

dolfo, though still living in the house of his uncle David, was probably married, and encumbered with the cares of property and children.¹ He had a strange aversion to moving out of sight of the cupola of S. Maria del Fiore, and clung to his native place with extraordinary tenacity. He therefore refused Raphael's kindly offers, and staid quietly at home.²

It was under these circumstances that, continuing to follow the path of progress into which he had entered, he completed in 1514 the ceiling of the chapel of S. Bernard, in the Public Palace at Florence,³ and the "Assumption and gift of the girdle", now in the choir loft of the cathedral at Prato.⁴

One of the striking features of his earliest productions had been slenderness of shape in figures. When he began more assiduously to study Mariotto and Fra Bartolommeo, he fell into the habit of giving shortness and plumpness to the human frame. He now corrected even this defect, of which evidence is given in the Assumption at Prato, whilst in two first rate representations of single saints at S. Girolamo sopra la Costa a S. Giorgio in Florence, he is perfect in proportional division, and at the same time bold, and easy as a thorough craftsman might be who still honours and reveres the pattern of the Frate.⁵

In 1510, Mariotto Albertinelli had, with incredible labour, as we have seen, furnished a Virgin and angel annunciate to the Compagnia di S. Zanobi which

¹ Ridolfo says in a Portata al Catasto of 1511, that he resides with his wife Contessina in the house of David Ghirlandaio. Gaye, Carteggio, I. 268.

² Vas. XI. 287.

³ This represents the Trinity in the centre with angels holding the emblems of the passion, the heads of the twelve apostles, four evangelists and the Annunciation. These frescos were valued in 1514 by Lorenzo di Credi (Vasari, notes to VIII. 209; and XI. 291).

⁴ The Virgin ascends accompanied by cherubim, between two angels. Below, at the sides of her tomb, SS. Margaret, Lorenzo, Catherine, Thomas, Stephen, and a saint in episcopals. The figures are half the size of life, not free from retouching (wood, oil). See Vas. (XI. 291).

⁵ S. Francis and S. Catherine (wood, oil, large as life), a little injured, but well drawn, and in fine easy pose.