

of the Baptistery of S. Giovanni.¹ Commenced, as is proved by the inscription, in 1366, it was finished at divers times by men of various talent and renown.² Cione, who had a share in it, was the father of a numerous family, whose members distinguished themselves as architects, sculptors, and painters, being the progenitor of Bernardo, Andrea, Ristoro, Jacopo, and Matteo, the majority of whom have a claim to the admiration of posterity. Bernardo, of the grocers' corporation in 1358 and registered in the guild of Florentine painters in 1364, is said by Vasari to have been the oldest member of the family, and to have contributed in a great measure to the fame of his brother Andrea.³ Ristoro is known as *caput magister* in the Uffizio del Fuoco at Florence during the great plague,⁴ as of the "Signori" in 1364, 70—76 and 88,⁵ and as one of the Uffiziali della Guerra in 1369.⁶ Jacopo was a sculptor who worked from the models of his brother Andrea; and all that has been preserved regarding him is, that he erected the tower and gate of S. Piero Gattolini and executed a model of a horse which, after being gilt, was placed in S. Maria del Fiore above the gate leading to the Company of S. Zanobi.⁷ Jacopo took the freedom of the guild of Florentine painters in 1387.⁸ Matteo, often companion to Andrea, as at Orvieto, was professionally an architect.⁹

The most eminent of the sons of Cione was, however, Andrea, known in his lifetime as L'Arcagnolo, and celebrated later under the corrupted name of Orcagna.

¹ Vas. Vol. II. p. 11.

² Cione is not, as Vasari affirms (Vol. II. p. 11), the author of the silver head of S. Zenobio in the cathedral of Florence. The artist was Andrea Arditì.

³ Vas. Vol. II. p. 123. He is registered as Nardo Cioni in the guild of painters at Florence in 1364. Gualandi. ub. sup. Serie VI. p. 186.

⁴ In 1350. See Gaye. ub. sup. Vol. I. p. 500.

⁵ Note to Vasari. Vol. II. p. 122.

⁶ Gaye. ub. sup. Vol. I. p. 523. In 1366 (Gaye. ub. sup. Vol. I. p. 517) he values certain buildings purchased to erect the barbican of the gate of S. Frediano at Florence.

⁷ This horse is in a magazine of the cathedral. Annot. to Vas. Vol. II. p. 136.

⁸ Gualandi. ub. sup. Serie VI. p. 184.

⁹ See postea.