

**THE PHILOSOPHY OF PAINTING;  
A STUDY OF THE DEVELOPMENT  
OF THE ART FROM PREHISTORIC  
TO MODERN TIMES**

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The philosophy of painting; a study of the development of the art from prehistoric to modern times by Ralcy Husted Bell

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**RALCY HUSTED BELL**

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# The Philosophy of Painting

A Study of the Development of the Art  
from Prehistoric to Modern Times

By

Dr. Ralcy Husted Bell

Author of

"The Worth of Words," "The Changing Values of English  
Speech," "Words of the Wood," "The Religion of Beauty,"  
"Taormina," "Art-Talks with Ranger," etc.

*"I have multiplied visions, and used similitudes."*

G. P. Putnam's Sons  
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1916

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À MONSIEUR  
McDOUGALL HAWKES,  
PRÉSIDENT  
DU MUSÉE D'ART FRANÇAIS  
ET DE  
L'INSTITUT FRANÇAIS AUX ÉTATS-UNIS,  
AVEC  
L'HOMMAGE DE SON COLLÈGUE,  
L'AUTEUR.





## PREFACE

**P**AINTINGS have been catalogued to death. There are enough histories of painting, such as they are; and as for dissertation and criticism, there is no end. It might seem presumptuous, therefore, to write anything further on a subject that has received so much attention from authors and scribblers alike. Perhaps it is. At all events, it has been done, and here it is. A long-winded apology could make it no better; and explanations would not excuse its defects. If it has any merits, they will take care of themselves.

With deference to a polite and tottering old custom, the author announces his purposes in writing the book: They were, *first*, to sketch the course and progress of the art in an easy perspective; *second*, to assemble some scattered material which is interesting and convenient to have in small compass; *third*, to give some results of his own reasoning, and playfully, as it were, to fly the kite of speculation from more or less solid ground; *fourth*, to hit some absurdities which have long been shameless bores; *fifth*, to correlate some relationships which reveal a tendency strong enough to be called a spirit; and *sixth*, to suggest

some theories which may be proved or disproved by more competent students. A half-dozen reasons, it must be conceded, are sufficient for the perpetration of anything except a crime.

The names of many worthy painters have been omitted; and very little reference has been made to the particular works of any. The scope of the book is broad, but its method is brief; and its nature does not demand a bibliographic list.

R. H. B.

NEW YORK, January, 1916.

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