

more painters are concealed under the name of Giotto has been shown; but, with the knowledge at present attainable, all that can be done is to classify the frescos and paintings according to style and technical execution. Time may bring some records to light and facilitate the studies of later historians. The clue which might be given by the works of Giotto's pupils is wanting; of Giovanni dal Ponte and Lippo, whose lives are written by Vasari, not a single picture or fresco remains. Of Giovanni Tosicani d'Arezzo no works have been preserved; but it is characteristic of Vasari that he makes that artist, — a pupil of Giotto, born in 1324, — the author of an annunciation executed at Arezzo for the Countess Giovanna Tarlati about the year 1335.¹ If, however, Giovanni Tosicani mentioned by Vasari, be the same who appears in the register of Florentine painters under the name of Giovanni di Francesco Toschani, Vasari erred to the amount of a century in his dates. The painter of that name was registered in the corporation in 1424, and in 1427—30 made the usual returns of his income to the Catasto of Florence. He died May 2. 1430 and was buried in S. Maria del Fiore.² As for Michelino it is not possible to say which of the painters of that name Vasari specially alludes to.

have since perished, — at S. Stefano al Ponte Vecchio, at the Frate Ermini, S.S. Spirito, Pancrazio, Gallo, Lorenzo da Ginocchi, in S. Maria Novella, Ognissanti, Convent alle Campore, Ponte a Romiti in Valdarno, all in and about Florence, at Rome in the Lateran, in Casa Orsini (? which of them) at Araceli, at Assisi, above the gate leading to the Duomo. Vasari also assigns to

Giotto a marble statue on the campanile of S. Maria del Fiore which still exists and has the Giottesque character of a follower of Andrea Pisano. Vide Vas. Vol. II. p.p. 140 to 144.

¹ Vas. Vol. II. p. 145.

² Giornale Storico degli Archivi Toscani. ub. sup. 1860. p. 15. and Gualandi. ub. sup. Ser. VI. p. 182.