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Practical Treatise On Painting In Oil Colours

This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1899 edition. Excerpt: ... THE PEDIGREE OF THE 'TRATTATO' The derivation of Giotto's school from 'Greek' sources which is apparent in the paintings themselves is supported by the internal evidence of the Trattato, that is, by its close family likeness to other 'Greek' or Byzantine manuals. Giotto's art was the stirring of the soul in forms which had been sleeping for centuries. The detailed account given by Vasari of the Greek painters invited to Florence by the governors of the city, who inspired the young Cimabue, afterwards Giotto's master, has so far received no authentication from documents, but is not therefore proved false. No work which can with certainty be ascribed to Cimabue is known,¹ but he may have occupied a place in Florentine art similar to that of Duccio in Sienese painting, who, though a contemporary of Giotto (he died 1339, and Giotto 1336), is much nearer to the Byzantine manner than Giotto. "Duccio must have got his training from some Byzantine master, perhaps at Constantinople itself. Whoever and wherever this master was, he must have been imbued with the feelings of that extraordinary

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revival of antique art which began at 1 "Lectures on the National Gallery, ' J. P. Richter. b Byzantium in the ninth and lasted on into the thirteenth century."1 Giotto did not suddenly evoke an entirely new art. He was the child of the best Byzantine art, the young son of an old mother, able in a freer atmosphere, unfettered by the trammels imposed by the Eastern Church, to inspire with the truth of life the old types and picture-schemes while retaining his inheritance of classic dignity. He inherited ideality, the art of composing within a given space--a knowledge of grace, of posing, of proportion. He added to this a convincing reality and truthfulness of...

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