

an industrious mediocre man, the number of whose productions must have gone far to make the lives of other and less rapid painters dubious and uncomfortable.¹ Amongst a mass of still less distinguished individuals who were his cotemporaries and sometimes his aids, Giovanni di Paolo, called del Poggio, and Giovanni di Pietro deserve but a passing glance. The first of these was already in practise in 1423,² and on the roll of Siennese art in 1428.³ His death followed closely on that of Sano, in whose service he laboured in 1447.⁴ His strange fancy in composition, and his epileptic vehemence and awkwardness in the delineation of action are betrayed in a Last Judgment of 1453 at the Siennese Academy,⁵ and in many other panels abroad, such as those in Mr. Ramboux's collection at Cologne.⁶ He was a miniaturist, as his style might lead one to believe, and he derived his manner apparently from that of Taddeo Bartoli's adoptive child Gregorio of Lucca; yet, it is possible to agree with Ricci,⁷

¹ See as to miniatures by Sano Doc. Sen. II. 382—3. 385. and Vas. Com. VI. 224. 236. 238. 240. 242. 348—9.

² Vas. com. VI. 186.

³ Doc. Sen. I. 48.

⁴ Doc. Sen. I. 375.

⁵ No. 139. There are numerous pieces in the Academy besides the above, i. e. Nos. 140., inscribed with his name and the date 1453, 141. 142. 143. 144. 188. 202—4. 216. 222. 226. 230. 237. 250. 255. 266. 269—70. 285—6. 293. The commentators of Vas. ub. sup. (VI. 309 assign to Gio. di Paolo on the ground of similarity of style miniatures of an Antifoner originally in the Eremitani of Lecceto, now in the Sienna library, and of an office for the dead, in the same repository, see an illustration in Rosini (Stor. ub. sup.) III. p. I. p. 22.

⁶ In this collection, one finds by him, panels as follows: 113—121. 123. 129. — In the sacristy of the church of Castiglione Fiorentino, is a picture in separate parts; subject: the Virgin and child SS.

Catherine (recalling Gentile da Fabriano) female saint, and S. Michael (much injured). On the panel containing the Virgin, one reads: "opus Johannis de Senis A. D. MCCCCLVII (1457)."

A panel (small) by Gio di Paolo is (under the name of Gentile da Fabriano) in possession of Mr. Farrer in London. Subjects the Annunciation and the Expulsion of Adam and Eve from Paradise. In the same style is an Adoration of the magi, from the Northwick collection and now belonging to Mr. Fuller Maitland.

⁷ Memorie, ub. sup. I. 163. This may be the place to notice anew a S. George and dragon assigned to Salvanello (note to p. 180. Vol. I. of the present work) in S. Cristoforo of Sienna. This picture is reminiscent of Pisanello and Gentile da Fabriano; yet seems Siennese. It might be by Giovanni di Paolo, if it be admitted that he studied under Gentile da Fabriano.

We may mention also in con-