

It would be superfluous to describe the altarpiece which Santi completed at the same period for Carlo Olivo Pianiani in the convent of Montefiorentino, near Urbania (of old Castel-Durante). It is engraved in these pages, and bears the inscription:

"Carolus Olivus Planiani Comes divæ virgini ac reliquis celi-
tibus Joanne Sanctio pictore. Dedicavit M.CCCCLXXXVIII."

Santi never produced a more perfect example of his manner, one more firm and precise in drawing, or more truthful and grand in portraiture. A calm melancholy feeling dwells in the features of the mother of Christ, whose form, movement, and drooping eyelid, are prefigurative of similar qualities in Raphael, whilst the infant has a Peruginesque plumpness, and the angels charm by the beauty of their forms, and the infantine grace of their occupations. The reflections in the armour of S. Michael are given with truthful care, yet the colour of the whole piece is still as cold and unmellow as before.

A fine and animated picture of the same period is still in the brotherhood of S. Sebastian at Urbino, much injured and repainted, however, but remarkable for the youthful elegance of the forms in the principal figure, whose glance is directed upwards towards an angel flying down to him with the crown of martyrdom. Much energy and force are in the action of the archers; and, no doubt, the master's excellence in portraiture was to be marked in the nine male and female members of the brotherhood, who kneel on the right hand foreground.

Other pieces in and about Urbino, numerous enough of old, are less so now.

especially in the hands. The technical execution is similar to that of previous examples, the shadows being stippled of an inky grey and generally of a high opaque surface.

The angel and Tobit, and a S. Roch on the sides of the high altar in S. Francesco are said by Passavant (Raphael, ub. sup. Vol. I. p. 30) to be wings of the Buffi

altarpiece. They are painted in tempera on canvass above life size, and partake of the manner of Santi's school. If they are by Timoteo Viti, as some critics are inclined to believe, they prove that he was a pupil or imitator of Raphael's father. It is curious, however, that the angel and Tobit should be marked by character reminiscent of the Pollainoli.