

to speak of him when alluding to a pupil of Lorenzo Monaco. A large altarpiece, signed "Andreas de Florentia 1437, may still be seen in an ex-chapel contiguous to the church of S. Margareta of Cortona. It is a large composite work by an imitator of Masolino and Angelico.¹ The weak, slender and mechanically executed figures with their features and long necks, are reminiscent of Masolino, angels taking a Virgin to heaven peculiarly so. The outlines are minute and of a hair line like those of Angelico, but the draperies are circular and poor, though carefully detailed. The light warm and rosy colour is grey in shadow and generally flat, the dresses being in light keys of colour. The finest parts are the pediment scenes, one of which, representing the death of the Virgin, is almost a copy of the same composition by Angelico. The artist, who reminds the spectator so much of less able portions of Masolino's work or of Masaccio's at S. Clemente, was of Lorenzo Monaco's time, and may have been an assistant to Angelico. It is very likely indeed, that many feebly executed or conceived pictures assigned to the latter are by this Andrea.²

The conversion of Constantine, in which the Emperor kneels at the feet of S. Sylvester between S. Peter, S. Paul and two angels, a picture in the Casa Ramelli at Gubbio is inscribed "Conversio Constantini. Hoc opus fecit Andreas de Florentia", and is by the artist who executed the altarpiece of Cortona. The conversion is however comparatively rude in execution.³

¹ In the centre, the Virgin, in an elliptical glory, is taken to Paradise by six angels, S. Thomas kneeling beneath receives the Virgin's girdle, and S. Francis and S. Catherine pray at his sides. In the upper ornament the annunciation and Moses and Daniel are represented. The pilasters in four courses contain (left) S.S. Anthony the Abbot, Benedict, Fabian and Peter, (right) S.S. Sebastian, Nicolas, Jerom and Paul. Peter and Paul are in the uppermost division at each side. On the pediment, immediately beneath the pilasters are two kneeling females, probably the donors; and 3 scenes representing the death of the Virgin (centre), the martyrdom of S. Catherine (left), and

S. Francis receiving the Stigmata (right).

² The whole of this altarpiece is preserved in its original frame with an overhanging entablature.

³ In the rectory of the Collegio Cicognini at Prato is a picture already referred to, representing the Virgin and child enthroned between saints, and subordinate episodes in pinnacles, pilasters and predella, which has the character of Andrea's altarpiece at Cortona. At Florence, in an upper cloister of the Badia are scenes of the life of S. Benedict in the style of Andrea. The same manner is displayed in the pictures of the late Campana collection now in Paris, falsely assigned to Angelico.