

ST. GEORGE THE MARTYR

unknown donor, with, on the other hand, the portrait of Stephan Paumgartner as St. George, also at Munich. That this last production is from Dürer's hand makes the fall seem the more abject and deplorable.

To return to the story. The stages subsequent to the fight with the dragon are not frequently represented in art. The scene of the Princess leading by her girdle the vanquished monster - now a 'meke beest and debonayre' - is more favoured than any other. The parting from the Princess is, apparently, the subject of a single fresco, by Pisanello. The interesting Spanish altarpiece of the fifteenth century at South Kensington shows, among other scenes of his life and death, how he fought with the Crusaders against the Moors, and four interesting panels of the same school and period in the Louvre depict four scenes from his martyrdom. Nevertheless, the martyrdom scenes, for some reason, seldom took hold of the imagination of the old artists; one may count the renderings of them on the fingers. Yet there is one series of frescoes of the subject, in the Chapel of St. George at Padua, by Altichiero and Avanzo, which, with the St. Lucy frescoes by the same masters, form the chief monument of that Veronese school of painting which so nobly carried on the torch of Giotto at a time when Florentine art almost seemed to be