

The Macmillan  
ENCYCLOPEDIA OF ART

# **The Macmillan Encyclopedia of Art**



# The Macmillan ENCYCLOPEDIA OF ART

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# How to use this book

This book is intended to be practical and useful and has been carefully designed to that end.

The reader may browse with only the name of an artist or period as a starting point. The index will locate the page, and not only the subject but a number of other associations will become available. Thus moving backwards or forwards through the pages will take the reader through history.

**Charts.** The first features that the reader should consider are the special pictorial chart double pages which include an inset map, a time-scale and an introductory essay. Each chart identifies a particular period in the story of the visual arts which is dealt with in the following pages until the next chart introduces the next period. These sections are arranged in chronological order. The exceptions to strict chronology are the sections on Islamic Art, India, China, Japan, Russia, Oceania, Africa, Pre-Columbian America and the North American Indian. Although these peoples and their arts have a long history, the time-scales overlap and are often out of phase with the complex chronology of the arts of Western Europe and its influences. Each section varies in length according to the needs of its subject matter.

**Spreads.** Each double page or spread, is self-contained. The spread texts are of roughly one thousand words with an average of four or five pictures. The texts are subdivided into headed sections, three or four to a spread, for easy subject identification. The text can be read straight through as a story of art, or used to find basic information about a period or artist.

**Index.** The symbol ▽ refers to the index. Names, places and works are listed for cross reference throughout the book. If you are reading about artist A, and artist B is mentioned in passing for comparison, then further references to B can be found by using the index.

**Glossary.** The glossary symbol is □. The glossary contains brief explanations of technical terms in the visual arts, referenced to the text, but also intended to be used in its own right and in conjunction with other reading.

# Introduction

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A book with such wide coverage of the visual arts as this, may present to the beginner, a bewildering variety of styles. Each individual artist, and each scholar or critic too, must live and work as if one style – that to which he is personally dedicated – is the only style possible. It is this single-mindedness that gives the work of art its individual quality and authenticity.

For the art lover or the interested person a different approach is advisable. The expert (art historian or art critic) may research into or concentrate on one style or artist, but the layman's pleasure comes from the exploration of the way artists worked at all times of history. Artists had views which were both personal and related to the period in which they lived. They agreed with their contemporaries on most things including which art was good or bad. But in addition they thought and saw personally and had a private philosophy and faith which was theirs alone and expressed in their art. Thus, Caravaggio and Bernini, for example, are similar and different; similar because they lived at the same time and place, different in their view of life.

It is the job of the critic to sum up, to pinpoint the state of the arts at any time, and to help us form opinions. This book is not a work of criticism.

It is intended to have the first, not the last word, and must be regarded as such. Many will eagerly look for their own favourites here, only to find that a particular picture or artist has been omitted. This is bound to happen in a book of this size and scope. But the real way to use this book is not just to look for the art which we know about to see if we agree with the commentary, but to look at the art which we don't know about, and then to look at our favourite period again, to discover a new aspect of the familiar.

It is a guide and introduction about which, with or without the opinion of the professional critic, every reader can begin to form his own judgements, create his own critical view, and make his own personal feelings important. It is intended to create a confidence built on a basic understanding of periods, styles and artists throughout history.

The reader's approach may be casual (through a word for instance), constructive (using the book as a consecutive history), or emotional (by starting with the illustrations that attract and going on to information about them). Whichever it may be, this work is intended to interest and stimulate pleasure.

In a sense the idea that there is a history of art to be written can be misleading. We have to be constantly reminded that we are really dealing with the history of man, and arising out of that, the works of man, with the visual arts as one of those activities. There are those who would claim, and they put forward convincing arguments, that the visual arts are among man's greatest achievements, treasured and capable of arousing intense emotions long after the rulers and princes, the rich and powerful, have been forgotten.

But we must remember that the history of man – and we can see this clearly in his other works, in medicine, science and technology – is one slowly overcoming superstition and prejudice by reason. Science is not based on personal taste, likes or dislikes but on understanding. Unfortunately with the visual arts the reverse is often the case. After all, we are attracted to painting and sculpture in the first place by our emotions, just as the creative artist intended. The art that appeals to us may well have been produced as a counter or reaction to another art form. The stronger our enthusiasm for one particular artist or period, the more we may be blinded to other forms. So it is difficult as it is important to keep a balanced view of the visual arts.

This book is intended to be just such a balanced guide. Whatever our particular favourites may be, we find them here put in the context of the whole history of art from the earliest times to our own day. The text does not pass judgement but explains how and why the wide variety of arts and styles were created. It is not intended to reduce all work to the same level. A wider understanding of all visual arts often reinforces and enhances our own particular favourites, while introducing us to new experiences and delights.



# Time Chart

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3000 BC–200 BC

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25 000 BC–1000 BC

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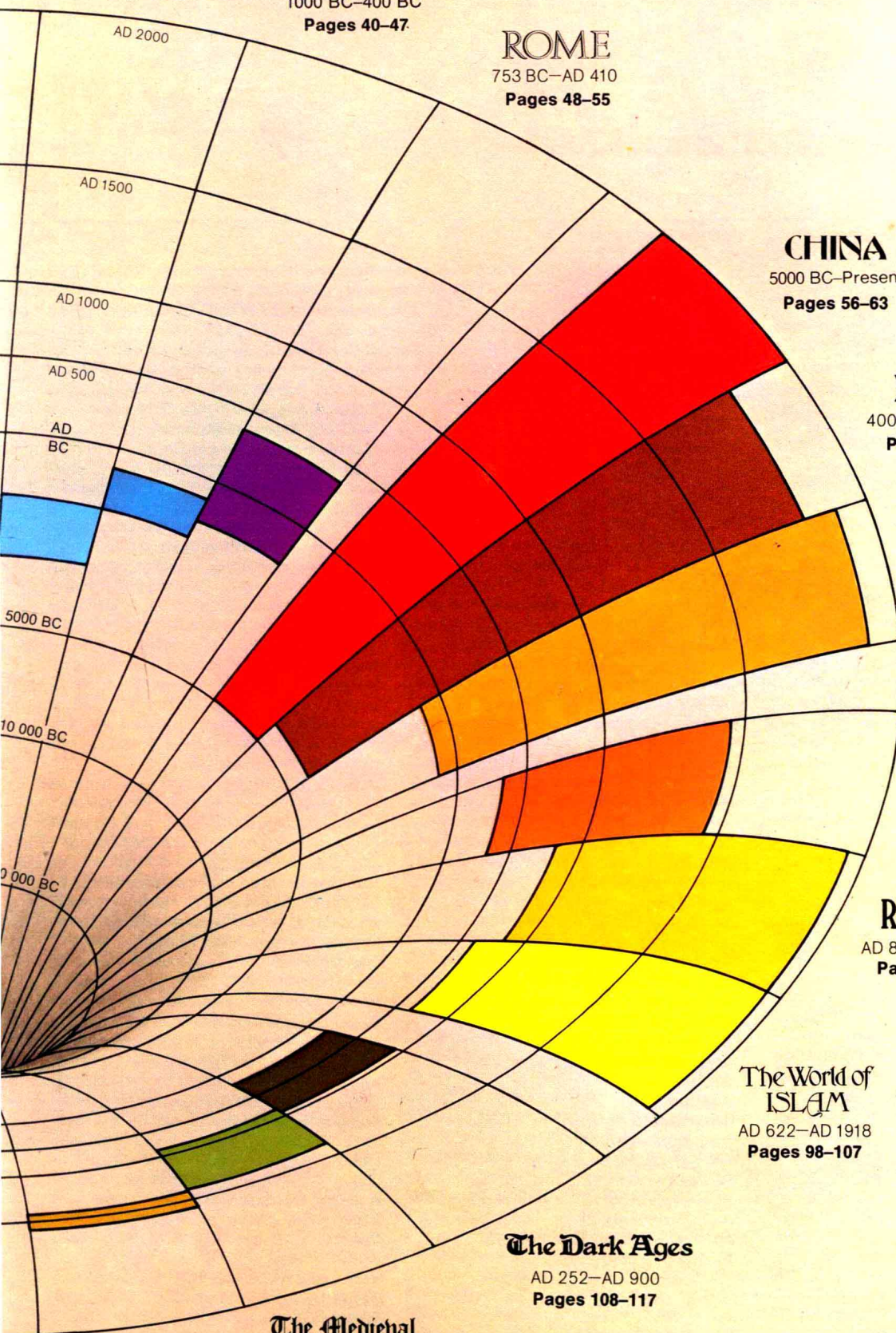
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# Index

This index has been prepared as the main preliminary information source. It should be used in conjunction with the glossary.

Certain terms, e.g. abstract, perspective, picture plane, engraving, etc. should be referred to in the glossary. Such words form some of the basic language of art and it could be useful to examine the glossary at an early stage in the use of this book. The index contains the words that are referred to in the text and can thus be used to locate any subject dealt with in its period and place.

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