

on a wall in the choir of the Carmine at Sienna, a Fungai of 1512;¹ but more characteristic pieces are the Coronation in the church of the Madonna di Fontegiusta,² a predella to a Nativity by (?) Francesco di Giorgio in S. Domenico,³ and the Assumption in the Academy of Sienna. Without any change in its arrangement from the time honoured one of the Siennese, the latter displays some Umbrian and Florentine peculiarities in the round and regular shape of the heads.⁴ The five subjects of the predella are distributed in Pinturicchio's fashion; and appear more spirited than usual, because they are of a smaller size. They may be due in part to the assistance afforded to Fungai by Pacchiarotti,⁵ who would thus claim a share in divers panels of the same class, — a predella with five half-lengths of saints in the Siennese Academy,⁶ a Madonna with S. Catherine and other saints in the church of the Compagnia di S. Catarina at Sienna,⁷ a Nativity

¹ The date is also given by Milanesi (*ib. ib.*) and by della Valle (*Lett. San. III. 381*). The colour is dry and of a dull low key. The SS. are Sebastian and another, erect, Jerom and Nicholas kneeling, the hat of the first and the staff of the latter, held by children in front of the throne.

² Beneath the Coronation, SS. John the Baptist and Jerom kneeling, Roch, and another erect, and children with flowers in a landscape. The picture is all points and angles (wood).

³ This predella comprises a Martyrdom of S. Sebastian, a Massacre of the Innocents, and figures of saints. The lunette of this composite work is by Matteo. See *antea*, Matteo and Francesco di Giorgio.

⁴ No. 322. Sienna Academy (wood). The Virgin is taken up as usual to the Eternal, who is surrounded by saints and patriarchs. Below, about the tomb, the kneeling SS. Francis, Bernardino, and John Evangelist.

⁵ No. 323. Comprising S. Mi-

chael, S. Catherine, clothing a beggar, the Marriage of Cana, the Epiphany, the Call of Peter and Andrew, S. Catherine of Alexandria, Tobit and the angel.

⁶ No. 324. Sienna Academy. In the same style, No. 325. Virgin, child, SS. Jerome and the Beato Colombino, half length. No. 326. Virgin giving the breast to the infant, an angel and S. Jerom. No. 327. Virgin adoring the child on her knee with SS. Mary Magdalen and Anthony the abbot in rear (half length).

⁷ The Virgin and child are in majesty amongst angels and female saints (reminiscent of Pinturicchio), S. Catherine in prayer to the left, at the Virgin's feet; in side panels, S. Anthony and another saint. Three upper panels of the altar are of the seventeenth century. In the predella, three scenes from the life of S. Catherine, figures of brethren, of Jerom, and other saints (wood, oil), injured, dirty, and hard, the influence of Pinturicchio very sensible.