

*Same church. Choir.* Marriage of S. Catherine of Sienna (wood, oil, life size), retouched throughout. The group of Virgin and child is a replica of that in S. Agostino of S. Gimignano. SS. Catherine and Mary Magdalen kneel as in the Marriage (No. 65) at the Academy of Florence. Coarse and unsatisfactory.

*Same church.* Crucified Saviour between the Virgin and Evangelist; S. Thomas Aquinas at foot, bad and much restored. Wood, oil, life size.

*Pistoia. S. G. Evangelista, Fuorcivitas.* Sacristy. Nude S. Sebastian in a landscape. Wood, oil. This is a long lean figure in Fra Paolino's manner. In part scaled.

*Rome. Palazzo Borghese. Room II.* No. 31 (named Fra Bartolommeo). Wood, oil, with the monogram and date of 1511: The child is stretched on the ground, near him the little Baptist with the cross. The Virgin in rear kneeling, and S. Joseph to the right. One sees that the foundation is by Fra Bartolommeo, but nothing more.

*Rome. Palazzo Sciarra Colonna. Room IV.* No. 1. Virgin, child and little Baptist (named Fra Bartolommeo) with the monogram. Wood, oil, half the life size. In the same class as the Nativity of the Palazzo Borghese.

*Florence. Palace of Prince Corsini.* No. 22. Virgin, child, Baptist and S. Joseph (named Fra Bartolommeo) with the monogram and year 1511. Superficial (wood, oil, half the life size), rubbed down and retouched, inferior to, but in the same manner as, that of the Palazzo Sciarra at Rome. The types are like those of Mariotto. The colour reminiscent of Andrea del Sarto's pupil Puligo.

*Florence. Palazzo Antinori a S. Gaetano* (named Mariotto). Virgin and child, and Baptist, arched (wood, oil, almost life size). An angel on the left is by another hand. This also bears the monogram. It is like the foregoing, superficial, and lustrous.

Besides the foregoing we note as of still less importance: an Assumption at S. Maria del Sasso, near Bibbiano; a Virgin and saints in S. Maria delle Grazie at Pistoia; two panels at Cutigliano, a Virgin between SS. Francis and Benedict in the Academy, a Madonna and saints in S. Giovanni, the same subject in the Palazzo Comune, at Pistoia, and a Presentation in the Temple, of large size, in the late Bromley Collection.

After the death of Fra Paolino, the well-worn designs of Fra Bartolommeo passed to Suor Plautilla Nelli in S.