

of the Virgin as she holds the infant Saviour, the admirable manner in which the two figures are grouped, are as remarkable here as in the similar composition at Assisi. They also recal the bas-relief cut by Giovanni Pisano on the pulpit of Pisa. But here a beautiful angel leads the way. The blue draperies are rubbed off, and the red underground visible.

No. 20. The massacre of the innocents. This composition is scattered and less able than that of Assisi. The forms of the children are by no means fine, but the action is still very animated. The blues as usual have vanished.

No. 21. Christ among the doctors. This fresco has been greatly altered and is blackened by damp. The colours are in part gone, and where they remain, are raw and unpleasant.

No. 22. The Baptism of Christ.

No. 23. The marriage in Cana. This subject is preserved and a few spots only disfigure the blues; one may note the classic forms of the vases.

No. 24. The raising of Lazarus.

No. 25. The entrance into Jerusalem. Much damaged, particularly in the blues of drapery and sky. Two or three heads are quite gone.

No. 26. Christ expelling the Pharisees from the temple. The composition does not lack beauty, but the vulgarity of certain heads is remarkable.

No. 27. The hiring of Judas. A demon behind the traitor grasps his shoulder.

No. 28. The last supper. Here the blue draperies have all disappeared and the nimbuses, with the exception of that of the Saviour, have become black.

No. 29. Christ washing the feet of the disciples. This is by no means one of the finest of the series, and the execution is rude. The draperies as usual gone.

No. 30. The kiss of Judas — rudely executed — but the colour of the lower parts of the figures has fallen, laying bare the under preparation.

No. 31. Christ before Caiaphas. Middling composition and rudely carried out. The red preparation for blues visible.

No. 32. Christ scourged — a poor composition, ill rendered. The Saviour is stiff, motionless, and gazing.

No. 33. Christ bearing his cross. Giotto is not free from the reproach of embodying the somewhat trivial idea of weariness in the Saviour, because of the great weight of his cross. The expression of the Virgin is more masculine than