

STORIES OF THE GERMAN ARTISTS

CHAPTER I

THE EARLY MASTERS OF THE SCHOOL OF COLOGNE

THE historian of modern Italian art can follow his subject back as far as the thirteenth century, and in his researches about its very birth he encounters definite personalities, names that have the ring and touch of something real about them. We possess a good deal of precise information about Cimabue, for example, and can follow him on his way from Florence to Rome and Assisi; pretty sure records of his birth and death, his works and his pupils, have been handed down to us. When we come down to the next generation, we find very little that is hazy, or left to conjecture only, about a man like Giotto di Bondone.

How differently do matters lie as soon as we

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