

tion, where the Virgin sits and quietly awaits the angel who flies down from heaven. In the Salutation, he changes the typical form of the composition and makes Elizabeth kneel before Mary. In the apparition to the shepherds, he painted a graceful angel; to the shepherds he gave vulgar features but true and energetic action. In the Adoration, S. Joseph sits to the left with his knee between his hands. In the progress of the Magi, it is no longer a star but the figure of the infant Saviour in the sky that guides them.<sup>1</sup> One who looks up under the hand which he raises to protect his eyes, discloses a very common type in Taddeo Gaddi, a long nose and chin, and a forehead and head that preclude the idea of brains. In the pilasters at the sides of these scenes, S. Joseph with the blooming rod is a figure of some beauty, whilst David below, trampling on Goliath, is fine and natural. Here, however, greyish lights are painted over red semitones and red shadows; and the system of changing hues is carried even into flesh tints. In the diagonals of the double ceiling Taddeo placed the eight virtues, faith, hope, charity, prudence, justice, temperance, fortitude and humility, all painted in dead colour, but without the fancy of Giotto. But one example need be cited to show how little the pupil had inherited of this quality. Giotto, at the Arena of Padua, represented temperance with a bit in her mouth, holding a sword bound to its scabbard; Taddeo merely represented a female holding a sickle. Nor were the figures less defective as regards movement and design than they were in respect of invention and fancy when compared with those of Giotto at Padua.

It has never been doubted that these frescos, which Vasari assigns to Taddeo, were really executed by him. But, if tried by a sure test, that is, by comparison with works of the artist which bear his name and a date, it will be seen that Vasari's biography is, in this instance,

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<sup>1</sup> All the figures here are re-painted except the head noticed in the text. The adoration of the Magi is likewise repainted.