

Christ entering Jerusalem

This was always one of the favorite subjects of the long painter owing both to its pathos, and general picturesque of material: we have Giotto failed in rendering it interesting, so far as he could trust to ingenious groupings <sup>of figures</sup>, and even than usual precision of landscape detail - in general expression of reverence, seen in the crowd on one side, and of complacent & kindly acceptance of their respect <sup>to the Master</sup> by the apostles on the other. The work is also up to the artist's usual level. But he is put to it, as we have seen in every other case, to express tumult & enthusiasm and except in the awkward way in which some of the figures are pulling their dresses over their heads, giving ground to suppose them too much agitated and hurried to unloose their fastenings, we see no great signs of popular excitement. This action would however without doubt have been adopted by Giotto at any rate, merely to draw the attention more completely - he being always entirely fearful of any ludicrous result; and feeling too serious about his subject himself to think it possible that the spectator <sup>should</sup> ~~would~~ smile <sup>merely</sup> at seeing a figure entangled in its mantle.

I do not know if the figures in the trees are intended to be diminished by perspective, or whether Giotto supposes the chiming part of the work naturally to have fallen to the boys. I believe however, the latter, as to the lack of any recollection, no perspective diminution of this kind takes place in any other of the subjects.

As a mere piece of composition, the lowering of the ears of the ass, so as to gain harmonies in line with the bank beyond, and with the general descent of the crowd from the gate is very skilful. ~~to indicate~~ of.