

and whose name is more forcibly suggested than any other.

The list of Fiorenzo's productions at Perugia may be completed by a reference to an early Madonna in the *Fraternita della Giustizia*,¹ in which the stamp of Benozzo and the grimace of Alunno are to be found in connection with some of the defects of execution common in the school.² We might assign to him abroad a fine pa-

¹ Now No. 207, in the Perugia gallery, a gable altarpiece with the Virgin, enthroned holding the infant in benediction on her knee, adored by two angels in prayer, and two patrons in similar devotion, nearer the foreground. At the sides are SS. Mustiola and Andrew (part scaled), Peter and Francis (the latter grimacing like one by Alunno). In a predella are Christ between the Virgin and S. John Evangelist, with SS. Jerom, Ursula (?), Bernardino and John the Baptist at the sides. The figures are small and heavy, the colours sharp in contrast, but carefully handled.

² We may add the following: Perugia — Palazzo Communale. Two panels with half-lengths of saints in prayer. Perugia — Sacristy of S. Agostino, wood, half length of the Virgin and child, inclosed in a circular ornament, with six cherubs' heads in it. Two heads of angels of a large size at the angles of the base are reminiscent of Mantegna. The infant Christ is that of Fiorenzo or his school, and the colour is handled with some of the new mediums. Perugia. S. Giorgio, a fresco by Fiorenzo di Lorenzo, but not of his best. Subject, the Marriage of S. Catherine with S. Nicholas of Bari in attendance, rude and in part repainted (the background new). Same church. Nativity, a repainted fresco in which the S. Joseph is all but new, with the date A. D. "MCCCCLXXX".

Terni, S. Francesco, Cappella di S. Antonio, much injured altarpiece of the Virgin and child between SS. Bonaventura, John Baptist, Francis, and Louis, with three saints in each pilaster, the Eternal between two angels in a lunette, and five coarsely executed scenes from the Passion in a predella. On the border one reads: "1485. Dio e Virgini opus erectū Dionisie Joānis prorate". It is difficult to judge of the authorship. The style is between Fiorenzo and Pinturicchio. Ravenna, gall. comm. Triptych. gold ground, Virgin and child, between SS. Peter and Paul, the Eternal in the pinnacle between the Virgin and angel annunciate inscribed:

"MCCCCLXXXV die XXVIII di Jugnio". The work is dry and hard, but we must remember the names of Bartolommeo Caporali and Lodovico de Angelis.

Carlsruhe Museum. Nos. 165. 166. SS. John Baptist and Evangelist, small full lengths on gold ground, falsely assigned to Agnolo Gaddi, but of the Perugian school and in the manner of Fiorenzo.

Liverpool Institution. No. 22. Piece of a predella, representing the birth of the Virgin assigned to Filippino. This piece has been noticed (*antea* II, p. 452), under its old number (20) amongst the works of Filippino. A recent visit has altered our judgment. Though injured, it is painted in the style of the panels long assigned to Pisanello in S. Francesco of Perugia and, therefore, recalls Fiorenzo di Lorenzo.