

bearing.¹ Trivial conception marks the scene of the Saviour carrying his cross, where, on account of the excessive weight of the fatal instrument, the Redeemer appears to express weariness, whilst, in the faces of the bystanders, a foolish wonder is rudely delineated. The Saviour on the cross has the overhanging belly and hips and sunken head of the lowest decline. Two angels wailing above the cross seem torn by the most vehement grief. The Pieta though better balanced in the groups, is but a repetition of the same scene in the crucifix of the Cappella Maggiore of the Campo Santo at Pisa.² The attitudes and expression of the figures which are unfortunately mutilated, are not free from exaggeration; but the composition is more like that which Giotto afterwards conceived than any other before or since. The Marys at the sepulchre,³ is a composition in the typical form already observed in the small episodes of the crucifix of S. Marta of Pisa.⁴ The roof of the church at the bottom of the aisle, being supported by an arch, painted to imitate a series of superposed niches, each of

¹ Embraced by Judas, he seems with the right hand to sign to Peter, kneeling over the prostrate Malchus on the left, to cease resisting. The crowd of soldiers with lances, and spectators surrounds him, but is better divided into groups than in the old typical compositions, reproduced, otherwise almost without change, from the period of the crucifix of S. Marta. In this episode of the crucifix of S. Marta, S. Peter is erect, here kneeling. See also the same episode in MSS. Vatican of the 12th century engraved by d'Agincourt plate LVII.

² The Saviour, of long and colossal dimensions, lying outstretched on the ground is raised by the Virgin and supported on her lap, whilst behind her to the right and left the wailing Marys kneel in grief. The prostrate S. John embraces the Saviour's hand, whilst the Magdalen kisses his foot. In

the background, to the left of a bare and arid rock, a figure stands and points with one hand towards the lifeless frame of the Redeemer, with the other seems to foretell by a gesture towards heaven his ascension. Two figures in collected attitudes listen on each side. To the right of the rocky background two other figures look on, and three angels (of old 4, as may be seen in Agincourt. plate CX) in vehement action, look down upon the scene.

³ Receiving from two angels the news of the resurrection, whilst the soldiers, four in number, sleep in various attitudes on the foreground.

⁴ The upper part of the figures of the Marys and angels is gone, the single intonaco having fallen and laid bare the stones; — on which however the first drawing in red is visible.