

In the left transept of S. Spirito at Florence, a Trinity adored by the kneeling SS. Catherine and Mary Magdalen, is a carefully handled and gay specimen of the same art, with a tendency in Raffaellino to lengthen the proportions of the human frame. There are also some pretty things in the predella, representing the Nativity between the Communion of S. Mary of Egypt and the Martyrdom of the Alexandrian saint.<sup>1</sup> But, Raffaellino appears to most advantage in the Gallery of Berlin, where one of his most important altarpieces, and two cabinet-pictures are preserved. The first of these, a Virgin and child attended by angels, cherubs, and four saints, is a clear and brilliant tempera executed with great precision in the manner of Filippino and Fra Filippo, but still displaying the slender forms, the affected movement and expression of del Garbo;<sup>2</sup> the second, a Madonna with the child, and the Baptist accompanied by angels, between SS. Sebastian and Andrew, is as good;<sup>3</sup> the third, an erect Virgin and child between two angels in a landscape, is the best of the three, and will be found engraved in these pages. The tenderest maternal fondness is imparted to the mother whose cheek rests on the curly head of the Saviour asleep on her bosom. There is something almost Raphaelesque in the conception of the group. The melancholy of the Virgin's face, the flexibility in her attitude of rest are very winning. The drawing is correct, and the draperies well cast. A happy thought is that of making the angel to the right pause in sounding the pipes that the child may sleep and be undisturbed. The other angel is less successful, being a little forced, affected, and absent in look, and thus unconnected in a

Tempera, wood, figures about half life size, of a soft, but weak grey tone.

<sup>1</sup> The Eternal holds a crucifix. Landscape, wood, tempera.

<sup>2</sup> Berlin. Museum. No. 87. Tempera. Two angels support the arras at the side of the throne.

Lower are two cherubim. The saints are: Nicholas and Dominick erect, Vincent and Peter Martyr kneeling. Distance, a landscape (wood).

<sup>3</sup> Berlin. Museum. No. 98. Distance, a landscape (wood, tempera, figures half the life size).