

TWELVE SCENES FROM

Duccio - who was already in public employ at Siena in 1278, when Giotto was probably a little boy - must have been something over fifty when in 1308 he began work on his masterpiece. In 1311 it was finished, and on the 9th of June a public holiday was proclaimed. 'The shops were shut; and the bishop ordered a great and devout company of priests and friars with a solemn procession, accompanied by the Nine Signori and by all the officials of the Commune and all the people; and all the more worthy were ranged in order near the said picture with lighted candles in their hands; and then behind them were the women and children, very devout. And they accompanied the said picture as far as the Cathedral, making the procession around the Campo after the usual manner, ringing all the joy-bells for devotion to so noble a picture as this is. . . . And all that day was spent in prayer with much giving of alms to poor persons, praying to God and His Mother, who is our advocate,' etc.

The Madonna delle Grazie, to whom the Sienese had attributed the victory of Montaperti and paid especial honour, was removed to a side altar to make room for the new altar-piece, which itself, in 1506, had to give place to something else. It was painted on two sides. The greater part of that which looked towards the nave was occupied by the chief design of the