

loving, tender mother laying her Babe down in sleep. The black and white cut gives but little idea of the wonderful, glowing beauty of the original canvases, which, like most of the work produced at that period of art, has marvelously kept its bright coloring. The Madonna is robed in rich garnet with a veil of old-gold colored material draped about her neck; upon her head, and falling over her shoulders, she has a mantle of the deep blue color that Carlo Dolci used in so many of his Madonna pictures. Her hair is fair, and the coloring of the face is exquisite. About her head glows the golden rays of the halo, which shows in strong relief between the intense blue of the mantle and the dull brown of the background of the picture. The couch upon which the Babe lies is covered with white drapery, and the pillow, with soft green material, having old-gold tassels at the corners. The Child has fair hair of the same tint as the mother's, and a faint pale-gold halo shines about His head. The little body is rounded and chubby, and looks very life-like indeed, being a decided improvement upon the stiff, wooden-looking bodies given to many of the holy children by the old masters. Taking it altogether, it is very sweet and natural. The Madonna is young and fair, as she should be, and watches her sleeping Child with a look of tenderness and worship. She raises her hand, as if in blessing, over the Babe who lies so peacefully asleep.

Carlo Dolci, sometimes known as Carlino, was a Florentine, born in May, 1616, just three hundred years ago. He was the grandson of a painter, and at eleven years of age painted a whole figure of St. John, and a head of Christ, which attracted much attention. He hardly ever left Florence, his native city, and devoted his brush chiefly to the painting of religious subjects. He was a slow and painstaking worker, and did not produce as many pictures as his contemporaries. Most of his canvases were small, only a few of them containing life-sized figures. One learns to know his style very quickly from the delicacy of the coloring, and the serene,

sweet look upon the features of his Madonnas, which often have a touch of sadness about them. The critics of today say that his faces are too sentimental and lack character, but they appealed strongly to many people of his time, and often represent the patient suffering of the sorrowing Mother, or Christ, in a way that cannot fail to make an impression upon the person looking at the picture.

The Corsini Palace, which was presented in 1883 by Prince Don Tommaso Corsini to the State, has been known since 1895 as the National Gallery of Ancient Art, and contains one of the finest collections of painting in Rome. Several canvases by Carlo Dolci have found a resting place upon its walls. This old palace was built by Cardinal Riario sometime about the middle of the fifteenth century, and in 1659 became the abode of Queen Christina of Sweden, who lived there until she died in 1689. The Queen amassed within its walls a magnificent collection of works of art, and no doubt purchased the pictures by Carlo Dolci, who was then at his best. Today we go to the old palace, situated upon the wooded slopes of the Janiculum of Rome, to study and enjoy the work of many centuries.

It is said that Carlo Dolci's brain was affected in 1682 by watching Luca Giordano at work, and realizing that Giordano could produce more in four or five hours that he, Dolci, could in as many weeks, he grew melancholy and quit painting and finally died in Florence in 1686.

"St. Andrew praying before his Crucifixion," painted in 1646, and now in the Pitti Gallery at Florence, is one of his most important works. "The Madonna della Stoffe." "The Archangel Gabriel," so lovely with his white wings and the spray of white annunciation lilies in his hands, and another dainty "Mother and Child" are also to be seen in the Pitti. The Royal Gallery at Dresden possesses the beautiful "St. Cecelia" playing upon the organ, and also an "Adoration of the Magi." The Uffizi Gallery at Florence has a beautiful "Magdalen," holding her jar of