

## CHAPTER X.

## MANNI. EUSEBIO, AND OTHER PERUGINESQUES.

One of the active subordinates in Perugino's atelier is Giannicola di Paolo Manni,<sup>1</sup> a native of Città della Pieve,<sup>2</sup> whose place amongst the Perugians at the close of the fifteenth century it would be easier to determine if the pictures which he executed in 1493 and 1499 had been preserved.<sup>3</sup> From records embodying the commissions for these works, as well as from others in which the production of a banner and pennons (1502. 1505) is noted, it would appear that Manni chiefly practised at Perugia,<sup>4</sup> and that his performances must have been confined to that city. Yet his long life and the small number of extant things traceable to him, as well as the Peruginesque character which they display, lead us to consider him as a constant assistant to Vannucci. Although he probably enjoyed with Spagna the advantage of Raphael's company in the master's shop, he did not perceive that Sanzio's example might lead to progress and fame, and when further experience taught him the necessity of placing himself on a level with the changed spirit of Italian art in the rise of the 16<sup>th</sup> century, he seems to have felt a

<sup>1</sup> Vas. VI. 56.

<sup>2</sup> Della Fargna, in Orsini's life of Perugino, ub. sup. note to p. 270, and Mezzanotte p. 223.

<sup>3</sup> In 1493 he agreed to paint the Last Supper in the dining Hall of the Palazzo Pubblico at Perugia.

Mariotti, Lett. ub. sup. 229. In 1499 a picture ordered for the room of the "Capo d'Offizio" in the same palace was valued 18 florins by Fiorenzo di Lorenzo and Bartolommeo Caporali. Ib. ib. 232.

<sup>4</sup> Ib. ib. 232.