

existed in S. Domenico of Pistoia is affirmed by Vasari, who quotes the inscription by which it was authenticated.<sup>1</sup> In addition to the fragment in the choir of S. Francesco the frescos in the chapel of S. Lodovico (S. Francesco) are assigned to the master; but these are not unlike the productions of a local artist, Giovanni di Bartolommeo Christiano;<sup>2</sup> whilst in the chapterhouse of the same convent, a crucifixion and root of Jesse, to which Puccio's name also clings, recal the same subjects in the great refectory (carpet factory) of S. Croce at Florence.<sup>3</sup> Other works alluded to by Vasari, may be dismissed without comment.<sup>4</sup>

<sup>1</sup> Vas. Vol. I. p. 337.

<sup>2</sup> These frescos lately rescued from whitewash represent the crucifixion with the usual attendant groups and, in front, a lady kneeling supposed to be Donna Lippa di Lapo. This lady died in 1386, leaving a will in which she ordered the chapterhouse of S. Francesco to be painted and the ceiling of the sacristy to be "intonacata". The communication of this will which mentions the name of no artist, is due to the kindness of the Superior Bernardino del Torto. It is Vasari who states that the chapel of S. Lodovico was painted by Puccio with subjects drawn from the life of S. Louis. No such subjects exist, and it is obvious that if Donna Lippa be really portrayed in the crucifixion, she can hardly have been limned by Puccio who was registered at Florence as early as 1349. The subjects in S. Lodovico (chapel in S. Francesco) are, besides the crucifixion, two scenes at its sides — the nativity and deposition from the cross. On an opposite wall, traces of S. Francis receiving the Stigmata. In the ceiling, more modern and rude, are figures of S.S. Peter, Paul, Louis and Lawrence, the 2 first restored; — scenes from the

life of S. Louis may be under whitewash.

<sup>3</sup> In the chapterhouse the usual fainting Virgin, the Evangelist. Yet a bishop writing and other saints, a kneeling man and a nun in the foreground supposed to be Donna Lippa, form part of the crucifixion. In two side compartments, the transfiguration and another sacred incident seem the product of a painter of the close of the 14<sup>th</sup> century. The ceiling represents the Presepio reproduced at Greggio by S. Francis, the burial and ascension of S. Francis, the resurrection of Christ, and another subject, rude and in part repainted works of the 14<sup>th</sup> or 15<sup>th</sup> centuries.

<sup>4</sup> Vasari mentions paintings above the door of S. Maria Nuova at Pistoia (3 halffigures). The Virgin and child between S. Peter and S. Francis in S. Francesco of Pistoia, both absent. Vol. I. p. 337. The chapel of S. Martin in the Lower church of Assisi is by Simone Martini as may be seen hereafter. Vas. Vol. II. p. 337. In S. Maria degli Angeli near Assisi no paintings exist which can be assigned to a pupil of Giotto. Ibid. same page. The Virgin and child between S.S. Chiara, M. Magdalen, Catherine, Francis, Lawrence, Anthony the Abbot,