

there were damaged by a storm in 1358.<sup>1</sup> Their disfigured remains were preserved for upwards of a century, until Ghirlandaio was appointed to replace them by others. In doing so, he used many of the incidents which had already been set forth by his great predecessor.

Equal uncertainty exists, as to the date of the frescos in the Strozzi chapel, but they may have been executed previous to the altarpiece which bears the date of 1357.

Here Orcagna painted on the three principal walls, the Judgment, Paradise, and the final abyss.

The first of these subjects decorated the wall facing the entrance, and was distributed so as to suit the spaces above and about the sides of the high pointed window of the chapel. Instead of presenting the Saviour in the usual glory, held up by angels, Orcagna conceived him as if soaring in heaven, majestically wafted onward and half visible out of the clouds, distributing blessings and curses, wearing the diadem of celestial empire, announcing his coming by two heavenly heralds, whose horns sound the last call, and accompanied by angels,<sup>2</sup> bearing the symbols of his passion. Below him, to the left, kneels the Virgin, with reverence and inspiration in her glance, her arms folded on her bosom, and clad in white; she heads a double kneeling row of six apostles, whilst a similar number, on the right side of the window, is presided by the kneeling Baptist, raising his arms and face in extasy to the Saviour. Beneath these tenants of the clouds forming the bases of the highest paradise, are patriarchs, prophets and prophetesses, Noah, holding the ark, Moses, Abraham, then Saints and Martyrs of the early church, a cardinal, kings and princes, whose joys are symbolized still lower in the space, by a group of female dancers, by whom stands a woman in prayer. In the corner of the foreground, an angel aids one of the elect out of the grave. The guilty and accursed tear their clothes, gnash their teeth, and exhibit the most various evidences of despair, on the side beneath the Baptist. Females, though in agony and torture, bear their suffering with feminine composure. In contrast with the dancing females on the left, stands a group of women on the right contemplat-

<sup>1</sup> Baldinucci. ub. sup. p. 396.      <sup>2</sup> Four in number.