ART DICTIONARIES, MANUALS, HANDBOOKS, GUIDES, AND ENCYCLOPEDIAS, INCLUDING ICONOGRAPHIC

Selected Reference Sources

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I. INTRODUCTION

In order to more easily present the large number of Reference titles that fall into the categories of art dictionaries, manuals, handbooks, guides, and encyclopedias, the first four categories have been grouped into one section and the last occupies the final section. It should be emphasized, however, that there is often significant overlap between dictionaries, manuals, handbooks, guides, and encyclopedias, especially concerning iconographic research potential. Also, it is sometimes the case that a title calling itself a "dictionary" is actually more like an encyclopedia, in terms of its physical layout, content, and research use, and vice versa. Thus, although titles have been listed in either section III or section IV, they should be considered as a single group of research titles.

The titles listed here concern a wide and rich variety of information on art terms, biblical and mythological figures and subjects, symbols, styles, periods, works of art, and related material.

Note: although technically falling within the categories of dictionaries and encyclopedias, artists' biographies, statements and writings, monograms and signatures, and directories are not included here. For this material, see "Artists' Biographies, Statements and Writings, Monograms and Signatures, and Directories" in the Oberlin College Art Library Bibliography Series.

For related material, see "Art Research Methodology, Bibliography, and Historiography" in the Oberlin College Art Library Bibliography Series, as well as titles in the Main Library's Reference Bibliography Series--such as those on Philosophy and on Religion--available at the Art and Main libraries.

Finally, as with any of the titles in the Bibliography Series, the sources listed represent only a small percentage of the actual number of Reference and other research titles, as well as other reference services, available to the users of the Oberlin College Library.

II. OBIS -- THE OBERLIN BIBLIOGRAPHIC INFORMATION SYSTEM

A major resource for any research conducted in the libraries is OBIS, the online catalog. "A Guide to OBIS," which describes how to search the system, is available at the Circulation counter. When searching OBIS by subject, consult the red volume set, Library of Congress Subject Headings, kept on the Reference table, to identify subject headings for your topic. For information on other ways to search by subject, see the "Basic Searching" and "Boolean Searching" sections in "A Guide to OBIS." Please feel free to request assistance from the Art Library's staff at any time.

While some dictionaries, manuals, handbooks, and encyclopedias are listed under the basic subject heading ART DICTIONARIES, doing a search on this heading retrieves only a small number of the titles listed in this guide, as many can only be found with subject-specific headings. For example, The Dictionary of Costume only comes up by searching COSTUME -- DICTIONARIES and Klee as in Clay: A Pronunciation Guide only comes up with NAMES -- PRONUNCIATION. Therefore, a useful tip for finding material in any subject is to be attentive to the call number for a particular title and then to browse the Reference and/or regular stacks in that vicinity. This is particularly useful for the Reference collection. Browsing the stacks, however, has its positive and negative sides. Although it may be less time consuming than initially working with OBIS, such browsing will not give you an indication of titles that are not on the shelves. Thus, a combination of both approaches may prove most useful. And, always feel free to ask the Library staff for assistance.
III. DICTIONARIES, MANUALS, HANDBOOKS, AND GUIDES

7460 .B34 1995
Fun and educational, but with a definite Eurocentric bias.


5935.5 .B44 1981
Combines short definitions and annotated bibliographic entries for movements/trends from air art to women's art.  Includes sections on countries, biennales and other international exhibitions, contemporary art journals, and a bibliography.  For a related title, see Richard Kostelanetz's *Dictionary of the Avant-Gardes* (AREF NX456.K67 1993).

41 .B4 1965 cop. 2 Designed to aid researchers of literature, Benét's dictionary includes a wealth of material relevant to the study of the visual arts.  As with the general encyclopedias listed at the beginning of section IV, Benét's dictionary is often the only source for information not to be found in sources more specifically related to the visual arts.

31 .C37 1992
As with Baldwin above, high-quality images accompany the entries.  A Selected Bibliography is included.
Broad concepts are emphasized, and narrative themes are excluded. Can be used well in combination with Cooper and with Curl (below). See also James Hall’s *Illustrated Dictionary of Symbols in Eastern and Western Art*. (AREF N7740.H35 1994).

Accompanied by a large number of high-quality color images, the text provides a good history of the subject. Complements well Frayling’s *Art Pack* and Pierce’s *From Abacus to Zeus* (below).

Arguably the most magnificent dictionary of the English language, the purpose of the OED is to trace the history of the English language. This is done through definitions and quotations which illustrate the variations in meaning and use. Main and MREF have copies of the full, 1933, set. MREF also has a CD-ROM version.

The dictionary format encompasses alphabetically-integrated entries on painting, sculpture, architecture, historic centres, history and politics, social and economic history, religion, literature, learning and philosophy, travel and exploration, music, and science. Entries include bibliographic references and occasional images. Maps, Tables of Succession, a Glossary of Italian Terms, and a detailed subject outline complement the entries.
Consists of a series of essays on a broad range of media and topics. Includes a topical reading list. Can be used well in conjunction with A Handbook on the Appraisal of Personal Property and Sotheby's Caring for Antiques (below).


Provides short definitions, often accompanied by an image. See, also, Cirlot (above) and Curl (below).

An excellent resource for this specialized subject area, which contains short entries, often accompanied by diagrams, photographs, and cross-references. Includes a fine Select Bibliography. Especially noteworthy is the section devoted to symbols. Complements Cirlot and Cooper (above) as well the Oxford Dictionary of Art and Pierce (below). Also, see The Elements of Style (section IV).


Covers the visual and the performing arts. Complemented well by Benét (above).

Arranged alphabetically, this guide is a most useful up-to-date resource. Can be used to advantage with McConkey's Klee as in Klee (see below).

Provides detailed, short entries, which include bibliographic references. For more in-depth material, see Baring-Gould's *Lives of the Saints*, the *Bibliotheca Sanctorum*, and the *Lexikon der Christlichen Ikonographie* (section IV).


Good-quality color images of paintings, sculptures, and decorative arts (e.g., vases) complement the relatively short entries, which are substantially devoted to Greek mythological material. Later sections give Roman equivalents and additional information. Includes index and bibliography. Complements well Hazel's *Who's Who in Classical Mythology* (AREF BL715.G68 1993).


The many color images make this a fine complement to both Cirlot and Cooper (above).

Frayling, Christopher and Helen Frayling and Ron Van Der Meer. *The Art Pack: A Unique, Three-Dimensional Tour Through the Creation of Art Over the Centuries: What Artists Do, How They Do It, and the Masterpieces They Have Given Us*. cop. 1 and 2 Art Pack (shelved in Special Collections) provides a fine complement to both Cole (above) and Pierce (below).


A Glossary-Index at the end provides references to the highly-illustrated, detailed text.
As with the titles by Baldwin and Carr, above, *Looking at Prints* combines high-quality images and text, with a short Bibliography at the end.

Similar, for example, to Hall and to Pierce (below) in providing relatively short definitions of terms, subjects, and individuals in the visual arts, but distinguished from them in also providing introductory discussions on the past, present, and future of art history and in giving brief topical bibliographies.


Provides comprehensive discussions, accompanied by images, tax forms, and other material. For related titles, see titles by Lerner and by Norwick (below) as well as Feldman (section IV).
Over 2,000 illustrations accompany the numerous short entries, which are arranged alphabetically.

Line drawings, photographs, and extensive documentation provide the reader with an unprecedented and invaluable range of primary research material.

This single-volume, interdisciplinary publication, presents relatively short, yet in-depth, entries on a wide variety of topics and individuals. Particularly strong in the visual arts and architecture. Signed articles include bibliography. Text enhanced by maps and plates. Useful supplementary sections include: introduction; abbreviations; kings, courts, dukes; popes; architectural terms; musical terms; contributors; and index.

Provides a wealth of material. For related material, see Feldman (section IV).

Very short entries are often accompanied by black and white images. Can be used to advantage with the Oxford Companion to Art, the Oxford Dictionary of Art, and Pierce (see below).
| NX   | 163 |
| .M3  | 1992 |
|      | An index provides access to the alphabetically-arranged listings of individuals within sections devoted to Architecture, Literature and Drama, Music and Dance, Painting, and Sculpture. Entries also provide birth and death dates, nationality, and profession. Complements well Edelstein (above). |

| ND   | 1500 |
| .M3  | 1975 |
|      | The standard reference work in this area. Provides both technical and non-technical information. Lengthy Notes, Appendixes, Bibliographies, and Index add to the value of Mayer's *Handbook*. Complements Saitzyk (below). |

| BV   | 167 |
| .M34 | 1984b |
|      | Dictionary-type entries within an historical arrangement are complemented by a lengthy glossary. Entries are occasionally accompanied by images, predominantly in black and white. |

| NB   | 1170 |
| .M528| 1989 |
|      | Diagrams and photographs of both technical stages and finished works accompany short to relatively long entries. There is a very short bibliography. An excellent complement to the *Oxford Dictionary of Art* and to Pierce (below). |

| AREF | Morrow, Baker H.  *A Dictionary of Landscape Architecture*.  
| SB   | 469.25 |
| .M67 | 1987 |
|      | Short entries, occasionally accompanied by black and white images or diagrams, provide a wealth of information on this growing field. |

Pocket-size, with some of the material found in Lerer (above).


Detailed entries, accompanied by bibliographic references, make the *OCD* a standard in the field. As there are no images, this work can be used to advantage with, for example, the *Lexikon Iconographicum Mythologiae* and relevant sections of the *Larousse Encyclopedia of Mythology* (see section IV).


Covering all aspects and periods of art, the *Oxford Companion* provides excellent entries. Includes a detailed bibliography. Can be used to advantage with Lucie-Smith (above) as well as with the next title and with Pierce.


An updated and changed version of *The Oxford Companion to Art* (above). See also Cirlot, Cooper, and Curl (above) as well as Pierce (below).


Keyed to Janson’s *History of Art*, but useful for the other major surveys of art history by, for example, Hartt and by Gardner. *From Abacus to Zeus* provides information on art terms, processes, principles, mythological and Christian figures and subjects, chronologies, diagrams, maps, and other material. A very good starting place. Earlier editions are in the stacks. For more specialized architectural terms, see Curl (above).
Detailed entries, occasionally accompanied by maps or diagrams, make this an excellent resource. Entries have bibliographic references. A glossary, a chronological list of dated monuments, preface, introduction, and the section of bibliographical notes and abbreviations add to the value of Richardson's Dictionary. Complemented by The Oxford Classical Dictionary (above) and The Princeton Encyclopedia of Classical Sites (see section IV).

Providing a fine complement to Mayer (above), this resource has more recent information. The section on "Hazards" can be updated by the periodical Art Hazards News.

A glossary, an index, a bibliography, and a directory of conservation organizations are appended to sections, illustrated with high-quality color images, devoted to furniture, ceramics, glass, metalwork, clocks and watches, scientific instruments, paintings and miniatures, drawings and watercolors and works on paper, books and manuscripts, carpets and rugs, and sculpture and statuary.

An incomparable resource. High-quality images, appendixes on art material chemicals, a resource directory, a list of safety equipment suppliers, a glossary of acronyms, an index, a bibliography, notes, and a checklist for basic emergency/first aid complement the text. To update this title, see Art Hazards Newsletter.


IV. ENCYCLOPEDIAS

Several good general art encyclopedias include:

AREF *The Dictionary of Art.* New York: Grove's Dictionaries, 1996. 34 vols.  N 31 D5 1996 This is THE art encyclopedia for the new century. Comprehensive, reliable, the Dictionary is the place to begin on just about any art research or informational question, problem, or project.


Despite its publication date, this is still the best source for overviews of subjects, written by noted scholars, and containing excellent bibliographies. Half of each volume is plates, many in color. The general index in vol. 15 is especially useful for iconographic research. When Macmillan's 30 volume *Dictionary of Art* is published in 1996, it will supersede much of the material in the Encyclopedia of World Art.
With dictionary format and encyclopedic scope, text is enhanced by images and bibliography. All periods and styles of art are covered.

The following specialized encyclopedias include a large number that directly or indirectly inform iconographic research. Many of these are technically indexes, but they are included as their contents function encyclopedically. Another especially rich area for iconographic research is found with many of the encyclopedias of religion, located in Main Reference. These are listed and discussed in the "Religion" title in the Oberlin College Library Reference Bibliography Series, copies of which are available at both the Main and Art libraries.

Another particularly rich resource for iconographic research is found with the over 30 titles in the Art and Imagination series of monographs, each title of which combines excellent text with a plethora of high-quality images, many of which are in color. Some of the subjects treated include Time, Athanasius Kircher, Astrology, Magic, Alchemy, Sacred Geometry, Freemasonry, The Mystic Spiral, Tantra, Celtic Mysteries, the Subtle Body, and Sacred Dance. All titles are found in the Art Library stacks and can be identified in OBIS by doing a title search for the series.

Provides biographical and bibliographic information for some 800 Dutch and Flemish artists. Facsimiles of signatures are included. Although technically a biographical dictionary, the scope and large number of plates render it eminently useful for iconographic research. Specialized biographical dictionaries often contain images, but it is the scale of Bernt's work that renders it encyclopedic. For a related title, see Maere (below).

Provides detailed entries on Christian saints, with many images. Complements the Lexikon der Christlichen Ikonographie (below), Baring-Gould (above), and Farmer (section III).
AREF  Bober, Phyllis and Ruth Rubenstein.  Renaissance Artists &
.B6  Includes text and images on 200 ancient sculptures known
to Renaissance artists.
1986
AREF  Bunce, Frederick W.  An Encyclopaedia of Buddhist Deities, Demigods,
BQ  Godlings, Saints and Demons With Special Focus on Iconographic
.B88  Provides a wealth of specialized information.  Volume 1, which is
1994  alphabetically-arranged, provides short to long entries, occasionally
accompanied by drawings.  A bibliography, introduction, and user's
guide enhance its use.  Vol. 2 also has a user's guide, and is primarily
devoted to detailed deity identification tables.  There are also sections
of color plates, glossaries, appendixes, a deity list, and a postscript.
AREF  Civilization of the Ancient Mediterranean: Greece and Rome.
.C55  Signed, scholarly articles, with bibliography, on all aspects
1988  of ancient Greek and Roman civilization.  Complements well
the Enciclopedia dell'Arte Antica, the Lexikon Iconographicum
Mythologiae Classicae, and Gantz (below).
AREF  DIAL: A Decimal Index to the Art of the Low Countries.  The
Z  Hague: Rijksbureau voor Kunsthistorische Documentatie.
697  Ceased publication in 1982/83.
.A8  Shelved in AREF are the alphabetical subject index and the
N47  abridged Iconclass system (1988).  Cards are located in the
& 1988  filing cabinet to the left of the single artists' vertical files, across
from the photocopier.  The cards are small black and white
images of Dutch and Flemish art drawings, prints, and paintings
from the photographic archive in the Rijksbureau.  The cards are
organized by subject.  Each card has the artist's name, the medium,
dimensions, and the work's location.  There is no index to artists' names.  A full set of about 14,000 cards is in the Photograph Library
of The Cleveland Museum of Art.
A most valuable resource that brings together written and visual material often difficult to locate. Numerous color and black and white photographs, diagrams, and drawings are used to complement the relatively short entries, which are arranged by broad subject areas, such as doors, walls, fireplaces, lighting, and woodwork, which are grouped under larger historically arranged sections, beginning with "Tudor and Jacobean (1485-1625)" and ending with "Beyond Modern (1950-1990)." Each section is written by a specialist. Other sections include "British Vernacular," "American Vernacular," "Restoration and Maintenance," a glossary, and "Directory of Suppliers," a bibliography, and an index.

In-depth scholarly articles with bibliography and many images make this a particularly valuable resource. Complements well Civilization of the Ancient Mediterranean (above) and the Lexikon Iconographicum Mythologiae Classicae (below).

This promises to be a large set. Each volume provides detailed, signed entries. The particular scholars contributing to each volume are listed in the prefatory material, along with their institutional affiliation. Each entry is followed by a detailed bibliography, in many instances through the 1980s. Entries are accompanied by high-quality color images, and some black and white images, including plans. Prefatory material also includes an introduction and a section for abbreviations. A major contribution to specialized scholarly research. Can be complemented by Kibler and Zinn's Medieval France: An Encyclopedia (AREF DC33.2.M44 1995).

Highly-illustrated encyclopedia history, that includes detailed bibliography and illustrated glossary.

Entries are in-depth, and many include illustrations. Appendixes include a biographical supplement of photographers, a directory of photographic societies and associations, and an extensive bibliography.


Explains many complicated laws governing the art world. Essays are written by various experts on droit de suite, rights to reproduce works of art, purchase and sale of art objects, statutes of limitation, insurance, tax aspects, civil and criminal liabilities, and private ownership and public trust. Provides in-depth discussion of material complementary to that in Lerner and in Norwick (section III). For a related title in the Art Library stacks, see John Henry Merryman and Albert Elsen, Law, Ethics, and the Visual Arts (Philadelphia: University of Pennsylvania Press, 1987), 2nd ed., 2 vols (KF 4288 .A7 M47 1987), which discusses stolen art, limits of artistic freedom, copyright, the collector, the museum, and the artist.


A specialized resource providing lengthy discussions of various myths, notes, index, bibliography, and several appendixes, including editions of ancient texts cited, a catalogue of artistic representations, and genealogical tables.

Hollstein, F. W. H. Dutch and Flemish Etchings, Engravings, and Woodcuts, ca. 1450-1700. Amsterdam: Menno Hertzberger, 1949-. To date, more than 40 vols.

Entries include brief biographies, literary references, and illustrations. Complements well Hollstein and The Illustrated Bartsch (below). Continued by The New Hollstein (AREF NE670 .H44V4 1993).
Hollstein, F. W. H. *German Engravings, Etchings, and Woodcuts.* ca. 1400-1700. Amsterdam: Menno Hertzberger, 1954-. To date, more than 30 vols.

Format same as Hollstein (above).


When completed (175 volumes are projected), this set will provide reproductions for all 20,000 European prints discussed in Adam Bartsch's 21 volume *Le Peintre Graveur,* published between 1803 and 1821. (see edition, AREF NE90.B2 1920, shelved before The Illustrated Bartsch.) In his magnum opus, Bartsch, keeper of the Imperial Print Room in Vienna, systematically catalogued, for the first time on such a scale, prints by schools and artists, rather than by subjects. And, for the first time, printmakers who had made prints after their own designs were distinguished from those who had merely reproduced other artists' works. Bartsch's volumes were not illustrated. The Abaris Books Illustrated Bartsch is also publishing supplementary volumes which cover artists omitted by Bartsch or active after his own death, such as James Ensor. The Illustrated Bartsch is organized into 1) the illustration volumes or Picture Atlases and 2) corresponding Commentary volumes. The former reproduce the prints described by Bartsch and the latter provide detailed entries for each print. The prints in the Picture Atlases correspond to Bartsch's work in organization and entry numbers, but Bartsch's broad subject headings are not reprinted. Each illustration has a brief caption. As an aid to using the IB, see "Index To The Illustrated Bartsch" by Elizabeth Seybolt, 1989 (xerox in AREF between Le Peintre Gravure and the IB). For several reviews of the IB, see V. Birke, "Towards a Tempesta Catalogue," *Print Quarterly* 2 (1985), pp. 205-181; vol. 3 of Roelof van Straten's *Iconclass Indexes: Italian Prints; Antonia Tempesta and His Time* (AREF NE 659 .S82 1987); and David Landau, "The Illustrated Bartsch," *Burlington Magazine,* CXXV, 1983, pp. 169-73 (xerox shelved next to Seybolt).
Volume 1 (Architects) contains articles on 523 architects, shorter than in the Macmillan Encyclopedia of Architects (below), but the chronologies of works and the bibliographies, as well as other material, are more up to date. Can also be used to advantage with the more specialized Contemporary Architects (See title on "Artists' Biographies, Statements and Writings, Monograms and Signatures, and Directories" in the Oberlin College Art Library Bibliography Series.). Volume 2 (Architecture) contains in-depth articles on 467 buildings and sites that have "figured prominently in Western architectural history." (Introduction, p. vii) Complements the Princeton Encyclopedia of Classical Sites and Teague (below).

This English translation of the Legenda Aurea is based on the only modern Latin edition, produced by T. Graesse in 1845. Vol. 1 has Granger's most useful introduction. The Golden Legend consists of popular religious stories collected during the 13th century by Jacobus de Voragine. The legends of the saints are arranged by the calendar of their feast days. These stories are invaluable for iconographic research, as they were widely used by Medieval and Renaissance artists.

See next title.
Each volume of this *magnum opus* has scholarly entries accompanied by numerous black and white images. Paintings and frescoes from the 2nd to the early 16th century are covered. Each volume has two parts. The first has alphabetically arranged entries of saints with, for example, types of representations, literary sources, resources for reproductions, and brief bibliographies. The second part has, for example, indexes to attributes, scenes, painters, and topography of locations of works.

 Scholarly chapters with notes and many images make this a most valuable resource.

With its illustrations and good text, this source it can be used to complement the *Oxford Classical Dictionary* (section III).

 Provides scholarly dictionary-type signed entries with numerous illustrations and bibliographic references. Vols. 1-4: general iconography; vols. 5-8: iconography of the saints. At the beginning of vols. 1 and 5 are four lists explaining abbreviations. Vol. 4 contains indexes, one in English, one in German. Can be used to complement Farmer (section III), the *Biblioteca* (above), and Réau (below).

Each volume has a part devoted to scholarly text and a part devoted to plates. The articles are in German, French, Italian, or English. Provides iconography of Greek, Etruscan, and Roman mythology from after the Mycenean period to the beginning of Early Christianity. Can be used to complement Bober (above). An incomparable resource.
Provides substantial articles on over 2,400 living and dead architects, planners, engineers, designers, landscape architects, and firms. Gives lists of works with dates and locations. Includes bibliographies and illustrations. Complements the International Dictionary of Architects and Architecture (above) and titles by Teague (below).

Comparable to Bernt (see above) in that the text volume provides detailed biographical and bibliographic information, as well as some facsimiles of signatures and the plate volumes provide a wealth of iconographic material. As with Bernt, it is the scale of Maere and Wabbes's publication that renders it encyclopedic.

Vol. 1 covers religious subjects; vol. 2 profane subjects; vol. 3 illustrations. Under each theme there is a brief list of references describing the scene plus a list of artists who depicted it, divided by artists' nationalities. Text is in outline, with many abbreviations. These are explained at the beginning of vol. 1. A table of contents is found at the end of each volume.

Covers about 3,000 sites or remains of cities, towns, and other settlements of the classical era, 750 B.C. to 565 A.D. Area maps are keyed to each site. Includes a brief history of the classical era, listing of present Greek and Roman remains, indication of present locations of artifacts found at sites, and bibliographic references, which include ancient sources.

Vol. 1 (general introduction) has articles on sources and evolution of Christian iconography; on animal, human, and liturgical symbolism; and on iconography of saints. Vol. 2 (iconography of the Bible) is divided into two parts, one on the Old Testament and one on the New Testament. Vol. 3 (iconography of saints) consists of 3 parts, the last of which has indexes to names of saints in various languages; to patronage of various saints; and to attributes of saints. Entries in vol. 3 describe scenes in which saints are depicted in art, often including the English title for the scene, bibliographic data, and an extensive list of works of art that illustrate the saint or symbol discussed. The lists are divided by century and include locations of works of art. There are a few black and white images. Can be used to complement Schiller (below).


This encyclopedia catalog covers works from the visual, performing, and literary arts that date from the early Renaissance to the present and that treat subjects in Greek and Roman mythology. More than 30,000 works of art are listed within over 200 main subjects, arranged alphabetically. Vol. 2 contains an extensive list of sources and an index of artists. There are no images. Includes an excellent forward, preface, and introduction. For a related, though much more modest title, see Rochelle (below).


Uses the Iconclass system (see DIAL above) to provide access to New Testament subjects. Alphabetically arranged artist listings under subjects give title of work and location. Several full page black and white images are included.

Uses the Iconclass system (see DIAL above) to provide access to Old Testament and Apocrypha subjects. There are two indexes. The first is of concepts, terms, and proper names. The second is divided into Old Testament figures and into books of the OT. Within the more specific chapter and verse subheadings, artistic schools are alphabetically listed followed by information on artist and works. A few full page black and white images are included.


The Index of figures, with its added sections of bibliography, institutional directory, and artist index make Rochelle's work a valuable resource. For several related titles, see Reid and the Lexikon Iconographicum Mythologiae Classicae (above).


As valuable as Rochelle's other source (above).

AREF
Schiller, Gertrud. *Ikonographie der Christlichen Kunst.*
N
.S35

AREF
.G
E64
S7
1994
A modern manifestation of the historical atlas, with fine maps, color plates, and text. For a related title, see *The World Atlas of Architecture* (below).

AREF
ND
45
.S885
1989
Vol. I: London: The National Gallery The Wallace Collection The Wellington Museum. Vol. II: London: The Tate Gallery, Old Masters Collection. The material in vol. I is divided into an Introduction with a list of the subjects; a 40+ page descriptive listing by schools; a nearly 700 page listing of works by artists, the entries comprised of basic catalogue material and lengthy descriptions; an over 600 page section of subjects, subdivided by centuries and artists/works; and short lists of other names of artists and of people as well as a topographical index. There are no images in vol. I. Vol. II is includes illustrations for each of the works in the artists' entries that comprise nearly 500 pages. The rest of vol. II consists of the subject index, which is subdivided by century. The *Subject Catalogue* is invaluable and a very powerful resource. For images complementary to the material in volume I, see microfiche set, The *Wallace Collection* (ARESPC N1160.W34W34 1980).
Encyclopedic scope with text, black and white and color illustrations, diagrams, and a variety of other stimulating visual material make this Atlas a valuable resource. A bibliography and an index/glossary are included. For a related title, see the Atlas of Western Art History (above).


Vol. I has an index of painters and a substantial section devoted to Painters and Paintings, arranged chronologically and subdivided by country. Vol. II has a section devoted to locations of works and institutions and an index of titles. Includes short artists' biographies and bibliography. An invaluable resource. For an in-depth discussion, see the review by Jeffrey Weidman, in Art Libraries Journal, vol. 18, no. 1, 1993, pp. 49-53.

Jeffrey Weidman
2/1994; rev. 6/1995