

by the brethren of his order at the period of their execution than by their pious successors.

The only picture which bears the name of Lorenzo is preserved in the abbey of the Camaldoles of Ceretto between Florence and Sienna. It was executed in 1413 for the great convent of the Angeli at Florence, and removed in the sixteenth century to the branch establishment of Ceretto, when the monks obtained for their high altar a picture by Alexander Allori. Lorenzo exhibits in this great work certain peculiarities of manner and of style, which enable the student to classify others that do not bear his signature. In the church of Monte Oliveto at Florence, a Madonna and saints by him is dated 1410.¹ At Empoli, between Pisa and Florence, a Virgin and child with saints is dated 1404.² Lorenzo shows himself in the last of these works an artist in the strength of manhood. Hence the conviction may be entertained that he was born towards the end of the fourteenth century. His style discloses a disciple of Agnolo Gaddi, and has something in common with that of Spinello Aretino, whose force of character in heads and neglect of drawing in the extremities Lorenzo emulates. He so completely carried the manner of the fourteenth century into the fifteenth, that a picture evidently by him at the Academy of Arts at Florence was assigned by Vasari to Giotto; and two of his panels at the National Gallery are considered to be by Taddeo Gaddi.

¹ The Virgin enthroned holds the child in a standing attitude. Two angels support the tapestry behind her, on the left are S. John the Baptist and S. Bartholomew, on the right S.S. Thaddeus and Benedict, on the angles of the niches are medallions of prophets, in the apex the Eternal in the centre and the angel and Virgin of the annunciation. This perfectly preserved altarpiece is inscribed "Ave gratia plena Dom^s. tecum. an. D. MCCCCX. It is in tempera on gold ground.

² Here the Virgin enthroned

holds the infant Saviour grasping her neck, a book in hand. To her left is S. John the Baptist and a youthful saint, with a sword, to the right, S.S. Peter and Anthony the abbot. The central pinnacle is gone. In the side ones are the angel and the Virgin annunciate. The figures are half size of life, on the basement is the date 1404. In the collection of the Hotel Cluny at Paris is a small gable panel, in two vertical parts, representing Christ on the mount and the Holy Women at the sepulchre, dated anno Domini