

and short, but not inelegant.¹ These and other pictures evidently proceeding directly from the school of Giotto, but bearing no names, and authenticated by no records, would alone prove to what conventionalism the art had already fallen.²

Taddeo like most of his cotemporaries, was not merely a painter, but an architect. The inundation of the Arno at Florence, in 1333, had ruined a vast number of bridges and houses, the rebuilding of which no doubt required the skill and the services of all the professional men of the city. Gaddi, in 1336, during Giotto's absence at Milan, furnished the plans of the Ponte Vecchio and Ponte a Santa Trinita.³ According to Vasari he was one of those employed in the works of Orsanmichele,⁴ and he conducted those of the campanile after Giotto's death.⁵ To the last he continued to execute works in both branches of his profession. Yet it was not till 1366, that he took the freedom of the painter's guild at Florence.⁶ In that year, too, we find him one of the council which usually met to deliberate on the progress of the works at S.

¹ The centre is devoted to the Madonna enthroned between 4 saints (S.S. Paul, Peter, Anthony, and a bishop, the head of S. Paul damaged); the wings, to the baptism of the Saviour and the deposition from the cross, with the annunciation in the upper spaces; — religious scenes carried out without much religious feeling.

² Three parts of a predella (No. 199) in the Louvre, the dance of Salome, crucifixion, and Christ surrendering the soul of Judas to demons, have much of Taddeo Gaddi's style. Two pictures in the National Gallery Nos. 215, 216, will be found in the notices of Don Lorenzo Monaco. The baptism of Christ No. 579 in the same Gallery has the character of the close of the 14th century. It is a feeble picture, whose partially obliterated

signature must, we believe, read not 1337 but 1387. The figures in the cusps are by another hand, and have the character of Giovanni da Milano.

³ The Ponte Vecchio was taken down in 1339, rebuilt in 1345. Gaye, Carteggio. Vol. I. p. 488. The Ponte alla Trinita was swept away in the 16th century, but a view of it may be seen in the fresco of Domenico Ghirlandaio in the church of S. Trinita.

⁴ In 1337, according to Richa (Vol. I. p. 16), when the first stone was laid, Taddeo being, it is said, the author of the design. Orsanmichele was burnt according to Villani in 1304.

⁵ Vasari. Vol. II. p.p. 113, 114, 115, and 121.

⁶ Gualandi's register of the guild, in Memorie di Belle Arti. Serie 6. 8^o. Bologna 1845. p. 188.