

## CHAPTER XI.

FUNGAI. PACCHIAROTTI AND PACCHIA. PERUZZI  
AND BECCAFUMI.

In considering the last phase of development in the Siennese school, nothing is more remarkable than its assimilation of varied foreign elements. After clinging to old and almost ineradicable habits nearly to the close of the fifteenth century, painters who had lost all power of self-regeneration gradually took lessons from the Florentine, the Umbrian, and the Lombard, either by coming into contact with men of those countries at Sienna, or by studying them abroad. Whilst Signorelli, Pinturicchio, Perugino, and Bazzi contributed to this alteration by practising in Sienna, the Florentines of the following of Andrea del Sarto, Raphael, and Michael Angelo, extended their influence in the same quarter by the force, the number, and the importance of the works with which they filled the cities of Italy. Still, though tacitly admitting the superiority of men whom they admired, the Siennese never lost entirely the stamp of their nationality, nor succeeded in discarding their Italo-Byzantine manner.

Bernardino Fungai so completely inherited the style of his master Benvenuto di Giovanni, that a fresco of the Assumption in the Oratory of S. Sebastiano near Asciano might be assigned with equal propriety to either.<sup>1</sup> But before his death, in 1516, Fungai transferred his specific

<sup>1</sup> See antea, Benvenuto di Gio. | Gaet. Milanesi (com. Vas. XI. p.  
The fresco is given to Fungai by | 173).