

The Saviour, in the next compartment, ascends from the tomb, bearing the cross and banner, in a flood of light, whilst the two angels sit on the sepulchre at whose base the guard lies sleeping. The three Marys approach to the left; and to the right, Christ appears to the Magdalen. Tolerable order marks the distribution and the groups; — grace and fair drapery may attract the spectator in the figures of the Marys, but how cold are the glance and action of the Magdalen compared with those which Giotto imparted to her.<sup>1</sup>

In the third scene the apostles are gathered together on the terrace of a house around the Virgin. Prominent amongst them, S. Peter stands in the background with the keys. The dove of the Holy Ghost sheds its rays on the group, and the flame of the spirit rests on the heads of the elect. In front of the house, which has a porch supported on pillars, a crowd of figures is grouped. One is about to enter, others look up surprised. The composition is fair, the attitudes decided, and the whole interesting.<sup>2</sup>

The Saviour, in the fourth fresco, ascends to heaven surrounded by an elliptical halo and a glory of angels sounding instruments, or dancing in the heavens. Beneath him, the Virgin stands in the midst of the apostles, and the group is guarded by an angel at each extremity. These, as well as the celestial choir, are very weak in execution, and have nothing celestial about them. The Saviour is by no means majestic, and as a whole, the ascension is the weakest composition of the four.<sup>3</sup>

The Westside of the chapel, assigned by Vasari to Taddeo, represents S. Thomas Aquinas enthroned between the prophets, foremost amongst whom, Daniel, S. Paul, Moses, and S. John Evangelist may be noticed, sitting on a long horizontal bench at each side of the throne. At the saints' feet lie prostrate the heretic disputers, Arius, Sabellius, and Aerrhoes, whilst the seven virtues, with their symbols, fly over the scene. Beneath this course of figures sit fourteen females personifying sciences and virtues, in which those may have excelled who are seated at their feet; whilst the action peculiar to each science or virtue is demonstrated in single figures or groups in the pinnacles of the throne de-

<sup>1</sup> This fresco is in many parts damaged; and the figure of the Magdalen is repainted.

per scene is new, and the blues of some dresses are obliterated.

<sup>3</sup> Many of the dresses have lost their colour and some are repainted.

<sup>2</sup> The yellow ground of the up-