

## CHAPTER XVII.

## GIOVANNI DA MILANO.

Taddeo Gaddi, on his death-bed, recommended his son Agnolo, — to Giovanni da Milano for the sake of his knowledge in art, to Jacopo di Casentino for guidance in the path of the world.<sup>1</sup> These were artists, interesting in more than one respect; — the first, as exhibiting a certain phase of the progress which aided the development of the great Florentine school; the second, as laying the foundation of a line of bastard Giottesques which sunk to Parri Spinelli and the Bicci.

Giovanni Jacobi,<sup>2</sup> born at Milan, was long an assistant to Taddeo Gaddi,<sup>3</sup> and was probably educated far away from his native place, which, in the middle of the fourteenth century, was not remarkable for a high standard of education in painting. Gaddi's recommendation to Agnolo that he might take example from the skill of his guardian, displays some misgiving as to the course which the youth seemed bent on pursuing. In his earliest efforts, careful and steady, Agnolo soon imitated, and ultimately rivalled, the dash of handling peculiar to his father; and Giovanni da Milano, had his precepts been attended to, might have arrested and calmed the headlong nature of his style. Giovanni, indeed, though he left the art of his time stationary in regard to composition, contributed much to its progress in less essential and material parts.

<sup>1</sup> Vas. Vol. II. p. 119.

<sup>2</sup> This is the real name of Giovanni da Milano, as is proved by

an official record of which more hereafter.

<sup>3</sup> Vas. Vol. II. p. 115.