

Relg World By Van Voorst

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The Jersey Bulletin and Dairy World Newspaper and Bank Directory of the World Writing the Book of the World The World's Work The Lumber World The Wide World Magazine A History of New York, from the Beginning of the World to the End of the Dutch Dynasty ... Library of the World's Best Literature Swine World Holstein-Friesian World General Motors World The Orchestra World The Literary World History of the World from the Earliest Period to the Present Time Harvard's Military Record in the World War Old World Masters in New World Collections Gas World Hardware World The World Book The World to Live in Harlan Page Hubbard Theodore Sider Washington Irving Charles Dudley Warner John Calvin Metcalf Evert Augustus Duyckinck Frederick Sumner Mead Esther Singleton William Carey Wonderly

theodore sider presents a broad new vision of metaphysics centred on the idea of structure to describe the world well we must use concepts that carve at the joints so that conceptual structure matches reality's structure this approach illuminates a wide range of topics such as time modality ontology and the status of metaphysics itself

there are no beginnings of art in italy the old civilizations of etruria rome and byzantium never perished entirely and upon their surviving traditions christian art was built old pictorial ideas and old decorative motives were absorbed rearranged and worked over again and again in conjunction with theological dogma until in the thirteenth century largely owing to the beautiful character ideals and influence of st francis to the intellectual teachings of dante and to the fervor aroused by the crusades christian art became a living

movement which inspired among other important things the creation of magnificent cathedrals when the architects the carvers of wood and stone and the makers of the jewel like windows had finished their work the best painters of the day were called on to produce altar pieces that would stimulate religious devotion charm the worshippers by beauty and instruct the people unaccustomed to books by representation of saintly lives and scriptural stories italian painting in the thirteenth and fourteenth centuries thus shows many of the old byzantine traditions still lingering in the new christian or gothic art siena and florence were the chief early italian schools siena was at first the more important of the two and greatly influenced florentine and also french painting the leading early artists of siena were guido da siena duccio di buoninsegna ugolino da siena segna di bonaventura simone martini lippo memmi pietro lorenzetti ambrogio lorenzetti lippo vanni andrea vanni bartolo di fredi taddeo di bartolo and stefano di giovanni sassetta the next group includes domenico di bartolo lorenzo vecchietta neroccio di landi benvenuto di giovanni girolamo di benvenuto and matteo di giovanni to understand and appreciate the painting of siena one should think of it as the culmination of the art of the middle ages rather than as a promise of anything modern therein lies the difference which caused so great a gulf between the art of siena and that of contemporary florence only forty miles away sienese art may be regarded as the most perfect expression of the byzantine ideal it was hieratic and mystic while giotto was forecasting the development of modern art by studying nature and making his figures act like the real people whom he saw about him duccio and simone martini were sounding the byzantine creed that the christian saints were not human but divine not vulgar but regal not approachable but aloof to the early sienese as to the byzantine the raphaellesque conception of the madonna as the most tender possible human mother would have been blasphemous bad taste although sienese art was founded on byzantine and was in a sense the culmination of byzantine it was nevertheless a gothic art in other words it belonged to its period but it selected certain elements of gothic style for emphasis in florence giotto was inspired by the plasticity of gothic art and its naturalism in siena duccio and his followers developed the gothic living line and later the emotionalism of gothic spirit thus both florentines and sienese were gothic but in a different way technically as well as spiritually the sienese approached the artistic abstractions of china and japan the analogies between sienese and oriental art have been observed by practically every writer on the sienese school they have been tacitly attributed however to accidental similarities in ideals and modes in siena and the east as yet no one has been bold enough to suggest an influence derived from actual contact with eastern art but such contact is not beyond the bounds of possibility in the thirteenth and fourteenth centuries overland communication with the near east and with china was common and secure merchants like the polos prelates like john of monte corsino andrew of perugia and friar odoric of friuli readily found the way to cathay as china was then called peking was made a roman catholic diocese and pegolotti of the bardi banking house in florence was moved to write a traveller s itinerary remarkably like a modern baedeker giving the most minute instructions as to inns food servants and so forth on the route from constantinople to peking moslems like ibn batuta travelled as widely as christians and oriental travellers visited the occident thus bar sauma a nestorian of peking visited the pope in 1287 and passed through tuscany on

his way to paris and bordeaux two years after duccio painted the rucellai madonna not only the near east and china but india was opened to the european and we hear of the martyrdom of one brother peter of siena at a place near bombay it was not until the end of the fourteenth and the beginning of the fifteenth century that the conversion of the western tartars to islam the advance of the seljuk turks and the overthrow of the broad minded hospitable mongol dynasty in china closed the overland trade routes during the next hundred and fifty years while the sea routes were being discovered europe seems largely to have forgotten the existence of the orient wild as the theory may sound therefore it is possible that actual contact with oriental art may account not only for the occasional mongolian types and bits of oriental armor to be observed in sienese art but even for something of the spirit of the style

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