

figures generally are natural and firm of tread, and strongly reminiscent of da Vinci, the fresh round face of the Virgin, and the graceful combination of her movement with that of the child being an unconscious tribute to the memory of Vannucci. A landscape, seen through the apertures behind the throne, is full of pleasing detail. The clean sharpness of metal is given to minutiae; the drawing is careful, the proportions are fair; relief and perspective are good, and the colour, of a silver grey, is polished, harmonious, and greatly fused. The naked child, turning towards the Baptist who points out the Virgin to her worshippers, is coarse in the extremities, but not too pinguid.¹ It is doubtful whether Credi preserved this superiority in the Virgin, child, and saints of S. Maria delle Grazie at Pistoia, which now appears so dimmed and spotty.² Had he always remained up to his first mark, he would have held a higher place in the annals of Florentine art.

There is, indeed, but one instance in which he was equally successful; and that is in the Madonna of the Museum of Mayence, where a pleasing youthfulness adorns the face of the Virgin, and unusual beauty marks the child, as he turns from his mother's breast. But the charm is increased by the feeling and truth with which form is given, by the able rounding obtained by the fusion of a yellowish flesh-tone into brownish shadows, and by the tasteful application and high finish of borders and festoons of flowers.³ In the Holy Family of the Palazzo

¹ Wood, oil, all but life size. The Virgin is dignified in attitude and mien, her hands delicately formed. There is a youthful freshness in her face. The draperies are Leonardesque. Equally so are the pose and type of the bishop, whose hands are free from Credi's later heaviness; and the dry bony nude of the Baptist. The action of the latter, strained, though there is power in the head, and force in the searched out anatomy of the frame and limbs, recalls Verrocchio. The head with its thin

wavy curls is also characteristic of the influence exercised on Credi by da Vinci. The flesh is warm yellow in the lights, and cold in the shadows.

² In S. M. delle Grazie or del Letto, formerly al Ceppo (see Vas. VIII. 204). The child is in benediction, the saints at the sides, John the Baptist and the kneeling Magdalen, Jerom and the kneeling Martha (wood, oil, figures life size).

³ Mayence Museum. No. 124. (Wood, oil, all but life size). On a