

Next in order to this, and in the same manner, though much restored, is a half-length of a man at a window, in the collection of Lord Yarborough in London, supposed to be Antonio Caradosso of Milan by Raphael. Yet here as at the Pitti are the interwoven ciphers of Francia Bigio at each side of the date A. S. MDXVI." The person reproduced is a jeweller, about fifty years old or more, portly, shaven, and of full flesh; his cap on, his dress of a brown coffee-colour. In his left hand he holds a plate of glass on which he has been tracing lines with a ring to try the genuineness of a diamond. Three other rings are on the window-sill. The execution is already freer than in the panel of Mr. Fuller Maitland.¹

More interesting again, because we stumble on a portrait of which Vasari has spoken, is the factor of Pier Francesco de' Medici, ascribed to Andrea del Sarto, in the Queen's state drawing-room at Windsor Castle. Though restoring has left blemishes on particular spots, and the colour has the dinginess of age, especially in the shadows, there is no mistaking the hand of Francia Bigio whose monogram also is clearly outlined on the curved blade of a chopper hanging with another instrument of the same kind from a nail in a wall. The man is about fifty, in the usual dress of the period, with his head covered, writing in a book, a bunch of keys hanging from his wrist; an ink-bottle in his left hand; a shield in the border of stone upon which he rests bearing the six golden balls of the Medici; and an olive-branch denoting the peaceful nature of his occupation. Originally in the collection of Charles the First, this fine half length is singularly

to let the white ground appear through it. Thus we see in the transitions from light to shadow that the half tones are transparent, and receive light from within. More substantial are the superposed lights with their varied shades of cool or livid tinge, and the shadows of warm brown laid in over each other. The portrait is in first rate preservation.

¹ Wood, oil, life size, much injured and restored. In the distant landscape to the right two little figures on a road. The monogram is a little imperfect owing to abrasion, the upper part of the letter F being taken away. The colour in consequence of damage sustained, is of a heavy yellow in the flesh.