

At the very last, and when one might think that Albertinelli must have surrendered all hope of receiving useful inspirations from the study of great cotemporary masterpieces, he was induced to proceed to Rome, whither, according to Vasari, he journeyed by way of Viterbo, after having finished there a picture begun by Fra Bartolommeo in S. M. della Quercia. He had scarcely given the final touch to a Marriage of S. Catherine for Fra Mariano at S. Salvestro, when he was seized with an illness which so prostrated him that he was brought back on a litter to Florence, where he died on the 5th of November 1515.¹

Some doubtful classifications in public and private collections make the following list desirable.

Florence. Uffizi. No. 1183. The dead Christ, on the ground, at the foot of the cross, surrounded by the Evangelist, the Marys and other females. Unimportant, but suggesting memories of Raphael's studies for the same subject. Not certainly by Mariotto.

Florence. Prince Corsini. No. 20. Wood. Painted from a cartoon assigned to Raphael (No. 22) in the Academy of Arts at Florence, by an artist subsequent to Ridolfo Ghirlandaio.

S. Petersburg. Hermitage. No. 21. Named M. Albertinelli. Marriage of S. Catherine in the presence of SS. John Evangelist, Nicholas, Stephen, Francis, Jerom, John Baptist, and two others. Wood, oil, figures large as life; formerly in the Braschi Palace at Rome. In its present condition, being much restored, this is a mixture of Sogliani and Bazzi, the style of the latter especially clear in the Virgin and four principal saints at her sides, and in the sky with its dark cloud; the rest more Florentine, the S. Catherine particularly coarse and heavy. Age and retouching have changed the colour. Hence lack of harmony and transparency.

S. Petersburg. Leuchtenberg gallery. No. 43. Named Gaudenzio Ferrari. Wood, oil, figures almost life size. Virgin and child between S. Joseph and the sleeping infant Baptist, in a landscape, with angels playing instruments in the air to the left. Here the stamp of Mariotto is more marked than in the foregoing, but the

¹ Vasari VII. 186. His death on that day and his burial in S. Piero Maggiore are proved by the registers of deaths at ann. See Tav. Alfab. ub. sup. — Of his works at Rome and Viterbo not a trace remains.