

Servi in 1513; whilst an Annunciation, a Crucifixion between S. Thomas of Villanuova and S. Anthony of Padua, a triad with S. Augustin, and a Nativity, also at S. Maria de' Candeli, serve to illustrate the carelessness to which men of fair attainments may occasionally succumb.<sup>1</sup> The truth may be that there was much in the occupations of artists at this time to favour the growth of slight or scenic painting; and when we find that Francia Bigio was invariably one of those engaged on public occasions, whether mournful or the reverse, in which decorations were required; as on the funeral of Julian de' Medici in 1516, and the wedding of Lorenzo de' Medici in 1518,<sup>2</sup> we seek no other reasons for the hasty manner which he occasionally assumed.

At the Scalzo in 1518 and 1519, Francia Bigio was employed to fill the void created by the absence of Andrea del Sarto. But previously to that time, and possibly when still in partnership, he might have had a share in the Baptism of Christ which is framed in one of the compartments next to the allegory of Charity. It has been usual to give this feeble number of a great series to Andrea del Sarto;<sup>3</sup> though the drawing is loose, defining short fat forms without any of the vigour which we expect from Andrea; and were it even proved that the commission was his, we should suppose the work to have been done with the help of Francia Bigio when both men lived in common at their shop in the Piazza del Grano.<sup>4</sup>

<sup>1</sup> S. Maria de' Candeli is now the Liceo militare in Via de' Pilastri. The Last Supper is in the usual form, with Judas alone at the front side of the table. Near him is the inscription: "F<sup>a</sup> B<sup>o</sup>". The figures are almost life size and rudely reminiscent of Fra Bartolommeo. SS. Nicholas and Monica, near the Last Supper, are a little better perhaps: but all the other work in the refectory is

poorer, and probably by pupils, of whom the chief may have been Sogliani.

<sup>2</sup> Vas. IX. 101—112. XI. 203,

<sup>3</sup> Vasari VIII. 254. 5.

<sup>4</sup> The Baptism is one of the few frescos of which the date is not positively proved (see annot. Vas. VIII. 301) and, if done in 1514, would show a strange dissimilarity to the work of del Sarto elsewhere.