

## CHAPTER XX.

FRANCESCO TRAINI. — NICCOLA TOMMASI.

A genealogy of the family of Cione made out with labour and research by Del Migliore, whose MS. notes to Vasari are preserved in the Magliabecchiana at Florence, connects Mariotto the son of Bernardo Orcagna<sup>1</sup> with the family of the Traini; and Del Migliore, in some observations which he appends to this genealogy, makes the following pertinent remarks:

It has struck me that the family of the Orcagna was of the Traini, and that Francesco Traini was of their kindred, albeit this fact was unknown to Vasari. My reason for holding this opinion is that Mariotto, the nephew of Andrea (Orcagna) and son of Bernardo di Cione bore the name of the Traini, an old family which has filled offices and enjoyed honours in the republic. This is not extraordinary. Many families were wont to call themselves by the names of their fathers or grandfathers, dropping that of their house, particularly when one of these, the father or grandfather had earned a reputation by some great action or the exercise of virtue.<sup>2</sup>

Francesco Traini, whose relationship with the family of Andrea Orcagna is thus suggested by Del Migliore, was a painter of great merit. His talents did not escape the diligence of Vasari, who says of him "that he greatly improved upon his master Andrea (Orcagna) as regards the fusion of his colours and the fertility of his invention."

<sup>1</sup> He is registered as Mariotto di Nardo in the guild of Florentine painters in 1408. Gualandi, *ub. sup.* Ser. VI. p. 186.

*ub. sup.* Mem. Ined. note 5 to p.p. 6 and 7. Yet the records speak of Francesco not as of the Traini but as the son of Traino.

<sup>2</sup> See the quotation in Bonaini,