

on different principles and in another spirit. Setting aside, however, all other considerations for the sake of going into the analysis and study of the matter, the frescos of the North transept are Siennese in distribution and composition, and are the development of the manner of Duccio, Ugolino and Segna. The types are theirs, the old ones modified by the spirit of one who possessed a superior genius. The figures, vehement in action, often vulgar in shape and face, frequently conventional, and in some cases downright ugly, are rescued by the extraordinary power with which the movement and expression are rendered. The broad and sweeping draperies are more closely fitting than the Florentine and cut on different models. All this sufficiently characterizes a painter whose style can be distinguished even from that of his brother, and that is Pietro Lorenzetti. Passing from the general to the particular and taking the subjects in their historical order, the spectator can not fail to remark that the entrance into Jerusalem is conceived and executed as Duccio conceived and executed it, with the same figures, crowd and edifices, but bolder and more vehement in action, as if the soul of Duccio had entered the frame of Lorenzetti. None but Pietro ever painted such a Last Supper as this, where Christ gives the meat to Judas, an ignoble mask, and outside, the cooks clean the dishes near the kitchen fire, the cat steals the scraps and the servant points with his thumb in the direction of the supper as if commenting upon the conduct of the guests, whilst the moon and stars symbolically suggest an evening meal. Who but Pietro could impart to vulgar types and attitudes such power and animation as are to be found in the apostles in a room stripping their feet, whilst S. Peter reluctantly permits the Saviour to kneel and wash him? In the capture one may see the illustration of the well known custom which assigned to the Saviour a superior stature and grave features, mindless in their serenity of the cares of this little world; whilst in the face of Judas, the expressive ugliness which Leonardo da Vinci sought