

Two pictures in the rectory of the Collegio Cicognini at Prato deserve attention.

One represents the Virgin and child between Saints¹ and has all the character of the master. The second is in the manner of one of his pupils, of whom we shall speak presently.

Lorenzo died as Vasari states at the age of fifty five, but we are not informed of time or place.

That numerous painters laboured in the Camaldole convents of Italy is evident from numerous records. The annotators of the last edition of Vasari² notice miniatures by a friar of the order in the choral books of S. Croce, signed "Don Simon ordinis Camaldulensis". Vasari mentions as a forerunner of Lorenzo Monaco³ one Don Jacopo who had executed numerous miniatures at Florence, Rome, and Venice, and a pupil of Lorenzo,⁴ one Francesco, who in the fifteenth century painted a tabernacle at the corner of S. Maria Novella. Vestiges of the frescos of this tabernacle remain,⁵ apparently at its origin tastily coloured.⁶

One Andrea da Firenze existed at the latter period, whose style might lead to the belief that Vasari intended

of S.S. Cosmo and Damian are by Angelico.

¹ S.S. Benedict, Catherine (left), Giov. Gualberto, Agatha (right). Two angels in rear. The annunciation in side gable, centre gable, gone. In the Berlin Gallery an annunciation (No. 1135) is truly by Lorenzo. Inferior to it, in the same collection, is an altarpiece (No. 1123). Of the style of the latter, is a so-called Taddeo Gaddi in the late Campana collection now at the Louvre, representing S.S. Lawrence, Agnes and Margaret. Lorenzo, says Vasari, painted the Cappella Fioravanti in S. Piero Maggiore (Vas. Vol. II. p. 211), the altarpiece of the chapel of the Sangaletti in S. Piero Scheraggio, representing the Virgin and child between saints (Ibid. p. 211), and the frescos of the Ardinghelli and Bartolini chapels in S. Trinita (Ibid. p.p. 211, 212), frescos in the Certosa (Ibid. p. 212) and a crucifixion at the Romiti. All these have perished.

² Note 1 to p. 213. Vol. II.

³ Vas. Vol. II. p. 213.

⁴ Ibid. p. 214.

⁵ The Virgin and child is still represented by the head of the former, and at the sides, a figure of S. John the Baptist may be distinguished.

⁶ Two panels, with numerous angels, much restored, in this manner, are in the Ugo Baldi collection at Florence. In Pisa, Signor Toscanelli possesses a picture signed by Francesco, and dated, (we have momentarily lost the date) representing four saints showing a decline from the style of Don Lorenzo Monaco. By Francesco, because of the certainty arising from the foregoing, are doubtless inferior panels in the manner of Don Lorenzo. We may thus assign to him a Virgin and child between saints, with legendary scenes in the predella, originally in S. Girolamo outside Gubbio now in possession of the Marquis Ranghiacci of that place.