

though assigned, on no conceivable grounds, to Buffal-macco,<sup>1</sup> the finest is one in which the Magdalen lies prostrate at the Saviour's feet, whilst he addresses his host and the apostles present. A "Raising of Lazarus" and a "Noli me tangere," are counterparts of the compositions at the Scrovegni in Padua. The technical execution and colouring of the series are similar to those of the allegorical ceiling by Giotto in the Lower church of Assisi, — to the scenes of the Passion in the South transept. His designs are copied, his elegance of type, form, and bearing imitated; and the whole is coloured in clear bright keys. None but a painter who actually assisted Giotto could have done this; and one may discern in the painter the helpmate who worked as a subordinate at the ceilings, — who was not ambitious of daring more than to reproduce his Master's creations without alteration, and whose secondary talent would suit the characteristics under which Puccio is presented to his readers by Vasari.<sup>2</sup> Yet it may be admitted that the frescos of the Maddalena chapel are not like the solitary remnant of those in the choir of S. Francesco of Pistoia. This fragment, in the altarplate press, represents S. Mary of Egypt taking the communion from Zosimus, rudely executed in the Giottesque manner by one whose ideal of type was vulgar enough.<sup>3</sup> That Puccio at one time resided in Pistoia is affirmed by Ciampi and Tolomei,<sup>4</sup> who give the authority, without quoting the text, of conventual records in S. Francesco. That a crucifix by him once

<sup>1</sup> Note to Vas. Vol. II. p. 61.

<sup>2</sup> These frescos are in part damaged by time and dust and by partial dropping of the plaster, but generally in a fair state of preservation.

<sup>3</sup> Vasari says, Puccio painted in the choir of S. Francesco scenes of the life of S. Francis, not scenes from the life of S. Mary of Egypt. Vol. I. p. 337. The walls are whitewashed with the exception of the part inclosed by

the press. S. Mary of Egypt kneels, with her arms crossed on her breast. Part of the head, arms, and breast of the saint remain. The flesh tints damaged by rubbing are somewhat purple in shadow.

<sup>4</sup> Tolomei, ub. sup. p. 138. Ciampi adds that, according to records in S. Francesco, Puccio began to labour there, but the work was interrupted by his death. Notiz. Ined. ub. sup. p. 103.