's *Lettere sulla chiesa dell' Incoro-*

*nata*. 8°. Naples 1846. p.p. 6. 7. 8.

<sup>3</sup> Tiraboschi. *Storia della Letteratura*. Tom. V. Lib. I. 8°. Naples, 1777. p. 101.

<sup>4</sup> Aloe, Ventimiglia and Gallo's *Annals*.