

holy orders; and the third Ridolfo was brought up to the profession of his father.

During the life time of Domenico, his brothers had been chiefly employed on his behalf; and it is related of them both that they shared with Granacci the honour of finishing, after his decease, the altarpiece of the Tornabuoni at S. Maria Novella. Of the five pieces parted from this decoration and carried to Germany, the Resurrection at Berlin, exhibits most imperfection, in the stiff and strained action of the figures, the addled confusion of the drapery and the dull flatness of the colour. The S. Vincent is still reminiscent of Domenico, being a tempera of good outline and proportion; whereas the S. Antonino, in oil, is in most respects a companion to the least successful parts of the Resurrection.¹ The latter, being distinctly assigned by Vasari to Benedetto, together with a S. Lucy of the same class in S. Maria Novella,² may thus be considered typical of the man, and justify the name attached to a "Christ on the road to Golgotha" in the gallery of the Louvre.³

In this ill favoured performance, an executioner threatening the Redeemer with his fist, betrays an extraordinary absence of refinement. Not in the action only, which stiffly renders a quick and passionate movement; but in the coarseness of the face and expression, is vulgarity betrayed. Meanness of station and want of breed are to be found in most of the other actors in the scene, but chiefly in a S. Veronica whose face is altogether rigid and ignoble. The anatomy of the human frame is in every instance false, the drapery without style, the outline continuous and wiry, the colour sombre and without transition. Such a combination of bad qualities in a man whose chief was remarkable for

¹ Berlin Museum. No. 75. The Resurrection. No. 74. S. Vincent. No. 76. S. Antonino.

² Assigned by guide-books to Ridolfo, but really by Benedetto, and like that of the Louvre, No.

203. The S. Lucy is life size, with a portrait of Fra Tommaso Cortesi adoring her (Fantozzi, Guida, p. 508, and Vas. XI. 285).

³ No. 203. Louvre. Originally in S. Spirito at Florence.