

for three months one of his assistants was accidentally killed by falling from the scaffold and he could never be induced to resume the work. It was finished fifty years later by Luca Signorelli, as the devout Frate never would or could have finished it, in a style that bears no unworthy comparison with Michael Angelo himself. The latter is said indeed to have borrowed several motives from this work for his own more celebrated Last Judgment in the Sistine chapel of the Vatican. The painting covers nearly the whole wall space of the chapel from vaulting to pavement, and though now much damaged and faded is worth a pilgrimage to see.

The scenes form a regular series. First we have, as preceding the judgment, the preaching and fall of antichrist, who appears as a dignified and imposing figure but with a cynical expression and an evil spirit whispering in his ear. Then comes the resurrection, the dead bursting up from their tombs in response to the summons of the great trumpeter. Next is depicted hell, with gaunt and hollow forms of misery, and last the ascent of the righteous to their heavenly abode whither they are welcomed by angelic choirs. Below these runs a series of smaller scenes from Dante's Divine Comedy which easily harmonize with the dominant idea of the whole, though they show also the influence of the classical paganism so prevalent in Italy during the fifteenth century. There is nothing conventional about Signorelli's work. It is alive with vigorous action and forces attention by its very strength.

After an examination of these frescoes of the Judgment one has little interest to bestow on the long series of inferior ones in the chancel by Ugolino, depicting the life of the Virgin, or on the elaborate carving of the choir stalls, or even on the gigantic statues of the apostles and saints in front of the columns of the nave. Taking a hasty glance at these we pass out for another long look at the jewelled front, all gleaming with gold in the dazzling sunlight. The memory of it will not soon fade.

Beside the cathedral, Orvieto has several other churches worth visiting, but hardly worth describing, and an excellent museum of Etruscan antiquities mostly found in the vicinity. More curious, however, is the unique well of St Patrick, near the former site of the castle, as a specimen of old engineering. When Clement VII fled to Orvieto after the sack of Rome by Charles of Bourbon in 1527, fearing a siege, he ordered Sangallo the architect to construct a well within the walls for the supply of the garrison. This proved to be no easy task and it was not completed until thirteen years later,