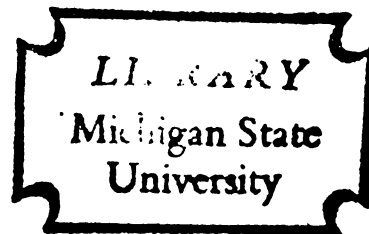






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thesis entitled

A LIBRARY RESEARCH GUIDE FOR ART  
HISTORY GRADUATE STUDENTS

presented by

ILENE ROSE SCHECHTER

has been accepted towards fulfillment  
of the requirements for

M.A. degree in History of Art

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Major professor

Date February 20, 1978

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1978

A LIBRARY RESEARCH GUIDE FOR ART  
HISTORY GRADUATE STUDENTS

By

Ilene Rose Schechter

A THESIS

Submitted to  
Michigan State University  
in partial fulfillment of the requirements  
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## ABSTRACT

### A LIBRARY RESEARCH GUIDE FOR ART HISTORY GRADUATE STUDENTS

By

Ilene Rose Schechter

Based on an analysis of the advantages and limitations of pre-existing art research guides, this thesis offers an alternative to briefer, inadequately organized, and/or insufficiently annotated guides for beginning graduate students in the field of post-classical Western art. The thesis describes nineteen important types of reference materials such as dictionaries and encyclopedias, bibliographies and indexes, and iconographic works. One hundred and thirty-one individual titles are examined according to the following criteria: scope, arrangement, advantages, and limitations. Numerous cross-references and a thorough Author, Title, and Subject Index are provided. While the thesis can be incorporated into a formal program of bibliographic instruction, it is equally suitable for use by the independent art researcher.

## ACKNOWLEDGMENTS

I wish to take this opportunity to express my appreciation to the members of my thesis committee, Professors Linda O. Stanford and Joan V. Smith, and Mrs. Shirlee A. Studt, for their helpful comments and encouragement. Also, I am grateful to the Department of Art, Michigan State University, for providing financial assistance during the final stages of this thesis by awarding me its 1977-78 Graduate Office Scholarship.

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## KEY TO ABBREVIATIONS

comp., compiled  
ed., edition; edited by; editor (plural, eds.)  
Eng., England  
enl., enlarged  
f., folio  
M. S. U., Michigan State University  
no., number  
n.p., no place  
n.s., new series  
nouv., nouvelle  
o.s., old series  
pér., période  
Perm. Arr., Permanent Assigned Reading Room of the Art Library  
pt., part  
r., reel  
Ref., Reference  
rev., revised  
Undergrad., Undergraduate Library  
v., volume  
vol., volume (plural, vols.)

## CHAPTER I

### INTRODUCTION

#### Scope, Aim, and Character of the Thesis

This thesis is a partial response to a perceived need for improved library instruction at the graduate level in art history. The Introduction relates the author's relevant professional and personal experiences, summarizes the pertinent library literature, reviews existing research guides for students, indicates the thesis' contribution to the literature, and explains the foci and format of the second section. The remainder of the work, hereafter referred to as the Guide, is intended to help beginning art history graduate students to conduct sophisticated research in post-classical Western art. The Guide briefly describes nineteen types of reference sources, and offers annotated listings of 131 important and/or typical sources which are in Michigan State University's Libraries.

As a reference librarian, I have noticed that most library researchers fail to understand basic library principles, concepts, and practices. Many library researchers' frustrations stem from ignorance of how material is organized in the library and in specific disciplines and from unfamiliarity with basic reference sources. Other experiences as a cataloger and indexer have afforded me additional insight into theoretical aspects of bibliographic control, or how material is organized. Specifically, I learned the mechanics, advantages, and limitations of libraries' traditional schemes for



classifying information by type and content. As a graduate student in art history, I have had firsthand experience with research projects ranging from the attribution and iconographical analysis of works of art to the gathering of biographical and critical data concerning unfamiliar artists. In the course of my own work, it has been disturbing to see that many fellow graduate students barely understand basic research methodology, are ignorant of the types of materials which may help them, and have difficulty in locating materials of which they may be only vaguely aware. For example, they may not know why dictionaries and encyclopedias are helpful to consult at the beginning of a research project, they may not know about the existence and value of book catalogs of notable art libraries, and they may not know how to find a reference work which discusses saints' symbols in art. Often the researchers are unaware of standard resources and/or their scope, arrangement, advantages, and limitations. For instance, although most graduate students in art have used the Encyclopedia of World Art (Guide 1), many are unfamiliar with its useful articles on concepts, and may not realize that some articles reflect their authors' biases.

Thus experiences as a librarian and as a researcher have convinced me of the acute need for an effective communication link between the researcher and library resources.

As "the librarian's unique contribution to the academic community is . . . [the] special knowledge of information sources,

access routes, and productive search strategies,"<sup>1</sup> I chose to write a guide to standard art reference sources for beginning graduate students. A study of the existing professional library literature concerning bibliographic instruction and of other writers' guides for researchers has been beneficial in determining the most useful form and foci of the Guide.

The need for effective library instruction has generated a substantial body of literature.<sup>2</sup> For the purpose of this thesis, library instruction will refer to developing the library patron's research skills and knowledge of bibliographic control. Good library skills, involving both theoretical and practical considerations, are essential for improving the quality of research. Specifically, the researcher needs to be familiar with the types of sources and specific titles, as well as with their effective use, advantages, and limitations. Library instruction programs are most effective when

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<sup>1</sup>Millicent C. Palmer, "Why Library Instruction?" in Library Orientation: Papers Presented at the First Annual Conference on Library Orientation Held at Eastern Michigan University, May 7, 1971, ed. and with an Introduction Sul H. Lee, Library Orientation Series, no. 1 (Ann Arbor: The Pierian Press for the Eastern Michigan University Library, Ypsilanti, Mich., 1972), p. 7.

<sup>2</sup>The literature includes several notable "state of the art" surveys. Among these are: Academic Library Bibliographic Instruction Status Report, 1972, ed. by Thomas Kirk (Bethesda, Md.: ERIC Document Reproduction Service, ED 072 823, 1972); Hannelore Rader Delgado, "Library Orientation and Instruction--1975; An Annotated Review of the Literature," Reference Services Review; A Quarterly Guide to the World of Reference 4 (October/December 1976); Encyclopedia of Library and Information Science, s.v. "Library Use, Instruction in," by Patrick R. Penland; Johnnie Givens, "The Use of Resources in the Learning Experience," in Advances in Librarianship, Volume 4, ed. Melvin J. Voigt (New York: Academic Press, 1974), pp. 149-74; Lloyd W. Griffin and Jack A. Clarke, "Orientation and Instruction of Graduate Students in the Use of the University Library: A Survey," College & Research Libraries 33 (November 1972): 467-72;

they correlate skills and sources with a student's specific informational needs at a given time.

Professional library organizations and committees have been formed to establish objectives and standards of library instruction. Most notable on the national level is the American Library Association's Bibliographic Instruction Task Force of the Association of College and Research Libraries which recently formulated general guidelines.<sup>3</sup> They suggest that libraries assess and compose written statements which describe their academic communities' needs, outline the immediate and long-range goals of their library instruction programs, provide sufficient financial and staff support, involve the academic community, and regularly evaluate their libraries' instructional programs.

Although most of the literature concerning academic library instruction focuses on undergraduate library researchers, graduate students' needs also have been noted, if only incidentally. Many of the advanced "students are ignorant of anything except the most elementary approaches to library resources."<sup>4</sup> However, as students of

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Maureen Krier, "Bibliographic Instruction: A Checklist of the Literature, 1931-1975," Reference Services Review; A Quarterly Guide to the World of Reference 4 (January/March 1976): 7-31; Erland Kolding Nielsen, "On the Teaching of Subject Bibliography in History," Libri: International Library Review and IFLA Communications 24 (1974): 171-208; and J[effrey] E. Scrivener, "Instruction in Library Use: The Persisting Problem," Australian Academic and Research Libraries 3 (June 1972): 87-119.

<sup>3</sup>See: Association of College and Research Librarians. Bibliographic Instruction Task Force, "Guidelines for Bibliographic Instruction in Academic Libraries," College and Research Libraries News 38 (April 1977): 92.

<sup>4</sup>Millicent C. Palmer, "Library Instruction at Southern Illinois University, Edwardsville," Drexel Library Quarterly 7 (July & October 1971): 271.

both academic levels share many of the same library problems, most of the library literature dealing with undergraduates' use of the library can be applied to that of graduate students. Although the depth of their respective library needs differs, the principles or theoretical aspects of their research generally remain constant.

Several writers have noted the importance of motivation in library instruction.<sup>5</sup> Succinctly stated, "students learn best what, where, and when they need to know."<sup>6</sup> Certainly graduate students should be so motivated by recognizing their need to know about important sources in their disciplines. Under optimal motivational conditions, learning should be geared to a specific course or project of current importance to the student, and should be reinforced by printed bibliographic material.

Although instructional methods vary among institutions, most prepare some type of printed material which is given to the student.<sup>7</sup> These "handouts" range in scope from floor plans of the library and hints for using the card catalog to suggested search strategies and

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<sup>5</sup>These include: Thelma E. Larson, "The Public Onslaught: A Survey of User Orientation Methods," RQ 8 (Spring 1969): 185; Verna V. Melum, "1971 Survey of Library Orientation and Instruction Programs," Drexel Library Quarterly 7 (July & October 1971): 227; and Sara Lou Whilden, "Self-Instructional Library Programs," in Academic Library Bibliographic Instruction: Status Report 1972, ed. Thomas Kirk (Bethesda, Md.: ERIC Document Reproduction Service, ED 072 823, 1972), p. 34. Motivation to solve a specific problem is the first of four principals adapted from general learning psychology and applied to library instruction in an article by P. J. Hills, "Library Instruction and the Development of the Individual," Journal of Librarianship 6 (October 1974): 258.

<sup>6</sup>Whilden, "Self-Instructional Library Programs," p. 34.

<sup>7</sup>Stoffle and Bonn, "An Inventory of Library Orientation and Instruction Methods," p. 132.

lists of important sources.

As assets, handouts can offer an overview of a topic, can help a student who is too embarrassed to question the library staff, and can free the staff from elementary and repetitive instruction. A handout should be clearly written and organized so that a researcher can easily select the appropriate information and gear it to his own skills and needs. The handout has the virtue of being portable, allowing the student to choose a convenient time, place, and pace of learning, as well as to review and to reinforce the information. A good handout cites many sources, includes annotations, and provides library call numbers. Rarely is it intended to be a definitive guide for anything, and the researcher is encouraged to seek a librarian's assistance. This is especially true for more involved research projects.

There are several regional and national clearinghouses which exchange handouts intended for college students. Two such clearinghouses are appropriate to this study. Project LOEX is a general clearinghouse, that is it collects and lends material in all subject areas, including art history.<sup>8</sup> The other clearinghouse is maintained by its founder, Connie Koppelman, a librarian at the State University of New York at Stony Brook, where the clearinghouse is located; Koppelman undertook her venture because sources such as Project LOEX

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<sup>8</sup>For a summary of this organization's objectives and activities, see: Mary Bolner Butterfield, "Project LOEX and Continuing Education," Michigan Librarian 41 (Fall 1974): 11-12; and Mary Bolner Butterfield, "Project LOEX Means Library Orientation Exchange," RQ 13 (Fall 1973): 39-42.

contained little art-related material.<sup>9</sup> Project LOEX and Koppelman collect and circulate the same types of handouts; in fact there is a certain amount of duplication, as some libraries contribute to both clearinghouses. The handouts include orientation, or location guides, instructions in the use of the card catalog, and bibliographies of basic sources. These inexpensively duplicated handouts reflect the contributing libraries' interest in instruction and interpretation of user needs, the availability of staff time to compile the guides, and the financial resources necessary to duplicate them. The guides vary in scope, size, and quality.

Most of the handouts pertaining to art history attempt to survey the entire literature, although some are limited to specific subjects.<sup>10</sup> Most are less than five pages in length, but several are over twenty pages long.<sup>11</sup> The best are well-organized, contain complete bibliographic citations, call numbers, and clearly written,

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<sup>9</sup> Descriptions of Koppelman's project include her "The Metamorphosis of an Idea," ARLIS/NA Newsletter 2 (February 1974): 26; and "Orientation and Instruction in Academic Art Libraries," Special Libraries 67 (May/June 1976): 256-60.

<sup>10</sup> Walter S. Gibson, comp., "Iconography and Iconology in Western Art; A Selected Bibliography" (Cleveland: Cleveland Public Library, 1976. Mimeographed.)

<sup>11</sup> The longest art bibliographies in handout format which this writer found are: Phillip P. Fehl, "A Bibliographical Guide to the Study of the History of Art," 2d ed. (Chapel Hill: Ackland Art Center University of North Carolina, 1969. Mimeographed.); Alice Hauck and Karen Markey, "Fine Arts Reference Books," Bibliography 1 (Baltimore: The Milton S. Eisenhower Library, The Johns Hopkins University, 1976. Mimeographed.); Louise Henning, "Selected Reference Materials" (Madison: Kohler Art Library, University of Wisconsin, 1975. Mimeographed.); Ruth H. Hoffman, "Art: A Guide to Selected Library Sources," Bibliographic Series, no. 44 (Bowling Green: Bowling Green State University, 1975. Mimeographed.); and Eileen Sheahan, "History of Art: Selected Reference Materials" (New Haven: Yale University Library, 1974. Mimeographed.) The bibliographies are 48, 70, 23, 56, and

informative annotations.<sup>12</sup> These characteristics are important because they provide the researcher with an overview of the literature in the field, direct him to the shelves to find a particular volume immediately, and indicate how the source will be useful. Unfortunately, the overwhelming majority of the handouts make no attempt to explain the values and limitations of types of sources.<sup>13</sup> Few indicate specific sources' peculiarities of scope and/or arrangement which may hinder their effective use by an unaware student.<sup>14</sup> Those which do, however, could be of greater assistance to the researcher if the annotations were longer and more critical.<sup>15</sup>

Other guides, less ephemeral in nature, are published by the book trade. Most are general research guides and bibliographies which may or may not include brief sections about art.<sup>16</sup> There are also specific guides for conducting art-history research. A relatively

---

24 pages long, respectively.

<sup>12</sup>These include: Hauck and Markey, "Fine Arts Reference Books;" Henning "Selected Reference Materials;" and Hoffman, "Art: A Guide to Selected Library Sources."

<sup>13</sup>Three which do explain types of sources include: Frederick W. Crumb Memorial Library Staff et al., "Art History: A Guide to Library Sources," Publ. no. 71.9 (Potsdam, N. Y.: State University College, 1971. Mimeographed.); Hauck and Markey, "Fine Arts Reference Books;" and Hoffman, "Art: A Guide to Selected Library Sources."

<sup>14</sup>Those which do describe sources' peculiarities within the annotations include: Gibson, "Iconography and Iconology in Western Art;" Hauck and Markey, "Fine Arts Reference Books;" Henning, "Selected Reference Materials;" Hoffman, "Art: A Guide to Selected Library Sources;" and Sheahan, "History of Art: Selected Reference Materials."

<sup>15</sup>These may be unfair accusations of those guides which are used in conjunction with bibliographic seminars and classes in which the instructors verbally comment on the sources.

<sup>16</sup>One which does include art is: Robert B. Downs and Clara D. Keller, How to Do Library Research, 2d ed. (Urbana: University of Illinois Press, 1975), pp. 130-34, 218.

recent publication which is geared to an American audience is Bernard Goldman's Reading and Writing in the Arts; A Handbook.<sup>17</sup> It is often cited in other bibliographies, perhaps because there are so few sources like it. However, Goldman's citations are incomplete and often out-of-date. His annotations are very brief, and often misleading or inaccurate. The problem of his book's poor organization is compounded by its inadequate index. Researchers using Goldman's book are more likely to become confused and frustrated than enlightened. The good handouts produced by libraries provide researchers a much better service.

The present Guide is intended to rectify some of the problems of library instruction for beginning graduate students in art history. After reading about art librarianship and bibliographic instruction, and consulting general and subject-oriented guides for academic researchers, I carefully selected sources for inclusion in the Guide on the basis of their importance to the beginning graduate student in art history. Unlike the handouts produced by libraries, the Guide offers fuller and more critical annotations; most of the descriptions systematically note each source's scope, arrangement, advantages, and limitations. In an effort to be as accurate and critical as possible, I checked my own annotations against those in other bibliographies, and occasionally in reviews, and found little there which was helpful. The Table of Contents, an Index of Authors, Titles, and Subjects, and numerous cross-references within the text are provided for comprehensive

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<sup>17</sup> Bernard Goldman, Reading and Writing in the Arts: A Handbook (Detroit: Wayne State University Press, 1972).



access to the citations. In my study of art librarianship, including bibliographic instruction in academic art libraries, no other source for researchers provides all these features in such a detailed manner. I feel that substantial annotations and thorough indexing and cross-referencing are important because they provide the researcher with a solid overview of the material. In this way, the Guide contributes to the literature of bibliographic instruction for beginning graduate students in art history.

#### Instructions for Using the Guide

This research guide focuses on 131 reference works which are useful to the study of post-classical Western art; painting and architecture are emphasized.<sup>18</sup> References to other mediums can be located through the Guide's Index under the general subject headings beginning with the word "Art," and under specific mediums, such as "Sculpture." In order to keep the Guide to a manageable length, only sources which are located in the Michigan State University Libraries in December 1977 are included.

The Guide is organized into chapters and subheadings, most of which are accompanied by brief introductory notes. In general, the chapters are organized in order of their usefulness when beginning a research project. Thus chapters 2 and 3, which list dictionaries, encyclopedias, and biographical reference works, appear first, as they are helpful in defining the scope of one's research project, and often provide citations for further reference. These are followed by

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<sup>18</sup>The bias towards painting and architecture partially reflects the literature of art history and the curriculum at M. S. U.

chapters 4 - 12, which describe bibliographies and indexes of general and specific types of reference works; they provide additional citations. Chapters 13 - 20 are devoted to other types of sources which deal with specific topics, such as iconography and technical studies. In addition to cross-references provided throughout the Guide, there is an Index of Authors, Titles, and Subjects.

The Guide excludes most works of reference value which are restricted to such specific subjects as individual countries, styles, and artists. Citations to these types of works, however, can be found in the reference works described in the Guide and in the card catalog.

The bibliographic citation for each entry generally follows that of the M. S. U. Libraries' card catalog. The Libraries' call numbers are provided at each entry's upper left-hand margin. Each entry also has been given a sequential, underlined entry number which is located in the upper right corner of each citation's bibliographic statement. The entry numbers are used in the cross-references and in the Index. For most titles, the commentary is divided into four sections: Scope, Arrangement, Advantages, and Limitations. The length of each annotation does not necessarily reflect the importance of the entry, but rather its distinctive characteristics.

The Guide is intended to help researchers begin their work; it does not endeavor to be an exhaustive list of important reference sources. Researchers are encouraged to read each consulted book's introduction, to utilize other bibliographies and the card catalog, and to confer with the Art Librarian for additional assistance.

## CHAPTER II

### DICTIONARIES AND ENCYCLOPEDIAS

While dictionaries and encyclopedias both define words and terms, encyclopedias also offer overviews of specific topics; since the roles of such reference sources overlap so often in practice, they are interfiled in the Guide.

Consult dictionaries and encyclopedias when looking for definitions, short answers, and summaries. The use of such works when beginning a research project will provide a survey of the subject and may put your own work in perspective by suggesting a particular direction to pursue.

Many of the titles described in this chapter also include bibliographic citations for further reference and/or biographical sketches of artists. Books restricted to the latter are found in chapter 3 of the Guide.

#### General Art Dictionaries and Encyclopedias

- |           |  |                             |
|-----------|--|-----------------------------|
| Guide     | Cabrol, Fernand.   |                             |
| 104       |  |                             |
|           | <u>Dictionnaire d'archéologie chrétienne et de liturgie.</u> |                             |
| Art. Ref. | <u>Encyclopedia of world art.</u>                            | Rev. ed. New York, <u>1</u> |
| N         |  |                             |
| 31        | McGraw-Hill Book Company, Inc., 1968.                        | 15 vols.                    |
| f.E533    |  |                             |
| 1968      |  |                             |

Art Ref.       .   Guide to the Encyclopedia of world art.  
 N  
 31               Compiled by Donald Goddard and the staff of the  
 f.E533  
 1968           Professional and Reference Book Division, McGraw-  
 Guide           Hill Book Company. New York, McGraw-Hill Book  
                   Company, 1968.

Revised and translated from the original 1958 Italian edition.

SCOPE: This is an illustrated encyclopedia of the world's fine arts, including architecture, and many decorative arts, from prehistoric times to the mid-twentieth century. Entries are signed, monographic studies of an historical, descriptive, and/or critical nature. The entries can be divided into three types. Two of these categories are typical of large art encyclopedias: historical articles pertaining to periods, schools, movements, and individual artists; and geographical articles which trace the development of art in individual countries and broader geographic areas. The third category consists of conceptual articles concerning art theory and scholarship (such as "Art," "Bibliography," and "Treatises"); recurring phenomena or attitudes ("Classicism and Primitivism"); religious, cultural, social, and psychological inspirations and influences ("Christianity," and "Sex and Erotica"); types of objects ("Musical Instruments"); "Iconography and Iconology;" themes and subjects; techniques and individual mediums; and directions of society's interest in art ("Patronage," "Falsification and Forgery," and "Institutes and Associations"). All types of entries include references to books, periodical articles, exhibition catalogs, et cetera.

ARRANGEMENT: Entries are alphabetical; each volume has its own Contents which are cumulated at the beginning of volume 15. Long entries

are subdivided, as outlined near their beginnings. While maps, plans, diagrams, and line drawings are integrated within the text, photographs are appended to the end of each volume. They are noted within the entries and in the comprehensive Index, and are arranged in the same alphabetical order as the text. Bibliographic citations, listed chronologically by date of publication, and numerous cross-references are provided. Volume 15 is a very thorough Index to titled entries, their contents, and the photographs. The separate Guide to the Encyclopedia of world art is an annotated outline of the historical, geographic, and conceptual categories used in the encyclopedia.

ADVANTAGES: This is a reputable, scholarly encyclopedia with useful bibliographic references and thousands of illustrations of major works of art. It is an excellent source to consult when beginning a research project, or when looking for short answers, summaries, and reproductions. The comprehensive Index is indispensable. A familiarity with the Guide will provide a good overview of the contents and types of entries, especially those of a conceptual nature.

LIMITATIONS: The entries have been conceived as monographic studies and they lend themselves to the contributors' biases. The bibliographies are often copious, but not always complete. Researchers must remember to use the Index. The encyclopedia was published over a period of several years; therefore the entries and bibliographies of the earlier volumes are more out-of-date than the later volumes.

Art Ref. The Oxford companion to art. Edited by Harold Osborne. 2

N

33

Oxford, Clarendon Press, 1970.

.09

SCOPE: This is a single-volume encyclopedia of over three-thousand terms and names which are associated with the fine arts throughout the world, from prehistoric times to the twentieth century. Painting, sculpture, and graphic arts are emphasized, but some architecture, book arts, and ceramics are considered also. In addition to biographies of artists, histories, and descriptions of fine arts in specific countries and cultures, there are entries for: styles and types of art, such as "Genre"; Biblical and other themes; major monuments; types of objects; materials; and miscellaneous related subjects, including some notable art museums. Selective citations to books, and catalogs of museum collections and exhibitions are provided.

ARRANGEMENT: Entries are alphabetical; some cross-references are made. Larger entries are subdivided, although these are not outlined at their beginnings. Numbers at the ends of entries refer to the numbered bibliography at the end of the book.

ADVANTAGES: This is a useful dictionary for quickly identifying names and defining terms. Its strength is British art and artists.

LIMITATIONS: A strong British bias, which may actually help some researchers, is reflected in the entry selections and their lengths; this is particularly true of the biographical entries. Also, some editorial comments are made as though they are factual. The information tends to be superficial, the number of cross-references is insufficient, and there is no comprehensive index. Use the bibliographic citations with care; there are important omissions, publishers' names are not provided, and some books are available in more recent editions.

Art Ref.    The Oxford companion to the decorative arts. Edited    3  
 NK  
 1165            by Harold Osborne.    Oxford, Clarendon Press, 1975.  
 .085

SCOPE: This is a single-volume encyclopedia of terms and personal names which are associated with the decorative arts and major crafts throughout the world, from prehistoric times to the present. There are histories and descriptions of particular crafts, types of objects, materials, techniques, and the development of decorative arts in specific periods, countries, and cultures. Landscape architecture, ceramics, photography, costume, and the book arts are given some attention; however, the multifarious crafts associated with architecture and industrial applications of the decorative arts are largely ignored. Selective citations to books and occasional catalogs of collections and exhibitions are provided. Some entries are illustrated.

ARRANGEMENT: Entries are alphabetical; some cross-references are made. Larger entries are subdivided, as indicated at the beginnings of those entries. Numbers at the ends of entries refer to the numbered bibliography at the end of the book.

ADVANTAGES: This is the best broad-based encyclopedia of the subject. The bibliographic references are useful.

LIMITATIONS: Cross-references are not as extensive as they should be to compensate for the lack of a comprehensive index. Therefore, when a specific term is not given an entry, look under related terms and a more general heading. Entries for similar types of subjects are not always of similar lengths. Many entries, including important ones, lack bibliographic references. Use the bibliography with care;

there are some important omissions, publishers' names have been omitted, and some books are available in more recent editions. Supplement the bibliographic references with other sources, such as Chamberlin's Guide to art reference books (Guide 24); Donald L. Ehresmann's recently published book may be useful too: Applied and decorative arts; a bibliographic guide to basic reference works, histories, and handbooks. Littleton, Colo.: Libraries Unlimited, 1977 (on order).

Art Ref.	Réau, Louis.	<u>4</u>
N		
33	<u>Dictionnaire polyglotte des termes d'art et</u>	
.R42	<u>d'archéologie</u> . Paris, Presses Universitaires de	
	France, 1953.	

At head of title: Comité internationale d'histoire de l'art.

SCOPE: This polyglot glossary offers equivalent forms of art and archeology terms in the following European languages: Greek, Latin, Italian, Spanish, Portuguese, Rumanian, English, German, Dutch (and Flemish), Danish (and Norwegian), Swedish, Czech, Polish, and Russian. Although not all terms are given equivalents in all of these languages, most are provided with terms in Italian, English, and/or German. Included are religious and other words which are not art terms in the strict sense, but which often appear in the art literature. A bibliography is included.

ARRANGEMENT: Entries are alphabetically listed according to the French word form, followed by equivalent terms in identified languages; for example, "Arc Outrepassé" is defined in English as "horseshoe arch, stilted arch" (page 12).

ADVANTAGES: As this is tailored to the needs of art historians and archeologists, one need not rely upon general foreign language



dictionaries which often give imprecise, or even erroneous definitions of art terms.

LIMITATIONS: There is no cross-reference system from non-French word equivalents to the French forms used by this dictionary. Use judgment in accepting one-word equivalents. Do not be misled by the book's title; this volume does not define words.

Art Ref.	Walker, John A.	<u>5</u>
N		
34	<u>Glossary of art, architecture and design since</u>	
.W34		
1977	<u>1945; themes and labels describing movements, styles</u>	
	<u>and groups derived from the vocabulary of artists and</u>	
	<u>critics.</u> 2d rev. ed. Hamden, Conn., Linnet Books,	
	1977.	

First published 1973. M. S. U. also owns the first edition (Art Ref. /N/34/.W4).

SCOPE: This is a dictionary of 521 art terms. They range from common expressions, such as "Hard-Edge Painting," to rather esoteric ones, such as "Cinetisations." Historical background often is indicated, and most entries include references to books, periodical articles, exhibition catalogs, et cetera. A selective, general bibliography is provided.

ARRANGEMENT: Entries are alphabetical. Cross-references appear throughout the text and a detailed index for names of artists, critics, and related art terms is appended.

ADVANTAGES: This dictionary offers concise, generally good information concerning a balanced selection of terms which are part of contemporary art's proliferating vocabulary. Most of the entries are not found in other art dictionaries or encyclopedias. The

bibliographic references and index are especially useful.

LIMITATIONS: Anglo-American terminology is emphasized, partly reflecting contemporary art criticism.

### Architectural Dictionaries and Encyclopedias

On  
order

Blumenson, John J. -G.

6

Identifying American architecture; a pictorial guide to styles and terms, 1600-1945. Foreword by Sir Nikolaus Pevsner; with photographs from the Historic American Buildings Survey. Nashville, American Association for State and Local History, 1977.

SCOPE: This photographic guide to American architecture illustrates and offers brief descriptions of thirty-nine styles, and provides a glossary of twelve types of building features, such as orders, windows, and wall finishes. Architectural features in all 214 photographs are labeled. The chronological span is from regional Colonial styles used since 1600 to "Art Moderne" circa 1945. Domestic architecture is emphasized. Only building exteriors are shown and discussed. An Index of Terms used throughout the book and a Bibliography are included.

ARRANGEMENT: There are two main sections, each outlined in the Contents. The first and largest is devoted to "Styles" which are grouped together according to their visual similarities, rather than chronologically. The other is the Pictorial Glossary which is roughly arranged visually, from the top to the bottom of buildings.

ADVANTAGES: This book helps identify architectural features by name; researchers can then consult architectural dictionaries for definitions. Although the descriptions of individual styles are simplistic, they place the author's categories into a chronological perspective. As many of the architectural features in American architecture are borrowed and/or adapted from European architecture, researchers also can use this book to identify features found in foreign buildings.

LIMITATIONS: Supplement the discussion of architectural styles with more specialized sources; this is a visual guide for the general reader and student, rather than a scholarly work on American architectural styles. Some details in the photographs are not clear; there are no captions beneath the photographs to identify the buildings by name, location, and date; demolished buildings are not so-noted.

Guide Cabrol, Fernand.  
104

Dictionnaire d'archéologie chrétienne et de liturgie.

Art Ref.	<u>Dizionario enciclopedico di architettura e</u>	<u>7</u>
NA		
31	<u>urbanistica.</u> Diretto da Paolo Portoghesi. Roma,	
.D58	Instituto Editoriale Romano, 1968-69. 6 vols.	
	(Collana di dizionari enciclopedici di cultura	
	artistica)	

SCOPE: This is an encyclopedia of architecture and urban planning throughout the world, from ancient times to the present. Most of the entries are signed and provide references to books and periodical articles. Many entries are illustrated with line and isometric drawings, plans, and/or photographs. Approximately eight-thousand biographical entries describe the lives and careers of notable architects and planners, list important works by their Italian titles



architecture, from ancient times to the present. Highly technical terms are defined selectively. A few bibliographic references appear in the Acknowledgments.

ARRANGEMENT: Entries are alphabetical; terms consisting of more than one word are filed as though spelled in one word. Some cross-references are provided.

ADVANTAGES: This useful dictionary offers lucid definitions of thousands of terms, many of which are accompanied by line drawings. Generally the definitions are accurate, though brief. The definitions of construction-related terms are particularly helpful.

LIMITATIONS: This dictionary is not as strong for historical architectural elements and styles as Historic architecture sourcebook (Guide 9), also by Harris. There is some overlap between these two dictionaries. When this occurs, historical entries generally are given lengthier treatment and more illustrations in the other book; other entries may have the same definitions in the two books. Scan each page's margins for possible illustrations, as they are not indicated in the texts.

Art Ref.	<u>Historic architecture sourcebook.</u>	Edited by	<u>9</u>
NA			
31	Cyril M. Harris.	New York, McGraw-Hill Book	
.H56	Company, 1977.		

SCOPE: This profusely illustrated dictionary defines approximately five-thousand terms pertaining to architecture from ancient times to the present. There are definitions of stylistic periods, geographic areas, cultural groups, types of structures, and architectural elements. Western architectural subjects predominate. Approximately twenty-one thousand illustrations are provided; most are line

drawings, including area and floor plans.

ARRANGEMENT: Entries are alphabetical; terms consisting of more than one word are filed as though spelled in one word. Some cross-references are provided.

ADVANTAGES: This useful dictionary offers lucid definitions of thousands of terms, many of which are illustrated. Generally the definitions are accurate, though brief.

LIMITATIONS: The number of cross-references is insufficient; this is particularly troublesome as there are no cross-references between many general terms and related specific ones, such as between "Window" and "Venetian Window." Despite the editor's claim in the Preface, the definitions do not always supply adequate information to guide the reader to additional sources. Some of the illustrations are too small or unclear. Scan each page's margins for possible illustrations, as they are not indicated in the texts.

Guide Walker, John A.

5

Glossary of art, architecture and design since 1945.

## CHAPTER III

### BIOGRAPHICAL DICTIONARIES

Biographical dictionaries of artists summarize lives and careers. Many of these dictionaries also contain excerpts from descriptive and critical comments about the artists, notable examples and locations of their works, lists of their exhibitions, and bibliographic citations for further reference.

Many useful biographical dictionaries, including Vasari's Lives of the most eminent painters, sculptors, and architects, are not listed in the Guide. References to them are easily found through biographical indexes, described below, as well as in general art bibliographies and monographs. Biographical dictionaries also can be located in the card catalog under such subject headings as Artists--France; Artists, French; Painters--France; and Painters, French.

#### Biographical Indexes

Books which index publications only for their information about artists' lives and careers are described below.

- |                             |   |           |
|-----------------------------|---|-----------|
| Guide<br>40                 | Columbia University. Library. Avery Architectural Library.<br><br><u>Avery obituary index of architects and artists.</u>        |           |
| Art Ref.<br>N<br>40<br>.H38 | Havlice, Patricia Pate.<br><br><u>Index to artistic biography.</u> Metuchen, N. J.,<br>The Scarecrow Press, Inc., 1973. 2 vols. | <u>10</u> |

SCOPE: This work indexes biographical material and critiques concerning thousands of painters, sculptors, graphic and decorative artists, and some architects active from ancient times to the present. There is an emphasis on twentieth-century artists. Sixty-four art books have been indexed, including general art reference works, biographical dictionaries, and histories limited to specific geographic areas and/or time periods.

ARRANGEMENT: Entries are alphabetical by artist. The full citations to the indexed sources appear at the beginning of volume 1.

ADVANTAGES: This index covers a wide range of information, including that about lesser-known contemporary foreign artists.

LIMITATIONS: Few architects are included. The subject distribution of books indexed is rather uneven.

Art Ref. N 40 .M3	<p>Mallet, Daniel Trowbridge. <span style="float: right;"><u>11</u></span></p> <p><u>Index of artists; international -- biographical; including painters, sculptors, illustrators, engravers and etchers of the past and the present.</u> New York, R. R. Bowker Company, 1935.</p> <p>_____.</p> <p><u>Supplement to Mallett's Index of artists; international -- biographical; including painters, sculptors, illustrators, engravers and etchers of the past and the present not in the 1935 edition.</u> New York, R. R. Bowker Company, 1940.</p>
----------------------------	--

SCOPE: This work indexes biographical material and critiques concerning approximately twenty-seven thousand artists. Over one-third of



the artists, many of them American, were active during the early part of this century; earlier American artists are also well represented. The basic volume indexes 981 monographs, collective biographies and histories published through 1934, and the Supplement indexes an additional seventy-nine sources published by 1939. Many standard, older works are indexed in the two volumes. Most of the books were issued in this country and in Great Britain. The Supplement provides listings for artists entered in the main volume and for new artists, includes a necrology for those who died between 1935-40, and offers references to 903 institutions, galleries, et cetera which hold additional information on specified artists.

ARRANGEMENT: Entries are alphabetical by artist. Each volume contains a list of the published sources it indexes. Although randomly arranged, each list is followed by an alphabetical author index.

ADVANTAGES: Mallett's work provides quick access to a wealth of information, especially pertaining to American and early twentieth-century artists.

LIMITATIONS: Architects are excluded. There are occasional filing, spelling, and citation errors. Mallett has indexed very few foreign language publications.

### Universal Biographical Dictionaries

Universal biographical dictionaries summarize the lives and careers of artists from many countries. The dictionaries described in this section of the Guide offer good coverage for major Western artists and for minor continental European artists. Separate sections of this chapter are provided for American and British artists,

as those with limited reputations are poorly represented in universal biographical dictionaries.

Art Ref. Bénézit, E[manuel]. 12

N

40

.B46

1976

Dictionnaire critique et documentaire des peintres,  
sculpteurs, dessinateurs et graveurs de tous les temps  
et de tous les pays. Par un groupe d'écrivains  
spécialistes français et étrangers. Nouv. éd., entière-  
ment refondue, revue et corrigée sous la direction des  
héritiers de E. Bénézit. Paris, Librairie Gründ, 1976.  
10 vols.

The first and second editions were published 1910-20 and 1948-55, respectively. The 1976 edition has been revised extensively. M. S. U. also owns the 1948-55 edition (Art/N/40/.B46/1948).

SCOPE: This is a biographical dictionary of painters, sculptors, draftsmen, and printmakers throughout the world, from ancient times to the present, including selected living artists. European artists predominate. Entries begin with summaries of the artists' lives and careers, followed by selected citations to books, periodical articles, and exhibition catalogs, lists of some works (many with titles translated into French), museums where represented, and prices received for selected works at public sales. Many entries include facsimile signatures or monograms. The dictionary also contains a conversion table for prices and a general bibliography of non-monographic sources.

ARRANGEMENT: Entries are alphabetical by artist; cross-references for variant forms of names are provided. The conversion table for

prices is in volume 1; the general bibliography is in volume 10.

ADVANTAGES: This is the most recent, and one of the best and most comprehensive biographical dictionaries of artists. The bibliographic references are useful.

LIMITATIONS: Architects are not considered. Not all artists are given thorough entries. The bibliographies have some surprising omissions; also the citations for monographs are often incomplete and most sales are not fully identified. Supplement the coverage of American artists with specialized biographical sources described in this chapter, under the subheadings: "Biographical Dictionaries of American Artists (Excluding Architects)," and "Biographical Dictionaries of American Architects."

Guide            Dizionario enciclopedico di architettura e urbanistica.  
7

Guide            Encyclopedia of world art.  
1

Guide            International directory of arts.  
127

Art Ref.        Thieme, Ulrich. 13  
N

40                Allgemeines Lexikon der bildenden Künstler von der  
.T4                Antike bis zur Gegenwart. Unter Mitwirkung von 300  
Fachgelehrten des In-und Auslandes. Herausgegeben von  
dr. Ulrich Thieme und dr. Felix Becker. Leipzig, Verlag  
von Wilhelm Engelmann, 1907-50. 37 vols.

Editors, subtitle, and publisher vary. Volumes 1-4 were edited by Thieme and Becker; volumes 5-15 were edited by Thieme and Frederick C. Willis; volumes 16-37 were edited by Hans Vollmer. Volumes 1-37 were published by E. A. Seemann. A new edition is in preparation,

but is not expected for several years.

SCOPE: This is a biographical dictionary of over forty-thousand painters, sculptors, printmakers, architects, and persons active in the minor arts throughout the world, from ancient times through the nineteenth century. Some twentieth-century artists are included also, especially in the later volumes. Signed entries summarize the artists' lives and careers, and often include excerpts from descriptive and critical accounts, and list selected works (some with titles translated into German) and museum collections where represented. The entries include references to books, periodical articles, and exhibition catalogs.

ARRANGEMENT: The biographies are alphabetical by artist, with cross-references for variant forms of names. Volume 37 is devoted to anonymous artists. It is divided into three sections: for named masters (such as "Meister von Flémalle"), for artists known by dates ("Meister von 1518"), and for artists known by monograms ("Monogrammist F.R."). Throughout the set, artists whose names begin with the letters "I" or "J" are interfiled; also names with umlauts are filed as if the "e" were inserted. The texts and bibliographies of longer entries are subdivided.

ADVANTAGES: This is the most comprehensive universal biographical dictionary of artists. It is particularly useful for European artists. Bibliographic references to material published before the early twentieth century are especially useful as they are not included in indexes which began in this century, e. g. The art index (Guide 34) and Répertoire d'art et d'archéologie (Guide 38).

LIMITATIONS: Researchers must update the information and bibliographic references with more recent sources; this is especially true for artists who are included in the earlier volumes. Some bibliographic citations are incorrect. Most citations are given in incomplete form; as there is no general bibliography or key to abbreviated sources to ameliorate this problem, researchers may have difficulty in locating some sources. There is no key to abbreviated words. Supplement the coverage of modern artists with Vollmer's Allgemeines Lexikon der bildenden Künstler des XX. Jahrhunderts (Guide 14). For information about American artists, consult specialized biographical sources described in this chapter, under the subheadings: "Biographical Dictionaries of American Artists (Excluding Architects)," and "Biographical Dictionaries of American Architects."

Art Ref.	Vollmer, Hans.	<u>14</u>
N		
40	<u>Allgemeines Lexikon der bildenden Künstler des XX.</u>	
.V6	<u>Jahrhunderts.</u> Unter Mitwirkung von Fachgelehrten des In-und Auslandes. Bearbeitet, redigiert und heraus- gegeben von Hans Vollmer. Leipzig, Veb E. A. Seemann, 1953-62. 6 vols.	

SCOPE: This biographical dictionary is a continuation for modern artists of Thieme's and Becker's Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart (Guide 13). The approximately six-thousand entries in Vollmer's set are for artists who were born since 1870 (although some artists born slightly earlier are included) and active through the mid-twentieth century. Entries do not include excerpts from descriptive and critical accounts, and most

entries are not signed; in other respects, however, this set is very similar to Thieme's and Becker's. There is some overlap of artists entered in the two major biographical dictionaries; when this occurs, Vollmer cites the earlier set and updates the information and bibliographic citations.

ARRANGEMENT: Entries are alphabetical by artist. The last part of volume 5 and the whole of volume 6 are devoted to an addendum which includes supplementary information on artists previously entered, as well as entries for additional artists. All volumes include a list of abbreviations for general works cited in the bibliographies, although abbreviations of periodical titles are not provided.

ADVANTAGES: This is the most comprehensive universal biographical dictionary of artists active during the period considered. Its information concerning minor European artists and the bibliographic references are particularly helpful.

LIMITATIONS: Monographic sources in the bibliography often are not cited completely and there is no key for the abbreviated periodical titles. Neither is there a key for other abbreviated words or for the full names of the signed entries' contributors. Researchers must remember to consult the addendum. Supplement the coverage of American artists with more specialized biographical sources described elsewhere in this Guide's chapter under the subheadings: "Biographical Dictionaries of American Artists (Excluding Architects)," and "Biographical Dictionaries of American Architects."

Biographical Dictionaries of American Artists  
(Excluding Architects)

Biographical dictionaries of American artists are listed separately because the universal biographical dictionaries include only better-known American artists. A section for American architects is provided elsewhere in this chapter under the subheading: "Biographical Dictionaries of American Architects."

Guide            American art directory. (See table 3)  
 125

Art Ref.	Fielding, Mantle.	<u>15</u>
N		
6536	<u>Dictionary of American painters, sculptors &amp;</u>	
.F5	<u>engravers.</u> New York, Paul A. Struck, 1945.	

Reprint of the book published privately, 1926.

SCOPE: This is a biographical dictionary of artists active in America from the seventeenth to the early twentieth centuries. Entries summarize the biographees' lives and careers, and list selected exhibitions and museum collections where represented. Known addresses of artists living in the early 1920s are included. Two reprints of Fielding's book, with addenda, are available. The first, subtitled With an addendum containing corrections and additional material on the original entries, was compiled by James F. Carr and published 1965 in New York by James F. Carr (Art Ref./N/6536/.F5/1965). The addendum does not include any new names, but rather corrects and augments some of Fielding's entries; these changes are documented by citations to books and libraries. The other reprint with an addendum, subtitled Enlarged edition, with over 2,500 new listings of seventeenth, eighteenth, and nineteenth century artists, was edited

by Genevieve C. Doran and published 1974 in Green Farms, Connecticut by Modern Books and Crafts, Inc. (Art Ref./N/6536/.F5/1974). Doran's addendum consists of brief entries for artists not listed by Fielding; the information includes artists' dates, specialties, and/or geographic areas of activity. Fielding's and Carr's works include bibliographies.

ARRANGEMENT: Entries are alphabetical by artist. Carr's and Doran's addenda appear at the ends of their respective editions. Fielding's bibliography is located at the end of the 1945 edition, and before Carr's addendum in the 1965 edition; it has been eliminated from the 1974 edition.

ADVANTAGES: Fielding's work is a standard biographical dictionary for earlier artists in America. Carr's addendum helps update the work Fielding completed in the 1920s. Doran's addendum adds a few names which are not found in other standard biographical dictionaries.

LIMITATIONS: Researchers must remember to consult Carr's addendum. Doran's addendum is scarcely a contribution to the literature, as the vast majority of names are also in the New York Historical Society's Dictionary of artists in America, 1564-1860 (Guide 16); the latter contains lengthier, documented entries, although it includes only artists active by 1860.

Art Ref.	<u>The index of twentieth century artists, 1933-1937.</u>	<u>16</u>
N		
6536	Sponsored by the Research Institute of the College	
f.152	Art Association. Authorized reprint edition in one	
1970	volume with a new cumulative index. New York, Arno Press, 1970.	

This is a reprint of a serial published monthly, except December, between October 1933-April 1937 by the College Art Association.



SCOPE: This is a biographical dictionary, with extensive bibliographic features, for 120 American painters, sculptors and printmakers who were active sometime between 1900-37. Entries summarize the artists' lives and careers; list titles and museum locations of selected works; inventory major exhibitions; provide bibliographies of catalogs, monographs, reference works, and periodical articles; and cite reproductions in publications. Some of the artists, such as Ralph Albert Blakelock, are classified stylistically as nineteenth-century figures, and others, such as Georgia O'Keeffe, are classified as twentieth-century artists.

ARRANGEMENT: Major entries and their supplements appear in random order, as they did when originally published. There is a comprehensive index of artists, and separate indexes for artists by the mediums in which they worked.

ADVANTAGES: This is a fairly comprehensive source for biographical and bibliographical information gathered by the 1930s about the selected American artists.

LIMITATIONS: The information reflects the biases of the mid-1930s, and the selection of artists appears arbitrary. Researchers must supplement the information with more recent sources.

Guide            Mallett, Daniel Trowbridge.  
11

Index of artists. (This work includes many references  
to American artists).

Art Ref.        New York Historical Society.

17

N

6536

Dictionary of artists in America, 1564-1860.

.N4

By George C. Groce and David H. Wallace. New Haven,  
Yale University Press, 1957.

SCOPE: This is a biographical dictionary of more than ten-thousand painters, draftsmen, sculptors, graphic, and other pictorial artists who were active in America from the sixteenth century to circa 1860. Entries summarize the biographees' lives and careers, and list selected exhibitions and museum locations of works. References to a variety of bibliographic sources, including exhibition records and city directories, are included. Lengthy entries for minor artists are sometimes provided when information about them is difficult to locate.

ARRANGEMENT: Entries are alphabetical by name. A bibliography of sources cited is appended.

ADVANTAGES: This is the most comprehensive, accurate, and up-to-date biographical dictionary for earlier American artists. It provides useful bibliographic citations and corrects errors made in earlier biographical reference works, including Fielding's Dictionary of American painters, sculptors & engravers (Guide 15). The introductory essay offers useful suggestions to researchers.

LIMITATIONS: Although slightly more retrospective than Fielding's work, it does not include as many artists active during the later nineteenth century.

Art Ref.	<u>Who's who in American art.</u>	Washington, D. C.,	<u>18</u>
N			
40	The American Federation of Arts, 1935-	Vol. 1,	
.W5	1936/37-		

Subtitle, editors, place of publication, publisher, and frequency vary.

This is a continuation, for biographical material only, of volumes 1-30 (published 1899-1934 for the years 1898-1933) of the American

art annual (Guide 124, under the title American art directory).

SCOPE: This is a biographical dictionary of selected painters, sculptors, craftsmen, and other types of artists, as well as other persons active in the arts, including art historians, critics, teachers, museum curators, and conservators. The latest edition, published 1976, contains approximately nine thousand entries. They summarize the biographees' lives and careers, and list selected museums where represented. All volumes include obituaries and a geographical index which also indicates the biographees' specialties. Many volumes include additional features: volume 2 (published 1937 for the years 1938-39) contains an Index of Obituaries which appeared in volumes 25-30 (published 1928-34 for the years 1928-33) of the American art annual, and in the first volume of Who's who in American art; starting with volume 4 (published 1947 for the years 1940-47) Canadian artists are listed also; beginning with the 1973 edition, there is a separate index for biographees' specialties (in addition to the geographical index). In general, most of the information in the entries has been requested from the biographees.

ARRANGEMENT: The biographical entries are alphabetical, followed by obituaries and the indexes.

ADVANTAGES: This is the most comprehensive, current biographical dictionary of contemporary American artists, excluding architects (who are listed in the American architects directory, Guide 20).

The coverage in Who's who in American art has been increasingly comprehensive for artists of both national and local repute. The series also provides information about persons in related art fields. Older

volumes are useful for retrospective coverage.

LIMITATIONS: As the information is provided by the biographees, some entries seem padded, whereas others seem too selective. The choice of artists included is spotty, especially in the earlier volumes; often it depends upon the artists' participation in current exhibitions. Even in later editions, this biographical dictionary excludes major and minor figures who failed to reply to the editors' questionnaires. The index of professional specialties must be used carefully, as it lacks some cross-references and some persons have not been listed under the most appropriate categories.

Art Ref. Young, William

19

N

6536

.Y7

A dictionary of American artists, sculptors and engravers from the beginnings through the turn of the twentieth century. Edited and compiled by William Young: research editor: Philip Baker, Jr.; associate editors: Janet M. Conn and Dorothy M. Young. Cambridge, Mass., William Young and Co., 1968.

SCOPE: This is a biographical dictionary of artists active in America from Colonial times through the early twentieth century. Entries summarize the biographees' lives and careers; many also list exhibitions and museum locations of selected works.

ARRANGEMENT: Entries are alphabetical by artist.

ADVANTAGES: Young includes some artist entries and information which are not found in similar biographical dictionaries, such as Fielding's Dictionary of American painters, sculptors & engravers (Guide 15),

and the New York Historical Society's Dictionary of artists in America, 1564-1860 (Guide 17).

LIMITATIONS: The biographical dictionaries by Fielding and the New York Historical Society contain longer entries than does this book. Information about artists' education and bibliographic citations are not provided.

### Biographical Dictionaries of American Architects

Biographical dictionaries of American architects are listed separately because the universal biographical dictionaries include only better-known American architects. A section for American artists, excluding architects, is provided in this chapter under the subheading: "Biographical Dictionaries of American Artists (Excluding Architects)."

Art	<u>American architects directory.</u>	New York, pub-	<u>20</u>
NA			
53		lished under the sponsorship of the American	
.A37		Institute of Architects by The R. R. Bowker	
(latest ed.		Company, 1955-	
on Art Ref.)		. Vols. 1-	

The first two editions (1955 and 1962) were edited by George S. Koyle; the third and latest edition (1970) was edited by John F. Gane.

SCOPE: This is a directory with biographical information about living architects and corporate firms in the United States. The latest edition lists over twenty-three thousand names. Individual members of the American Institute of Architects and non-members are given entries which summarize their lives and careers, and list the names, cities, and dates of principal works. Corporate entries provide addresses and names of partners and legal principals. All editions

include a geographical index of names and lists of the American Institute of Architects' officers, fellows, and award winners. The third edition also contains a necrology for biographees entered in the previous edition. Generally all information has been provided by the biographees.

ARRANGEMENT: Entries are alphabetical by architects. Listings for corporate members follow entries for each firm's first given surname.

ADVANTAGES: This directory includes listings for thousands of lesser-known architects, as well as those with substantial reputations. The editions' coverage has been increasingly comprehensive. While the current edition is useful for more recent information, the previous editions are good sources for retrospective material. Despite its sponsorship, this directory is not restricted to members of the American Institute of Architects.

LIMITATIONS: The latest edition is out-of-date.

Guide            American art directory.    (See table 3)  
125

Art Ref.	Withey, Henry F.	<u>21</u>
NA		
736	<u>Biographical dictionary of American architects</u>	
.W5	(deceased). By Henry F. Withey and Elsie Rathburn	
	Withey. Los Angeles, New Age Publishing Co., 1956.	

SCOPE: This is a biographical dictionary of nearly two-thousand deceased architects who worked in America from the eighteenth century to 1952. Entries summarize the architects' lives and careers, and list the names and cities of notable commissions. Some important firms have separate entries. References to published and unpublished sources are provided.

ARRANGEMENT: Entries are alphabetical by architects' names; entries for firms appear chronologically following those for the first-named architects. Cross-references are provided.

ADVANTAGES: As the only cumulative retrospective biographical dictionary of American architects, this is an invaluable reference work. Many lesser-known figures are given entries. Citings of unpublished material, such as files in local chapters of the American Institute of Architects, are useful.

LIMITATIONS: This volume is marred by too many factual mistakes and inconsistencies; many of these are due to errors found in the sources cited. Birth and death dates can be verified in Columbia University's Avery obituary index of architects and artists (Guide 40). Other problems include the omission of some cross-references for partners, and conflicting information in some separate entries for partners. No overall bibliography is provided, and the citations for further reference are incomplete, although generally sufficient to locate the sources. This dictionary relies heavily on other biographical dictionaries and newspaper obituaries, while slighting books and journal articles; consequently, researchers also must consult bibliographies and periodical indexes for additional references.

#### Biographical Dictionaries of British Artists

The sources cited below are selected because they provide more extensive coverage of all types of British artists than do the universal biographical dictionaries of artists.

Guide            The Oxford companion to art.

Art Ref.	<u>Who's who in art; being a series of alphabetically</u>	<u>22</u>
N		
40	<u>arranged biographies of leading men and women in</u>	
.W6	<u>the world of art to-day.</u> Compiled by the pub-	
	lishers. London, The Art Trade Press, Ltd.,	
	1927- . Vols. 1- .	

Subtitle and place of publication vary. M. S. U. owns all editions except: 1-2, 4-5, 8-12 (1927, 1929, 1948, 1950, 1956-64).

SCOPE: This is a biographical dictionary of living British painters, draftsmen, graphic artists, and sculptors; some British critics, writers, art teachers, curators, and a few artists of other nationalities are included also. Entries summarize the biographees' lives and careers, list selected exhibitions and museum collections where represented, and provide current addresses and forms of signatures.

Each edition includes a necrology.

ARRANGEMENT: Entries are alphabetical by artist. Appended are the necrologies and the selected facsimile monograms and signatures which are noted in the entries.

ADVANTAGES: This is the most inclusive biographical dictionary of living British artists; older editions are useful for retrospective material.

LIMITATIONS: Not all entries provide full information; few include birth dates. Despite its title, this is not a good source for non-British subjects.



## CHAPTER IV

### GENERAL BIBLIOGRAPHY FOR ALL SUBJECTS

A general bibliography which spans a variety of disciplines should be consulted when dealing with subjects outside of one's own field of specialization. As art history draws upon a number of related fields, including religion, literature, and history itself, the researcher needs access to material which is not restricted to an art-historical approach.

Ref.	Sheehy, Eugene P.	<u>23</u>
Z		
1035	<u>Guide to reference books.</u> Compiled by Eugene P.	
.G8		
ed.9	Sheehy, with the assistance of Rita G. Keckeissen	
(Quick		
Ref.)	and Eileen McIlvaine. 9th ed. Chicago, American	
	Library Association, 1976.	

First published 1902 with title: Guide to the study and use of reference books, by Alice Bertha Kroeger. Subsequent editions by Isadore Gilbert Mudge and Constance Mabel Winchell entitled: Guide to reference books.

SCOPE: This is an annotated bibliography of important reference books of all types and in all subjects, including art. This edition, which cites titles published by 1974, probably will be updated by supplements.

ARRANGEMENT: There are five major sections: "General Reference Works," "The Humanities," "Social Sciences," "History and Area

Studies,"and "Pure and Applied Sciences." These sections are subdivided as detailed in the Contents; within each subdivision, citations are arranged alphabetically by author or title. There is an Index for all authors and subjects, and for most titles.

ADVANTAGES: Nicknamed "the librarians' Bible," this important bibliography is an indispensable starting place when researching an unfamiliar topic in another discipline.

LIMITATIONS: This bibliography does not list all important reference works, but the sources it does cite easily can lead the researcher to additional material.

## CHAPTER V

### GENERAL ART BIBLIOGRAPHIES

This chapter describes relatively recent bibliographies which cover a wide range of art subjects. When beginning research projects, these bibliographies are useful to consult because they can offer an overview of material on a given subject. They also provide citations which are helpful when looking for quick answers.

Older art bibliographies are invaluable for identifying early sources and for tracing their various editions. These bibliographies must be used judiciously and patiently, however, as they are prone to organizational peculiarities and inconsistencies, as well as often being outdated. For notable nineteenth and early twentieth-century general art bibliographies, consult the first chapter of Chamberlin's Guide to art reference books (Guide 24); of particular importance are Chamberlin's entry numbers 1,5,33,44, and 45.

Art	Chamberlin, Mary W.	24
Perm.Arr.		
Z	<u>Guide to art reference books.</u>	Chicago, American
5931		
.C47	Library Association, 1959.	

SCOPE: This is an annotated, selective bibliography of 2,489 books, periodical titles, and series deemed useful for general and specialized studies in the fine and most of the applied arts. All geographic areas and time periods are considered. The entries contain brief descriptive or contents notes, and occasional critical comments about works published through 1957. An annotated list of seventy-six special

art libraries throughout the world is included. Monographs concerning individual artists, sites and specialized subjects, and catalogs of collections and exhibitions are excluded from the bibliography.

ARRANGEMENT: Chapters are divided by types of publications, such as "Dictionaries and Encyclopedias," mediums, and geographic areas.

There are cross-references within entries and at the end of chapters, as well as a comprehensive author, title, and subject Index.

ADVANTAGES: This is the best general art bibliography for works published through 1957; it includes most of the older standard reference works. Coverage of European art is particularly substantive.

LIMITATIONS: The annotations are generally too brief to indicate the advantages and limitations of the works cited. The listings of topographical material are not as comprehensive and up-to-date as those in Ehresmann's Fine arts (Guide 25; also, a forthcoming bibliography, edited by Etta Arntzen, is expected to update Chamberlin's work). One may disagree with some of the organizational categories and decisions Chamberlin made, but judicious scanning and use of the Contents, cross-references, and comprehensive index can compensate for this. As Chamberlin's bibliography is rather weak on the subject of American art, consult more specialized reference works which are described in chapters 3, 9, and 10 of this Guide.

Art	Ehresmann, Donald L.	<u>25</u>
Perm. Arr.		
Z	<u>Fine arts; a bibliographic guide to basic refer-</u>	
5931		
.E47	<u>ence works, histories, and handbooks.</u> Appendix by	
	Julia M. Ehresmann. Littleton, Colo., Libraries	
	Unlimited, Inc., 1975.	

SCOPE: This is a selective bibliography, with brief descriptive and critical annotations, of 1,127 art books and other publications about painting, sculpture, and architecture. The works cited were written for an audience ranging from the layman to the scholar. They cover all time periods and geographic areas. Most of them were published by the end of 1973. As this bibliography is intended to supplement Chamberlin's Guide to art reference books (Guide 24), Ehresmann excludes works published before 1900 (except for some reprints) and includes only several hundred works published between 1900-57 which are also in Chamberlin's bibliography. Except for the large section of reference works, Ehresmann excludes publications which deal with only one medium. He also excludes all artists' monographs, catalogs of exhibitions and collections, periodicals (except for those which include serially published bibliographies), documents, and works dealing with the graphic arts.

ARRANGEMENT: These are two major sections. The first contains 367 entries for reference works. These are arranged according to type, such as "Bibliographies;" each is prefaced by a brief descriptive essay. The second major section is devoted to 760 histories and handbooks which cover at least two mediums. Both sections are subdivided by period, style, geographic area, and/or mediums. There are some cross-references in the text. Entries marked with asterisks include extensive bibliographies. Separate indexes for authors/titles and for subjects are provided.

ADVANTAGES: This bibliography updates Chamberlin's important bibliography, includes some notable earlier publications which Chamberlin



represented. Outdated works are included when considered helpful or when they are often cited in the literature. Few exhibition catalogs are included.

ARRANGEMENT: Entries are listed alphabetically by author within nine chapters, most of which are subdivided by period, nationality, and/or media, as indicated in the Table of Contents. There are chapters for general art reference works, "Iconography," "History and Theory," and "Monographs on Artists." The latter category comprises about half the bibliography; the monographs are arranged alphabetically by artist, and then by author. There is an Index of authors and monographic subjects.

ADVANTAGES: Although intended for undergraduates, this bibliography includes a solid core of important books for graduate students. Particularly strong is its coverage of European art. The section devoted to monographs is especially useful.

LIMITATIONS: Lucas' bibliography is not annotated. All types of reference works are clumped together. Only artist monographs are indexed by subject. Some citations are too simplistic for advanced students, and some "standards" are no longer particularly valuable. Also, this work is weak in some areas, especially American and non-Western art. For bibliographies of American art, see chapters 3, 9, and 10 of this Guide.

## CHAPTER VI

### BIBLIOGRAPHIES, CHECKLISTS, AND INDEXES OF BOOKS AND PERIODICALS

These important reference sources help locate material published in various formats, including books, exhibition catalogs, periodical articles, and/or pamphlets. Some of the sources are issued frequently and list only publications of the previous few years. Others provide citations to material published over a wider span of time, cumulated into one alphabetical sequence. In this chapter, there are cross-references to book catalogs of notable libraries which also cite the same types of materials. Consult bibliographies of specific subjects for additional coverage.

Outside the scope of this Guide are indexes to periodicals and newspapers which contain art-related material but which do not specialize in it. These important indexes should not be overlooked by serious researchers. Consult Sheehy's Guide to reference books (Guide 23) for such indexes as: British humanities index, Humanities index, Nineteenth century readers' guide to periodical literature, 1890-1899, Poole's index to periodical literature, Readers' guide to periodical literature, Internationale Bibliographie der Zeitschriften-literatur aus allen Gebieten des Wissens, and the New York Times index.

#### Checklists and Indexes of Early Periodicals

Checklists and indexes of pre-twentieth-century periodicals which contain art material are important because the earlier



publications are indexed infrequently elsewhere. The references to American, British, and French sources listed below are either chronologically arranged, or include a chronological index. Periodicals which are not indexed by subject may be skimmed judiciously by date.

Checklists and Indexes of Early  
American Periodicals

- |                                       |   |           |
|---------------------------------------|---|-----------|
| Art<br>NA<br>707<br>.H32              | Hamlin, Talbot.   | <u>27</u> |
|                                       | <u>Greek revival architecture in America; being an</u><br><u>account of important trends in American architecture</u><br><u>and American life prior to the War between the States.</u><br>Together with a list of articles on architecture in<br>some American periodicals prior to 1850, by Sarah<br>Hull Jenkins Simpson Hamlin (1887-1930), and an in-<br>troduction by Dean Leopold Arnaud. New York, Oxford<br>University Press, 1944. |           |
|                                       | Appended to Talbot Hamlin's text is a bibliography of periodical ar-<br>ticles of architectural interest which were published between 1775-<br>1850 in over sixty selected American periodicals. Periodical titles<br>are arranged alphabetically; citations to the specific articles are<br>then itemized chronologically by date of publication.  |           |
| Guide<br>52                           | Hitchcock, Henry-Russell.<br><u>American architectural books.</u>   |           |
| Art Ref.<br>Z<br>5941<br>.A5<br>vol.5 | Neil, J. Meredith.<br>"Architectural comment in American magazines,<br>1783-1815." <u>The American Association of Architectural</u><br><u>Bibliographers Papers</u> 5 (1968): 15-45.  | <u>28</u> |

Neil's bibliography lists approximately 130 articles and 250 travel accounts, book reviews, and other material published in the United States which contain information about architecture in this country and abroad.

- |        |  |           |
|--------|--|-----------|
| Micro- | Roberts, Helene Emylou.  | <u>29</u> |
| card   |  |           |
| Z      | <u>American art periodicals of the nineteenth century.</u>   |           |
| 5937   | Rochester, N. Y., University of Rochester Press for<br>the Association of College and Research Libraries,<br>1964. (ACRL microcard series, no. 141) Thesis<br>(Master of Librarianship) University of Washington,<br>1961. |           |

This is a list of approximately one hundred art periodical titles published between 1838-99.

#### Checklist of Early British Periodicals

- |       |   |           |
|-------|---|-----------|
| PN    | Roberts, Helene E[mylou].   | <u>30</u> |
| 5117  |   |           |
| .V5   | "British art periodicals of the eighteenth and<br>nineteenth centuries." <u>The Victorian periodicals</u> |           |
| no. 9 | <u>newsletter</u> 9 (July 1970).  |           |

The entire issue lists 317 art periodical titles published between 1774-1899.

#### Checklist and Indexes of Early French Periodicals

- |           |  |           |
|-----------|--|-----------|
| N         | Gazette des Beaux-Arts.  | <u>31</u> |
| 2         |  |           |
| .G3       | <u>Table centennale de la Gazette des Beaux-Arts;</u>                          |           |
| 1859-1959 | <u>nomenclature méthodique des articles publiés depuis</u>                     |           |
| Index     | <u>l'origine (1859) jusqu'en 1959.</u> Paris, Gazette des<br>Beaux-Arts, 1968. |           |

This is a topically arranged index of articles published between 1859 and 1959 in an important French art periodical which considers all mediums. Indexes of authors, artists, and places are appended. Use this volume to supplement subject coverage of the journal in other indexes, such as the Répertoire d'art et d'archéologie (Guide 38) which does not commence until 1910, and The art index (Guide 34) which does not start until 1929.

N	Lebel, Gustave, et al.	<u>32</u>
2		
.G3	"Bibliographie des revues et périodiques d'art	
pér.6	parus en France de 1746 à 1914." <u>Gazette des</u>	
vol.38	<u>Beaux-Arts</u> . Pér. 6, 38 (janvier 1951): 5-64.	

This is a partially annotated bibliography of art periodical titles published in France between 1746 and 1915.

AP	Mercure de France.	<u>33</u>
20		
.M49	<u>Index du Mercure de France, 1672-1832, donnant</u>	
Index	<u>l'indication, par ordre alphabétique, de toutes les</u>	
1672-	<u>notices, mentions, annonces, planches, etc., concernant</u>	
1832	<u>les beaux-arts et l'archéologie.</u> Par Étienne Deville.	
	Paris, Jean Schemit, 1910.	

This is a subject index to art and archeological material in an important French periodical between 1672 and 1832. The Mercure de France is not restricted to art material, but contains a significant number of articles about the fine arts.

Guide	Tourneux, Maurice.	
69		
	<u>Salons et expositions d'art a Paris (1801-1870).</u>	

Bibliographies and Indexes of General  
Art Books and Periodicals

Art Ref.     The art index.   New York, The H. W. Wilson Company,     34  
 Z  
 5937             1933-     .   Vol. 1, January 1929/September 1932-     .  
 .A78

Subtitle and frequency vary.   There are regular cumulations.

SCOPE:   This is an author and subject index to articles, illustrations, and reviews of books and exhibition catalogs appearing in journals dealing with all periods of the fine and applied arts, archeology, and related subjects.   Approximately 120-40 periodicals are indexed at a given time, but their titles vary.

ARRANGEMENT:   All entries are interfiled alphabetically.   Illustrative material is noted under citations for artists; titles of illustrated works are itemized within the citations when the artist is the main focus of the article, or separately under the artist with the subdivision "Reproductions" when that artist is not the main focus of an article.   Book reviews prior to those listed in volume 22 (November 1973/October 1974) are indexed by author and subject, and are interfiled with the other entries; beginning with volume 22, a separate author list appears at the end of each volume, although the subjects of the reviewed books continue to be indexed in the main section of the volume.   Abbreviations and a list of the journals indexed appear at the front of each issue.

ADVANTAGES:   This reference work indexes many important art journals, including standard popular and scholarly ones.

LIMITATIONS:   The periodical titles indexed vary considerably over the years.   Also, many important journals, especially European and

avant-garde ones, are not indexed here; this is particularly true with regard to earlier volumes of The art index. For fuller coverage, researchers consequently must consult other indexes, such as the Chicago Art Institute's Index to art periodicals (Guide 36) and the Répertoire d'art et d'archéologie (Guide 38). As cumulations are for relatively short spans of time, researchers must look in many volumes of this index.

Art	<u>ARTbibliographies Modern</u> . Santa Barbara, American	<u>35</u>
Z		
5935	Bibliographical Center-Clio Press, 1971- . Vol.	
.L2		
	1- .	

In the following discussion, only the title-page dates of volumes 1-3 of ARTbibliographies Modern are cited; actual publication dates are slightly later. Title varies: formerly LOMA: Literature on modern art. Place of publication and publisher vary. Frequency varies: volumes 1-3 (1969-71) are annual; volumes 4- (1973- ) are semi-annual.

SCOPE: This is a serially published bibliography and index for recent books, periodical articles, exhibition catalogs, and miscellaneous other publications about all mediums of modern art and design. Substantial reviews of books and exhibitions which appear in periodicals are indexed. The chronological subject coverage varies. Volumes 1-3 (1969-71) include material about the twentieth and late nineteenth centuries; beginning with volume 4 (1973), coverage is retrospective to 1800. Beginning with volume 5 (1974), citations are also on a machine-readable data base to which the M. S. U. Libraries have access; ask the Art Librarian about the procedure and fee schedule involved in this computerized bibliographic search.

ARRANGEMENT: Entries are arranged by subjects, as outlined in each issue's Contents or Classification Headings. The format varies. Volumes 1-3 (1969-71) contain two sections of citations: artist subjects and other subjects. Volumes 2-3 (1970-71) include some abstracts. Major changes begin with volume 4 (1973). Entries for artists and other subjects are interfiled; most materials are accompanied by longer abstracts, and English translations of foreign language titles are provided. In all volumes, numerous cross-references are provided in addition to indexes for authors and subjects. There is selective title indexing for volumes 2-3 (1970-71), and there is a separate Museum and Gallery Index beginning with volume 4 (1973). Since the publication became semi-annual with volume 4, the semi-annual indexes are cumulated annually. A list of periodical titles which have been indexed appears in all issues, except volume 4, number 1.

ADVANTAGES: This is an excellent source for publications dealing with modern art. The bibliography evidences increasingly comprehensive coverage, more cross-references and distinctive subject headings which improve subject control, and better abstracts. Although there is some overlap of coverage with similar reference sources, ARTbibliographies Modern includes citations not found in other tools. For example, beginning with n.s. volume 8 (1972), the Répertoire d'art et d'archéologie (Guide 38) excludes writings about art executed after 1940 and about artists born after 1920; also its subject control is weaker and its annotations much briefer. RILA (Guide 37) provides some coverage retrospectively to the late 1960s, and more

comprehensively since 1974; although it includes modern art material, it is not devoted to it. Finally, The art index (Guide 34), which provides citations to periodical articles only, neither indexes as much modern art material, nor includes coverage of so many foreign periodicals.

LIMITATIONS: Scan each Contents or Classification Headings section carefully in order to supplement the subject index. Notice that the subject headings have changed over the years. In general, subject control has not been as comprehensive as that of RILA, but ARTbibliographies Modern has been improving in this respect. As annual volumes are not cumulated, researchers must consult numerous volumes.

Art Ref.	Chicago. Art Institute. Ryerson Library.	<u>36</u>
Z		
5937	<u>Index to art periodicals.</u> Boston, G. K. Hall	
f.C55	& Co., 1962. 11 vols.	

\_\_\_\_\_.  
First supplement. Boston, G. K. Hall & Co., 1975.

SCOPE: This is a reproduction of the subject cards for articles and illustrations in approximately 350 art periodicals located in the Chicago Art Institute's Ryerson Library. The periodicals deal with most mediums and time periods, and were published throughout the world from the late 1880s to October 1974. Excluded are volumes of periodicals which are indexed in The art index (Guide 34). There are also subject cards for parts of older books which the library formerly indexed. Beginning in the 1950s, the indexing of museum bulletins was drastically reduced.

ARRANGEMENT: Entries are alphabetical by subject. Illustrative material is noted within the citations; reproductions are indexed separately by artist only when that artist is not the main subject of the article. Lists of the periodical titles which have been indexed, along with inclusive dates, appear at the beginning of volume 1 and the Supplement. Some periodicals have been indexed retrospectively in the Supplement.

ADVANTAGES: This is an important resource for subject access to periodicals not indexed in The art index (Guide 34), and the Répertoire d'art et d'archéologie (Guide 38), neither of which provides coverage back to the late nineteenth century.

LIMITATIONS: There is no access by authors of articles. Remember to consult the Supplement for retrospectively indexed periodicals.

Guide 42 Harvard University. Graduate School of Design. Frances Loeb Library.

Catalogue of the Library of the Graduate School of Design, Harvard University.

Guide 43 Harvard University. William Hayes Fogg Art Museum.  
Catalogue of the Harvard University Fine Arts Library, the Fogg Art Museum.

Guide 44 Museum of Modern Art, New York. Library.  
Catalog of the Library of the Museum of Modern Art.

Guide 45 New York (City). The Metropolitan Museum of Art.  
Library catalog.



Art Ref.      RILA: Répertoire international de la littérature      37  
 Z  
 5931            de l'art. International repertory of the litera-  
 .R15            ture of art. New York (?), College Art Association  
                  of America, 1975- .

Volume 1 is preceded by a Demonstration issue (1973) which contains current and retrospective coverage to the late 1960s.

SCOPE: This is a serially published, annotated bibliography and index of recent material dealing with most mediums of post-classical Western art and post-Columbian art of the Americas. Books, including Festschriften, periodical articles, exhibition catalogs, dissertations, and some newspaper articles are analyzed. Substantial reviews of books and exhibitions are included. Reprints, later editions and translations are listed, but are not described.

ARRANGEMENT: RILA is divided into broad subject categories, as indicated in each volume's Table of Contents. Included in the Exhibitions category is a city listing for all locations. In addition to numerous cross-references, which are indicated by arrows, each volume contains a single Index for authors, subjects, places and institutions, and a list of periodicals examined.

ADVANTAGES: This work is quite comprehensive in coverage and is well-arranged. Its annotations are sufficiently descriptive and the indexing is detailed. Although there is some overlap of coverage with similar reference sources, RILA includes citations not found elsewhere. Also it provides the best annotations and subject control, and is the simplest to use. RILA, unlike the Répertoire d'art et d'archéologie (Guide 38), does not exclude writings about art executed

after 1940 and about artists born after 1920. RILA indexes more material and foreign language publications than does The art index (Guide 34) which affords access to periodical literature only.

LIMITATIONS: No title indexing is provided. Supplement coverage of modern art material with ARTbibliographies Modern (Guide 35). For annotated listings of other indexes which provide more comprehensive and retrospective coverage of dissertations and theses, consult Sheehy's Guide to reference books (Guide 23).

Art Ref.	<u>Répertoire d'art et d'archéologie.</u>	Paris,	<u>38</u>
Z			
5937	Bibliothèque d'Art et d'Archéologie, 1910-64. O.s.		
.R4			
	vol. 1-68. 1965- . N.s. vol. 1- .		

Subtitle, sponsorship, publisher, and frequency vary. In the following discussion, only the Répertoire's title page dates are cited; actual publication dates are generally slightly later.

SCOPE: This is a serially published, annotated bibliography and index for recent writings published throughout the world about most mediums in the fine and applied arts. O.s. volumes 1/5-46/48 (1910-42/44) contain citations to art of all periods and locations. Beginning with o.s. volume 49/51 (1945/47), aesthetics, and folk, pre-historic, primitive, and pre-Columbian art are excluded. Beginning with o.s. volume 68 (1964), ancient and pre-twentieth-century Indian, Islamic, and Oriental art are excluded. Finally, beginning with n.s. volume 8 (1972), most writings about art executed after 1940 and about artists born after 1920 are eliminated. The Répertoire always has indexed sections of learned societies' publications and periodical articles, including those which review exhibitions. Beginning

with o.s. volume 24 (1920), other types of material are listed also, including books, exhibition catalogs, pamphlets, proceedings of congresses and colloquia, Festschriften, and dissertations. (Beginning with n.s. volume 5, 1969 the Répertoire has indexed art-history dissertations which have been listed in Dissertation abstracts, volumes 28- , 1967/68- .) Auction sales catalogs, often accompanied by descriptive contents notes, are listed only in o.s. volumes 6/10-30 (1911-25); however, the Répertoire always has listed descriptions and reviews of the auctions which appear in periodical articles and other publications. Indexing of some twentieth-century art-related newspapers, such as Mercure de France, was done through o.s. volume 16/20 (1913). Substantial book reviews appearing in periodicals are indexed beginning with o.s. volume 68 (1964). Most volumes include lists of periodicals indexed therein; generally there has been an increase in coverage of periodicals indexed until n.s. volume 9 (1973), when coverage decreased. All volumes have some subject indexing, and most are also indexed by authors. In general, the Répertoire's comprehensiveness of coverage and depth of subject indexing has increased through the years, while its annotations have decreased in size. See tables 1 and 2.

ARRANGEMENT: The Répertoire's arrangement has varied considerably. However, some general characteristics hold true for the entire set. Compound surnames sometimes are entered in atypical ways; when in doubt, look under all elements of the names. Periodical titles are abbreviated in the citations, but many volumes do not spell out the titles in their lists of periodicals indexed. Also, many issues

Table 1.-- Arrangement of the Répertoire, o.s. volumes 1-30 (1910-25)

Volume	Type of material included			Indexes	
	Periodical articles	Sales catalogs	Books, et cetera	Subject	Author
1-4 (1910)	Yes	No	No	In vol.5	No
6-19 (1911-13)	Yes	Yes	No	In vols. 10,15,20	No
21-22 (1914-19)	Yes	Yes	No	In vol.23	In vol.23
24-28 (1920-24)	Yes	Yes	Yes	In vol.29 for per- iodicals only	In vol.29 for per- iodicals and "Bib- liographie"
30 (1925)	Yes	Yes	Yes	In vol.30 for per- iodicals and "Bib- liographie"	In vol.30 for per- iodicals and "Bib- liographie"

list their periodicals alphabetically within subdivisions for the countries of publication. When having difficulty locating the title of a periodical cited, consult the preceding and following volumes which spell out abbreviations and/or list them in a single alphabet. To simplify the description of the Répertoire's major changes in arrangement, the set will be considered in two sections, each accompanied by a table.

O.s. volumes 1/5-30 (1910-25)

In these volumes, periodical articles, sales catalogs, and books and other material are listed separately, and in that order. There are

no tables of contents. Periodicals are arranged alphabetically by place of publication, then by periodical title and date; the contents of each issue are itemized. Some volumes include an alphabetical index of periodicals consulted. Sales catalogs are arranged alphabetically by location of sale, then by date; many entries include summaries of the sales' contents. Books and other materials are included beginning with o.s. volume 24 (1920); they are listed in the section entitled "Bibliographie" which is subdivided by specific mediums and other topics, as indicated by the headings within the listings at the tops of each verso, or right-hand page. Subject and author indexing also varies. The indexes are in o.s. volumes 5,10,15,20,23,29,and 30 (1910,1911,1912,1913,1919, 1920/24, and 1925). Broad subject indexing for artists, geographic subjects, and for some other general subjects, such as architecture, is provided for the periodical articles in all indexes, but only in o.s. volume 30 (1925) for the "Bibliographie" section's entries of that volume. Auction sales catalogs are not indexed at all. See table 1.

O.s. volumes 31-68 (1926-64) and n.s. volumes 1- (1965- )

Beginning with o.s. volume 31 (1926), the format changes drastically. Entries for all materials (except for sales catalogs which the Répertoire ceased listing) are combined according to a subject scheme outlined in each volume's table of contents. The first section is for general subjects, including histories, iconography, topographical works, and museums. The following sections are for periods and broad cultural areas which are subdivided by country, mediums, and so forth. Writings about specific artists are listed at the ends

of the subsections for the appropriate mediums. All volumes include separate artist and author indexes. Scan each volume's table of contents, as the only subject indexing provided through n.s. volume 4 (1968) is for artists. A topographic subject index is added for n.s. volumes 5-8 (1969-72); this is a selective city index for the locations of churches, museums, libraries, et cetera. Locations of exhibitions, congresses and colloquia are not indexed. For other subjects, scan each volume's table of contents. Beginning with n.s. volume (1973), author and subject indexes are still separate, but a detailed index for all subjects (except for artists) is added in place of the limited topographic index. All volumes contain their own indexes. Each volume through n.s. volume 8 (1972) was published in one issue. N.s. volume 9 (1973) was published in two double issues, each having a separate set of indexes without an annual cumulation. Since n.s. volume 10 (1974), the Répertoire has been published quarterly; each issue has its own separate indexes which are cumulated at the end of the year. See table 2.

ADVANTAGES: Despite its unwieldy format, the Répertoire is the most comprehensive reference of its kind from 1910 to 1973 when RILA (Guide 37) began publication. The Répertoire is particularly valuable for listing Western and Eastern European publications, and for its selective indexing of periodicals which are not restricted to art, but which occasionally include art-related material. Its coverage of French publications is especially strong. The Répertoire overlaps somewhat with other indexes. Two other important, serially published indexes which include periodical articles, books, and exhibition

Table 2.-- Arrangement of the Répertoire, o.s. volumes 31-68 (1926-64) and n.s. volumes 1- (1965- )

Volume	Indexes			
	Artist	Other subjects	Author	Frequency
o.s. 31-68 (1926-64); n.s. 1-4 (1965-68)	Yes	No	Yes	Annual
n.s. 5-8 (1969-72)	Yes	Yes; topo- graphic	Yes	Annual
n.s. 9 (1973)	Yes	Yes; compre- hensive	Yes	Bi-annual; no annual cumulation
n.s.10- (1974- )	Yes	Yes; compre- hensive	Yes	Quarterly; annual cumulation

catalogs are ARTbibliographies Modern (Guide 35) which began in 1969, and RILA (Guide 37) which began in 1975. The first provides more comprehensive coverage of modern art and is easier to use. RILA also provides more thorough coverage of modern art and offers somewhat better indexing. Use all three indexes when appropriate, for while there is some duplication each one provides access to some different publications. In comparison with indexes which are restricted to periodicals, the Répertoire also has some advantages. It is more retrospective and indexes more periodicals, especially European ones, than The art index (Guide 34) which began in 1929; The art index, however, is easier to use and has somewhat better indexing than the

Répertoire until the latter's vast improvement with n.s. volume 9 (1973). In comparison with the Chicago Art Institute's Ryerson Library's Index to art periodicals (Guide 36), the Répertoire indexes more periodicals and has continued coverage past 1974 when the Ryerson Index stopped. However the Ryerson Index does index some periodicals retrospectively into the late nineteenth century, is easier to use, and has better indexing until the Répertoire improved with n.s. volume 9 (1973). The third periodical index to which the Répertoire can be compared is Columbia University's Avery Architectural Library's Avery index to architectural periodicals (Guide 39). The Répertoire provides access to more of the earlier periodicals although the Avery index does provide some retrospective indexing back into the late nineteenth century. However, the Avery index is easier to use and is more helpful for architectural material. Of all the indexes, only the Répertoire, RILA, and ARTbibliographies Modern provide abstracts or annotations.

**LIMITATIONS:** The Répertoire is tedious, time-consuming, and often frustrating to use. Until n.s. volume 9 (1973), it is poorly and/or incompletely indexed by authors and subjects, and titles of publications are never indexed. Consequently researchers must scan the tables of contents carefully when they are provided. Coverage of non-European art is relatively weak. For more comprehensive coverage, and better access to older Festschriften, consult Rave's Kunstgeschichte in Festschriften (Guide 81); for more recent Festschriften, consult RILA. For annotated listings of other indexes which provide more comprehensive and retrospective coverage of dissertations and



theses, consult Sheehy's Guide to reference books (Guide 23).

Bibliographies and Indexes of Architectural  
Books and Periodicals

Art Ref. Columbia University. Libraries. Avery Architectural 39  
Z  
5945 Library.  
f.C649

Avery index to architectural periodicals. 2d ed.,  
rev. and enl. Boston, G. K. Hall & Co., 1973. 15 vols.

\_\_\_\_\_  
First supplement. Boston, G. K. Hall & Co., 1975.

First published 1963.

SCOPE: This is a reproduction of the Avery Architectural Library's author and subjects catalog card index to over 350 periodicals published in the United States and elsewhere between 1876 and 1974. The library specializes in architecture and architectural aspects of archeology, the decorative arts, city planning, and housing throughout the world. Only selective indexing has been done on periodicals partially devoted to architecture, e.g. House beautiful; obituaries, short book reviews and items felt to be ephemeral, e.g. brief coverage and minor news reports, have not been indexed. There are references to the library's vertical file folders, although their contents are not detailed.

ARRANGEMENT: Author and subject entries are interfiled. The subject heading "Architecture" is used only for general works. Subject headings which generally begin with that word in other catalogs have been reversed; use the more direct, specific approach, for example "Gothic architecture," rather than "Architecture, Gothic." The most complete list of periodicals indexed appears at the front of the Supplement.

Although inclusive dates are not noted, they may be deduced from the introduction to the list in the Preface to volume 1 of the main set.

ADVANTAGES: This is an important periodical index for architectural material, much of which is not indexed elsewhere. When other reference works such as The art index (Guide 34) cover the same periodicals, the Avery index generally provides better subject control.

LIMITATIONS: Remember to use the direct approach for subject headings which normally begin with the word "Architecture." Consult the Avery Library's Avery obituary index of architects and artists (Guide 40) for obituaries appearing in periodicals and other sources.

Art. Ref. Columbia University. Library. Avery Architec- 40  
Z  
5941 tural Library.  
f.C64

Avery obituary index of architects and artists.

Boston, G. K. Hall & Co., 1963.

SCOPE: This is a reproduction of the Avery Architectural Library's index of chiefly European and American architects (and some artists, art historians, and city planners) who died since the nineteenth century. Entries provide full names, birth and death dates, and citations to the obituaries which appeared in the periodicals indexed for other material in the Avery Library's Avery index to architectural periodicals (Guide 39) and in newspapers. The newspapers indexed are unspecified; their citations, simply "(In Newspaper obituary file)," refer researchers to a file in the Avery Library.

ARRANGEMENT: Entries are alphabetical by name.

ADVANTAGES: This book indexes hundreds of architectural periodicals, including many which are not included by The art index (Guide 34),

as well as newspapers. Obituaries are often good sources of information, especially for lesser-known persons, as lives and careers are summarized.

LIMITATIONS: No specific citations are given for newspaper obituaries; researchers should contact the Avery Library for this information.

Guide Columbia University. Library. Avery Architectural  
41 Library.

Catalog.

Guide  
46

Royal Institute of British Architects, London. Library.

Catalogue of the Royal Institute of British Architects

Library.

## CHAPTER VII

### BOOK CATALOGS OF NOTABLE ART LIBRARIES AND ARCHIVES

A book catalog is a special type of bibliography which provides author, and often subject and title references to materials in a specific library's collection. Book catalogs are published because the information can help people anywhere by offering citations to a wealth of material, verifying citations found in other sources, and locating copies of material which the owning library may lend or photocopy upon request. Many book catalogs also index periodicals and sections of books not analyzed elsewhere. Cataloging rules and policies vary among libraries and over time, but these inconsistencies do not pose great difficulties. For directories of libraries and archives throughout the world, consult Sheehy's Guide to reference books (Guide 23).

Most countries have national libraries which collect materials on all subjects. As national libraries specialize in works published in their own countries, book catalogs of their collections are generally good sources for verifying citations. Those which offer a subject approach can lead one to additional sources. For an annotated list of national libraries' book catalogs, including those of the Library of Congress, see Sheehy's work, cited above.

Book Catalogs of Notable Art Libraries

Art Ref.      Columbia University. Library. Avery Architec-      41  
 Z  
 5945                      tural Library.  
 f.C652

Catalog. James Grote van Derpool, Avery librarian.

Boston, MICROphotography Co., 1958. 6 vols.

M. S. U. does not own the second edition (1968) or its two Supplements, all published by G. K. Hall & Co. entitled: Catalog of the Avery Memorial Architectural Library of Columbia University.

SCOPE: This set reproduces the author, title, and subject catalog cards for books, and periodical and other serially-published titles in the Avery Architectural Library in New York City. The material deals with architecture and its related subjects, including archeology and the decorative arts, from ancient times to the present. This catalog also indexes the library's collection of original architectural material acquired through the late 1950s, including manuscripts, architectural drawings, topographic prints, and other documents, with an emphasis on American architectural subjects.

ARRANGEMENT: All entries are interfiled alphabetically.

ADVANTAGES: This catalog provides citations to material in the collection of a world-renowned architectural library which is rich in primary and secondary material. The set includes title entries, unlike many other printed library catalogs.

LIMITATIONS: Periodicals in the Avery Library's collection are not indexed here; for that information, see: Columbia University. Libraries. Avery Architectural Library. Avery index to architectural periodicals (Guide 39). Remember that a second edition of the Catalog,

and Supplements, have been published.

Urban            Harvard University. Graduate School of Design.            42  
 Policy  
 Ref.            Frances Loeb Library.  
 Z  
 5945            Catalogue of the Library of the Graduate School  
 f.H28            of Design, Harvard University. Boston, G. K. Hall  
                  & Co., 1968. 44 vols.

\_\_\_\_\_.  
First-second supplements. Boston, G. K. Hall & Co.,  
 1970-74. 7 vols.

SCOPE: This is the reproduction of the author, subject, and title catalog card for books, distinctive chapters in books, pamphlets, exhibition catalogs, periodical articles, and theses which were acquired by the issuing library. Subject areas include architecture, landscape architecture, city and regional planning, urban design, the environment, construction, and related areas in the social and pure sciences, from ancient times to the present. The library also specializes in material concerning Le Corbusier. Periodicals not indexed in The art index (Guide 34) are analyzed, although there is some overlap in coverage prior to 1963. As of 1974, the library contained approximately 161,000 bound volumes.

ARRANGEMENT: All entries are interfiled alphabetically in the main set. In each of the Supplements, however, entries for periodical literature appear separately at the end. Periodical article entries include brief descriptive notes.

ADVANTAGES: This provides citations to material in a major art research collection. The entries for pamphlet and periodical literature are especially useful.

LIMITATIONS: Most of the earlier materials, and some of the recent pamphlet materials lack title entries. Remember to consult the separate periodical indexes in the Supplements.

Art Ref. Harvard University. William Hayes Fogg Art Museum. 43  
Z  
5931 Catalogue of the Harvard University Fine Arts  
f.H3 Library, the Fogg Art Museum. Boston, G. K. Hall &  
Co., 1971. 15 vols.

\_\_\_\_\_.  
First supplement. Boston, G. K. Hall & Co., 1976.  
3 vols.

SCOPE: This is a reproduction of the author, title, and subject catalog card for books, periodical articles, and exhibition and auction sales catalogs which are located in the Fogg Art Museum's Library; it also includes citations to most art-related material found elsewhere in the Harvard University library system. The Fogg's Library contains more than 130,000 volumes about all the visual arts throughout the ages, with an emphasis on Western art.

ARRANGEMENT: All entries are interfiled alphabetically, except for auction sales catalogs which constitute volume 14 of the main set and the last section of the Supplement. The sales catalogs are arranged alphabetically by dealer, and then by date of sale. Cross-references for collectors and collections offered for sale, catalog editors, and subjects appear throughout the first 14 volumes and the first section of the Supplement.

ADVANTAGES: This catalog provides citations to material in an important art library. The set includes title entries, unlike many other

printed library catalogs.

LIMITATIONS: This set neither includes material in the library's pamphlet file, nor in two other Harvard art libraries' catalogs: the Catalogue of the Graduate School of Design (Guide 42), and the Catalogues of the Berenson Library of the Harvard University Center for Italian Renaissance Studies at Villa I Tatti in Florence. M. S. U. does not own the Berenson Library's catalogues.

Art Ref.	Museum of Modern Art, New York. Library.	<u>44</u>
Z		
5939	<u>Catalog of the Library of the Museum of Modern Art.</u>	
f.N42	Boston, G. K. Hall & Co., 1976. 14 vols.	

SCOPE: This is the reproduction of the author, title, and subject catalog cards of the Museum of Modern Art's Library. The collection contains approximately thirty-thousand bound volumes, seven-hundred periodical titles, innumerable exhibition catalogs, clippings, manuscripts, rare documents, et cetera, concerning all the fine and applied arts, from circa 1850 to the present. Western European, American, and Latin American arts are emphasized. Periodicals are indexed if they have not been indexed already by The art index (Guide 34) or Répertoire d'art et d'archéologie (Guide 38).

ARRANGEMENT: There are three sections. The first, volumes 1-13 and most of 14, interfiles the author, subject, and title cards for all materials (except for ephemeral Latin American matter). The second section, volume 14, pages 503-51, contains an alphabetical title list of periodical holdings. The third section, volume 14, pages 553-771, contains cards for the ephemeral Latin American material; cards for major books and important exhibition catalogs of Latin



American material which are found in the first section of the set are cross-referenced here. Many cards throughout the set contain descriptions of contents.

ADVANTAGES: This provides citations to material in one of the world's most important libraries devoted to modern art. Particularly useful are the analytical entries for periodicals and cards for ephemeral material.

LIMITATIONS: The catalog excludes cards for the museum's archival material of contemporary artists and collections, much of which is presently unavailable to researchers.

Art Ref. New York (City). The Metropolitan Museum of Art. 45  
 Z  
 881 Library catalog. Boston, G. K. Hall & Co., 1960.  
 f.N6622 25 vols.

\_\_\_\_\_.

First-Sixth supplements. Boston, G. K. Hall & Co.,  
 1962-1975. 6 vols.

SCOPE: This is a reproduction of the author and subject cards in the catalog of the Metropolitan Museum of Art's Library which deals with all the fine and applied arts from ancient times to the present. Over 170,000 books, exhibition catalogs, periodical titles, serials, and auction sales catalogs are included. Periodicals and publications of learned societies are indexed if they have not been indexed already by The art index (Guide 34) or Répertoire d'art et d'archéologie (Guide 38). Biographical cards with dates, nationalities, and specialties of obscure artists are included. These entries serve as a biographical dictionary.

ARRANGEMENT: There are two separate alphabetical sections. The first is for authors and subjects of books and exhibition catalogs, and for titles of serials; cross-references to the second section are provided also. The second section contains cards for catalogs of many art sales in America and Europe; this section appears separately in volumes 24 and 25 of the basic set, and at the end of each Supplement. It contains entries for subjects, collectors, and auction houses.

ADVANTAGES: This provides citations to printed material in one of the country's major art libraries. Particularly useful are the analytical entries for articles in periodicals and other serials, and the detailed listings for sales catalogs.

LIMITATIONS: This set excludes citations to the library's large collection of slides and photographs.

Art Ref.	Royal Institute of British Architects,	<u>46</u>
Z		
5945	London, Library.	
f.R88		
1972	<u>Catalogue of the Royal Institute of British</u>	
	<u>Architects Library.</u> Folkestone and London, Dawsons	
	of Pall Mall, 1972. 2 vols.	

CONTENTS: Vol. 1: Author catalogue of books and manuscripts.  
 Vol. 2: Classified index & alphabetical subject  
 index of books and manuscripts.

Reprint of a set first published 1937-38.

SCOPE: This is a reproduction of the author and subject catalog of books, pamphlets, manuscripts, and typescripts owned by the Royal Institute of British Architects (R.I.B.A.) Library in September 1936.

The collection is rich in holdings concerning architecture and related fine and decorative arts of all times and countries.

ARRANGEMENT: Volume 1 is alphabetical by authors, with anonymous works entered by titles. Although place and date of publication are supplied, full bibliographic citations generally are not given for works acquired before circa 1931. Volume 2 is a classified subject index, arranged according to a decimal code. Subject entries provide authors' names and publication dates as cross-references to relevant material in volume 1. The decimal code is summarized in the volume's "Summary of Classes" and detailed in its Alphabetical Subject Index. The entries in volume 2 also include decimal code subject cross-references. Revisions to volume 1 are listed at the front of volume 2.

ADVANTAGES: This provides citations to material in a notable architectural library.

LIMITATIONS: The catalog only includes material published through 1936. Incomplete bibliographic citations are given for most material. The decimal coding system is cumbersome, but not impossible to use. No periodical articles are indexed.

Art Ref.	Victoria and Albert Museum, South Kensington.	<u>47</u>
Z		
5939	National Art Library.	
f.V63	<u>Catalogue: author catalogue.</u> Boston, G. K. Hall	
	& Co. 1972. 10 vols.	

SCOPE: This is a reproduction of the catalog cards for authors of books, along with titles of series, periodicals, and some exhibition catalogs which are in Great Britain's National Art Library, the

Library of the Victoria and Albert Museum. Begun in 1837, the collection now contains approximately 500,000 volumes, with an emphasis on design in all mediums of the fine and applied arts.

ARRANGEMENT: Entries are alphabetical by author in two separate listings. Volumes 1-9 contain cards for material acquired since 1890, along with some recataloged publications issued before 1890. Volume 10 contains cards for the remainder of the collection. Coverage for exhibition catalogs varies. Some are listed under the issuing museum or gallery and then chronologically, with cross-references often made for personal authors. Other times the researcher is referred to the library's "Hand List" which has been published with the title:

National Art Library catalogue: catalogue of exhibition catalogues (Guide 66). As there is some duplication of exhibition catalog entries in these two reference works, the researcher should consult both. The author catalog provides fuller bibliographic information. Together the two Victoria and Albert catalogs provide access, albeit limited, to over fifty-thousand exhibition catalogs.

ADVANTAGES: This catalog, along with the one for exhibition catalogs, provides citations to material in one of the world's largest applied arts libraries.

LIMITATIONS: Except for a few scattered entries, there is no subject approach to the collection. The researcher must remember to consult volume 10 for most of the earlier publications and the separate index for exhibition catalogs.

Book Catalogs of Notable Art Archives

Archives are repositories for special, generally unique materials. In addition to the Archives of American Art, which is described below, researchers can find archival material at local museums, historical societies, libraries, and other educational and civic institutions. These are described in several directories which are listed in Sheehy's Guide to reference books (Guide 23).

Art Ref.	Archives of American Art.	<u>48</u>
Z		
6616	<u>A checklist of the collection, spring 1975.</u>	
.A2		
A68	Compiled by Arthur J. Breton, Nancy H. Zembala, and	
1975	Anne P. Nicastro. [Washington], Smithsonian Institution [1975].	

See also McCoy's Archives of American Art (Guide 49); that entry includes a general description of the Archives.

SCOPE: This is a list of documentary materials pertaining to American and foreign art in the United States which the Archives of American Art had accessioned by spring 1975. The sizes, approximate inclusive dates, types, and formats of the materials are noted.

ARRANGEMENT: Entries are alphabetical by collection names. Other information is in tabular format. Restricted material is indicated with an asterisk.

ADVANTAGES: This directory provides an overview of the Archives' holdings, and is more thorough and up-to-date than McCoy's book, cited above.

LIMITATIONS: There is no access by subject, other than that of the archival collections' names. Specific contents of collections are

not indicated. This information, including updated listings, can be obtained through McCoy's book, cited above, the Archives' quarterly Journal (Art/N/1/.D4), and the Archives' regional offices.

Art Ref.	McCoy, Garnett.	49
Z		
6611	<u>Archives of American Art; a directory of resources.</u>	
.A7		
M3	New York, R. R. Bowker Company, A Xerox Education Company, 1972.	

The Archives of American Art is a repository for documents pertaining to American and foreign fine and applied arts in the United States, especially during the twentieth century. Now a bureau of the Smithsonian Institution, the Archives allows researchers to examine microfilm copies of its material at five regional centers, including one in Detroit, or through Interlibrary loan. About two-thirds of the collection consists of artists' and craftsmen's personal papers; the remainder includes personal papers of art historians, dealers, critics, and collectors, institutional records, taped interviews, and so forth. The Archives also has microfilm copies of nearly all the auction sales catalogs published in the United States between 1785-1960, a group of approximately fifteen thousand items, and a similar collection of exhibition catalogs. In addition to the book cited below and the Archives' A Checklist of the Collection (Guide 48), consult the Archives' quarterly Journal (Art/N/1/.D4) for lists and some descriptions of recent acquisitions. Also, contact the Archives directly with particular research topics, as they have a card catalog which minutely indexes their holdings.

SCOPE: This is an annotated list of 555 selected groups of documents available at the Archives. Entries name the collections and their donors (or owners), and summarize the sizes and notable features of these groups.

ARRANGEMENT: Entries are alphabetical by the collections' names.

All names mentioned in the annotations have been indexed.

ADVANTAGES: This directory provides access to a notable archival collection of readily available material.

LIMITATIONS: This volume is not a thorough listing of the Archives' holdings. Complete information, including in-depth indexing and updated holdings of the Archives, can be obtained through the Archives' other publications and its regional offices.

## CHAPTER VIII

### UNIVERSAL BIBLIOGRAPHIES OF ARCHITECTURE

Bibliographies which afford more comprehensive access to architectural material than most general bibliographies of art sources are described below. These bibliographies are universal in the sense that they are not restricted to a particular country. Although they include material about American architecture, that particular subject is treated in chapter 9.

Art Ref.      The American Association of Architectural      50  
Z  
5941              Bibliographers. Papers. Charlottesville,  
.A5              The University Press of Virginia, 1965-75,  
                 Vols. 1-11, 1965-74.

Annual. Ceased publication. Editor: William B. O'Neal. Supersedes the Association's Publications, numbers 1-27, 1954-64, which M. S. U. does not own.

SCOPE: This is a series of bibliographies dealing with miscellaneous architectural themes in European and American architecture from the seventeenth through the twentieth centuries. The bibliographies treat individual architects, the writings of notable architectural historians, and subjects such as "International Expositions, 1851-1900," and "Architectural Comment in American Magazines, 1783-1815."

ARRANGEMENT: Each volume has its own topic or topics. The arrangement of the individual bibliographies varies, but many of them have



their own explanatory prefaces and tables of contents. Volume 11 (published 1975 for the year 1974) is a Cumulative Index to the authors and titles cited in the preceding volumes.

ADVANTAGES: This series offers scholarly bibliographies, most of which aim to be comprehensive.

LIMITATIONS: There is neither a subject index nor a comprehensive table of contents for the series. While the individual bibliographies generally are contributions to the literature, they have occasional errors and omissions.

Art Ref. Lasch, Hanna.

51

Z

5941

Architekten-Bibliographie; deutschsprachige

.L3

Veröffentlichungen, 1920-1960. Leipzig, Veb. E. A.

Seemannverlag, 1962,

SCOPE: This bibliography of 3,702 monographs, periodical articles, and sections of books covers architects of all countries and time periods. All items were published in German between 1920-60.

ARRANGEMENT: The first two short sections are alphabetically arranged lists of useful encyclopedias and biographical dictionaries, and the publications indexed which have biographies of more than one architect. The alphabetical architect entries follow. Under each, the citations are arranged chronologically by date of publication. An author index is included.

ADVANTAGES: This is an easy-to-use bibliography of many scholarly sources. It is particularly strong for material dealing with architects from German-speaking countries.

LIMITATIONS: Lasch's work is restricted by language and date of publication.

## CHAPTER IX

### AMERICAN ARCHITECTURE BIBLIOGRAPHIES

Bibliographies which afford more comprehensive access to American architectural material than other art sources are described below.

- |          |  |           |
|----------|--|-----------|
| Art Ref. | Hitchcock, Henry-Russell.                                | <u>52</u> |
| Z        |  |           |
| 5941     | <u>American architectural books; a list of books,</u>    |           |
| .H67     | <u>portfolios, and pamphlets on architecture and re-</u> |           |
| 1976     | <u>lated subjects published in America before 1895.</u>  |           |
- New and expanded edition. With a new introduction by Adolph K. Placzek; and included as an appendix "Chronological short-title list of Henry-Russell Hitch[c]ock's American architectural books" compiled under the direction of William H. Jordy, and a listing of architectural periodicals before 1895. New York, Da Capo Press, 1976. (Da Capo Press series in architecture and decorative art)

First published 1946. This is a reprint, with additional lists, of the 1962 edition.

SCOPE: This is a partially annotated bibliography of over 1,400 publications of architectural interest which were issued in America by 1895. Many of the publications are about American architecture and most of the authors were American. Theoretical treatises, guidebooks, builders' manuals, and pattern books are included; rule books and post-Civil War carpenters' manuals are excluded except when they

contain designs, plans, or similar features. Symbols for selected libraries which own the publications are provided. The appended features are noted in the title.

ARRANGEMENT: Entries are alphabetical by author. A Subject Index is included.

ADVANTAGES: Easy-to-use, this is the most comprehensive bibliography for this subject. It serves as a good continuation of Park's A list of architectural books available in America before the Revolution (Guide 53) and a complement to Roos' Bibliography of early American architecture (Guide 54).

LIMITATIONS: Locations of libraries owning the cited material have not been updated since the 1946 edition, although other libraries subsequently have acquired some of these sources, either in their original forms, as reprints, or as microforms.

Guide        Neil, J. Meredith.  
28

"Architectural comment in American magazines,  
1783-1815."

Art Ref.     Park, Helen. 53  
Z

5941        A list of architectural books available in America  
.P35        before the Revolution. New edition, revised and en-  
1973        larged with a foreword by Adolf K. Placzek. Los  
             Angeles, Hennessey & Ingalls, Inc., 1973. (Art &  
             architecture bibliographies, 1)

Revision of a list first published October 1961 in volume 20, number 3 of the Journal of the Society of Architectural Historians.

SCOPE: Park's bibliography lists the 106 books pertaining to the art of building which are known to have been in major public and private

libraries and book shops in Colonial America. Builders' manuals and handbooks predominate. All but eight of the books were published in Great Britain; most have an academic, classicist point of view. Using the various lists and the alpha-numeric coding system, one can identify the books and their locations in Colonial times and in present-day American libraries.

ARRANGEMENT: Less than one-half of the volume is devoted to a list of the early books. These are arranged alphabetically by author; citations are complete except for the publishers' names. Each entry includes locational symbols for eighteenth-century collections and for contemporary American libraries which own it. Preceding the bibliography itself are several related lists: 1) an alphabetical, annotated list of catalogs which verify the books' eighteenth-century locations; 2) a list, in descending order, of the frequency with which books were listed in the early catalogs, with note of the books' publication dates and earliest recorded American reference; 3) a list of eighteenth-century locations, arranged by the first or last letters of a code, which provides the number of architectural books held and a numerical code for each of the individual titles held; and 4) the code used for the contemporary library collections. Park's introduction describes the historical development and importance of the types of books listed.

ADVANTAGES: This well-researched compendium of material indicates the structural, stylistic, and pictorial sources of some Colonial American architecture. The thoughtful introduction places the material in an historical context.

LIMITATIONS: The bibliography has a complicated, inadequately explained arrangement. As the locational coding system is not in a normal alphabetical order, researchers may need to look under both the first and last letters of a given code before finding it. Also eighteenth-century and contemporary location codes are inadequately distinguished. This volume does not attempt to consider the important use of antiquities during the period's neoclassic movement. Despite these problems, this bibliography is scholarly and useful.

Art Ref.	Roos, Frank J.	<u>54</u>
Z		
5944	<u>Bibliography of early American architecture; writ-</u>	
.U5		
R6	<u>ings on architecture before 1860 in Eastern and</u>	
1968	<u>Central United States.</u> By Frank J. Roos, Jr. Urbana,	
	University of Illinois Press, 1968.	

This is a revised and expanded edition of a book published 1943 entitled: Writings on early American architecture constructed before 1860 in the Eastern half of the United States (Art Ref./Z/5944/.U5/R6).

SCOPE: This is a list of books, periodical and occasional newspaper articles, and dissertations dealing with all types of architecture and associated minor arts in the United States from the East coast to the western Mississippi Valley prior to 1860. A chapter devoted to general bibliographies of American architecture is included. Brief annotations are provided when the titles are not self-explanatory.

ARRANGEMENT: The volume is arranged into sections for types of structures, historical periods, locations, and individual architects who are mentioned elsewhere in the bibliography. Roos' introduction

defines the stylistic terms used throughout. There is an Index for authors, architects, specific buildings, and other subjects; sections of publications are also analyzed for subjects.

ADVANTAGES: Roos' well-organized and thoroughly indexed book is fairly comprehensive and is indispensable for the study of early American architecture. It cites a wider variety of sources than similar bibliographies.

LIMITATIONS: Not all identified early American architects are included here. Material concerning individual architects is interspersed throughout the volume; researchers must consult the Index for a biographical approach. Look for the names of individual buildings, as entries about them are not always listed under their architects. Supplement Roos' work with Whitehill's The arts in early American history (Guide 59) for annotations and some additional entries; consult Sokol's American architecture and art (Guide 58) for more recent material.

Art Ref.	Wodehouse, Lawrence.	<u>55</u>
Z		
5944	<u>American architects from the Civil War to the</u>	
.U5		
W63	<u>First World War; a guide to information sources.</u>	
	Detroit, Gale Research Company, 1976. (Art and	
	architecture information guide series, 3; Gale in-	
	formation guide library)	

This is a companion volume to the author's American architects from the First World War to the present (Guide 56).

SCOPE: Wodehouse has compiled an annotated, selective list of books, periodical articles, dissertations and theses, New York Times articles,

and other publications pertaining to notable American architects whose careers had begun prior to World War I. Most of the cited works were published by January 1974.

ARRANGEMENT: Section 1 cites forty-seven useful books on American architecture in general, including biographical dictionaries and indexes, bibliographies, photographic histories, and surveys; this section is not subdivided. Section 2 is alphabetically arranged by architect and architectural firm. Most of the 175 entries include a concise biographical sketch, a list of writings by the architect, mention of archival locations of some plans and drawings, and obituaries. This information is followed by the bibliographic citations (which inexplicably include some obituaries and architects' writings). Section 3 is devoted to forty-five additional architects whom Wodehouse considers significant, although not much has been written about them. The brief entries in this section are arranged as they are in the second section. There follows a short Addendum for works published after January 1974. Two Indexes are provided. The first is for authors and for biographical and non-biographical subjects, with title entries only for architects' own writings. The second index is for selective buildings designed by the architects; the buildings are arranged geographically.

ADVANTAGES: This bibliography brings together a substantial amount of material. Listings of architects' writings and locations of some buildings and primary sources are useful.

LIMITATIONS: The selective, often uneven inclusion of material limits this bibliography's use as a scholarly source. Annotations lack

critical depth. The artificial separation of lesser-studied architects is unfortunate; use the index to compensate for this problem. The index also must be used to supplement insufficient cross-references within the volume. This book is plagued by too many factual and typographical errors and inconsistencies, and by some vague and irrelevant annotations. There are some serious omissions of works by the architects in the second index, and some architects surprisingly have been excluded from this bibliography entirely. Researchers must supplement this work with more comprehensive and accurate sources of citations, such as The art index (Guide 34), and two publications of Columbia University's Avery Architectural Library: the Avery index to architectural periodicals (Guide 39), and the Catalog (Guide 41).

Art Ref.	Wodehouse, Lawrence.	56
Z		
5944	<u>American architects from the First World War to</u>	
.U5	<u>the present; a guide to information sources.</u>	
W635	Detroit,	
1977	Gale Research Company, 1977. (Art and architecture	
	information guide series 4; Gale information guide	
	library)	

This is a companion volume to the author's American architects from the Civil War to the First World War (Guide 55).

SCOPE: Wodehouse has compiled an annotated, selective list of books, periodical articles, dissertations and theses, New York Times articles, and other publications pertaining to 174 notable American architects active since World War I. Works cited were published by 1975.

ARRANGEMENT: Section 1 is devoted to thirty-five useful general books on American architecture, including biographical dictionaries,



indexes and bibliographies, photographic histories, and surveys; this section is not subdivided. Section 2 is alphabetically arranged by architect and architectural firm. Within these entries, the arrangement is similar to Wodehouse's companion volume, cited above. Cross-references are provided to entries for architects included in the companion volume. There are two Indexes. The first is for authors and for biographical and non-biographical subjects, with title entries only for architects' own writings. The second index is for selective buildings designed by the architects; the structures are arranged geographically.

ADVANTAGES: This bibliography brings together a substantial amount of material. Listings of architects' writings and locations of some buildings are useful.

LIMITATIONS: The selective, often uneven inclusion of material limits this bibliography's use as a scholarly source. Annotations lack critical depth. Although some cross-references are provided in the main body of the work, remember to use the index for additional references. One may disagree with Wodehouse's selection of architects and of buildings in the second index. Researchers must supplement this bibliography with more comprehensive sources of citations, such as: The art index (Guide 34); the Museum of Modern Art's Catalog of the Library . . . (Guide 44); and two publications of Columbia University's Avery Architectural Library, The Avery index to architectural periodicals (Guide 39) and the Catalog (Guide 41).

## CHAPTER X

### AMERICAN ART BIBLIOGRAPHIES (EXCLUDING ARCHITECTURE)

Bibliographies which afford more comprehensive access to American art material than most general art sources are described below. Bibliographies devoted to American architecture are listed in chapter 9.

Art Ref.	Keaveney, Sydney Starr.	57
Z		
5949	<u>American painting; a guide to information sources.</u>	
.A45		
K4	Detroit, Gale Research Company, 1974. (Art and architecture information guide series 1; Gale in- formation guide library)	

SCOPE: This is an annotated, selective bibliography concerning painting and painters in the United States during all periods. Listings for books, including writings by the painters, and exhibition catalogs predominate, but there are also occasional references to articles which appeared in a few periodicals. Entries offer descriptive and critical annotations, note sources which include bibliographies, and comment on the quality of illustrations. The material, much of which is scholarly, has been published between 1945 and July 1973.

ARRANGEMENT: The bibliography is topically arranged and includes chapters for "General Reference Sources," "General Histories and Surveys of American Painting," works dealing with chronological periods and with "Individual Artists," "Some Important Library Research

Collections for the Study of American Painting," "National Art Organizations Relating to the Field of American Painting," and "Museums with Important Collections of American Paintings" (with citations to catalogs of their collections). Some cross-references are provided, and there is an Index of authors, subjects, and selective titles.

ADVANTAGES: This bibliography emphasizes recently published material and includes informative annotations. The chapter for individual artists is especially useful. The volume is somewhat stronger for twentieth-century painting than for earlier art.

LIMITATIONS: This is a very selective bibliography which must be supplemented by additional sources, especially indexes to periodical articles and other reference works. The cross-references and Index are neither consistent nor very thorough.

Art Ref.	Sokol, David M.	<u>58</u>
N		
6505	<u>American architecture and art; a guide to informa-</u>	
.S6	<u>tion sources.</u> Detroit, Gale Research Company, 1976.	
	(American studies information guide series, 2; Gale	
	information guide library)	

SCOPE: This is a selective, annotated list of nearly 1,600 basic and specialized books, and a few periodical articles and exhibition catalogs dealing with American painting, sculpture, and the decorative arts of all periods. Sokol generally has included more recently published material, but standard older sources are represented also.

ARRANGEMENT: The volume is topically arranged, as outlined in the Contents. Separate chapters are provided for artists' monographs. There are three Indexes: a comprehensive Author Index; a Short-Title

Index for books and exhibition catalogs; and a comprehensive Subject Index. The latter includes analytics for parts of books and many cross-references.

ADVANTAGES: Sokol's book includes sculpture and the decorative arts which many bibliographies on American art omit. It is somewhat stronger for painting and topics dealing with the eighteenth and nineteenth centuries than for the other subjects considered. The subject analytics in the Index are informative.

LIMITATIONS: As the topical arrangement is fragmentary, researchers must scan the table of contents and use the cross-references in the Subject Index. The compiler's highly selective inclusion policy precludes this bibliography from being a scholarly resource. Also many of the monographs listed are not scholarly, and the citations to the few periodicals consulted are indexed elsewhere. The annotations often are insufficiently critical; sometimes they are erroneous and fail to mention later editions. Furthermore, this bibliography overlaps significantly with more comprehensive bibliographies of American art: Keaveney's American painting (Guide 57), which is stronger for twentieth-century art; Wodehouse's American architects from the Civil War to the First World War (Guide 55), and American architects from the First World War to the present (Guide 56) and Roos' Bibliography of early American architecture (Guide 54) which are stronger for architecture; and Whitehill's The arts in early American history (Guide 59), which also considers sculpture and the decorative arts, although it is limited to works executed by 1826. However, Sokol's bibliography should be consulted for some additional entries,

including more recent publications.

Art Ref. Whitehill, Walter Muir.

59

Z

5961

.U5

W5

The arts in early American history. An essay by

Walter Muir Whitehill. A bibliography by Wendell D. Garrett and Jane N. Garrett. Chapel Hill, published for the Institute of Early American History and Culture at Williamsburg, Va., by the University of North Carolina Press, 1965. (Needs and opportunities for study series)

SCOPE: Following a brief essay by Whitehill describing the study of American art history, there is the Garretts' selective, annotated list of books, sections of books, exhibition catalogs, and periodical articles which deal with architecture, painting, sculpture, print-making, the applied arts, and individual artists in America and Canada from before the American Revolution to 1826. Annotations are descriptive and often critical. The material cited has been published between 1876 and 1964, with an emphasis on writings since 1924.

ARRANGEMENT: The bibliography is topically arranged, as outlined in the Contents. After a listing of general and miscellaneous publications, each of the mediums is considered separately. These are subdivided into categories for artist monographs, geographic areas, et cetera. The "Painting" chapter includes sections on portraiture. A comprehensive author and subject Index is provided.

ADVANTAGES: This well-organized bibliography includes a wide range of popular and scholarly material. Of particular value are the inclusion of artists' monographs, analytics of parts of books, and the

annotations. This work includes artists not considered in Keaveney's American painting (Guide 57) or Sokol's American architecture and art (Guide 58).

LIMITATIONS: Researchers must supplement the citations with more recently published bibliographies, such as those by Keaveney and Sokol, and with Roos' more comprehensive Bibliography of early American architecture (Guide 54).

## CHAPTER XI

### BYZANTINE ART BIBLIOGRAPHY

- Art Ref.      Allen, Jelisaveta Stanojevich.      60  
Z  
5933.3      Literature on Byzantine art, 1892-1967, London,  
f.A45      Mansell Information/Publishing Limited for the  
Dumbarton Oaks Center for Byzantine Studies,  
Washington, 1973-76. 2 vols. in 3. (Dumbarton Oaks  
bibliographies based on *Byzantinische Zeitschrift*,  
series 1)

CONTENTS: Vol. 1: By location. Part 1: Africa, Asia, Europe  
(A-Ireland); part 2: Europe (Italy-Z),  
Indices.

Vol. 2: By categories.

SCOPE: This is a classified reproduction of all the bibliographic entries for books, periodical articles, and other sources concerning Byzantine art which were published throughout the world and listed in volumes 1-60 (1892-1967) of Byzantinische Zeitschrift's semi-annual bibliography of recent writings. Although articles which appeared in that journal were not listed in its bibliography, they are given entries in the present set. Most of the entries include brief, signed descriptions and/or critical remarks; occasional book reviews are also mentioned. Each volume has its own subject and author indexes.

ARRANGEMENT: Volume 1 is geographically organized as outlined in its Contents and elaborated upon in its "Geographic Arrangement," pages lxiii-lxviii; most of the areas have subdivisions for general material, specific regions, and individual sites. Volume 1 concludes with indexes for place names and authors. Volume 2 contains entries for non-geographic subjects, including bibliographies, literary sources, general works, specific media, iconography, artists, catalogs of exhibits and collections, and publications dealing with restoration and protection of monuments. The categories are outlined in its separate Contents. Volume 2 also contains a General Index for subjects (objects, iconographic themes, manuscripts, et cetera). Entries within the designated categories of both volumes are arranged chronologically by date of original listing in Byzantinische Zeitschrift (often there is a lag of several years from a publication's date to its inclusion in the journal). All entries are coded by a simple alpha-numerical system used for the indexes. Occasional cross-references are provided. Both volumes include a list of periodical titles and dates indexed. Consult the introduction of each volume for exact criteria used in the arrangement and classification of the citations, including instances of duplicated entries.

ADVANTAGES: This is an important scholarly classified bibliography of Byzantine art and related subjects. Although there is some overlap with other reference sources, including The art index (Guide 34) and the Répertoire d'art et d'archéologie (Guide 38), the indexing in this set is more detailed and provides more thorough access to the material. , Also, the annotations are informative.



LIMITATIONS: The arrangement can be cumbersome and bewildering; but after one becomes familiar with the classification scheme and indexes, this set is not difficult to use. The lengths of the annotations are not always proportionate to the importance of the work described. Although Byzantinische Zeitschrift's bibliographic listings are numerous, there are some omissions; researchers also should consult other bibliographies and indexes.

## CHAPTER XII

### GRAPHIC ARTS BIBLIOGRAPHY

Researchers dealing with graphic arts should become familiar with the references listed in chapter 15, pages 208-23, of Chamberlin's Art reference books (Guide 24) which contains annotated citations to nearly one hundred bibliographies, biographical dictionaries, histories and handbooks, catalogues raisonnés, and works dealing with specific nationalities and techniques.

Two books not cited in Chamberlin's bibliography supplement Bartsch's important work, Le peintre graveur (Chamberlin entry 1529); they are:

Book being re- cataloged	Heller, Joseph.	<u>61</u>
	<u>Zusätze zu Adam Bartsch's Le peintre-graveur.</u> Von	
	Joseph Heller. <u>Suppléments au Peintre-graveur de</u>	
	<u>Adam Bartsch.</u> Recueillis et publiés par Rudolph	
	Weigel. Würzburg, Verlagsdruckerei Würzburg G.m.b.H.,	
	1922.	

Title on spine: XXII. Suppl. Band. Heller-Weigel. This volume contains two separate supplements. The first, pages 1-108, is by Joseph Heller and adds information about artists mentioned by Bartsch and includes material about those whom Bartsch omitted. Entries are alphabetical by artist. The second supplement, pages 1-310 (5 volumes in 1) contains information about Netherlandish artists mentioned

by Bartsch. Entries follow Bartsch's order and numeration; an alphabetical artist index is appended.

- |          |   |           |
|----------|---|-----------|
| Art Ref. | <u>Le peintre graveur illustré; illustrations to</u>  | <u>62</u> |
| NE       |   |           |
| 1055     | <u>Adam Bartsch's Le peintre graveur, volumes</u>   |           |
| f.P43    | <u>XII-XXI.</u> [General editors: A. Hyatt Mayor and<br>Anthony Blunt. Associate editor: Ann Percy]<br>University Park, Pennsylvania State University<br>Press, 1971- . |           |

CONTENTS: Vol. 1: Italian chiaroscuro woodcuts (Bartsch volume XII),  
edited by Caroline Karpinski.

Volume 1 contains reproductions of works by Italian artists who are listed in Bartsch's set. Bartsch's order and numeration of works have been retained. Corrections to Bartsch's text and additional prints by the same artists are to be published separately.

- |          |  |           |
|----------|--|-----------|
| Art Ref. | Mason, Lauris.   | <u>63</u> |
| Z        |  |           |
| 5947     | <u>Print reference sources; a select bibliography,</u>   |           |
| .A3      |  |           |
| M37      | <u>18th-20th centuries.</u> Compiled by Lauris Mason;<br>assisted by Joan Ludman. Millwood, N. Y.: Kraus-<br>Thomson Organization Limited, 1975. |           |

SCOPE: This is a selective list of books, chapters in books, catalogues raisonnés, exhibition catalogs, checklists, and periodical articles concerning nearly 1,300 printmakers. The majority of the artists are European or American. Most of the works cited were published from the late nineteenth century through 1974; some forthcoming publications are listed.

ARRANGEMENT: Entries are alphabetical by artist, then by date of publication.

ADVANTAGES: This bibliography is useful for quick reference to materials describing many well-known or less well-known printmakers.

LIMITATIONS: As Mason's and Ludman's book is highly selective, researchers will need to augment it with other sources. There is no list of non-monographic literature.

## CHAPTER XIII

### EXHIBITION CATALOGS

The best exhibition catalogs offer information pertaining to the artists and the specific works shown, and contain illustrations, chronologies, bibliographies, documents, and critical, scholarly comments. Exhibition catalogs often provide information concerning subjects about which little else has been written. These subjects include older and contemporary artists who are not well-known, and private and institutional art collections. For citations to substantial exhibition reviews which may note if catalogs have been published, consult chapter 6 of the Guide.

#### Exhibitions Held Throughout the World

Guide 35	<u>ARTbibliographies Modern.</u>	
Art Librarian's Desk	Chadwyck-Healey Ltd/Somerset House. <u>Index to art exhibition catalogues on microfiche,</u> <u>1; lists 1-6, 1974-1975.</u> Cambridge, Eng. and Teaneck, N. J., Chadwyck-Healey Ltd and Somerset House, 1976.	<u>64</u>

Updated by irregularly published sales catalogs which are not indexed but are well organized.

SCOPE: This publisher's sales catalog is a title, subject, and sponsor index of nearly two thousand exhibition catalogs which are available inexpensively on microfiche. The exhibition catalogs deal with

art of all mediums, geographic areas, and time periods, and emphasize post-classical Western art.

ARRANGEMENT: There are three major sections. The first is a title index, alphabetized by keyword (most significant word). Each entry includes the sequential order number, name of the issuing museum or gallery, date of the original publication, number of illustrations, and number of microfiche. The second section, the Subject Index, is arranged alphabetically under broad headings for "Media," "Historical Periods," "Countries," "Women" artists, "Salons and Exhibitions," and "Collections and Loan Exhibitions;" order numbers are provided to serve as cross-references to the first section. The third part is a geographical index of sponsoring museums, galleries, et cetera; order numbers are provided here also to serve as cross-references to the first section.

ADVANTAGES: Researchers will find this book useful if they wish to purchase their own microfiche copies of specific catalogs, if M. S. U. does not own them, and if they are unavailable through Interlibrary loan.

LIMITATIONS: The keyword subject indexing is useful only for broad subjects. Therefore looking for the sponsoring agency is the most reliable way to locate a specific catalog. There is no index of personal authors. For microfiche published after 1975, ask the Art Librarian to see the publisher's individual sales catalogs.

Art Ref.      Gordon, Donald E.

65

N

6490

Modern art exhibitions: 1900-1916; selected cat-

.G62

atalogue documentation. Munich, Prestel-Verlag, 1974. 2 vols.

SCOPE: This is an illustrated index of 426 selected artists whose work was shown at 851 one-man and group exhibitions of modern painting and sculpture held at galleries and museums throughout the world between 1900-16. The selection of artists was based on their international and national importance. Gordon estimates that he located and indexed approximately eighty percent of the pertinent exhibitions for which catalogs were published.

ARRANGEMENT: Gordon's work is divided into six parts (parts 1-4 in volumes 1; parts 5-6 in volume 2). Part 1 contains three brief essays which survey primitive, abstract, and avant-garde trends in art. Part 2 is a chronological bibliography of the catalogs indexed; selectively indexed catalogs and locations of the catalogs in libraries and in other places are noted. Part 3 contains 1,905 small black-and-white illustrations, all of which appear in the original catalogs for the artists indexed. They are chronologically arranged according to exhibition date and have captions identifying the artist and original catalog; an artist index is appended. Part 4 is an artist index to the catalogs. Under each artist's name is a chronological list of exhibitions, with their locations. Knowing the date and city, one can turn to part 5 which is a chronological contents list of the catalogs, with an itemization of artists and titles of exhibited works. Exhibition catalog number, medium if not painting, price, and owner or lender are noted if they appear in the catalog. Starred entries are illustrated in part 3. Part 6 is an index by city of exhibiting groups, sponsoring galleries, and museums.





Art Ref. Victoria and Albert Museum, South Kensington. 66  
 Z  
 5939 National Art Library.  
 f.V635

National Art Library catalogue: catalogue of exhibition catalogues. Boston, G. K. Hall & Co., 1972.

SCOPE: This is a list of the majority of exhibition catalogs, numbering over fifty-thousand items, owned by the Library of the Victoria and Albert Museum, an institution which specializes in design in the fine and applied arts of all periods and countries.

ARRANGEMENT: Entries are alphabetical by name of issuing gallery or museum, and then chronological. Bibliographic citations are incomplete, supplying only a brief form of title (deemed sufficient to locate the catalog at the Victoria and Albert). There are two separate alphabetical sections: one for catalogs issued in Great Britain and the provinces, pages 1-301, and the other for those issued in Commonwealth and other countries, pages 303-623. There is some duplication of entries between this volume and the Victoria and Albert's Catalogue: author catalogue (Guide 47). When duplication does occur, one finds a more complete citation in the latter.

ADVANTAGES: This book verifies the existence of a catalog for a given exhibition, and helps trace some of the exhibit activities of specific galleries and museums.

LIMITATIONS: The catalog does not provide access to exhibition subjects or artists shown. Complete bibliographic citations are not provided. Although the Victoria and Albert's Library contains a rich collection of exhibition catalogs, it does not, of course, have the total catalog output of any and all galleries and museums. The

researcher should also consult the museum's Catalogue: Author Catalog and other sources for additional entries.

Art Ref.	<u>The Worldwide art catalog bulletin.</u>	American	<u>67</u>
Z			
5959	Library ed.	New York and Boston, Worldwide Books	
.W6			
(current	Inc., 1963-	Vol. 1-	
issues on			
Art Librarian's			
desk)			

Quarterly.

SCOPE: This is a jobber's annotated listing of recent exhibition and museum collection catalogs. Each issue lists hundreds of catalogs published throughout the world which deal with all types of fine and applied arts.

ARRANGEMENT: The organization varies; consult each issue's Table of Contents. Annotations give full bibliographic information, descriptions, and some critical comments. Each issue has its own indexes for subjects, periods, mediums, catalog titles, artists, issuing galleries, and museums. Beginning with volume 6 (1969), annual cumulative indexes are provided.

ADVANTAGES: This serial describes catalogs which may be difficult to find and verify. The annotations offer sufficient information to indicate if a catalog would be helpful to the researcher.

LIMITATIONS: This is not a comprehensive listing of all published catalogs. Although the catalogs are relatively recent, there is often some time lag between their publication and their appearance in this bulletin. Cumulative indexes (beginning with volume 6, 1969) are only annual. Indexing is generally broad, with no access to personal authors.

Exhibitions Held in France

Art	<u>Collection des livrets des anciennes expositions</u>	<u>68</u>
Perm. Arr.		
N	<u>depuis 1673 jusqu'en 1800.</u>	Paris, Liepmannssohn
5064		
.C6	et Dufour, 1869-73.	43 vols.

Volume 43 is entitled: Table générale des artistes ayant exposé aux Salons du XVIIIe siècle suivie d'une table de la bibliographie des Salons précédée de notes sur les anciennes expositions et d'une liste raisonnée des Salons de 1801 à 1873. It is compiled by J[ules] Marie J[oseph] Guiffrey and published in Paris by J. Baur in 1873.

SCOPE: This is a collection of reprinted catalogs with editorial comments, of the Paris Salons from 1673, when the first catalog was published, to 1800. A cumulated artist, critic, and selective subject index is included. The Salons were sponsored by the Académie Royale de Peinture et de Sculpture from 1667 until 1789 when the Direction des Beaux-Arts assumed sponsorship. Paintings, sculptures, prints, architectural drawings, and models were exhibited. Many of the catalogs were published in more than one edition; these changes are noted in the individual catalogs' footnotes or introductions which also offer information about the particular Salons, and cite descriptive and critical accounts. The catalogs themselves often include brief descriptions of the exhibited works, artists' addresses, and other features.

ARRANGEMENT: The catalogs are arranged chronologically. The first volume includes an overall introduction, with general bibliographic citations and a list of all the Salons up to 1800; note is made of those for which catalogs were issued. The final volume contains a

description of the Salon's organization, supplementary bibliographic citations to catalogs and critiques, a bibliography of the Expositions des Beaux-Arts held between 1800-73, and an index. The latter is divided into two sections. The first is for artists; forms of names used in the catalogs have been corrected when necessary. The second section indexes critics whose writings are cited throughout the set, and the names mentioned in the catalogs themselves. These include connoisseurs and portrait and geographical subjects of the works exhibited. (Guiffrey had intended to index historical and mythological subjects also, but they were too numerous).

ADVANTAGES: This set indexes and provides the actual catalogs of an important French art institution. The editorial comments and bibliographic citations are useful.

LIMITATIONS: As this collection was published more than one-hundred years ago, researchers must also consult more recent editorial and critical accounts. No effort is made to consider the Salons which were not accompanied by published catalogs.

Art Ref.      Tourneux, Maurice.

69

Z

5961              Salons et expositions d'art à Paris (1801-1870);

.F7

T6              essai bibliographique. Paris, Jean Schemit, 1919.

SCOPE: This is an annotated bibliography of nineteenth-century criticism concerning the Salons and other art exhibitions held in Paris between 1801-70. The citations refer to French books and articles in periodicals and newspapers. Illustrations in these publications are itemized. Although some official jury publications are cited when felt especially important, this bibliography excludes listings for

entry rules, the exhibition catalogs themselves, and similar works.

ARRANGEMENT: The volume begins with twenty-one citations to works which discuss more than one exhibition. The remainder of the citations are chronologically arranged by date of exhibition discussed. Within each section, entries are alphabetical by author (or title for anonymous critiques).

ADVANTAGES: Tourneux has compiled a unique bibliography of nineteenth-century critical accounts and their illustrations.

LIMITATIONS: No indexes are provided for authors and titles of the critiques or for the artists whose works are illustrated therein. There are no cross-references from the applicable individual exhibition years to the list of twenty-one publications which discuss more than one exhibition.

#### Exhibitions Held in Great Britain

The following sources include information pertaining to non-British artists.

Art Ref.	Bradshaw, Maurice.	<u>70</u>
ND		
467	<u>Royal Society of British Artists: members</u>	
f.B72	<u>exhibiting.</u> Leigh-on-Sea, Eng. F. Lewis Publishers, Limited, 1973-76. 4 vols.	

CONTENTS: Vol. 1: 1824-1892.  
 Vol. 2: 1893-1910.  
 Vol. 3: 1911-1930.  
 Vol. 4: 1931-1946.

Volume 3 is on order. Some of the artists listed in volumes 1 and 2 also appear in Graves' A dictionary of artists who have

exhibited works in the principal London exhibitions from 1760 to 1893  
(Guide 73).

SCOPE: This is an artist index for the Royal Society of British Artists' exhibitions of works by its members. Paintings predominate. Most of the members were British, but foreign artists, such as Whistler, were also members. Founded in 1823, the organization was called the Society of British Artists until 1887; it also was referred to as the "Men of Suffolk Street," in accordance with its gallery's location. Although only works by members of this large and important art society are listed in this set, the society also exhibited many works by non-members. Entries indicate artists' memberships in other professional organizations and addresses, and the exhibited works' catalog numbers, titles, mediums if other than painting, and prices if for sale.

ARRANGEMENT: Entries are alphabetical by artist, then chronological by date of exhibition.

ADVANTAGES: Bradshaw's work is unique in that it provides catalog contents of exhibitions sponsored by a notable London art society.

LIMITATIONS: There are no entries for exhibited works by non-members, including those who subsequently became members. For this reason, entries do not always coincide with those in Graves' A dictionary of artists . . ., cited above.

Art Ref. Graves, Algernon.

71

N

1165

.B74

G75

The British Institution, 1806-1867; a complete

dictionary of contributors and their work from the

foundation of the Institution. Bath, Eng., Kingsmead

Reprints, 1969.

This is a reprint of a title first published 1875. The artists listed in this volume also appear in Graves' A dictionary of artists who have exhibited works in the principal London exhibitions from 1760 to 1893 (Guide 73).

SCOPE: This index for artists and selective subjects includes more than twenty-eight thousand contemporary paintings, sculptures, and drawings exhibited under the auspices of The British Institution, a non-academic organization founded to encourage art. The exhibitors included unaffiliated artists, academicians, and foreign artists such as Benjamin West. Exhibited works were owned by the artists. Entries provide the artists' addresses and the works' titles, mediums, catalog numbers, framed sizes (up to the year 1852), and prices if for sale (after the year 1852). Portrait and named animal subjects are indexed separately.

ARRANGEMENT: Entries are alphabetical by artist, then chronological by date of exhibition.

ADVANTAGES: This volume is unique in that it indexes and provides catalog contents of exhibitions sponsored by a notable London art organization.

LIMITATIONS: No dates of execution are given. Framed sizes can be misleading.

Art Ref.	Graves, Algernon.	<u>72</u>
N		
5051	<u>A century of loan exhibitions, 1813-1912.</u>	
.G72	New York, Burt Franklin, 1965. 5 vols. (Burt Franklin bibliography and reference series, 69)	

Reprint of a set first published 1913-15.

SCOPE: This is an artist, portrait subject, and owner index for more than three-hundred catalogs of the most important public (and some private) loan exhibitions of paintings held in London, the provinces, and Scotland. Loan shows consisted of privately owned works; this category excludes exhibits sponsored by artists' societies and academies of their members' work. While most of the artists were contemporary Englishmen, some foreign contemporary and older artists, including Benjamin West, Francisco José de Goya, and Annibale Carracci, were represented also. Each entry gives the artist's dates, a brief title of the painting, its owner's name, and when and where exhibited.

ARRANGEMENT: Entries are alphabetical by artist in main set (volumes 1-4) and two addenda (volumes 4-5). Anonymous works are entered under national schools and a section for "Unknown Painters." Volume 5 includes cumulated indexes of portrait subjects and owners. There is also a checklist of exhibition catalogs indexed, but complete bibliographic information is not provided.

ADVANTAGES: This set is unique in that it indexes and offers the catalog contents of loan exhibitions held over a one-hundred year period in Great Britain.

LIMITATIONS: Loan shows should not be confused with other types of exhibitions. Incomplete citations are provided for the indexed catalogs. Attributions of older works may be disputed. Dates of execution and dimensions are not given.



- Art Ref. Graves, Algernon. 73  
 N  
 5053 A dictionary of artists who have exhibited works  
 f.G75 in the principal London exhibitions from 1760 to 1893.  
 1969 3d ed., with additions and corrections. Bath, Eng.,  
 Kingsmead Reprints, 1969.

First published 1884. This reprint of the third and final edition (1901) consists of the text of the second edition (1895), plus an addendum for additions and corrections.

SCOPE: This is an artist index for approximately twenty-five thousand British and some foreign artists who were represented in recurring exhibitions sponsored by sixteen artists' societies. Contemporary painters, architects, engravers, sculptors, and medalists are included. Each artist has a single line entry giving the following information in tabular form: professional memberships, town of origin, inclusive years of exhibition, specialty, symbols for the sixteen shows, the number of works exhibited in each group during these years, and the total number of works included in the indexed catalogs.

ARRANGEMENT: Entries are alphabetical by artist, with full name supplied by Graves when possible. A list of additions and corrections appears at the front of the volume.

ADVANTAGES: The researcher can quickly check an inclusive range of appropriate catalogs for fuller information. Graves has compiled cumulated catalog entries for four of the exhibiting societies in: The British Institution (Guide 71), The Royal Academy of Arts (Guide 74), and The Society of Artists of Great Britain . . . and the Free Society of Artists . . . (Guide 75). Inclusion is not

restricted by media.

LIMITATIONS: With its condensed format, this index does not indicate the exact year, specific titles, or subjects of the works exhibited. This shortcoming is partially ameliorated by other compilations by Graves, cited above.

Art Ref.	Graves, Algernon.	<u>74</u>
N		
5054	<u>The Royal Academy of Arts; a complete dictionary</u>	
.G7	<u>of contributors and their work from its foundation</u>	
	<u>in 1769 to 1904.</u> Compiled with the sanction of the	
	president and council of the Royal Academy. London,	
	Henry Graves and Co., Ltd and George Bell and Sons,	
	1905-06. 8 vols.	

Some of the artists listed in this set also appear in Graves' A dictionary of artists who have exhibited works in the principal London exhibitions from 1760 to 1893 (Guide 73). For items exhibited after 1904, see: London. Royal Academy of Arts. Royal Academy exhibitors, 1905-1970 (Guide 76).

SCOPE: This is an artist index for the Royal Academy of Art's annual summer exhibitions of works by its members and others. The artists include painters, sculptors, architects, and medalists. Most were British, but foreign artists, such as Henri Fantin-Latour and James Abbott McNeill Whistler, also participated in the exhibitions. The entries include: the artist's addresses; the mediums, titles, and catalog numbers of the exhibited works; and descriptive quotations from the catalogs. Graves has abridged some titles and has identified many portrait subjects in italics. M. S. U. owns an annotated copy

of this set.

ARRANGEMENT: Entries are alphabetical by artist, then chronological by date of exhibition. Unknown artists are listed as "Anonymous." Corrections and additions are appended to volume 8.

ADVANTAGES: This set is unique in that it indexes and provides catalog contents of exhibitions sponsored by an important British art organization.

LIMITATIONS: There are no indications of the dimensions and exact years of execution of the individual works, and there is no subject index. The original catalogs had editorial errors, some of which Graves corrected. Although this set usually is reliable, there has been occasional disagreement regarding the accuracy of Graves' editorial work, for example, the combination and separation of artists who exhibited under slightly different names, the identification of some portrait subjects, and the listings for architectural drawings.

Art Ref.	Graves, Algernon.	<u>75</u>
N		
5053	<u>The Society of Artists of Great Britain, 1760-</u>	
.G7		
1969	<u>1791, the Free Society of Artists, 1761-1783; a complete dictionary of contributors and their work from the foundation of the societies to 1791. Bath, Eng., Kingsmead Reprints, 1969.</u>	

This is a reprint of a title first published in 1907; artists listed here also appear in Graves' A dictionary of artists who have exhibited works in the principal London exhibitions from 1760 to 1893 (Guide 73).

SCOPE: This artist and partial subject and owner index contains approximately thirteen-thousand contemporary works which were exhibited at two eighteenth-century artists' organizations in London. Most of the artists were British, but the exhibitions also included works by foreigners. Painters, sculptors, architects, engravers, miniaturists, and decorative artists are listed. Entries provide the artists' professional memberships, specialties and addresses, name of exhibition group, and the catalog numbers and titles of works shown. Occasional descriptive and critical comments appear in parentheses; Graves selected these from various sources. Some contemporary writings concerning The Society of Artists, art patronage, and other topics are appended. There are separate indexes for: 1) portrait subjects and owners of architecture, and 2) named portraits of animals and their owners.

ARRANGEMENT: Entries are alphabetical by artist, then chronological by date of exhibition. Unknown artists are listed as anonymous.

ADVANTAGES: This book is unique in that it indexes and provides catalog contents of exhibitions sponsored by two notable London art organizations.

LIMITATIONS: There are no indications of the exact years of execution and sizes of the individual works.

Art Ref.	London. Royal Academy of Arts.	76
N		
5054	<u>Royal Academy exhibitors, 1905-1970; a dictionary</u>	
.L62	<u>of artists and their work in the Summer Exhibitions</u>	
	<u>of the Royal Academy of Arts.</u> Wakefield, Eng., EP	
	Publishing, Limited, 1973- .	

CONTENTS: Vol. 1: A-CAR.

SCOPE, ARRANGEMENT, ADVANTAGES, AND LIMITATIONS: This continuation of Graves' Royal Academy exhibitors . . . 1769 to 1904 (Guide 74) is identical in format.

Exhibitions Held in the United States

The following sources include information pertaining to non-American artists. Note: the Archives of American Art (Guide 49) has microfilmed and indexed thousands of catalogs of exhibitions held in this country.

Art Ref.	Cowdrey, Mary Bartlett.	<u>77</u>
N		
11	<u>American Academy of Fine Arts and American</u>	
.A283	<u>Art-Union, 1816-1852.</u> With a history of the	
	American Academy by Theodore Sizer and a foreword	
	by James Thomas Flexner. New York, The New-York	
	Historical Society, 1953. 2 vols. (Collections	
	of the New-York Historical Society for the year 1943;	
	The John Watts DePeyster Publication Fund series, 76-77)	

CONTENTS: Vol. 1: Introduction.

Vol. 2: Exhibition record.

This is a reissue of a title first published in 1943 as volumes 76 and 77 of the New-York Historical Society's Collections (F/116/.N63).

SCOPE: This work indexes the exhibition catalogs and provides historical, critical, and documentary essays concerning two important nineteenth-century American art institutions. The American Academy of Fine Arts exhibited contemporary American and European artists, as well as older European artists. The American Art-Union offered

subscribers prints after contemporary American paintings and a chance to win original works by lottery; its predecessor, the Apollo Association, is described in this book also. The exhibition catalogs are analyzed for artists' dates and addresses, chronological lists of exhibitions, titles and catalog numbers of the works exhibited, lenders or lottery winners, and prices. Owners, specific landscape, portrait, Biblical, and literary subjects, and keyword genre titles are indexed.

ARRANGEMENT: Volume 1 contains the essays and the American Art-Union's publication and sales lists. Volume 2 details the exhibition catalogs; the entries are alphabetical by artist with an appended chronological list of works by unidentified artists and copyists.

ADVANTAGES: This index is unique in that it provides catalog contents for exhibitions sponsored by two notable American art organizations. The index can help trace nineteenth-century American art trends and collectors; the essays and lists in volume 1 are informative.

LIMITATIONS: The original catalogs contained numerous editorial and typographical errors; Cowdrey has made some effort to correct these. The contents of volume 1 are not indexed.

Guide            The index of twentieth century artists, 1933-1937.  
16

F                New York. National Academy of Design.                                78  
116

.N63             National Academy of Design exhibition record,  
v.74-75           1826-1860. Compiled by [Mary] Bartlett Cowdrey.  
New York, Printed for the New-York Historical  
Society, 1943. 2 vols. (Collections of the New-  
York Historical Society for the years 1941-1942; The  
John Watts DePeyster Publication Fund Series, 74-75)

Continued by: New York. National Academy of Design. The National Academy of Design exhibition record, 1861-1900 (Guide 79).

SCOPE: This set is an artist index to contemporary paintings, sculpture, and prints shown at the first thirty-five annual exhibitions of the National Academy of Design. During that period, approximately twelve-thousand works by 1,300 member and non-member artists were exhibited. Most of the artists were American. The exhibition catalogs are analyzed for the following information: artists' dates and addresses, chronological lists of exhibitions, titles and catalog numbers of the works exhibited, and contemporary owners. Specific landscape, portrait, Biblical and literary subjects, keyword genre titles, and owners are indexed.

ARRANGEMENT: Entries are alphabetical by artist, with an appended chronological list of works by unidentified artists. Portrait subjects printed in italics have been tentatively assigned by using annotated catalogs; some of these attributions may be erroneous. Asterisks indicate that literary and descriptive passages appear in the original catalogs.

ADVANTAGES: This set is unique in that it indexes and provides partial contents of exhibition catalogs for this important American art organization. The index can help trace nineteenth-century American art trends and collectors.

LIMITATIONS: The original catalogs contained numerous editorial and typographical errors; Cowdrey has made some effort to correct these. The indexing could have been more specific.

Art Ref. New York. National Academy of Design. 79  
 N  
 5020 The National Academy of Design exhibition  
 .N613

record, 1861-1900. Compiled and edited by Maria  
 Naylor. New York, Kennedy Galleries, Inc., 1973.  
 2 vols.

Continues: New York. National Academy of Design. National Academy  
 of Design exhibition record, 1826-1860 (Guide 78).

SCOPE: This artist index contains approximately twenty-two thousand  
 contemporary American paintings, sculptures, and prints shown at  
 forty annual exhibitions of the National Academy of Design. The  
 catalogs are analyzed for: the artists' dates and addresses, chrono-  
 logical lists of exhibitions, and the titles, catalog numbers, con-  
 temporary owners, and prices of the works shown.

ARRANGEMENT: Entries are alphabetical by artist.

ADVANTAGES: This set is unique because it indexes and provides con-  
 tents of exhibition catalogs for an important American art organiza-  
 tion.

LIMITATIONS: Indexes of owners and subjects are not provided. The  
 original catalogs contained numerous editorial and typographical  
 errors; Naylor has made some effort to correct these.

Science Rutledge, Anna Wells. 80  
 Q  
 11 Cumulative record of exhibition catalogues; The  
 .P612 Pennsylvania Academy of the Fine Arts, 1807-1870; The  
 v.38 Society of Artists, 1800-1814; The Artists' Fund Society,  
1835-1845. Comp. and ed. by Anna Wells Rutledge. Phila-  
 delphia, The American Philosophical Society, 1955. (Mem-  
 oirs of the American Philosophical Society, vol. 38)



SCOPE: This is an artist, owner, and selective subject index of seventy-nine exhibition catalogs of three art organizations active in nineteenth-century Philadelphia. They exhibited paintings, sculpture, architectural subjects, and related arts. All categories except the last have been indexed completely. Most of the artists were contemporary and active in the Philadelphia area, but works by other American and foreign artists, including some attributed to the old masters, were also exhibited. Works were lent by the artists, dealers, and private owners. The catalogs are analyzed for the following information: artists' dates and addresses, catalog entry numbers, titles of works, mediums if other than painting, owners, and sales status. There are separate indexes for owners and selective subjects.

ARRANGEMENT: Entries are alphabetical by artist.

ADVANTAGES: This set is unique in that it indexes and provides catalog contents of exhibitions sponsored by three notable Philadelphia art organizations. The owner and selective subject indexes can help trace nineteenth-century American art trends and collectors.

LIMITATIONS: The original catalogs excluded entries for some of the exhibited items, listed various titles for the same works shown at different times, provided some dubious attributions, and contained editorial and typographical errors. However, Rutledge has made some effort to correct these problems.

## CHAPTER XIV

### FESTSCHRIFTEN

A Festschrift is a volume of usually scholarly essays gathered to honor a person, an institution, et cetera. Although such a volume can be found in the card catalog and other bibliographies, under editor, title, honoree and/or general subject, indexes must be used to locate the individual essays.

Art Ref.	Rave, Paul Ortwin.	<u>81</u>
Z		
5931	<u>Kunstgeschichte in Festschriften; allgemeine</u>	
.R35	<u>Bibliographie kunstwissenschaftlicher Abhandlungen</u>	
	<u>in den bis 1960 erschienenen Festschriften.</u>	
	Unter Mitarbeit von Barbara Stein. Berlin, Verlag	
	Gerb. Mann, 1962.	

SCOPE: This author, title, and subject index cites 5,865 art historical and archeological essays which appear in 1,200 Festschriften published between 1877-1960. Only Festschriften honoring individuals, and anniversaries of museums, art associations, and libraries are indexed; Festschriften honoring buildings, organizations not celebrating anniversaries, et cetera are not indexed here.

ARRANGEMENT: There are three basic sections. The first is a list of the Festschriften analyzed, arranged alphabetically by the honorees. Bibliographic citations are followed by the contributors' names in italics. The second section is a classified list of the individual

essays. Arranged into thirteen subjects, such as art theory, iconography, painting, and drawing, these topics are subdivided further as detailed on pp. 100-103. Within the subsections, author's names are in italics and the honorees' names are in bold print. Entries include the essays' titles, abbreviations for the collections (coded to the first section), and pagination. The third section consists of separate indexes for: titles of the Festschriften, alphabetized by keywords; authors of the individual essays; subjects of the essays; and geographic references to locations of the objects discussed in the essays.

ADVANTAGES: This well-classified reference offers the most comprehensive access to older Festschriften in art history.

LIMITATIONS: Rave's index is more inclusive for post-classical European art than for antiquity and Americana. The keyword title index of collections requires discerning the correct keyword. There is no access to Festschriften by non-contributing editors. For indexing of Festschriften published after 1960, consult ARTbibliographies Modern (Guide 35), RILA (Guide 37), and the Répertoire d'art et d'archéologie (Guide 38).

## CHAPTER XV

### ILLUSTRATION SOURCES

The importance of illustrations for the study and comparison of art work cannot be underestimated. An illustration serves as a visual substitute when the original work being studied is not at hand.

There are several ways to find illustrations. One can browse through books, or write to the art object's owner for cost estimates of photographs or slides. However, a systematic search using the reference sources described below may prove to be more efficient, especially when searching for a particular subject, or for a work by a lesser-known artist.

#### Bibliographies, Handbooks, and Directories

- |          |  |    |
|----------|--|----|
| Art Ref. | Evans, Hilary.   | 82 |
| N        |  |    |
| 50       | <u>The picture researcher's handbook; an inter-</u>        |    |
| .E83     | <u>national guide to picture sources -- and how to use</u> |    |
| 1974     | them. [By] Hilary and Mary Evans, and Andra Nelki.         |    |
|          | New York, Charles Scribner's Sons, 1974.                   |    |

SCOPE: This book is a selective, annotated directory of approximately 570 public and commercial picture sources for all subjects, including art, architecture, and archeology. The sources are located throughout the world, but most are in Europe, especially in Great Britain. Few museum sources are included. There is also a section which offers general information and advice on such topics as technical aspects of

reproductions, the responsibilities of picture researchers, copyrights, rates, and credits.

ARRANGEMENT: There are three sections. Part 1 contains general advice for picture researchers. Part 2 is a "Directory of Sources." Listed first are general collections which are subdivided by public and commercial types, and then arranged geographically and alphabetically. Specialized sources follow; they are arranged into subject areas, and then listed geographically and alphabetically, with public and commercial collections interfiled. Annotations for all entries include type of material, availability, and procedure for use. Published brochures and catalogs of collections are noted. Part 3 contains indexes of subjects in part 1, of geographical and non-geographical subjects of collections, and of collection names.

ADVANTAGES: This is a useful directory of European picture sources, except museums.

LIMITATIONS: This directory excludes most museums and North American sources (for the latter, see: Special Libraries Association. Picture Division. Picture sources 3, Guide 84). It has an unwieldy format with many subdivisions and tables of contents which omit pagination. Many sources have been indexed inadequately by subject. The annotations are sufficient, but briefer than those in Picture sources 3 (Guide 84). Researchers should be aware that the size and regulations for use of a picture collection frequently change.

Art Ref. Shaw, Renata V. 83

Z

1023 Picture searching: techniques and tools. [By]

.S5

Renata V. Shaw, compiler. New York, Special Libraries Association, 1973. (SLA bibliography no. 6)

SCOPE: This bibliography lists more than 450 books and periodical sources deemed useful for picture searching in all subjects, including the fine and applied arts. Deliberately, there is little overlap of titles listed in Chamberlin's Guide to art reference books (Guide 34) and the second edition of the Special Library Association's Picture sources (Guide 84). In general, pictorial histories are excluded and Americana is emphasized.

ARRANGEMENT: Entries are alphabetical within thirty categories for subjects, such as "Iconography, Mythology, and Symbolism," and types of reference works, including "Indexes." Numerous broad subject cross-references and occasional brief annotations are provided.

ADVANTAGES: This easy-to-use bibliography provides citations to standard sources published throughout the world. Many art-related subjects are included.

LIMITATIONS: There are practically no annotations. Although author and title indexes may be unnecessary, given the intention of this bibliography, a detailed subject index would be helpful. Use the Contents carefully to compensate partially for this lacuna; pay particular attention to the headings of types of reference works.

Art Ref. N 4000 .S7 1975	Special Libraries Association. Picture Division. <span style="float: right;"><u>84</u></span> <u>Picture sources 3; collections of prints and</u> <u>photographs in the U. S. and Canada.</u> A project of Picture Division, SLA, and American Society of Picture Professionals. Ann Novotny, editor. Rosemary Eakins, assistant editor. New York, Special Libraries Association, 1975.
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First published 1959. M. S. U. also owns the first edition (Art/N/4000/.S7) and second edition (Art Ref./N/4000/.S7/1964); both have slightly different titles and different editors.

SCOPE: This is an annotated directory for 1,084 public and commercial collections of pictorial material on all subjects, including art, located in North America. Museums, archives, libraries, government agencies, picture companies, and other sources are listed. An introductory essay offers information pertaining to general picture research sources and techniques.

ARRANGEMENT: A substantial chapter listing "General Picture Collections" is followed by fourteen shorter chapters listing those which deal with specific subject areas. Alphabetically arranged within each chapter or subchapter, entries describe collections' sizes, formats of pictorial resources, subject specialties, and regulations for use. There are separate indexes for names, locations, and subject specialties of collections.

ADVANTAGES: This important directory provides information concerning a variety of resources. The art historian should not be restricted to the chapter for the fine and applied arts which lists over 140 collections; use the subject index for other useful sources which include art material, but do not specialize in it.

LIMITATIONS: This is not a complete listing of all picture resources in North America. It excludes European sources (see Evans' The picture researcher's handbook, Guide 82). Researchers should be aware that the size and regulations for use of a picture collection frequently change.

Indexes to Illustrations in Books  
and Periodicals

In addition to the published sources cited below, many libraries have their own clipping files of illustrations. References to some of them, including the New York Public Library's, can be found in an earlier section of this chapter entitled "Bibliographies, Handbooks, and Directories of Illustrations." Researchers can also consult M. S. U.'s Art Library's new and rapidly growing Picture File, a visual resource which contains illustrations of many subjects, including all mediums of the fine and applied arts. The pictures have been indexed by subjects in a separate card file which may be requested from the Art Library staff.

Guide            The art index.  
34

Guide            Chicago. Art Institute. Ryerson Library.  
36

Index to art periodicals.

Art Ref. N 7525 .C55	Clapp, Jane.  <u>Art in Life.</u> New York, The Scarecrow Press, Inc., 1959.	85
-------------------------------	---	----

\_\_\_\_\_.  
Art in Life: supplement -- 1965. New York, The  
Scarecrow Press, Inc., 1965.

SCOPE: This is an artist, title, and selective subject index for illustrations of art and other objects which appeared in Life magazine. The basic volume analyzes the magazine from its inception in 1936 through 1956; the Supplement continues coverage through 1963. All paintings have been indexed, but only selective indexing was



done for other mediums, such as architecture, sculpture, and the decorative arts. There are selective entries for subjects, types of objects (e.g. "Furniture"), and mediums except painting.

ARRANGEMENT: All entries are interfiled and provide complete citations to issue and page numbers. Numerous cross-references are made. Illustrations are in color unless otherwise noted.

ADVANTAGES: Clapp's easy-to-use index is especially strong for twentieth-century artists whose works are infrequently reproduced, although old masters are also well-represented. This supplements The art index (Guide 34) which does not index Life.

LIMITATIONS: The indexing is selective and the quality of reproductions in Life is not always satisfactory.

Art Ref. Clapp, Jane.

NB

36

.C55

Sculpture index. Metuchen, N. J., The Scarecrow

Press, Inc., 1970. 2 vols. in 3.

CONTENTS: Vol. 1: Sculpture of Europe and the contemporary Middle East.

Vol. 2: Sculpture of the Americas, the Orient, Africa, the Pacific area and the classical world.

Pt. 1: A-G; pt. 2: H-Z.

SCOPE: This is an artist, distinctive title, and selective subject index for reproductions of sculpture made from prehistoric times to the late 1960s. Clapp's broad definition of sculpture encompasses all three-dimensional fine and applied arts. The reproductions appear in approximately 950 publications, including general, national and regional art histories, museum handbooks, foreign language

publications, and catalogs of recurring group exhibitions, such as the Whitney Museum Annual. No monographs on specific artists are included. Clapp provides the following information about each sculpture when it appears in the book indexed: title, medium, dimensions, and the original and present locations. Selective subject headings include: religious, literary, and mythological figures and events; animals; and types of objects, such as "Chairs."

ARRANGEMENT: Note the division of the volumes. All entries are interfiled, but complete or main entries appear only under artists' names (or for anonymous works, under geographical, tribal, and/or period designations). Symbols, which are explained in each volume, indicate the work's present location and the book indexed. Page or illustration numbers are provided, and color reproductions are noted.

ADVANTAGES: There has been a broad interpretation of what constitutes sculpture in this set which indexes many recent, widely available books.

LIMITATIONS: Subject and title indexing is selective. The format is cumbersome: artificial division of volumes separates prehistoric, classical, and American from post-classical European sculpture; insufficient punctuation makes entries difficult to understand; and symbols for books and present locations of sculpture are alphabetical and confusing. There are some typographical errors, but despite these problems, there is no substitute for this index.

Guide            Gordon, Donald E.  
65

Modern art exhibitions, 1900-1916.

Art Ref. Havlice, Patricia Pate. 87  
 N  
 7525 Art in Time. Metuchen, N. J., The Scarecrow  
 .H38 Press, Inc., 1970.

SCOPE: This is an artist, title, and selective subject index of all illustrations which appeared in the "Art Section" of Time magazine, volumes 1-94 (1923-69). A wide variety of mediums in the fine and applied arts, from ancient times through the 1960s, are represented. Only portrait subjects are indexed thoroughly; selective subject indexing is provided for other topics, such as "Bas-reliefs," "Nude," and "Pop Art."

ARRANGEMENT: Entries are interfiled alphabetically, each with full citation to issue and page numbers; color reproductions are indicated.

ADVANTAGES: This easy-to-use index covers many types of art and is particularly helpful for locating reproductions of twentieth-century artists whose works are infrequently reproduced. This supplements The art index (Guide 34) which does not index Time.

LIMITATIONS: Only partial subject indexing has been provided. The quality of reproductions in Time is not always satisfactory.

Art Ref. Hewlett-Woodmere Public Library. 88  
 N  
 7525 Index to art reproductions in books. Compiled  
 .H48 by the professional staff of the Hewlett-Woodmere  
 1974 Public Library under the direction of Elizabeth W.  
 Thomson. Metuchen, N. J., Scarecrow Press, Inc.,  
 1974.

SCOPE: This is an artist and title index to reproductions of post-classical painting and, to a lesser degree, architecture, graphic arts, photography, and stage design. The reproductions appear in

sixty-five art books published between 1956-71; most deal with specific periods, national styles, and museum collections. Entries indicate the artists and titles of the art works, symbols and page numbers of the indexed books, and the sizes and color of the reproductions.

ARRANGEMENT: Artist and title listings are separate. Anonymous works are entered under national schools and are interfiled with the artists. Title listings are really cross-references to the numbered artist section.

ADVANTAGES: Most of the sixty-five books are widely available and issued by publishers noted for quality reproductions.

LIMITATIONS: Mediums other than painting are poorly represented. There is no subject access, except for anonymous works. The format of the artist entries is difficult to read. Apparently, the indexed books have been randomly selected; for example only some of the Time-Life series have been analyzed.

Art Ref. ND 205 .M57	Monroe, Isabel Stevenson. <span style="float: right;">89</span> <u>Index to reproductions of American paintings; a</u> <u>guide to pictures occurring in more than eight</u> <u>hundred books.</u> By Isabel Stevenson Monroe and Kate M. Monroe. New York, The H. W. Wilson Company, 1948.  <hr style="width: 10%; margin-left: 0;"/> <u>Index to reproductions of American paintings;</u> <u>first supplement; a guide to pictures occurring in</u> <u>more than four hundred works.</u> By Isabel Stevenson Monroe and Kate M. Monroe. New York, The H. W. Wilson Company, 1964.
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SCOPE: This artist, title, and selective subject index cites illustrations of American paintings, and occasional other two-dimensional art works which appear in general art books, monographs, and catalogs of exhibitions and museum collections. The basic volume indexes publications issued between 1880-1946; the Supplement indexes publications issued between 1945-61. Subject entries are made selectively for place names, portrait sitters, and miscellaneous topics, such as "Bridges."

ARRANGEMENT: All entries are interfiled, but only artist entries give symbol citations to the reproductions. Anonymous works are entered under "Unidentified Artists." Variant titles are provided. Note is made of color reproductions and many locations of the originals.

ADVANTAGES: Together these volumes analyze a variety of publications, notably those which do not specifically pertain to American art.

LIMITATIONS: Subject indexing is too selective. Some subject headings have been changed in the Supplement, for example from "Sea" to "Seascape," but no cross-references are provided. No page or illustration numbers are indicated.

Art Ref.      Monro, Isabel Stevenson.

90

ND

45

.M6

Index to reproductions of European paintings; a  
guide to pictures in more than three hundred books.

By Isabel Stevenson Monro and Kate M. Monro. New  
York. The H. W. Wilson Co., 1956.

SCOPE: This is an artist, distinctive title (generally in English), and selective subject index to illustrations of European paintings

which appear in 320 art books, including a few exhibition and museum collection catalogs. Most of the books were published between 1888-1952 in the United States and England.

ARRANGEMENT: The format is identical to the authors' Index to reproductions of American paintings (Guide 89), except that anonymous works are entered under national schools, and entries include page or illustration numbers.

ADVANTAGES: This work indexes thousands of paintings reproduced in a variety of publications.

LIMITATIONS: Subject indexing is too selective and only distinctive title entries are made.

Guide            Tourneux, Maurice.  
69

Salons et expositions d'art à Paris (1801-1870).

Art	United Nations Educational, Scientific and	91
NE		
1860	Cultural Organization. <u>Catalogue de reproductions</u>	
.A2		
U5	<u>en couleurs de peintres antérieurs à 1860.</u>	
(latest	<u>Catalogue of colour reproductions of paintings</u>	
vol. on		
Art Ref.)	<u>prior to 1860. Catálogo de reproducciones en color</u>	
	<u>de pinturas anteriores a 1860. Paris, Unesco,</u>	
	1950- . Vol. 1- .	

Title and frequency vary. M. S. U. owns all volumes except 7.

SCOPE: This is a fully illustrated guide to selected, commercially available paintings and a few other two-dimensional art works which were executed before 1860. Paintings by Western artists predominate. Each entry is in French, English, and Spanish and includes the following information: title, medium, dimensions, and location of the

original, the printing process used for the reproduction and its size, Unesco archives number, the printer and/or publisher, and price in local currency. The works were chosen with regard to the artists' significance, the importance of the originals, and the quality of the reproductions. The originals are located in public collections and the reproductions are available for purchase at the time of each of the Unesco volume's publication. No post-card sized reproductions are included unless the originals are of like size. New volumes are, in effect, new editions; volume 1 (1950) lists 418 works, whereas the latest, volume 9, (1972) lists 1,391. Note that while there is some duplication of entries selected for the different volumes, many entries are deleted in later volumes.

ARRANGEMENT: Entries are alphabetical by artist. Anonymous works are entered under their countries of origin. An index of artists and directories of publishers and printers are appended.

ADVANTAGES: The latest volume lists currently available quality reproductions of many important works. Black and white illustrations are small, but adequate for quick identification.

LIMITATIONS: No dates of execution are given.

Art	United Nations Educational, Scientific and	92
NE		
1860	Cultural Organization. <u>Catalogue de reproductions</u>	
.A2	<u>en couleurs de peintres, 1860 à [1973]. Catalogue</u>	
U52	<u>of colour reproductions of paintings, 1860 to</u>	
(latest	<u>[1973]. Catálogo de reproducciones en color de</u>	
2 vols.	<u>pinturas, 1860 a [1973]. Paris, Unesco, 1949-</u>	
on Art		
Ref.)	Vol. 1- .	

Title and frequency vary. M. S. U. owns all volumes, except the first (1949). The latest and tenth volume is subtitled: 1860-1973.

SCOPE: The format is identical to Unesco's Catalogue de reproductions en couleurs de peintres antérieures à 1860 (Guide 91), except that works in private collections are included. The second volume lists 563 paintings while the latest, volume 10, lists 1,534.

ARRANGEMENT: This is identical to the Unesco publication cited above, except that dates of execution are given when known.

ADVANTAGES: These are identical to the Unesco publication cited above.

LIMITATIONS: Dates of execution are not always given.



## CHAPTER XVI

### INVENTORIES OF ART COLLECTIONS

Inventories can help document provenance, identify objects described in other written accounts and in paintings or prints, and assist in the study of patronage. This chapter does not describe inventories which are restricted to one collection, such as that of a single museum or private collector; catalogs of specific art collections can be found in the card catalog and in indexes listed in chapter 6 of this Guide by looking under the name of the museum or private collector.

Art Ref. Mély, Fernand de. 93

Z

5934 Bibliographie générale des inventaires imprimés.

.M44

Par Fernand de Mély & Edmund Bishop. Paris, Ernest

Leroux, Éditeur, 1892-95. 3 vols. in 2.

SCOPE: This bibliography lists 7,451 published inventories of objects owned by European churches, royalty, societies, private collectors, et cetera. The inventories were published in the nineteenth century, either separately, in periodicals, or as parts of books; the inventories were actually compiled during the middle ages, or based upon pre-nineteenth-century sources. Generally inventories of manuscripts and libraries, relics, lists of gift additions to pre-existing collections, and literary descriptions have been excluded. When titles are not self-explanatory, brief descriptive annotations are provided.

There is an index that includes types of owners, names of places and persons identified with the collections, and the authors, editors, and titles of the inventories. The index also corrects geographic errors and inconsistencies in the citations; however the mistakes in the citations and the corrections in the index are not indicated.

ARRANGEMENT: Entries are arranged geographically by country, by administrative jurisdiction, or by cultural affinity. Then they are chronologically listed according to the dates of the original inventories, and their titles; these have been translated into French when published in other languages. Citations to periodical articles are sufficiently complete; citations to other publications are most complete when first given (to locate the first instance of citation, consult the index for author or title). The first volume is for France and England. The second volume is in three major sections: other European countries; supplementary entries for France and England; and the index.

ADVANTAGES: This is the most thorough, indexed listing of European inventories published through the nineteenth century. (For more recent publications, consult the card catalog, The art index, Guide 34, Répertoire d'art et d'archéologie, Guide 38, and other twentieth-century indexes and bibliographies).

LIMITATIONS: As titles of inventories have been translated into French, one may need to use additional bibliographies to locate exact citations. There is no index for types of objects listed in the inventories. Errors in the sources cited and corrections in the index are not indicated.

Art Ref.      Smithsonian Institution. National Collection of      94  
 ND  
 205              Fine Arts.  
 .S62  
 1976              Directory to the Bicentennial Inventory of

American Paintings Executed before 1914. N.p.,  
 Published for The National Collection of Fine Arts,  
 Smithsonian Institution by Arno Press Inc., 1976.

SCOPE: This is an artist and subject index to data gathered on approximately 140,000 American paintings executed before 1914. Oil, watercolor, pastel, fresco, and tempera paintings in American public and private collections, regardless of qualitative considerations, are listed. The paintings have been reported to the Smithsonian Institution's Bicentennial Inventory by January 1, 1976, although the Inventory is an ongoing project. Included in this book are lists of institutions whose collections have been inventoried, sponsors and contributors, and publications consulted. The data reported to the Inventory have been computerized and are available at the Smithsonian Institution in Washington, D. C., or through the mail. Computer printouts are gratis, except when a large quantity of entries or a special combination of data are requested. The printouts provide the following generally unverified information: artists' dates; painting titles, mediums, dates, dimensions, owners, reporting sources and dates; bibliographic citations and/or references to additional, unpublished information on file. Some photographs of varying quality are available at the Inventory's office; these cannot be lent or duplicated. In some cases, access to information has been restricted by the paintings' owners.

ARRANGEMENT: There are three major sections; an alphabetical list of artists' names, a geographical list of public institutions whose collections have been indexed, and an alphabetical list of painting subjects. All sections list the number of paintings recorded for each category. Each painting has been assigned one to six subjects which are defined on pages 20-31.

ADVANTAGES: This volume provides access to the most extensive list and clearinghouse of pre-1914 American artists and paintings in this country's public and private collections. The subject index can assist in iconographic and other studies.

LIMITATIONS: Use this directory with discretion, as it is based on an inventory which has many omissions, inconsistencies, and errors. Despite these serious limitations, this book and the Inventory are important contributions to the study of early American painting. Remember to contact the Inventory for any updated information received after January 1, 1976.

## CHAPTER XVII

### ICONOGRAPHY

The sources below describe and analyze iconographic themes used in religious and secular art. For useful sources which are not restricted to art, consult religious encyclopedias, handbooks of saints, works on folklore and mythology, et cetera. Many of these are cited in Sheehy's Guide to reference books (Guide 23). Also, ask the Art Librarian for a helpful, annotated bibliography compiled by Walter S. Gibson entitled: "Iconography and Iconology in Western Art: A Selected Bibliography." (Cleveland: Cleveland Public Library, 1975. Mimeographed.)

#### Religious and Secular Iconography

- |          |   |    |
|----------|---|----|
| Art Ref. | Hall, James.  | 95 |
| N        |   |    |
| 7560     | <u>Dictionary of subjects and symbols in art.</u>   |    |
| .H34     |   |    |
|          | Introduction by Kenneth Clark. London. John Murray, |    |
|          | 1974.   |    |

SCOPE: This book offers brief definitions and explains the symbolic importance of themes, real and fictitious persons, and personal types, such as "Jester," which have been depicted in Western post-classical art. Christian subjects are emphasized, but mythological, allegorical, legendary, literary, and some Northern genre representations are included. Biblical and literary sources often are cited.

ARRANGEMENT: All entries are alphabetical. Numerous cross-references are provided. The Sources list older, standard works; the Bibliography lists modern critical works.

ADVANTAGES: This dictionary is informative for quick reference.

LIMITATIONS: Hall's work is not scholarly. It omits significant meanings of many subjects, does not take some important iconographic studies into account, and fails to mention Eastern sources of images. The few illustrations provided are poorly-chosen line drawings. There are no footnotes to lead the researcher to the Bibliography. The citations in the Sources are incomplete although sufficient to locate some edition of the works.

Art Ref.	Henkel, Arthur.	<u>96</u>
N		
7740	<u>Emblemata; Handbuch zur Sinnbildkunst des XVI.</u>	
f.H38	<u>und XVII. Jahrhunderts.</u> Herausgegeben von Arthur Henkel und Albrecht Schöne. Stuttgart, J. B. Metzlersche Verlagsbuchhandlung, 1967.	
	<u>Supplement der Erstaussgabe.</u> Herausgegeben von Arthur Henkel und Albrecht Schöne. Stuttgart, J. M. Metzlersche Verlagsbuchhandlung, 1976.	

SCOPE: This is a scholarly compilation of 3,713 emblems selected from forty-seven emblem books which deal primarily with humanistic themes. Most of the emblem books were published in the sixteenth century, others during the following two centuries. Each entry provides the emblem's image, its motto and emblem in the original language, and a German translation of the epigram. Some entries also provide short,

explanatory editorial notes. References to classical and Renaissance sources are made. Approximately two-thirds of the emblems and their images have been reproduced in their entirety; others have been abbreviated. All but 384 emblems are illustrated. There are also a descriptive bibliography of the emblem books consulted, a bibliography of books and periodical articles dealing with emblems, separate indexes for the emblems' mottoes (including secondary motifs), images and primary meanings, and reprints of three earlier iconographic compendia which offer additional cross-references and insights.

ARRANGEMENT: In the main volume, emblems are classified into eight broad categories (five of which are subdivided): the macrocosm, the four elements, the plant, animal, and human worlds, personifications, and mythological and Biblical figures. The main volume also contains the bibliography of emblem books and the reprinted iconographic compendia. Although a bibliography about emblems and the analytical indexes are included in the main volume, they appear in revised form in the Supplement. The Supplement's bibliography is classified by subject, as outlined on page xxxiii; its brief addenda appears on page clxxvi. The bibliography provides some cross-references, but no index of authors or titles. The Supplement also contains an errata section with references to column numbers in the main volume.

ADVANTAGES: Henkel and Schöne have compiled an excellent, reliable, well-indexed, illustrated source about emblems. The bibliographies and other features are informative. The topical arrangement of emblems helps clarify connections between the origins and development of their meanings, ideas, and images.

LIMITATIONS: The numerous divisions of the bibliography about emblems may be disconcerting, and its lack of an author-title index is unfortunate. Although the emblems depicted here are fairly representative, this work is not all-inclusive. Supplement Henkel's and Schöne's work with additional sources. For a good discussion about European emblems, a lengthy, descriptive bibliography of emblem books, and indexes of "Names," of "Emblems," and of "Artists," consult: Praz, Mario. Studies in seventeenth-century imagery. 2d ed., considerably increased. Roma, Edizioni di Storia e Letteratura, 1964 (Sussidi eruditi, 16), Art/N/7740/.P72/1964. For more information about emblem books published in the Netherlands and Belgium, consult: Landwehr, John. Emblem books in the Low Countries, 1554-1949; a bibliography. Utrecht, Haentjens Dekker & Gumbert, 1970 (Bibliotheca emblematica, 3), Z/5841/.L3; this thorough, descriptive bibliography of emblem books also contains a list of "Books Inappropriately Included in Bibliographies," a "Chronological List" of emblem book editions, and Indexes for "Publishers-Printers-Booksellers," "Artists," "Laudatory Poets," and "Dedicatees."

Perm.Arr.	Marle, Raimond van.	97
N		
5970	<u>Iconographie de l'art profane au moyen-âge et à</u>	
f.M35	<u>la Renaissance et la décoration des demeures.</u> La	
	Haye, Martinus Nijhoff, 1931-32. 2 vols.	

CONTENTS: Vol. 1: La vie quotidienne.

Vol. 2: Allégories et symboles.

SCOPE: This is a well-illustrated study of secular iconography during the middle ages and the Renaissance. Both volumes include



footnotes and bibliographies.

ARRANGEMENT: The set is organized into topics. The first volume discusses subjects from everyday life: the nobility and its pleasures, recreation, nature, hunting and fishing, war, education and scholars, rural life, and the relationship between the sexes. The second volume considers such allegorical and symbolic subjects as: vices and virtues, triumphs of heroes and princes, the ages of man, psychology, peace, fortune, the liberal, technical and mechanical arts, philosophy, theology and other sciences, music and the muses, the elements, geography, time, politics, fantasies, death, and love.

ADVANTAGES: Marle offers an informative overview of the subject with numerous illustrations.

LIMITATIONS: There is no index; also, some information is outdated.

Art Ref.	Pigler, A[ndor].	<u>98</u>
ND		
180	<u>Barockthemen; eine Auswahl von Verzeichnissen</u>	
.P5		

zur Ikonographie des 17. und 18. Jahrhunderts. [Von]

A. Pigler. Budapest, Verlag der Ungarischen Akademie  
der Wissenschaften, 1956. 2 vols.

M. S. U. lacks the second edition, 1974.

SCOPE: This is an annotated listing of selected religious and secular themes used in seventeenth and eighteenth-century painting. Numerous sixteenth-century examples are noted also. Entries refer to Biblical or other literary sources of the themes and often include bibliographic citations to recent critical discussions. Listings always include the works' location; references to published reproductions are often noted. A small percentage of the works is illustrated in

this set.

ARRANGEMENT: Pigler's work is thematically arranged. The first volume treats religious subjects, such as Biblical topics, saints, and legends. The second volume discusses secular subjects, such as Greek and Roman mythology, legends, history, tales, allegories, and genre. Examples are grouped by nationality and then chronologically by artist. Volume 2 contains a comprehensive subject index.

ADVANTAGES: This is an important reference which lists thousands of works of art and offers a good overview of iconographic themes and their development.

LIMITATIONS: No artist index is provided.

Art Ref. Ripa, Cesare.

99

N

7740

.R5155

Baroque and Rococo pictorial imagery. The 1750-60 Hertel edition of Ripa's 'Iconologia' with 200 engraved illustrations. Introduction, translations and 200 commentaries by Edward A. Maser. New York, Dover Publications, Inc. 1970. (Dover pictorial archives series)

For an earlier, Italian edition, see Ripa's Iconologia (Guide 100).

SCOPE: This is an illustrated handbook of two-hundred allegorical personifications chosen by Hertel from various editions of Ripa's Iconologia. Hertel's edition was originally published 1750-60 in Augsburg. He eliminated Ripa's text and had made new but derivative engravings to which he added secondary historical events or fatti. Generally taken from religious, secular or mythological literature, each fatto was explained by a Latin inscription and a German couplet.

The modern scholar Maser translates the Latin and German captions, explains the principal allegorical subjects and fatti, and cites the appropriate editions of Ripa's work.

ARRANGEMENT: Each right-hand page is a facsimile reproduction of Hertel's book; facing it is Maser's commentary. The volume follows Hertel's random arrangement. Hertel's index of personifications and Maser's translation of it are provided.

ADVANTAGES: This volume can help art historians to analyze allegorical subjects in works by artists, primarily in German-speaking regions, who used Hertel's sourcebook. Maser's translations and explanations are informative.

LIMITATIONS: Hertel selected less than half of the allegories included in Ripa's 1603 edition, and eliminated Ripa's text. See the "Limitations" section in the annotation for an Italian edition of Ripa's Iconologia (Guide 100) for other disadvantages which also apply to the Hertel edition.

Art Ref.	Ripa, Cesare.	<u>100</u>
N		
7740	<u>Iconologia; overo descrizione di diversa imagini</u>	
.R5		
1970	<u>cavate dall'antichità, e di propria inventione.</u>	

With an introduction by Erna Mandowsky. Hildesheim  
and New York, Georg Olms Verlag, 1970.

This is a reprint of the edition published 1603 in Rome by Lepido Facij. Ripa's work was first published in 1593; eight subsequent editions were issued through 1767, including Dutch and French editions in 1644. M. S. U. also owns a microfilm copy of a 1593 edition which has fewer entries and is not illustrated: Iconologia; overo

descrittione dell'da altri luoghi. Roma, Heredi di Gio Giglioni, 1593. (Italian books before 1601. Microfilm ed. Film/4879/r.272 [no. 7]).

SCOPE: This is a dictionary of over five-hundred allegorical images which freely mix visual and literary prototypes from classical, medieval, and early Renaissance sources. The entries explain the personifications' dress and symbolic paraphernalia; many entries are illustrated with early seventeenth-century woodcuts.

ARRANGEMENT: The entries are alphabetical. A table of contents is provided.

ADVANTAGES: As this and other editions of Ripa's sourcebook were used by seventeenth and eighteenth-century artists, including Annibale Carracci, Bernini, Poussin, and Tiepolo, they can help art historians to analyze allegorical concepts and figures.

LIMITATIONS: This work has a Roman Catholic bias, which has its advantages as well. M. S. U. does not own any of the editions, such as the one published 1630 in Padua, which include an analytical index. This is especially important as Ripa organized his book alphabetically by personified concepts. The analytical index, which facilitates locating personifications when only the symbols or attributes are known, is divided into such categories as plants, colors, and animals; using an analytical index in any edition assists the researcher in quickly selecting the best interpretation of a symbol in that or any other edition. For example, looking through the animal category for an elephant, one learns that it personifies Temperance. Researchers also should be aware that editions of Ripa's book

differ in other ways; for example, they may omit some of Ripa's entries, abridge the texts, and be sparsely illustrated. As editions were published in various countries over a period of nearly 175 years, one should use the most appropriate edition for a specific research problem; for instance when studying Carracci, use an early seventeenth-century Italian edition rather than an eighteenth-century German edition, such as Hertel's (Guide 99). For a bibliography of known editions of Ripa's and other emblem books, see: Praz, Mario. Studies in seventeenth-century imagery. 2d ed., considerably increased. Roma, Edizione di Storia e Letteratura, 1964 (Sussidi eruditi, 16), Art/N/7740/.P72/1964. See also Henkel's and Schöne's Emblemata (Guide 96).

Art Ref.	Tervarent, Guy de.	101
N		
6370	<u>Attributs et symboles dans l'art profane, 1450-</u>	
.T4	<u>1600; dictionnaire d'un langage perdu.</u> Genève,	
	Librairie E. Droz, 1958-64. 3 vols in 1.	

SCOPE: This is a dictionary of plants, animals, inanimate objects, mythological figures, and types of people (such as lovers) which were symbolically used in secular art between 1450 and 1600. Entries define the symbols, note literary sources, and cite examples of the symbols used in art between 1450-1600. References are also made to representations which antedate the Renaissance and those used in the seventeenth century, modern art historical literature, and published reproductions. A bibliography is included in each volume.

ARRANGEMENT: Entries are alphabetical by symbol. Numerous cross-references are made. Volume 2 includes a slightly augmented

bibliography, corrections and additions to the first volume, and a comprehensive index to abstractions. The third volume is an addendum and a comprehensive index to literary sources up to 1600.

ADVANTAGES: This is a scholarly collection of material which is not easily available in one source. Despite its title, this work is not strictly limited to 1450-1600.

LIMITATIONS: Subjects and references are selective rather than comprehensive.

Art Ref.	Waters, Mrs. Clara (Erskine) Clement.	<u>102</u>
N		
7760	<u>A handbook of legendary and mythological art;</u>	
.W4		
1881	<u>with descriptive illustrations</u> , by Clara Erskine	
	Clement. 20th ed. Boston, Ticknor and Company,	
	1881.	

Copyright 1871 and 1881. M. S. U. owns the 1871 edition (Art/N/7760/.W4), but not the final, twenty-third edition, copyrighted 1886.

SCOPE: With an emphasis on Christian subjects, this illustrated volume offers brief explanations of symbols, provides biographical sketches, and describes legends, stories, and myths depicted in art.

ARRANGEMENT: The first major section considers Christian iconography and is arranged according to the author's own hierarchy. Entries in the other three major sections are arranged alphabetically within the following categories: "Legends and Stories Illustrated in Art," devoted to saints; "Legends of Place," primarily selected from German literature; and "Ancient Myths which Have Been Illustrated in Art." These sections are indexed. Appended is an unindexed, thirty-three page subject list of paintings located in European museums which

depict Biblical and mythological subjects.

ADVANTAGES: This book is helpful for quick reference, especially because it considers hundreds of subjects.

LIMITATIONS: The information is superficial, and no footnotes or bibliography are provided. Researchers should check for more recent material.

Art Ref. Whittlesey, E. S.

103

N

7825

Symbols and legends in Western art; a museum

.W47

guide. New York, Charles Scribner's Sons, 1972.

SCOPE: This handbook offers brief information about persons and symbols chosen from the Judaic-Christian and classical traditions which are depicted frequently in art. Biblical references are made throughout the text. Many entries also cite examples of art in American museums. A brief bibliography is included.

ARRANGEMENT: Entries are alphabetical; numerous cross-references are provided. Larger entries, such as "Jesus Christ," are subdivided.

ADVANTAGES: This work is adequate for quick reference purposes.

LIMITATIONS: The information is superficial and footnotes are not provided. Use Whittlesey's book with caution, as there are errors and generalizations.

Christian Iconography

Ref.	Cabrol, Fernand.	104
BR		
95	<u>Dictionnaire d'archéologie chrétienne et de</u>	
.C2	<u>liturgie.</u> Publié par du r <sup>me</sup> dom Fernand Cabrol et	
	du r.p. dom Henri Leclercq, avec le concours d'un	
	grand nombre de collaborateurs. Paris, Librairie	
	Letouzey et Ané, 1924-53. 15 vols. in 30.	

Volumes 14, part 2-15 were published under the direction of Henri Marrou.

SCOPE: Cabrol's and Leclercq's scholarly encyclopedia contains signed articles dealing with all aspects of Christianity through the time of Charlemagne; often the role of antiquity and the development of Christianity into the twelfth century are noted. In addition to information concerning iconography and symbols, this set considers epigraphy, rites, liturgy, ceremonies, customs, art, and architecture. Bibliographies are included.

ARRANGEMENT: All entries are alphabetical; large ones are outlined at their beginnings. At the end of each two-part volume is that volume's detailed table of contents. Cross-references are provided.

ADVANTAGES: Despite its age, this important religious encyclopedia offers an excellent compendium of information. The bibliographies are especially useful for noting older sources.

LIMITATIONS: This encyclopedia was published over a thirty-year period; consequently the entries and bibliographies of the earlier volumes are more out-of-date than the later volumes. While volumes 1-14, part 1 contain numerous lengthy essays, the entries in volumes



14, part 2-15, "Portier" through "Zräia," are noticeably shorter.

Art Ref.	Ferguson, George.	<u>105</u>
N		
7830	<u>Signs &amp; symbols in Christian art; with illustra-</u>	
f.F37	<u>tions from paintings of the Renaissance.</u> New York,	
	Oxford University Press, 1954.	

SCOPE: This work offers brief, simplistic explanations of more than 250 common symbols found in medieval and Renaissance religious art. The book includes chapters about: the animal and plant kingdoms; "Earth and Sky;" "The Human Body;" persons and events in the Bible; "Radiances," "Letters, Colors, and Numbers;" "Religious Dress;" "Religious Objects;" and "Artifacts."

ARRANGEMENT: Entries are arranged alphabetically within each chapter or subchapter. Biblical references, a detailed Index of names and symbols, and a general Bibliography are provided.

ADVANTAGES: This work is reliable for quick reference of common symbols.

LIMITATIONS: The information is too elementary for scholarly research, and no footnotes are provided. The text fails to indicate relevant reproductions, but they are analyzed iconographically in the index.

Art Ref.	Kaftal, George.	<u>106</u>
N		
8080	<u>Iconography of the saints in Central and South</u>	
f.K24	<u>Italian schools of painting.</u> Florence, Sansoni	
	Editore, 1965. (Saints in Italian Art)	

This is the second volume of a projected three-volume series. For the first volume see the author's Iconography of the saints in Tuscan

painting (Guide 107); the final volume is to cover the schools of Rimini and Romagna.

SCOPE: This is a scholarly, well-illustrated iconographic encyclopedia of 436 saints and the blessed as they appear in panel paintings, frescoes, mosaics, and occasional illuminated manuscripts made by artists born in Central and Southern Italy during the second to the early sixteenth centuries. The scope is otherwise similar to the book's companion volume cited above.

ARRANGEMENT: The format is identical to the companion volume except that it lacks a calendar of feast dates.

ADVANTAGES: These are identical to the companion volume.

LIMITATIONS: These are identical to the companion volume except that more attention is given to mosaics.

Art Ref. Kaftal, George.

107

N

8080

Iconography of the saints in Tuscan painting.

f.K25

Florence, Sansoni, 1952. (Saints in Italian art)

This is the first volume of a projected three-volume set. For the second volume see the author's Iconography of the saints in Central and South Italian schools of painting (Guide 106).

SCOPE: This is a scholarly, well-illustrated iconographic encyclopedia of 340 saints and the blessed as they appear in panel paintings, frescoes, and occasional mosaics and illuminated manuscripts made by artists born in the areas of Florence, Siena, Arezzo, Lucca, and Pisa during the thirteenth through the fifteenth centuries. Over 1,100 works are illustrated and many others are mentioned. Each entry includes the name of the saint in English, followed by the Italian

form of name, birth date, manner of death, and often other brief descriptive data, such as patronage and location of relics. Additional information is divided under synoptic captions: "Type," including physical traits and symbols; "Inscriptions;" the artist, title and location of "Images," "Cycles," and "Scenes;" "Art Bibliography," with reference to published illustrations; "Literary Sources of Scenes;" and a "Hagiography." The volume also contains separate indexes and lists for: attributes, distinctive sagas, and scenes; painters; locations of works of art; a classified bibliography of publications mentioned in the text; a comprehensive list of saints; and a list of feast dates.

ARRANGEMENT: Entries are alphabetical by saints' names. A letter and number code provides a system of cross-references between corresponding synoptic categories and the illustrations.

ADVANTAGES: This is a substantial, well-illustrated, well-indexed source. Its value is not limited strictly to the periods and schools described, as the background information, bibliographies and iconographic histories can be helpful for historic and comparative purposes, and the same saints can be represented in art of different locales. Works of art located in smaller churches and museums are noted.

LIMITATIONS: This work does not list all known representations of the saints. If one is looking for a particular work, it is important to know the artist's place of birth rather than area of activity. There are few cross-references between this volume and the other of the same series. The letter and number code for types of images is

disconcerting. Mosaics and illuminated manuscripts are given only slight attention.

Art	Knipping, John Baptist.	108
N		
7953	<u>De iconografie van de contra-reformatie in de</u>	
f.K58	<u>Nederlanden.</u> Hilversum, The Netherlands, N.V. Paul	
	Brand's Vitgeversbedrijf, 1939-40. 2 vols.	

M. S. U. lacks the revised, English translation entitled: Iconography of the Counter Reformation in the Netherlands; heaven on earth. That two-volume set was published 1974 by Nieuwkoop, The Netherlands by B. de Graff. In the 1974 translation, the text has been altered slightly, some new illustrations have been added, and the bibliography has been updated; however there are some editorial problems, such as a less thorough index and the use of outdated locations of works of art.

SCOPE: Knipping studies the background and development of Counter-Reformation iconography in the Netherlands where the Italian and Spanish Jesuits had a greater impact than did the Council of Trent (1563). Among the topics Knipping discusses are humanism, the new aestheticism, new modes of devotion, the Bible, saints and their cults, the Christian way of life, and the role of the "militant Church." Examples of prints and paintings are among the many illustrations of works by major and minor artists. Numerous references are made to contemporary literature.

ARRANGEMENT: The book is divided into topics, as outlined in the table of contents. Each volume has a separate bibliography, list of illustrations, and index.

ADVANTAGES: This is an important scholarly analysis of religious art in the Netherlands during a period of great change.

LIMITATIONS: This study focuses upon religious iconography, and does not attempt to cover secular iconography in any depth. Researchers should consult the revised edition, especially for the updated bibliography.

Art	Künstle, Karl.	<u>109</u>
N		
7830	<u>Ikonographie der christlichen Kunst.</u> Freiburg	
.K93	im Breisgau, Herder & Co. G.m.b.H. Verlagsbuch-	
	handlung, 1926-28. 2 vols.	

CONTENTS: Vol. 1: Prinzipienlehre; Hilfsmotive; Offenbarungstatsachen.

Vol. 2: Ikonographie der Heiligen.

SCOPE: This illustrated study of Christian art from the early Christian through the Baroque periods surveys iconographic history, considering symbolism derived from the natural world and Biblical subjects. It also describes the lives and emblems of the saints, indicates selected works of art in which they are depicted, and contains lists of their attributes and patronage. Bibliographic references are included.

ARRANGEMENT: The first volume is topically arranged for all subjects except saints; a subject index is provided. The second volume is arranged alphabetically by saints.

ADVANTAGES: Despite its age, this source is still important for art research.

LIMITATIONS: The information is not always reliable and researchers should check for more recent material.

Art	Mâle, Émile.	<u>110</u>
N		
7830	<u>L'art religieux après le Concile de Trente;</u>	
.M3	<u>étude sur l'iconographie de la fin du XVI<sup>e</sup> siècle,</u>	
	<u>du XVII<sup>e</sup>, du XVIII<sup>e</sup> siècle, Italie, France, Espagne,</u>	
	<u>Flandres.</u> Paris, Librairie Armand Colin, 1932.	

M. S. U. does not own the second edition, 1951. For an abridgment in English, see Guide 114.

SCOPE: This illustrated history of religious iconography focuses on the Catholic countries of Italy, France, Spain, and Flanders from the Council of Trent (1563) into the eighteenth century; during this period, important religious themes originated in Rome. Among the topics discussed are: Catholic art's reaction to the Protestant Reformation, representations of martyrdom, visions of ecstasy and death, new iconography and forms of devotion, religious themes continued from the middle ages, sixteenth-century allegories and church decoration. Footnotes are included.

ARRANGEMENT: Mâle's book is topically organized, as outlined in the table of contents. An index of works of art is arranged alphabetically by location.

ADVANTAGES: Despite its age, this illustrated history is still important for iconographic research.

LIMITATIONS: Neither a bibliography nor a subject index is provided. Researchers should check for more recent material.

Art	Mâle, Émile.	<u>111</u>
N		
7949	<u>L'art religieux de la fin du moyen âge en France;</u>	
.M28		
1922	<u>étude sur l'iconographie du moyen âge et sur ses</u>	
	<u>sources d'inspiration.</u> 2 <sup>e</sup> éd., revue et augmentée.	
	Paris, Librairie Armand Colin, 1922.	

First published 1908. M. S. U. does not own any of the subsequent editions (the last is the fourth, 1941; the fifth edition, 1949, is not a revision, but type has been reset). For an abridgment in English, see Guide 114.

SCOPE: This is a study of the origins and iconography of French art from 1300 to the Council of Trent in 1563; Mâle's emphasis is on the fifteenth century. Among the topics considered are: the influences and origins of Italian iconography on French art, the role of liturgical drama, sentiments of pathos and tenderness, cults of the saints, old and new symbolism, vices and virtues, death, the end of the world and the Last Judgment, and the end of the middle ages. Footnotes and illustrations are included.

ARRANGEMENT: Mâle's book is topically organized, as outlined in the table of contents. An index of works of art is arranged alphabetically by location.

ADVANTAGES: Despite its age, this is still an important study of French iconography.

LIMITATIONS: Neither a bibliography nor a subject index is provided. Researchers should check for more recent material.

- |       |   |     |
|-------|---|-----|
| Art   | Mâle, Émile.  | 112 |
| N     |   |     |
| 7949  | <u>L'art religieux du XII<sup>e</sup> siècle en France; étude</u> |     |
| f.M29 | <u>sur les origines de l'iconographie du moyen âge.</u>           |     |
| 1928  | 3 <sup>e</sup> éd., revue et corrigée. Paris, Librairie           |     |
|       | Armand Colin, 1928.   |     |

First published 1922. M. S. U. does not own any of the subsequent editions (the last is the fifth, 1947). For an abridgment in English, see Guide 114.

SCOPE: This is an illustrated study of the origins and development of twelfth-century French art. Among the topics considered are: early monumental sculpture and the influence of manuscripts; the complex Greek, Syrian, and Byzantine origins of iconography; French artists' alteration of Eastern iconography; the liturgy and liturgical drama; Suger and his influence; saints; pilgrimages; the world and nature; and the monastic impact on art. Footnotes are included.

ARRANGEMENT: Mâle's book is topically organized, as outlined in the table of contents. An index of works of art is arranged alphabetically by location.

ADVANTAGES: Despite its age, this is still an important study of French iconography.

LIMITATIONS: There is neither a bibliography nor a subject index. Researchers should check for more recent material.

- |      |   |     |
|------|---|-----|
| Art  | Mâle, Émile.  | 113 |
| N    |   |     |
| 7949 | <u>L'art religieux du XIII<sup>e</sup> siècle en France; étude</u>  |     |
| .M3  | <u>sur l'iconographie du moyen âge et sur ses sources</u>           |     |
| 1919 | <u>d'inspiration.</u> 4 <sup>e</sup> éd., revue et corrigée. Paris, |     |
|      | Librairie Armand Colin, 1919.                                       |     |



First published 1898. M. S. U. does not own any of the subsequent editions (the last is the eighth, 1948). An English translation of the third edition is available: The Gothic image; religious art in France of the thirteenth century. Translated by Dora Nussey. New York, Harper & Brothers Publishers, 1958. (Cathedral Library; Harper Torchbooks) Art/N/7949/.M313/1958.

SCOPE: Mâle's work is an illustrated study of the origins and iconography of thirteenth-century religious art in France. Among the topics considered are: plant and animal symbolism, the labors of the month, education and philosophy, vices and virtues, the Old Testament, the Gospels, apocryphal stories, saints and The Golden Legend, the role of antiquity, secular history, the apocalypse, and the Last Judgment. A bibliography is included.

ARRANGEMENT: This book is topically organized, as outlined in the table of contents. An index of works of art is arranged alphabetically by location.

ADVANTAGES: Despite its age, this is still an important study of French iconography.

LIMITATIONS: No subject index is provided. Researchers should check more recent material.

Art	Mâle, Émile.	<u>114</u>
N		
7830	<u>Religious art from the twelfth to the eighteenth</u>	
.M323	<u>century</u> . New York, Pantheon Books, Inc., 1949.	

First French edition 1945(?). M. S. U. also owns the second French edition: L'art religieux du XII<sup>e</sup> au XVIII<sup>e</sup> siècle. Paris, Librairie Armand Colin, 1946 [c1945]. Art/N/7830/.M32/1945.

SCOPE: This work contains the author's selections from editions published 1931-41 of his four volumes on Christian iconography; transitional passages have been added. For the original volumes, see Guide 110, 111, 112, and 113.

ARRANGEMENT: The subject is discussed chronologically.

ADVANTAGES: This book highlights the author's works in an English translation. Chamberlin's Guide to art reference books considers this "a usable collection" (page 60).

LIMITATIONS: As an abridgment, this volume eliminates much information.

Art Ref.	Millet, Gabriel.	<u>115</u>
N		
7832	<u>Reserches sur l'iconographie de l'Évangile aux</u>	
.M5	<u>XIV<sup>e</sup>, XV<sup>e</sup> et XVI<sup>e</sup> siècles d'après les monuments de</u>	
1960	<u>Mistra, de la Macédoine et du Mont-Athos. Paris,</u>	
	Éditions E. de Boccard, 1960.	

This is a reprint of the edition published 1916.

SCOPE: Millet's work is an iconographic study of Gospel subjects which developed in the East and influenced Italian art of the fourteenth through sixteenth centuries. Mosaics, frescoes, paintings, illuminated manuscripts, sculpture, and minor arts are discussed and often illustrated. The topics considered are: Gospel cycles, events prior to the Passion, the Passion and Resurrection, and the nature and influence of the Eastern schools of Macedonia, Crete and Greece on twelfth-century Italian art. A bibliography is included.

ARRANGEMENT: The twenty-seven page abstract of the text explains the thematic arrangement. There are indexes of monuments, artists, iconography, and general information. Additions and corrections appear on pages 691-714.

ADVANTAGES: Despite its age, this is still an important study of Gospel subjects.

LIMITATIONS: Researchers should check for more recent material.

Art Ref.	Réau, Louis.	<u>116</u>
N		
7830	<u>Iconographie de l'art chrétien.</u>	Paris, Presses
.R35	Universitaires de France, 1955-59.	3 vols. in 6.

CONTENTS: Vol. 1: Introduction générale.

Vol. 2: Iconographie de la Bible. Pt. 1: Ancien Testament; pt. 2: Nouveau Testament.

Vol. 3: Iconographie des saints. Pt. 1: A-F; pt. 2: G-O; pt. 3: P-Z, répertoires.

SCOPE: Réau's iconographic reference for Christian art describes and analyzes subjects and lists examples in art. Bibliographies and some illustrations are included.

ARRANGEMENT: Volume 1 offers a general introduction and overview of the sources, symbols, and evolution of Biblical iconography, describes the iconography, cults, and images of saints, and surveys stages of Christian art from Renaissance "paganism" through the nineteenth century. Volume 2 considers Old and New Testament subjects in Biblical order; each part is indexed separately. Volume 3 discusses the iconography of individual saints in alphabetical order. The third part includes three categories of tables:

1) names of saints, in French, with corresponding names in other languages, and occasional brief explanations; 2) lists of saints by their associations with specific places, monastic orders, lay groups, and protective powers; and 3) lists of saints with their attributes.

ADVANTAGES: Because this standard scholarly source has a broad scope, it is particularly helpful in tracing the iconography of specific subjects. The tables in volume 3 are useful for quick reference.

LIMITATIONS: Volume 1 lacks an index. Réau does not always list major artists and major representations of a subject. The set is very selectively illustrated, a problem which is partially ameliorated by using Ricci's Mille santi nell'arte (Guide 117). Researchers should check for more recent material.

Art Ref.	Ricci, Elisa.	<u>117</u>
N		
8080	<u>Mille santi nell'arte.</u> Prefazione di Corrado	
.R5	Ricci. Milano, Ulrico Hoepli, 1931.	

SCOPE: Ricci's illustrated dictionary of saints in art contains highlights of saints' lives, patronage, feast days, and iconographic symbols, and refers to selected art works in which the figures are depicted. A brief, general bibliography is provided.

ARRANGEMENT: All entries are alphabetical.

ADVANTAGES: While the text is useful for quick reference, its seven-hundred illustrations are of greater value. As many are of less prominent saints and of works less often reproduced, this book can be consulted easily for illustrative material; many works mentioned in Réau's Iconographie de l'art chrétien (Guide 116), but not

reproduced there, appear in Ricci's book.

LIMITATIONS: The textual information is not scholarly and there are no footnotes. Researchers should check for additional information.

Art Ref. Schiller, Gertrud. 118

N

7830 Iconography of Christian art. Translated by  
.S3515

Janet Seligman. Greenwich, Conn., New York Graphic  
Society Ltd, 1971- .

CONTENTS: Vol. 1: Christ's Incarnation, childhood, baptism,  
temptation, Transfiguration, works and miracles.  
Translated from the 2d German edition, 1969.  
Vol. 2: The Passion of Jesus Christ. Translated from  
the original German edition, 1968.

These are the first two volumes of a projected five-volume set.

Volume three will discuss the Resurrection and glorification of Christ and Images of the "Majestas Domini" and the Trinity. Volumes four and five will treat images of Ecclesia, Mary, the Last Judgment, and the Old Testament. M. S. U. also owns the German edition, three volumes of which have been published: Ikonographie der christlichen Kunst. Güttersloh, Güttersloher Verlagshaus Gerd Mohn, 1966- .

Art/N/7830/.S35.

SCOPE: This is a history of the use of Christian themes in art of the East and West from their beginnings through the Renaissance and, to a far lesser extent, the Mannerist and Baroque periods. The information is drawn from theological, liturgical, and devotional writings, commentaries, and more recent art historical studies. Footnotes and a bibliography are included. Each volume contains

over five-hundred illustrations.

ARRANGEMENT: Each volume is organized into broad thematic categories such as "The Crucifixion," and contains an index of Biblical and legendary texts. A detailed Thematic Index of the first two volumes is located at the end of the second volume.

ADVANTAGES: Schiller's excellent survey is well-illustrated, organized, and readable.

LIMITATIONS: The text is somewhat simplified. Schiller neglects the borrowing of secular and pagan images.

## CHAPTER XVIII

### AUCTION SALES

Information about individual works of art and market values can be found in publications concerning auctions. Although the type of information varies among the sources, one may expect to find dates of execution, mediums, dimensions, condition, provenances, sales prices, and occasional illustrations. This important information may verify a work's existence, trace an artist's popularity, provide additional information about a work believed lost, and assist in the compilation of a catalogue raisonnée. However, researchers should heed several notes of caution when using these sources: attributions and dates of execution may be disputable, prices depend on a variety of factors, some auction houses are less reputable than others, not all auctions have catalogs, and many works of art are sold privately. There are three basic types of sources which provide information about auctions.

The first type consists of the actual catalogs of the individual auctions. M. S. U. owns a small collection of these, but other libraries have far more comprehensive collections.

The second type highlights individual auction houses' seasons; these are generally published annually. M. S. U. owns a limited run of this type published by Sotheby Parke-Bernet.

The third type consists of auction catalog indexes, annual surveys of auction sales, and catalogs of libraries which own extensive

collections of auction catalogs. M. S. U. owns many of these sources which are described and/or cross-referenced in this chapter.

Researchers can also investigate auctions by reading comments about them in newspapers, periodicals, and books; indexes of these sources are listed in chapter 6 of this Guide.

Retrospective Cumulated Indexes  
of Auction Sales

- |                                |   |     |
|--------------------------------|---|-----|
| Guide<br>125                   | <u>American art directory.</u>  |     |
| Guide<br>49                    | McCoy, Garnett.<br><br><u>Archives of American Art: A directory of resources.</u>   |     |
| Guide<br>12                    | Bénézit, E[manuel].<br><br><u>Dictionnaire critique et documentaire des peintres,<br/>sculpteurs, dessinateurs, et graveurs de tous les temps<br/>et de tous les pays.</u>  |     |
| Art Ref.<br>N<br>8675<br>f.G72 | Graves, Algernon.<br><br><u>Art sales from early in the eighteenth century<br/>to early in the twentieth century (mostly old master<br/>and early English pictures).</u> New York, Burt Franklin,<br>1970. 3 vols. (Art history and art reference, 30;<br>Burt Franklin reference and bibliography series, 340) | 119 |

This is a reprint of a set first published 1918-21.

SCOPE: This work is an artist index of numerous auction sale catalogs for paintings sold in the United Kingdom. Each entry provides the following information when it appears in the original catalog: artist's dates, date of sale, auctioneer, seller, auction lot number, title and dimensions of the work, buyer, and price



(some of which are supplied by Graves from priced copies).

ARRANGEMENT: Entries are alphabetical by artist.

ADVANTAGES: Graves' work helps locate specific catalogs, and trace paintings' provenances and artists' popularity.

LIMITATIONS: Only sales held in the United Kingdom are indexed.

Graves was unable to obtain all the catalogs of the period, especially the earlier ones. Sellers' and buyers' names are given in incomplete form in the text, and there is no index of them.

Guide            Harvard University. William Hayes Fogg Art Museum.  
43

Catalogue of the Harvard University Fine Arts Library,  
the Fogg Art Museum.

Art Ref.        Lancour, [Aldore] Harold. 120  
N  
8640            American art auction catalogues, 1785-1942; a  
.L3            union list, by Harold Lancour. New York, The New  
York Public Library, 1944.

SCOPE: This is a checklist of holdings in twenty-one American libraries of over 7,300 catalogs of fine and applied art auctions held in the United States through 1942. Entries include the following information: seller, brief descriptive catalog title, auction house, pagination of catalog, number of lots auctioned, and symbols for the libraries owning the catalog. Copies annotated with prices and buyers are indicated. Lancour has provided an index for more than six-thousand artists and sellers (who sometimes are the artists themselves) when they are named in the catalogs' titles. The auction houses' full names, addresses, and years of operation are listed. Items sold need not be American.

ARRANGEMENT: Entries are listed chronologically by date of sale.

ADVANTAGES: In addition to verifying sales and catalogs, this checklist can help trace the provenance of a collection, and survey art patronage. Since Lancour's checklist was published, the auction catalogs listed therein have been microfilmed and are available through the Archives of American Art (Guide 49).

LIMITATIONS: One needs to know the date of sale or seller's name to learn more about an auction. Unfortunately, access by artist is very limited.

Art Ref. N 8650 f.L8	Lugt, Frits. <span style="float: right;"><u>121</u></span> <u>Répertoire des catalogues des ventes publiques,</u> <u>intéressant l'art ou la curiosité; tableaux, dessins,</u> <u>estampes, miniatures, sculptures, bronzes, émaux,</u> <u>vitraux, tapisseries, céramiques, objets d'art,</u> <u>meubles, antiquités, monnaies médailles, cameés,</u> <u>intailles, armes, instruments, curiosités naturelles,</u> <u>etc.</u> La Haye, Martinus Nijhoff, 1938- .
-------------------------------	---

CONTENTS: Vol. 1: 1600-1825.

Vol. 2: 1826-1860.

Vol. 3: 1861-1900.

These are the first three volumes of a projected four-volume set.

The final volume will cover the years 1901-1925. M. S. U. owns all volumes except the third.

SCOPE: This is an annotated list of thousands of European auction catalogs of fine and decorative arts. Each entry includes the date and place of sale, seller, number of lots and type of objects, total

number of lots, auctioneer, pagination of the catalog, and a list of European and American libraries which own the catalog. The volumes are indexed separately by seller's name.

ARRANGEMENT: Entries are listed chronologically.

ADVANTAGES: Lugt's work helps trace the history of a given collection and locate specific auction catalogs.

LIMITATIONS: There is no access to information by artist or type of object. One must consult the original catalog to determine the individual pieces sold at a given sale, as Lugt only indicates the objects by type of lot. Sellers' names are not always given in complete form, and there is no indication of buyer or price.

Art Ref. N 8675 .M6	Mireur, H[ippolyte].  <u>Dictionnaire des ventes d'art faites en France</u> <u>et à l'étranger pendant les XVIII<sup>me</sup> &amp; XIX<sup>me</sup> siècles;</u> <u>tableaux, dessins, estampes, aquarelles, miniatures,</u> <u>pastels, gouaches, sépias, fusains, émaux, éventails</u> <u>peints &amp; vitraux.</u> [Par] H. Mireur. Paris, Maison d'Éditions d'Oeuvres Artistiques, 1911-12. 7 vols.	122
------------------------------	---	-----

First published 1901-12.

SCOPE: This is an annotated list of about thirty-thousand fine and decorative art items in all media which were sold at more than three-thousand public sales held in France and elsewhere during the eighteenth and nineteenth centuries. The annotated entries vary in completeness, but may include dealers' or auction houses' names, their locations if other than Paris, the works' titles, descriptions, sizes, condition, and prices. Some sales have been indexed by broad

subjects, such as costumes and vignettes.

ARRANGEMENT: Entries are alphabetical by artist, followed by subdivisions for mediums and dates (generally just years) of the sales. Volume 1 contains an addendum for the letters A-B only.

ADVANTAGES: Mireur's set helps trace sales of an artist's works. The entries' descriptive notes can be used to help identify works today.

LIMITATIONS: Neither sellers nor buyers are indicated. The subject index is too limited. Mireur has not provided bibliographic citations for the catalogs he has analyzed.

Guide            New York (City). The Metropolitan Museum of Art.  
45

Library catalog.

Guide            Répertoire d'art et d'archéologie.  
38

#### Annual Indexes of Auction Sales

Art	<u>Art-price annual.</u>	London, Art and Technology	<u>123</u>
N			
8670	Press, 1949-	Vol. n.s. 4, 1948/49-	
.A68			
(latest 5			
vols. on			
Art Ref.)			

Annual. This set is numbered continuously with the German edition which began earlier: Kunstpreis-Verzeichnis. The first three volumes were published under the earlier title in Munich by Kunst und Technik between 1941-44, for the years 1939/40-42. M. S. U. owns all volumes beginning with 11 (1955/56).

SCOPE: This is a medium and artist index of selected current sales of fine and decorative arts. The sales were held throughout the

world for a given auction year. Thousands of works are listed in each volume. Selected works are reproduced in small photographs. Entries include the titles of works (translated into English, French, or German if necessary), dates of execution, sizes, prices, and places and dates of sale. Works signed and dated by the artists are indicated; provenance is noted occasionally. Earlier volumes offer a few bibliographic citations.

ARRANGEMENT: Each volume is classified according to types of objects, followed by alphabetical entries for artists, or chronological entries for the decorative arts.

ADVANTAGES: This set can help trace current auction sales which are not indexed by World collectors annuary (Guide 124). Art-price annual also includes the decorative arts, while the World collectors annuary only covers them for five years (volumes 5-10).

LIMITATIONS: This set indexes selected auctions. Sellers are listed only occasionally; buyers are never indicated. The translated titles of works may cause confusion.

Art Ref.      World collectors annuary.   Delft, Brouwer & Co.,      124  
 ND  
 47                      1950-      .   Vol. 1, 1946/49-      .  
 .W6

Annual. Place of publication and publisher vary. M. S. U. owns only volume 17 (1965).

SCOPE: This series provides an artist index of selected current sales of paintings, watercolors, pastels, and drawings auctioned throughout the world during a given year. Prints are included in all volumes except the fourth; decorative arts are included only in volumes 5-10. Entries include the following information: artist's

dates and nationality, title of work, note whether signed and/or dated, medium, dimensions, auction house, date of sale, lot number, and price. Some entries also provide provenance, exhibition history, and bibliographic references. Thousands of works are listed in each volume; selected works are illustrated.

ARRANGEMENT: Entries are alphabetical by artist; anonymous works are entered under appropriate countries. There is a cumulative index to volumes 1-11 (1946-59).

ADVANTAGES: This series traces current auction sales which are not indexed by Art price annual (Guide 123), and contains fuller descriptions of the works and lists more paintings than the latter.

LIMITATIONS: Only selected auctions are indexed. Sellers are listed only occasionally; buyers are never indicated.

## CHAPTER XIX

### MUSEUM DIRECTORIES

This type of directory is helpful whether you visit or correspond with a museum. An appointment may be necessary in order to see the registrar's file, an object which is not on permanent display, and the prints and drawings room, or to use the library. You probably will need special permission to sketch or photograph an object.

No single museum directory is all-inclusive. Some have added features, such as a list of related art organizations and indexes. Researchers should be aware that directories frequently become outdated because works of art are added to most museum collections yearly, and other information, including personnel and hours of operation, is changeable.

Art                    American art directory.   New York, R. R. Bowker        125  
N  
50                    Company, 1899-   .   Vol. 1, 1898-   .  
.A54  
(latest 2  
vols. on  
Art Ref.)

Title varies; volumes 1-37 (published 1899-1949 for the years 1898-1945/48) are entitled American art annual. Publisher and frequency vary. Beginning with volume 10 (1913) it has been published for or by the American Federation of Arts. Beginning with volume 31 (published 1935 for the year 1934) coverage of biographical material only is continued by Who's who in American art (Guide 18). M. S. U. owns

all volumes except 1-10 (published 1899-1913 for the years 1898-1913), 15 (published 1919 for the year 1918), 21-24 (published 1925-28 for the years 1924-27), and 29-30 (published 1933-34 for the years 1932-33). The State Library of Michigan owns all volumes.

SCOPE: Although the scope of each volume varies over the years, this directory generally offers annotated lists of American and Canadian art museums, libraries, associations, and schools. Often, miscellaneous other information about selected art magazines, fellowships and scholarships, awards, et cetera is provided. Volumes 1-37 (published 1899-1947 for the years 1898-1945/48) also include reviews of the recent art scene, such as itemized lists of paintings, and sometimes sculptures, drawings, prints, and other items sold at selected American auctions. As indicated in table 3, scattered volumes through 30 (published 1934 for the year 1933) contain biographical entries for living American artists. All volumes through 30, except the second (1899), provide necrologies. Those appearing in volumes 1-24 (published 1899-28 for the years 1898-1927) are indexed in volume 25 (published 1929 for the year 1928); those appearing in volumes 25-30 (published 1929-34 for the years 1928-33) and in volume 1 (1935) of Who's who in American art are indexed in volume 2 (published 1937 for the years 1938-39) of the latter set.

ADVANTAGES: Current volumes offer the most comprehensive, detailed information in one source about American museums, et cetera. Older volumes, especially those containing biographical listings, are of historical value.



Table 3.-- Biographical information in the American Art Annual (now the American Art Directory)

Publication data			Biographical coverage	
Volume	Publication or copyright date	Covers years	Painters, sculptors, illustrators	Other artists
1	1899	1898	Yes	Applied artists
3	1900	1900/01	None	Applied artists
4	1903	1903/04	Yes	Applied artists
5	1905	1905/06	Yes	Architects
6	1908	1907/08	Yes	Architects
7	1910	1909/10	Yes	Architects
10	1913	1913	Yes	None
12	1916	1915	Yes	None
13	1917	1916	None	Craftsmen
14	1918	1917	Yes	None
16	1920	1919	Yes	None
17	1921	1920	None	Architects
18	1922	1921	Yes	Craftsmen
20	1924	1923	Yes	None
21	1925	1924	None	Architects
22	1926	1925	Yes	None
23	1927	1926	None	Craftsmen
24	1928	1927	Yes	Craftsmen
26	1930	1929	Yes	None
27	1931	1930	None	Craftsmen, Designers, Photographers
28	1932	1931	Yes	Printmakers
29	1933	1932	No	Craftsmen, Printmakers
30	1934	1933	Yes	None

LIMITATIONS: Current volumes are not indexed by museum personnel.

Lists for museums and art organizations outside the United States and Canada are highly selective; consult The directory of world museums (Guide 126) and the International directory of arts (Guide 127) for fuller coverage. The list of art magazines must also be supplemented

by more specialized sources.

Ref.	<u>The directory of world museums.</u>	Edited by	<u>126</u>
AM			
1	Kenneth Hudson and Ann Nicolls.	New York,	
f.D47			
(Quick	Columbia University Press,	1975.	
Ref.)			

Published in Great Britain with title: The directory of museums.

SCOPE: This is an annotated listing of approximately twenty-five thousand museums of all types located throughout the world. Profitable museums are included, but those without permanent collections, historic houses without appropriate furnishings, historic sites without visitor centers, and collections which are propagandistic and without a serious theme are excluded. Entries provide addresses, brief descriptions of the collections, and hours. Short introductory essays offer general information about museums in each country. Also featured are: a Classified Index of Specialized and Outstanding Collections, with an outline of subjects on page 603; a Glossary; and a Select Bibliography of National Museum Directories and Articles.

ARRANGEMENT: Entries are listed alphabetically by country, by city, and then by name. The names have been translated into English; occasionally native names are given in parentheses.

ADVANTAGES: This directory lists thousands of museums located throughout the world, including profitable ones.

LIMITATIONS: The Anglicization of museum names is very problematic; you may need to search through all listings of a given city to locate a particular collection. It is essential to know the exact city or suburb of a museum's location as there is no name index. Only museums with permanent collections are included. The entries are briefer than

those in other directories, although this reference offers many listings. The index of subject specialties is not very detailed, and museum personnel are not listed.

Art	<u>International directory of arts.</u>	Berlin,	<u>127</u>
N			
50	Deutsche Zentraldruckerei, 1952-	.	
.I16			
(latest	Vol. 1, 1952/53-	.	
vol. on			
Art Ref.)			

Place of publication, publisher, and frequency vary; currently biennial in two parts. Title page is also in German, French, Italian, and Spanish. M. S. U. owns all volumes except 1-4 (1952/53-1956/57).

SCOPE: This is a selective listing of international art institutions, businesses, artists, and collections.

ARRANGEMENT: Format and coverage vary slightly. The thirteenth and most recent volume (1977/78) is organized into fourteen categories.

Part 1 includes: "Museums and Art Galleries;" "Universities;" "Academies;" "Colleges;" "Associations" which are not restricted to regional activities; "Restorers;" and a personal name index of "Experts" mentioned in part 1. Part 2 lists: "Art and Antique Dealers;" "Numismatic Dealers;" "Art Galleries," including private dealers; "Auctioneers;" publishers of art books, prints, slides, and post cards; art periodical publishers; "Antiquarians and Art Booksellers;" more than fifteen-thousand living sculptors, painters and graphic artists, often with their gallery affiliation; and private "Collectors," with their specialties. All sections except the last two are arranged alphabetically by country, by city, and then by name. Frequently country and city names are listed in native languages; for the exact

form of countries' names, consult the separate multilingual table of contents for each section. Explanatory notes are provided at the beginning of each volume. Entries for institutions and businesses generally provide names in native languages or in German, addresses, chief personnel, and broad specialties, including library facilities. Some entries are filed by keyword or first initial.

ADVANTAGES: This is one of the more useful international art directories, especially as it is not restricted to museum listings.

LIMITATIONS: There are some surprising omissions in the museum listings and researchers may need to consult other directories. The entries are too brief to provide detailed information. The biographical section for living artists fails to include some important figures, although some minor artists are cited. There is no subject specialty index. It is essential to know the exact city or suburb location of an institution or business, as there is no name index. The filing and forms of names are not consistent; researchers may need to look in several places for a particular entry.

Ref. AM 11 .04	<u>The official museum directory: United States</u> <u>and Canada.</u> Washington, D. C., The American Association of Museums, 1971- .	128
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Biennial. M. S. U. does not own the 1971 edition. The most recent edition is in the Reference Department's Quick Reference section; the earlier editions are on Art Reference. This supercedes: Museums directory of the United States and Canada.

SCOPE: Included in this directory are more than five thousand American and Canadian non-profit museums of all types. Entries note

addresses, phone numbers, major personnel, descriptions of the collections, facilities such as libraries, activities, publications, hours, admission, and membership prices. Each edition includes various appended lists and indexes.

ARRANGEMENT: The entries are alphabetically arranged by country, by state or province, and then by city and name. Museums are alphabetized by the first word or initial of their names. The latest edition (1977) includes a list of state museum associations, "State Arts Agencies," "Museum Organizations and Affiliates," a geographical index, an alphabetical list of institutions, and indexes for major personnel and subject specialties.

ADVANTAGES: This work lists thousands of museums and offers more thorough information about them than many do. It is easy to use and is well-indexed.

LIMITATIONS: Consult other directories for museums omitted here, especially those of a profit-making nature.

## CHAPTER XX

### TECHNICAL STUDIES

Information pertaining to art materials, artists' techniques, conservation, and restoration can help the art historian, curator, and restorer understand artists' working methods, past and present conditions of art works, and ways to preserve them.

In addition to the sources listed in this chapter, researchers should consult the article in the Encyclopedia of world art (Guide 1) entitled "Techniques." Also refer to citations in Chamberlin's Guide to art reference books (Guide 24), notably Chamberlin's entry 44 for older writings, including treatises, and listings in her Index for specific subjects with the subdivision "Techniques," such as "Painting: Techniques."

#### Dictionaries of Technical Terms

Guide      Harris, Cyril M.  
8

Dictionary of architecture and construction.

Guide      Historic architecture sourcebook.  
9

Undergrad.      Mayer, Ralph.  
Ref.

129

N      A dictionary of art terms and techniques.  
33

.M36      New York, Thomas Y. Crowell Company, 1969. (A  
Crowell reference book)

SCOPE: This dictionary emphasizes the composition, properties, and use of materials and techniques in painting, drawing, graphics, sculpture, ceramics, and related fields except architecture. Brief historical information and descriptions of periods, styles, schools, and types of objects are provided. Obsolete terms are excluded. The text is illustrated with line drawings, photographs, and reproductions.

ARRANGEMENT: All entries are alphabetical. Numerous cross-references and a classified bibliography are included.

ADVANTAGES: Mayer's definitions for materials and techniques are informative.

LIMITATIONS: Consult more comprehensive dictionaries and encyclopedias, such as the Encyclopedia of world art (Guide 1) for better material concerning periods, styles, schools, and types of objects. For more detailed technical information on pigments, types of painting, and materials, as well as a longer bibliography, consult the author's The artist's handbook of materials and techniques. Edited by Edwin Smith. 3d ed., rev. and expanded. London, Faber and Faber, 1973 (Art/ND/1260/.M35/1973).

#### Indexes and Abstracts of Technical Studies

Art Ref. NA 1 .A83	<u>Art and archaeology technical abstracts.</u> Published <u>130</u>  at the Institute of Fine Arts, New York University  for the International Institute for Conservation of  Historic and Artistic Works. London and New York,  The International Institute for Conservation of  Historic and Artistic Works, 1955- . Vol. 1-  (1955/57- ).
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Continues: Abstracts of technical studies in art and archaeology, 1943-1952 (Guide 131). Title varies. Volumes 1-5 (1955/57-65) have title: I.I.C. Abstracts: abstracts of the technical literature on archaeology and the fine arts; volume 1 has at head of title: Studies in conservation, Études de conservation. M. S. U. owns all volumes except 3-5 (1960/61-64/65).

SCOPE: Beginning with material published in 1953, this series indexes and abstracts the technical literature of art and archeology appearing in general and specialized books, journals, reports, selected book reviews, et cetera. Subjects include methods and techniques of analysis, conservation and restoration, and all types of materials. Some issues also contain retrospective, annotated bibliographies on special topics. Currently over four hundred periodicals are analyzed.

ARRANGEMENT: Each issue is subject-arranged, as indicated in its Contents. There are various index cumulations. The Subject Index for volumes 1-10 (1955/57-73) is appended to volume 11, number 1 (Summer 1974), beginning on page 121; the Author and Abbreviated Title Index for volumes 1-10 is appended to volume 12, number 2 (Winter 1975), beginning on page 305. Beginning with volume 11 (1974), each number contains its own Author Index, and each volume has a cumulated Subject Index. Most volumes list the periodicals which they index.

ADVANTAGES: This abstracting and indexing service offers the quickest, most comprehensive access to technical material published since 1953. Material considered to be of technical interest has been interpreted broadly.



LIMITATIONS: The subject indexing prior to volume 12 (1975) is not sufficiently specific. While the supplementary bibliographies are indexed by broad subjects, they are not analyzed by authors or subjects for the individual entries.

Art	Gettens, Rutherford J.	<u>131</u>
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857.5	<u>Abstracts of technical studies in art and archae-</u>	
.A36		
vol. 2	<u>ology. 1943-1952.</u> Compiled by Rutherford J. Gettens	
no. 2	and Bertha M. Usilton. Washington, D. C., Smithsonian	
	Institution, 1955. (Freer Gallery of Art Occasional	
	papers, vol. 2, no. 2; Smithsonian Institution publi-	
	cation 4176)	

Coverage is continued by: Art and archaeology technical abstracts (Guide 130). For earlier material, consult abstracts appearing in each quarterly issue of Technical studies in the field of the fine arts, volumes 1-10, July 1932/April 1933-July 1941/April 1942 (Art Ref./N/1/.T42a); those abstracts are indexed by author and subject in volume 10 of that periodical and in volumes 2-5 of The art index (Guide 34).

SCOPE: This volume indexes and abstracts 1,399 popular and technical articles and book reviews selected from over four hundred periodicals. The information deals with museology, materials, and the examination, construction, and conservation of fine and decorative art objects.

ARRANGEMENT: Subjects are arranged in agreement with the Contents. Entries within each subsection are arranged alphabetically by author, and they are indexed by author and subject.

ADVANTAGES: This index provides the quickest, most thorough access to technical material published in periodicals for the decade 1943-52.

LIMITATIONS: The book reviews are selected in accordance with the books being reviewed in the indexed journals; therefore this cannot be considered a comprehensive bibliography of relevant books.

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## CHAPTER XXII

### SUMMARY

After surveying and assessing the advantages and limitations of pre-existing art research guides, this thesis offers an alternative to briefer, inadequately organized, and/or insufficiently annotated guides for beginning graduate students in the field of post-classical Western art history. In the belief that the quality of research depends, in part, upon the sources consulted, the thesis describes important types of reference works and individual titles which are useful to the beginning graduate student. One hundred and thirty-one carefully selected books are examined according to the following criteria: scope, arrangement, advantages, and limitations. This writer knows of no other research guide for art history which attempts to solve the problems of bibliographic instruction by providing relatively lengthy descriptive and critical annotations. While the thesis can be incorporated into a formal program of bibliographic instruction, it is equally suitable for use by the independent art researcher. With or without additional assistance from a librarian, it is hoped that this work will assist graduate students to realize their potentials as scholars.



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