

be more interesting than to trace on those walls the progress of the art from Giunta to Cimabue, from Cimabue to a series of artistic hands of inferior genius, but moving forward with the times, and exhibiting at least a technical progress; and finally, from these, to Giotto whose style developed itself under the influence of the numerous examples which might here instruct his mind, his eye, and his already skilful hand. From the poor productions of Giunta in the Southern to the superior ones in the Northern transept a step towards the revival of form might be noticed. In the figure of the enthroned Saviour, whose remains are visible in the latter, the character of Cimabue might be traced. Its outlines indeed revealed the hand of him who had produced the altarpiece of the Academy of Arts at Florence, whilst, in comparison with the mosaic of the apsis in the Duomo of Pisa, it displayed a slighter and feebler character. The angels in the Western side of the Northern transept likewise revealed the somewhat angular and heavy style of Cimabue in the altarpiece just cited; and the continuation of the same manner appeared with little alteration in the central ceiling of the transept. Here, the space was divided into the usual diagonals, whose ornament, issuing from vases, and enlivened with quaint conceits, recalls the late Roman style of Jacopo Torriti. The evangelists, with their symbols sit enthroned in stately chairs, inspired to the task of composing the gospels by angels, flying down from heaven to lay their hands upon their heads. Deprived by time of their colour, these figures, of slight frames and weighty heads, betray in their outlines the hand of the painter of the Northern transept, whilst the angels, with their slender forms, exhibit some progress in the art of rendering motion; but, where traces of colour remain, the tones are raw and sharply contrasted. A different spirit marks the ceilings of the aisle, two of which, adorned with figures, alternate with two more which merely represent a blue sky studded with golden stars. In that nearest the transept, the diagonals form an or-