

Excerpt from The Pre-Raphaelites of Italy and Other Essays There are so many Pre-Raphaelites in Italy that we will only take up a few that stand as the Great Epoch makers of the Gothic period and the Early Renaissance. We naturally turn to Giotto as the first, for Cimabue, his teacher, painted according to the Byzantine method while Giotto, who never entirely lost the Archaic influence of his master, was too great a man and artist to be an imitator. In spite of his crude technique art lovers delight in the work of that great soul whose feeling and tenderness triumph over the stiff and absurd drawing of his figures and landscape, and in this day when method and technique are glorified beyond every other consideration, we are often glad to study the work of these great painters who, lacking the facility that is common today had paved the way with their originality, courage and profound sentiment for all who followed. It is not to be wondered at that the Pre-Raphaelites in England turned back to them for inspiration. Giotto was sculptor and architect as well as painter and occasionally wrote poetry. The poem on Voluntary Poverty written while he was painting the frescoes of St. Francis at Assisi has been translated by Dante Gabriel Rossetti, who was the gifted poet and painter of the Pre-Raphaelites in England. Giotto's greatest achievement in sculpture and architecture is the Campanile in Florence and tourists from all parts can be seen gazing up at the beauty of its slender columns and the exquisite color and arrangement of its marble ornamentation. The Arena Chapel at Padua is the Mecca for art lovers and also the Spanish Chapel in Florence. The frescoes depict scenes from the New Testament and episodes from The Life of St. Francis. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

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