

CHAPTER XIV.

PUCCIO CAPANNA AND OTHER GIOTTESQUES.

Time, which dealt but roughly with the remains and memorabilia of Taddeo Gaddi, has naturally been all but regardless of less important persons; and the student seeks in vain for the historical basis of Vasari's narrative as to Puccio Capanna, Guglielmo di Forli, Ottaviano and Pace di Faenza. That Puccio is not a mere phantasm would appear from his admission to the Florentine painter's guild in 1350 (old style).¹ Less tangible is the authority which characterizes Puccio's manner,² and assigns to him a friendly station at Giotto's side, similar to that occupied in Raphael's studio by Penni. — The creations of his talent, if he really possessed talent, are, however, either totally absent or of little value; whilst amongst the confused mass of works he is supposed to have executed, the student is perplexed to find the majority differing from each other in style, and all beneath the standard of one who should have inherited "the mode of execution of Giotto."³ We fail to discern in the crucifix at S. Maria Novella of Florence, which Puccio is supposed to have executed in Giotto's company, either the form or character of the great Florentine.⁴ S. Trinita⁵ and the

¹ Gualandi, *ub. sup.* Ser. VI. p. 187. Baldinucci, *ub. sup.* Vol. IV. p. 358, gives the date of registry as 1349, no doubt modernizing the old Florentine style.

² Vasari says, "he was a good painter". Vol. I. p. 338.

³ Vasari. Vol. I. p. 337.

⁴ *Ibid.* Vol. I. p. 329.

⁵ In S. Trinita, he painted a chapel belonging to the Strozzi, the coronation of the Virgin, much in Giotto's manner, and scenes from the life of S. Lucy. *Ibid.* p. 337.