

RESEARCH INFORMATION AND FACILITIES AVAILABLE TO
GRADUATE ART STUDENTS AT NINETY EUROPEAN
AND NORTH AMERICAN ART MUSEUMS

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Jones, Lois Swan, Research Information and Facilities Available to Graduate Art Students at Ninety European and North American Art Museums. Doctor of Philosophy (College Teaching), August, 1972, 285 pp., 5 tables, bibliography, 70 titles.

The problem of this study was to ascertain the research information and facilities available to graduate art students at art museums, as reflected in research-oriented publications--journals, bulletins, and catalogues of permanent collections; accessibility of their permanent collections including prints and drawings, library facilities, and photographic reference collections; and availability of reproductions.

The purpose of the investigation was to collect information from ninety representative art museums in Europe and North America, with visits made to forty-five and a validated questionnaire sent to the others; to study their research-oriented publications as to contents; and to organize the data so that they would be of value to graduate art students. Although this information will be of value to scholars, undergraduate students, and museum personnel, the study was restricted to the graduate art student because some museum libraries restrict their facilities to this educational level.

Personal visits were made to forty-five museums, twenty-seven in Europe and eighteen in the United States. The other

forty-five institutions were sent questionnaires; of these twenty-six answered and returned them by February 15, 1972. These data, along with information collected on the personal visits, were tabulated and organized into four sections.

1. "Museum Research-Oriented Publications: Journals and Bulletins" includes a brief historical background; two tables--one of journals, one of bulletins--compiled from the collected data with reference notes giving former titles, suspension dates, and change of volume numbers; and a statement on the role of the Art Index to these publications.

2. "Museum Research-Oriented Publications: Catalogues of Permanent Collections" encompasses historical background of the cataloguing of the Kunsthistorisches Museum, Vienna, Austria; analysis of the contents of the catalogues of the ninety museums accompanied by a lengthy table giving the analyses of 325 of the catalogues; findings of the questionnaire; and data concerned with titles and contents of catalogues, university museum catalogues, methods of reducing catalogue costs, some comparisons of catalogue prices, and financial assistance available from charitable foundations.

3. "Availability of the Museums' Collections and Research Facilities," gives data concerning the accessibility of collections, prints and drawings, and research facilities, as well as additional information in two tables: one listing thirty-five print and drawing departments, their holdings

and their catalogues, and the other listing twenty-one outstanding libraries and photographic reference collections, giving their holdings of books, photographs, and slides, as well as publications.

4. "Availability of Reproductions of the Museums' Collections" includes data concerning publication of information pamphlets as well as availability and cost of reproductions and regulations pertaining to sketching, painting, and photographing.

During the compilation of this information, a clear need for better communications between the personnel of art museums and the graduate art student, the nascent researcher, became apparent. Some of the museum publications seemed to be addressing themselves to a small, select, museum-oriented public of a local nature instead of to the international world. There is a need for the personnel of museums to think through the museum's philosophy, compile rules and regulations, and then disseminate this information. Each museum needs to question whether or not its policies are helping it to become an institution which encourages research and the quest for knowledge.

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GRADUATE ART STUDENTS AT NINETY EUROPEAN
AND NORTH AMERICAN ART MUSEUMS.

DISSERTATION

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By

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TABLE OF CONTENTS

	Page
LIST OF TABLES	v
Chapter	
I. INTRODUCTION	1
Background and Significance of the Study	
Statement of the Problem	
Purposes of the Study	
Delimitations of the Study	
Organization of the Study	
II. REVIEW OF THE LITERATURE	5
General Literature on Museums	
Literature on Specific Aspects of the Study	
III. PROCEDURES OF THE STUDY.	15
IV. MUSEUM RESEARCH-ORIENTED PUBLICATIONS: JOURNALS AND BULLETINS	20
Introduction	
Brief Historical Background	
Data Concerning the Journals and Bulletins	
The <u>Art Index</u> and Museum Publications	
V. MUSEUM RESEARCH-ORIENTED PUBLICATIONS: CATALOGUES OF PERMANENT COLLECTIONS: I.	45
Historical Background of the Cataloguing of the Kunsthistorisches Museum, Vienna	
Analysis of the Contents of the Catalogues	
VI. MUSEUM RESEARCH-ORIENTED PUBLICATIONS: CATALOGUES OF PERMANENT COLLECTIONS: II.	140
Findings of the Section of the Question- naire on Catalogues	
Data Concerning the Catalogues of Permanent Collections	
Titles of catalogues	
Contents of catalogues	
University museum catalogues	

TABLE OF CONTENTS--Continued

	Page
Methods of reducing catalogue costs	
Some comparisons of catalogue prices	
Financial assistance from charitable foundations	
VII. AVAILABILITY OF THE MUSEUMS' COLLECTIONS AND RESEARCH FACILITIES.	168
Introduction	
Data Concerning the Museums' Collections and Research Facilities	
Accessibility of the collections	
Accessibility of the prints and drawings	
Accessibility of the research facilities	
VIII. AVAILABILITY OF REPRODUCTIONS OF THE MUSEUMS' COLLECTIONS	221
Introduction	
Data Concerning the Availability of Reproductions	
Publication of Information Pamphlets	
IX. SUMMARY, FINDINGS, AND IMPLICATIONS.	230
Summary	
Findings and Implications	
APPENDIX A.	239
B.	242
C.	245
D.	249
E.	254
F.	269
G.	279
BIBLIOGRAPHY	280

LIST OF TABLES

Table	Page
I. A Representative List of Research-Oriented Journals	28
II. A Representative List of Research-Oriented Bulletins	34
III. A Representative List of Catalogues of Permanent Collections of Paintings and Sculptures and Museum Guides	52
IV. A Representative List of Selected Print and Drawing Departments	186
V. A Representative List of Some Outstanding Library and Photographic Reference Collections	206

CHAPTER I

INTRODUCTION

Background and Significance of the Study

A museum has various professional functions:

(a) acquisition and preservation, (b) exhibition, and (c) research and education.¹ In 1968 the Belmont Report of the American Association of Museums emphasized the significance of the educational role, with which the present study is concerned, when it stated:

In performing an educational function museums provide a kind of learning that is available nowhere else. Schools and colleges recognize this by relying on museums to provide what books cannot--great works of art in the original, significant historical objects, specific specimens which are original evidence of the nature and evolution of man and his world.²

Museums have an important educational role for the person doing graduate work. The research done by these institutions is important to graduate art students who will be the art scholars of tomorrow. Charles Blitzer, the Director of the Education and Training in the Smithsonian Institute, deplors the lack of authoritative information in regard to the educational role of museums. As Blitzer says:

¹Sherman E. Lee, "The Idea of an Art Museum," Harper's Magazine, CCXXXVII (September, 1968), 76.

²American Association of Museums, America's Museums: The Belmont Report (Washington, 1968), p. 4.

Most museums considering educational programs must rely, therefore, on their own informal sources of information about the field and must create their own programs without benefit of the range of opinion or knowledge on the usefulness of a given approach.³

There have been no books or magazine articles written on the research information and the specific facilities that art museums in Europe and North America provide students. Not only do students need to know what is available to them, but museum personnel would profit from learning how other museums are solving problems which are similar to their own. There was need for a fact-finding study to be conducted.

Statement of the Problem

The problem of this study was to ascertain the research information and facilities available to graduate art students at certain selected art museums as reflected in (a) their research-oriented publications, journals, bulletins, and catalogues of permanent collections, (b) the accessibility of their permanent collections including the prints and drawings, their library facilities, and their photographic reference collections, and (c) the availability of reproductions of their permanent collections.

Purposes of the Study

The purpose of this study was of a three-fold nature:
 (a) to collect information from ninety representative art

³Eric Larrabee, editor, Museums and Education (Washington, 1968), p. vi.

museums in the United States, Canada, and Europe concerning the research facilities that they offer graduate art students; (b) to study the catalogues of their permanent collections and their research-oriented bulletins and journals; and (c) to organize the data so that they would be of value to graduate art students.

Delimitations of the Study

In this paper it will be assumed throughout that the information may or may not be of value to the scholar, the undergraduate student, and the personnel of museums. Because some art museum libraries permit graduate but not undergraduate students to use their holdings, this study was restricted to those art museum facilities which were available to graduate art students during the summer and fall of 1971.

Forty-five art museums were visited personally in order to discover different or unusual ways that these institutions might be imparting research information and providing educational facilities to graduate art students. Some of the personal observations which were made during these visits are included in the study. Permission for their inclusion was granted by the advisory committee.

Organization of the Study

The second chapter will be a review of the related literature. A description of the procedures for the collection of the data will be found in the third chapter. The

information was organized either in a descriptive form to emphasize how various museums were handling these activities or in table form for easy reference. The following chapters will deal with the data collected in the study: Chapter IV, "Museum Research-Oriented Publications: Journals and Bulletins"; Chapters V and VI, "Museum Research-Oriented Publications: Catalogues of Permanent Collections"; Chapter VII, "Availability of the Museums' Collections and Research Facilities"; and Chapter VIII, "Availability of Reproductions of the Museums' Collections." A summary of the study and its conclusions will be found in the final chapter.

CHAPTER II

REVIEW OF THE LITERATURE

The general literature on museums was reviewed, as well as the literature pertinent to the specific aspects with which this study was concerned, namely, the relationships between art museums and graduate art students. The topics treated in this literature included: (a) how a museum reported the research which it had done on its art collection through research-oriented publications and catalogues, (b) the accessibility of research facilities, and (d) the various means of obtaining reproductions of a work of art.

General Literature on Museums

Personal research in the libraries in the Dallas-Fort Worth area and in the Cleveland Art Museum library, Cleveland, Ohio, gave evidence that there was a lack of available source material on the educational role of museums. Most of the books were concerned with museology, as, for example, those published by UNESCO¹ and those written by Dudley,²

¹UNESCO, The Organization of Museums--Practical Advice (New York, 1960) and Temporary and Travelling Exhibitions (New York, 1963).

²Dorothy H. Dudley, Museum Registration Methods (Washington, 1958).

Neal,³ Coleman,⁴ and Burns.⁵ Architecture and display techniques of museums were discussed by Aloi,⁶ Brawne,⁷ and O'Connor.⁸ The historical background was the concern of Bazin,⁹ Bell,¹⁰ Carmichael,¹¹ Cauman,¹² and Howe.¹³ Most of the books, such as those by Adam¹⁴ and Zetterberg¹⁵ were

³Armita Neal, Help! For the Small Museum (Boulder, Colorado, 1969).

⁴Lawrence Vail Coleman, The Museums in America, 3 vols. (Washington, 1939).

⁵William A. Burns, Your Future in Museums (New York, 1967).

⁶Roberto Aloi, Musei (Milan, Italy, 1962).

⁷Michael Brawne, The New Museum: Architecture and Display (New York, 1966).

⁸Robert B. O'Connor, "Museums," Vol. III of Forms and Functions of Twentieth-Century Architecture, edited by Tabot Hamlin, 3 vols. (New York, 1952).

⁹Germain Bazin, The Museum Age, translated by Jane van Nuis Cahill (New York, 1967).

¹⁰Whitfield J. Bell, Jr., A Cabinet of Curiosities (Charlottesville, Virginia, 1967).

¹¹Leonard Carmichael and J. C. Long, James Smithsonian and the Smithsonian Story (New York, 1965).

¹²Samuel Cauman, The Living Museum: Experiences of an Art Historian and Museum Director--Alexander Dormer (Washington Square, New York, 1958).

¹³Winifred E. Howe, A History of the Metropolitan Museum of Art, Vol. II: 1905-1941 Problems and Principles in a Period of Expansion (New York, 1946).

¹⁴Thomas Ritchie Adam, The Civic Value of Museums (New York, 1937) and The Museum and Popular Culture (New York, 1939).

¹⁵Hans Lennart Zetterberg, Museums and Adult Education (New York, 1969).

generalizations. The December, 1966, editorial of Museums Journal,¹⁶ as well as the articles by Richardson,¹⁷ Fleming,¹⁸ and Jaffé,¹⁹ all were concerned with museum research.

Wittlin's recently published book²⁰ was an expansion and updating of her earlier work.²¹ In her twelve-point program for museum renewal, Wittlin states:

Few individual institutions, if any, can be all things to all men. Even a very large museum will have to decide how much of its energies and financial resources is to serve the community of scholars or the general public, or specific sections of the public. Purposes have to be clearly defined in keeping with now existing needs.²²

America's Museums: The Belmont Report²³ was an account made in 1968 to the Federal Council of the Arts and the

¹⁶Editorial, " Museums Journal, LXVI (December, 1966), 165-166.

¹⁷Edgar P. Richardson, "The Museum in America 1963," Museum News, XLII (September, 1963), 20-28.

¹⁸E. McClung Fleming, "The University and the Museum: Needs and Opportunities for Cooperation," The Museologist, III (June, 1969), 10-18.

¹⁹Michael Jaffé, "The Relationship Between the Universities and the Art Museums," Museums Journal, LXVII (September, 1967), 148-157.

²⁰Alma S. Wittlin, Museums: In Search of a Usable Future (Cambridge, Massachusetts, 1970).

²¹Alma S. Wittlin, The Museum: Its History and Its Tasks in Education (London, 1949).

²²Alma S. Wittlin, Museums: In Search of a Usable Future, p. 204.

²³American Association of Museums, America's Museums: The Belmont Report, edited by Michael W. Robbins (Washington, 1968).

Humanities by a special committee of the American Association of Museums. The report was concerned with the present condition of American museums, their unmet needs, and their relations to other educational and cultural institutions. The Belmont report, which concluded with a case for Federal support of the Arts, was the most pertinent and up-to-date survey of its kind.

The UNESCO Regional Seminar of 1958 was on the educational role of museums. Although the conference was specifically concerned with the educational function, the report was not.²⁴ The conclusions of the seminar, which Rivière reported, included basic definitions and the different means of organizing museums, as well as touching on the wide range of educational activities open to them.

The papers which were prepared in 1966 for The Smithsonian Institutional Conference on Museums and Education were collected and edited by Eric Larrabee.²⁵ These excellent essays dealt with many topics, but the main emphasis was on the educational programs for the elementary and high school student by different kinds of museums--science, historical, children's.

²⁴UNESCO, Regional Seminar on the Educational Role of Museums, Georges Henri Rivière, Chairman (Paris, 1960).

²⁵Eric Larrabee, editor, Museums and Education (Washington, 1968).

Low's study, The Educational Philosophy and Practice of Art Museums in the United States,²⁶ in 1948, was primarily concerned with the popular educational approaches of these institutions. The study, which was based on a questionnaire answered by forty-two public museums in cities with a population of one hundred thousand or more and on personal interviews with nine of these forty-two, had a small section pertaining to museum research. Low found:

It is the belief that the larger museums should concentrate on research while the smaller should concentrate on popular education. The basis for this belief is, of course, the fact that the larger museums have greater resources in terms of collections, libraries, and financial support.²⁷

The questions posed about publications emphasized the museum's solicitude toward popular publications. As Low stated:

If the museums are to become educational institutions in the sense described, the assumption would be that the greatest effort in terms of quantity would be placed on the production of popular publications. In this connection it will be recalled that of those directors who were willing to make a distinction of emphasis between scholarly and popular publications, only four favored the former while eighteen favored the latter.²⁸

Literature on Specific Aspects of the Study

Two invaluable research tools in gathering the data on

²⁶Theodore Lewis Low, The Educational Philosophy and Practice of Art Museums in the United States (New York, 1948).

²⁷Ibid., p. 104.

²⁸Ibid., p. 206.

museum publications were Chamberlin²⁹ and the Union Serials Catalogues.³⁰ Chamberlin, whose excellent book was published in 1959 and therefore needs updating, frequently omitted art museum publications because of their magnitude. The Union Serials Catalogues were helpful in determining dates of publications and changes of titles of museum journals and bulletins.

What should be included in a catalogue as well as how some of them are financed was the subject of "Fritz Thyssen Stiftung (Foundation): The Promotion of Learned Museum Catalogues"³¹ and Gilbert's illuminating article, "Museum Paintings: How Much Information?"³² Under the "Literature of Art" section in The Burlington Magazine³³ reviews of museum catalogues are often included. These articles, which

²⁹Mary W. Chamberlin, Guide to Art Reference Books, (Chicago, 1959).

³⁰Union List of Serials in Libraries of the United States and Canada, edited by Edna Brown Titus, 3rd ed., 5 vols. (New York, 1965); New Serial Titles: A Union List of Serials Commencing Publication After December 31, 1949 (1961-1965 Cumulation), 2 vols. (New York, 1966); and New Serial Titles: A Union List of Serials Commencing Publication After December 31, 1949 (1966-1969 Cumulation), 2 vols. (Washington, 1971).

³¹"Fritz Thyssen Stiftung (Foundation): The Promotion of Learned Museum Catalogues," Museums Journal, LXX (June, 1970), 3-6.

³²Creighton Gilbert, "Museum Paintings: How Much Information?" Arts Magazine, XXXVI (December, 1961), 66-68.

³³The Burlington Magazine, monthly since 1903, Burlington Magazine Publications, Ltd., 258-268 Gray's Inn Road, London W.C., England.

are too numerous to list, are usually informative, succinct, scholarly critiques.

The most pertinent literature concerning museum publications--bulletins, journals, and catalogues--was in the publications themselves. All of the bulletins and journals listed in Tables I and II (pages 28 and 34) of Chapter IV were reviewed, with many studied in depth. Most of the catalogues of permanent collections listed in Table III (page 52) of Chapter V were perused.

Simmon's article³⁴ gave tips for the photographer. Wheeler³⁵ discussed the art museum as a publisher. Material on specific library facilities was found in Howell³⁶ and Woodruff.³⁷ Coolidge emphasized the need for good art museum libraries as "today most civic museums pay more attention to popular education than they do to scholarly research."³⁸

³⁴Harold C. Simmons, "Museum Photography for the Art Historian," Art Journal, XXV (Winter, 1965/66), 166-172.

³⁵Monroe Wheeler, "The Museum as Publisher," Art In America, XXXIV (October, 1946), 213-219.

³⁶Hannah Johnson Howell, "The Frick Art Reference Library," College Art Journal (Winter, 1951-52), 123-126.

³⁷Helen Woodruff, The Index of Christian Art at Princeton University (Princeton, New Jersey, 1942).

³⁸John Coolidge, "American Art Museum Libraries: Past Problems and Potentials," Special Libraries, L (March, 1959), 120.

Material about various archival departments was found in articles in Art Quarterly, Winter, 1954;³⁹ American Artist, March, 1961;⁴⁰ Art Journal, Spring, 1965;⁴¹ Studio International, July, 1970;⁴² and Interiors, November, 1970.⁴³ Additional information regarding the research facilities provided by art museums was gathered from the publications issued by the museums themselves: the Metropolitan Museum of Art, New York, New York;⁴⁴ the Fogg Art Museum, Harvard University, Cambridge, Massachusetts;⁴⁵ the British Museum, London, England;⁴⁶ and the Victoria and Albert Museum, London, England.⁴⁷

³⁹"Archives of American Art," Art Quarterly, XVII (Winter, 1954), 402-406.

⁴⁰"Archives of American Art," American Artist, XXV (March, 1961), 16.

⁴¹"An Editorial: Archives of American Art," Art Journal, XXIV (Spring, 1965), 282.

⁴²"New Archives of Art: the Tate Archive," Studio International, CLXXX (July, 1970), iv.

⁴³"National Photo Archive to Be Established at the National Gallery of Art," Interiors, CXXX (November, 1970), 26.

⁴⁴The Metropolitan Museum of Art: The Library (New York, 1970).

⁴⁵A Guide to the Fine Arts Library: Guide to the Harvard Libraries, No. 2 (Cambridge, Massachusetts, 1971).

⁴⁶The British Museum: A Guide to Its Public Services (London, 1970).

⁴⁷Victoria and Albert Museum: Handbook to the Departments of Prints and Drawings and Paintings (London, 1964) and Victoria and Albert Museum Library: Notes for Readers (London, n.d.).

The reports of various departments within a museum-- publications, photographic, financial, prints and drawings-- are published in a museum's annual report, which emphasizes the variety of problems encountered by each of these diverse institutions. Annual reports consulted were those of The British Museum, London, England;⁴⁸ The Courtauld Institute of Arts, University of London, London, England;⁴⁹ The National Gallery, London, England;⁵⁰ The Tate Gallery, London, England;⁵¹ The Fitzwilliam Museum, University of Cambridge, Cambridge, England;⁵² the Ashmolean Museum of Art and Archaeology, University of Oxford, Oxford, England;⁵³ the National Gallery of Art, Washington, D.C.;⁵⁴ the Albright-Knox Art

⁴⁸The British Museum Report of the Trustees 1966 (London, 1967) and The British Museum Report of the Trustees 1966-1969 (London, 1969).

⁴⁹Courtauld Institute of Art, University of London: Annual Report 1969/70 (Ditchling, England, 1971).

⁵⁰The National Gallery: January 1965-December 1966 (London, 1967), The National Gallery: January 1967-December 1968 (London, 1969), and The National Gallery: January 1969-December 1970 (London, 1971).

⁵¹The Tate Gallery 1968-70 (London, 1970).

⁵²The Annual Reports of the Fitzwilliam Museum Syndicate and the Friends of the Fitzwilliam, Cambridge: For the Year Ending 31 December 1969 (Cambridge, England, 1970).

⁵³Ashmolean Museum: Report of the Visitors 1969-1970 (Oxford, England, 1970).

⁵⁴National Gallery of Art: Report and Studies in the History of Art 1967 (Washington, 1968) and National Gallery of Art: Report and Studies in the History of Art 1969 (Washington, 1970).

Gallery, Buffalo, New York;⁵⁵ The Walters Art Gallery, Baltimore, Maryland;⁵⁶ and The Brooklyn Museum, Brooklyn, New York.⁵⁷

The literature reviewed in this chapter revealed an obvious lack of available source material on art museums. The examination of the literature has indicated a clear need for in-depth research studies and reports on the educational role of museums. The present study is a beginning.

⁵⁵Annual Report 1969-1970: The Buffalo Fine Arts Academy, Albright-Knox Art Gallery (Buffalo, New York, 1970).

⁵⁶The Walters Art Gallery: Thirty-eighth Annual Report of the Trustees to the Mayor and City Council of Baltimore for the Year 1970 (Baltimore, Maryland, 1971).

⁵⁷The Brooklyn Museum Annual 1969-1970: Part 1: Reports and Records (Brooklyn, New York, 1971).

CHAPTER III

PROCEDURES OF THE STUDY

In order to ascertain the research information and facilities available to graduate art students at art museums, decisions had to be made concerning the selection of the institutions to be studied and the selection of pertinent questions to be asked. Ninety art museums¹ in the United States, Canada, and Europe (Appendix A, page 239, and Appendix B, page 242) were selected so as to include: (a) those considered to be among the most outstanding in the world,² (b) those having research-oriented publications,³ and (c) those whose locations would give the study a wide geographical base⁴. Two maps locating the cities containing

¹All of the European art museums are listed as they appear in Helmut Rauschenbusch, editor, International Directory of Arts, 10th ed., (Berlin, 1969/70). All of the North American art museums are listed as they appear in the American Association of Museums, The Official Museum Directory: United States-Canada, 1971 (Washington, 1971).

²The outstanding art museums were chosen from the thirty compiled by Bert Bilzer, Hermann Boekhoff, and Fritz Winzer, editors, Paintings of the World's Great Galleries (New York, 1960).

³Art museums were used that had publications listed by Sarah St. John and Margaret Furlong, editors, Art Index (New York, 1930-1971) and Mary W. Chamberlin, Guide to Art Reference Books (Chicago, 1959).

⁴Such museums as the National Gallery of Ireland, Dublin, Ireland, and the National Archaeological Museum, Athens, Greece, were included for this reason.

these ninety museums are provided by Appendix C and D (pages 245 and 249).

A questionnaire was prepared to insure that the same questions would be asked at each of the museums. In order that the questions would be relevant, the questionnaire was validated first by a jury of five. The panel of judges selected to determine the validity of the questionnaire was composed of two professors of art history, one of whom was from a large Texas university and the other from a prominent Eastern university; two graduate students majoring in art history, each of whom had done research in Europe; and the director of a university museum who was also the chairman of the Art Department of that same institution. A letter, along with a sample questionnaire and a validation form (Appendix E, page 254), was sent to each of these five judges, all of whom approved the questionnaire.

Personal visits were made to one-half of the ninety museums, twenty-seven in Europe and eighteen in the United States (Appendix A, page 239). To gather the information from the European institutions, an eleven-week trip to Europe was made in the summer of 1971. To maintain a degree of uniformity, the validated questionnaire was used during these visits. Some of the museum personnel gave quite generously of their time, spending as much as four to seven hours providing information. Such cooperation was made possible because of the contacts which had been made and

nourished by the researcher during seven previous summers spent in Europe.

After the personal interviews, certain revisions in the questionnaire were deemed advisable. These revisions all related to the section of the questionnaire, "Services Pertaining to Special Services Which Art Museums Provide Graduate Art Students" (Appendix E, page 263). Questions listed under headings I and III were reworded for greater clarification. Questions listed under headings II, IV, and V were deleted for the following reasons: section IV was found to have little meaning for the complete study while the answers to questions under sections II and V were of such a qualifying nature as to be impossible to tabulate. During the fall of 1971, the revisions listed above were submitted to the original panel of judges, who approved the changes.

The revised questionnaire (Appendix F, page 269) was mailed in the fall, 1971, with an accompanying letter (Appendix G, page 279) to forty-five art museums in the United States, Canada, and Europe.⁵ All of the twenty-two institutions in Europe that were sent the questionnaire had been personally visited prior to 1971. Twenty-six museums answered the questionnaires which had been mailed to them

⁵The forty-five art museums that were sent a questionnaire are listed in Appendix B. The museums that answered and returned the questionnaire before February 15, 1972, are listed with an asterisk.

before February 15, 1972. These data, along with the information collected on the personal visits, were tabulated and organized in order to provide an over-all picture of ways museums assist graduate art students. These findings were organized into five sections and described in Chapters IV through VIII.

The study also included a scrutiny of the research-oriented publications of the ninety institutions; however, most of these periodicals were not available in the Dallas-Fort Worth area. In order to examine personally as many of these publications as possible, research was done at the following libraries: the Metropolitan Museum of Art, New York, New York; the Cleveland Museum of Art, Cleveland, Ohio; the Städelsches Kunstinstitut, Frankfurt-am-Main, Germany, the Statens Museum for Kunst, Copenhagen, Denmark; and the National Museum, Stockholm, Sweden.

In the process of gathering information about the photographic reference collections found in the ninety museums, it became apparent that three important photographic reference collections should be included, even though they are not directly connected to a particular museum. These collections were visited and some research undertaken on the premises in order to be familiar with the operations of these great institutions. The photographic reference collections were the Frick Art Reference Library, New York, New York; the Witt Library, London, England; and the

Rijksbureau voor Kunsthistorische Documentatie, The Hague,
Netherlands. These are included in Chapter VII.

CHAPTER IV

MUSEUM RESEARCH-ORIENTED PUBLICATIONS: JOURNALS AND BULLETINS

Introduction

One of the functions of an art museum is research, the creation of new knowledge. It is this activity which makes a museum more than merely a collection of art objects.¹ This research is usually based upon the museum's own collection and often is published in the museum's journals and bulletins, two terms which are given similar definitions in The Random House Dictionary of the English Language: The Unabridged Edition.² For the purpose of this study a bulletin was defined as a museum periodical published at various intervals which included at least one or more research articles per issue, but which also might include a list of recent acquisitions, an annual report, a calendar of coming events, or a combination of any of these. A journal was defined as a publication which was basically research-oriented, usually contained six or more research articles in

¹Vern O. Knudsen, "A Message from Vern O. Knudsen," The Quarterly of the Los Angeles County Museum, XVI (Winter, 1959-60), 3.

²The Random House Dictionary of the English Language: The Unabridged Edition (New York, 1966).

each issue, and usually appeared once a year. At times the journals encompassed certain information similar to that of the bulletins. Museum pamphlets which excluded research articles were omitted from the study.

A list of the journals and a list of the bulletins which the ninety museums were publishing during 1971 were compiled from the following sources: lists from the museums' publication departments, the Union Serials Catalogues,³ and Chamberlin's Guide to Art Reference Books.⁴ Table I lists the seventeen museums which published research-oriented journals; Table II lists the thirty-nine museums which published bulletins. Both Table I and Table II include information as to the form in which these publications were issued, the date of their first publication, and any information which might assist a student in finding articles in these periodicals. Table I and Table II are placed at the end of this chapter for easy reference. (See pages 28 and 34).

³Union List of Serials in Libraries of the United States and Canada, edited by Edna Brown Titus, 3rd ed., 5 vols. (New York, 1965); New Serial Titles: A Union List of Serials Commencing Publication After December 31, 1949 (1961-1965 Cumulation), 2 vols. (New York, 1966); and New Serial Titles: A Union List of Serials Commencing Publication After December 31, 1949 (1966-1969 Cumulation), 2 vols. (Washington, 1971.)

⁴Mary W. Chamberlin, Guide to Art Reference Books (Chicago, 1959).

Brief Historical Background

The oldest journal issued was the Jahrbuch der preussischen Kunstsammlungen, published by the Staatliche Museum Preussischer Kulturbesitz, Berlin Germany. This yearbook was begun in 1880 under the name Jahrbuch der königlich preussischen. Except when publication was suspended during World War II, the Berlin museum had accumulated a record of continuous research on its collection, having published the results for over ninety years. The only journal which could compare with this was from the Kunsthistorisches Museum, Vienna, Austria, which had published the Jahrbuch der Kunsthistorischen Sammlungen in Wien continuously since 1883. The names had changed, for both the yearbook and the museum, and the volume numbers had been re-issued, but the scholarly pursuit had been constant. By the turn of the century another European journal was produced: the Münchener Jahrbuch der bildenden Kunst, Bayerisches Staatsgemäldesammlungen, Munich, Germany, in 1906. These three earliest journals were from museums which used the German language, a reflection of the fact that art history as a discipline began in Germany, where it exerted a noticeable influence upon the museum world.⁵ All three of these yearbooks contained numerous research-oriented articles.

The United States had a number of bulletins which began publication at the turn of the century, such as: Bulletin

⁵Erwin Panofsky, Meaning of the Visual Arts (Garden City, New York, 1955), p. 322.

Philadelphia Museum of Art, Philadelphia, Pennsylvania, 1903; Bulletin: Museum of Fine Arts, Boston, Boston, Massachusetts, 1903; Detroit Institute of Arts Bulletin, Detroit, Michigan, 1904; Minneapolis Institute of Arts Bulletin, Minneapolis, Minnesota, 1905; Metropolitan Museum of Art Bulletin, New York, New York, 1905; and Museum News, Toledo Museum of Art, Toledo, Ohio, 1907.

These bulletins consisted of a mixture of news, a calendar of events, a list of recent acquisitions, and sometimes a research-oriented article or two. It was not until 1938 that museums in North America began to issue publications with the kind of emphasis on research that Austrian and German journals had initiated in the nineteenth century. It was not until the emergence of the Journal of the Walters Art Gallery, Baltimore, Maryland, and The Art Quarterly, Detroit Institute of Arts, Detroit, Michigan, in 1938, that museums in America reached this level of emphasis.

During the decade between 1960 and 1970 a great number of museums in Europe and North America started publications concerned with research. Two European museums commenced publication of a yearbook: the Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg, Staatliche Kunsthalle, Karlsruhe, Germany, 1964, and the Victoria and Albert Museum Yearbook, London, England, 1969. Two European museums began bulletins: the Bulletin du Musée National de Varsovie, Museum Narodowe, Warsaw, Poland, 1960, and the Jahrbuch des

Folkwang Museumsvereins, Museum Folkwang, Essen, Germany, 1966.

The North American publications consisted of four journals and five bulletins. The journals included Winterthur Portfolio, Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, 1964; Museum Studies, Art Institute of Chicago, Chicago, Illinois, 1966; Report and Studies in the History of Art, National Gallery, Washington, D.C., 1967; and Metropolitan Museum Journal, New York, New York, 1968. The Bulletins included Fogg Art Museum Acquisitions, Fogg Art Museum, Harvard University, Cambridge, Massachusetts, 1962; National Gallery of Canada Bulletin de la Galerie nationale du Canada, National Gallery of Canada, Ottawa, Canada, 1963; Fenway Court, Isabella Stewart Gardner Museum, Boston, Massachusetts, 1966; Museum Monographs, City Art Museum of Saint Louis, St. Louis, Missouri, 1968; and Museum of Fine Arts, Houston Bulletin, Houston, Texas, 1970.

Data Concerning the Journals and Bulletins

Comparisons between the museums were difficult to make since there was no unifying characteristic other than their being museums. Just as the institutions differed, so did their publications. Furthermore, the inclusion of such terms as journal, yearbook, annual, or bulletin in the title of a publication gave little indication as to how often the magazine was issued, or as to its contents. Many of the

publications had altered their format over the years. The Wadsworth Atheneum Bulletin, Hartford, Connecticut, in 1923 consisted of four pages, mostly a calendar of coming events. Over the years the bulletin was used to list new acquisitions and to publish the annual report. Yet, the entire winter, 1968, issue was a research article by Joan Mertens, "A Greek Bronze Statuette in the Wadsworth Atheneum." The Isabella Stewart Gardner Museum, Boston, Massachusetts, originally published six to eight issues of Fenway Court a year. Each issue was a single research article, usually four to eight pages long. In 1970 Fenway Court changed to an annual, incorporated the museum's annual report, and printed five research articles.

Of the ninety institutions in this study, fifty published at least a journal or a bulletin; eight of these fifty published more than one. Of the total list, forty museums published neither a journal nor a bulletin. Of the eight German museums, six published a journal. This was by far the highest ratio for any of the countries which had more than two museums included in the study. Of the six Dutch museums none published a yearbook, only two of the eleven English museums did. Of the forty-one United States museums, only six published the equivalent of a yearbook.

Twenty-two of the United States museums published a bulletin. Two of the German museums--the Staatliche Museen Preussischer Kulturbesitz, Berlin, and the Wallraf-Richartz-

Museum, Cologne--published both a yearbook and a bulletin. There were four bulletins published by the six Dutch museums. One of these, the Museumjournaal, was the combined effort of fifteen Dutch museums, four of which were in the study--the Stedelijk Museum and the Rijksmuseum-Vincent van Gogh, Amsterdam; the Rijksmuseum Kröller-Müller, Otterlo; and the Museum Boymans-van Beuningen, Rotterdam. The seriousness with which the Europeans treated research dealing with their collections was exemplified by the newly-founded magazine Vincent. This bulletin, the first issue of which was dated fall, 1969, was the publication of the newly formed Rijksmuseum-Vincent van Gogh, Amsterdam, Netherlands. This museum's collection was displayed at the Stedelijk Museum, Amsterdam, in 1970-1971, while its first permanent building was under construction. Even before having a permanent location, the museum published a research magazine.

The Art Index and Museum Publications

After research is completed and an article published, the article must be indexed in some work which will enable students from all over the world to know about it. The Art Index⁶ has been the basic tool for art research in America since its inception in 1930, yet it indexed only twenty-seven of the fifty-eight publications. Those periodicals.

⁶Sarah St. John and Margaret Furlong, editors, Art Index (New York, 1930-).

listed in the Art Index are indicated by an asterisk in Table I and Table II, which follow immediately.

TABLE I
A REPRESENTATIVE LIST OF RESEARCH-ORIENTED JOURNALS

Name of Museum	Usually Published	First Date Published	Reference Notes
DEUTSCHLAND (Germany) Berlin Staatliche Museen Preussischer Kulturbesitz <u>Jahrbuch der Berliner Museen*</u>	Annually	1880	(1)
Frankfurt-am-Main Stadelisches Kunstinstitut <u>Stadel-jahrbuch*</u>	Annually	1921	(2)
Hamburg Hamburger Kunsthalle <u>Jahrbuch der Hamburger Kunstsammlungen*</u>	Annually	1948	
Karlsruhe Staatliche Kunsthalle <u>Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg</u>	Annually	1964	(3)
Köln (Cologne) Wallraf-Richartz-Museum <u>Wallraf-Richartz-Jahrbuch*</u>	Annually	1924	(4)

TABLE I--Continued

Name of Museum	Usually Published	First Date Published	Reference Notes
München Bayerisches Staatsgemäldesammlungen <u>Münchener Jahrbuch der bildenden Kunst*</u>	Annually	1906	(5)
GREAT BRITAIN England, London British Museum <u>British Museum Quarterly</u>	Quarterly	1926	(6)
Victoria and Albert Museum <u>Victoria and Albert Museum Yearbook</u>	Annually	1969	(7)
ÖSTERREICH (Austria) Wien (Vienna) Kunsthistorisches Museum <u>Jahrbuch der Kunsthistorischen Sammlungen in Wien*</u>	Annually	1883	(8)
POLSKA (Poland) Warszawa (Warsaw) Muzeum Narodowe <u>Rocznik Muzeum Narodowego w Warszawie</u>	Annually	1938	(9)

TABLE I--Continued

Name of Museum	Usually Published	First Date Published	Reference Notes
UNGARN (Hungary) Pest (Budapest) Szépművészeti Múzeum <u>Bulletin du Musée Hongrois des Beaux-Arts</u>	Annually	1918	(10)
UNITED STATES Delaware, Winterthur Henry Francis du Pont Winterthur Museum <u>Winterthur Portfolio</u>	Annually	1964	
Illinois, Chicago Art Institute of Chicago <u>Museum Studies*</u>	Annually	1966	
Maryland, Baltimore Walters Art Gallery <u>Journal of the Walters Art Gallery*</u>	Annually	1938	(11)
Michigan, Detroit Detroit Institute of Arts <u>The Art Quarterly*</u>	Quarterly	1938	(12)

TABLE I--Continued

Name of Museum	Usually Published	First Date Published	Reference Notes
New York, New York Metropolitan Museum of Art <u>Metropolitan Museum Journal*</u>	Annually	1968	
Washington, D.C. National Gallery of Art <u>Report and Studies in the History of Art*</u>	Annually	1967	

*Indexed in Sarah St. John and Margaret Furlong, editors, Art Index (New York, 1930-1971).

TABLE I--Continued

Reference Notes

(1) Published as Jahrbuch der königlich preussischen, 1880-1918. "Amtliche Berichtete aus den königlichen Kunstsammlungen" appeared in the front of volumes 1 to 18. Published as Jahrbuch der preussischen Kunstsammlungen, 1919-1942. Suspended publication 1943-1958. Re-issued volume numbers: Band 1-6, 1880-1942; Band 1- , 1959- .

(2) Suspended publication 1935/36 to 1967. Re-issued volume numbers: Band I-IX, 1921-1935/36; Neue Folge, Band 1- , 1967- . There were no publications for 1925, 1927-1929, 1933-1934, 1968.

(3) Staatliche Kunsthalle, Karlsruhe, edits the yearbook which also represents Badisches Landesmuseum, Karlsruhe; and Staatsgalerie Stuttgart and Württembergisches Landesmuseum, both of Stuttgart.

(4) Suspended publication 1929, 1931-32, 1935, 1944-51. Published as Westdeutsches Jahrbuch für Kunstgeschichte, volumes 9 to 13, 1924-1943.

(5) The Bayerische Staatsgemälde-sammlungen includes the following museums: Alte Pinakothek, München; Neue Pinakothek und Neue Staatsgalerie, München; Schack-Galerie, München; Staatsgalerie, Aschaffenburg; Staatsgalerie, Augsburg; Staatsgalerie, Bamberg; Staatsgalerie, Burghausen; Staatsgalerie, Füssen; and Staatsgalerie, Ottobeuren.

The yearbook suspended publication 1940-1950. Volume numbers re-issued: Band 1-13, 1906-1923; Neue Folge, Band 1-13, 1924-1939; Folge, Band 1- , 1950- .

(6) Suspended publication 1940-1951.

(7) Published the Victoria and Albert Museum Review, 1911-1938, and the Victoria and Albert Museum Bulletin, 1949-1968.

(8) Published as Jahrbuch der kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses, 1883-1925. Volume numbers re-issued: Band 1-36, 1883-1925; Neue Folge, Band 1-13, 1926-1944; Band 50- , 1953- .

(9) Suspended publication 1939-1956. Some articles in French, some résumés in French and Russian.

TABLE I--Continued

(10) Published as Az Országos Magyar Svépművészeti Múzeum Évkönyvei, at irregular intervals, 1918-1941. Some articles and résumés in German. Suspended publication 1941-1947. Some articles in French.

(11) Suspended publication 1958-1959.

(12) Published by the Founders Society, Detroit Institute of Arts with the assistance of the National Collection of Fine Arts, Smithsonian Institution, the Samuel Kress Foundation, the Metropolitan Museum of Art, the Cleveland Museum of Art, and the University of Michigan Museum of Art. Contributing institutions include: the Columbus Gallery of Fine Arts, the Corning Museum of Glass, the Henry Francis du Pont Winterthur Museum, the Toledo Museum of Art, and the Worcester Art Museum.

TABLE II
A REPRESENTATIVE LIST OF RESEARCH-ORIENTED BULLETINS

Name of Museum	Usually Published	Date First Published	Reference Notes
BELGIQUE (Belgium) Bruxelles (Brussels) Musées Royaux des Beaux-Arts de Belgique <u>Bulletin des Musées Royaux des Beaux-Arts*</u>	One to four per year	1952	(1)
CANADA Ontario, Ottawa National Gallery of Canada <u>National Gallery of Canada Bulletin de la Galerie nationale du Canada</u>	Semi-annually	1963	(2)
ČESKOSLOVENSKÁ (Czechoslovakia) Praha (Prague) Národní Galerie v Praze <u>Oddíl přírodovědný</u> <u>Oddíl věd společenských</u>	Irregularly Irregularly	1948 1948	(3)
DANMARK København (Copenhagen) Statens Museum for Kunst <u>Kunstmuseets årsskrift</u>	Annually	1914	(4)

TABLE II--Continued

Name of Museum	Usually Published	Date First Published	Reference Notes
DEUTSCHLAND (Germany) Berlin Staatliche Museen Preussischer Kulturbesitz <u>Berliner Museen</u>	Semi-annually	1908	(5)
Essen Museum Folkwang <u>Jahrbuch des Folkwang Museumsvereins</u>	Annually	1966	
Köln (Cologne) Wallraf-Richartz-Museum <u>Museen in Köln</u>	Monthly	1961	
FRANCE Paris Musée National du Louvre <u>La Revue du Louvre et des Musées de France*</u>	Semi-annually	1929	(6)
Bulletin du <u>Laboratoire de recherche des Musées de France</u>	Annually	1956	(7)

TABLE II--Continued

Name of Museum	Usually Published	Date First Published	Reference Notes
GREAT BRITAIN England, Liverpool Walker Art Gallery <u>Annual Report and Bulletin of the Walker Art Gallery</u>	Annually	1951	(8)
Scotland, Glasgow Glasgow Art Gallery and Museum <u>Scottish Art Review*</u>	Semi-annually	1946	(9)
NEDERLAND Amsterdam Rijksmuseum <u>Bulletin van het Rijksmuseum*</u>	Quarterly	1953	(10)
Rijksmuseum-Vincent van Gogh <u>Vincent</u>	Irregularly	1969	(11)
Stedelijk Museum <u>Museumjournaal</u>	Six per year	1955	(12)
Rotterdam Museum Boymans-van Beuningen <u>Museum Boymans-van Beuningen Bulletin</u>	Three per year	1937	(13)

TABLE II--Continued

Name of Museum	Usually Published	Date First Published	Reference Notes
POLSKA (Poland) Warszawa (Warsaw) Muzeum Narodowe <u>Bulletin du Musée National de Varsovie</u>	Quarterly	1960	
SCHWEIZ/SUISSE (Switzerland) Basel Kunstmuseum Basel (Öffentliche Kunstsammlung) <u>Öffentliche Kunstsammlung-Jahresbericht</u>	Annually	1904	
SVERIGE (Sweden) Stockholm Nationalmuseum <u>Årsbok för Svenska statens konstsamlingar</u>	Annually	1919	(14)
UNITED STATES Colorado, Denver Denver Art Museum <u>Denver Art Museum Quarterly</u>	Quarterly	1949	
Connecticut, Hartford Wadsworth Atheneum <u>Wadsworth Atheneum Bulletin</u>	Three per year	1923	(15)

TABLE II--Continued

Name of Museum	Usually Published	Date First Published	Reference Notes
Connecticut, New Haven Yale University Art Gallery, Yale University Yale University Art Gallery <u>Bulletin*</u>	One or more per year	1926	
Indiana, Indianapolis Indianapolis Museum of Art <u>Bulletin of the Indianapolis Museum of Art</u>	Quarterly	1905	(16)
Maryland, Baltimore Walters Art Gallery <u>Bulletin of the Walters Art Gallery</u>	Eight per year	1948	
Massachusetts, Boston Gardner, Isabella Stewart, Museum <u>Fenway Court</u>	Annually	1966	(17)
Museum of Fine Arts <u>Bulletin: Museum of Fine Arts, Boston*</u>	Quarterly	1903	
Massachusetts, Cambridge Fogg, William Hays Museum, Harvard University <u>Fogg Art Museum Acquisitions</u>	Irregularly	1962	(18)

TABLE II--Continued

Name of Museum	Usually Published	Date First Published	Reference Notes
Michigan, Detroit Detroit Institute of Arts <u>Detroit Institute of Arts Bulletin*</u>	Quarterly	1904	(19)
Minnesota, Minneapolis Minneapolis Institute of Arts <u>Minneapolis Institute of Arts Bulletin*</u>	Annually	1905	(20)
Missouri, Kansas City Nelson, William Rockhill Gallery and Mary Atkins Museum of Arts <u>Nelson Gallery and Atkins Museum of Fine Arts Gallery News</u>	Three or four per year	1956	(21)
Missouri, Saint Louis City Art Museum of Saint Louis <u>Museum Monographs</u>	Biennially	1968	
New Jersey, Princeton Art Museum, Princeton University <u>The Record of the Art Museum*</u>	Semi- annually	1942	(22)

TABLE II--Continued

Name of Museum	Usually Published	Date First Published	Reference Notes
New York, Brooklyn Brooklyn Museum <u>Brooklyn Museum Annual*</u>	Annually	1914	(23)
New York, New York Metropolitan Museum of Art <u>Metropolitan Museum of Art Bulletin*</u>	Nine per year	1905	(24)
Ohio, Cincinnati Cincinnati Art Museum <u>Cincinnati Art Museum Bulletin*</u>	Quarterly	1930	(25)
Ohio, Cleveland Cleveland Museum of Art <u>Bulletin of the Cleveland Museum of Art*</u>	Ten per year	1914	
Ohio, Oberlin Allen Memorial Art Museum, Oberlin College <u>Allen Memorial Museum Bulletin*</u>	Three per year	1944	
Ohio, Toledo Toledo Museum of Art <u>Museum News</u>	Quarterly	1907	(26)

TABLE II--Continued

Name of Museum	Usually Published	Date First Published	Reference Notes
Pennsylvania, Philadelphia Philadelphia Museum of Art <u>Bulletin Philadelphia Museum of Art*</u>	Quarterly	1903	(27)
Rhode Island, Providence Museum of Art, Rhode Island School of Design <u>Bulletin of Rhode Island School of Design:</u> <u>Museum Notes*</u>	Three per year	1943	
Texas, Houston Houston Museum of Fine Arts <u>Museum of Fine Arts, Houston Bulletin</u>	Ten per year	1970	

*Indexed in Sarah St. John and Margaret Furlong, editors, Art Index (New York, 1930-1971).

TABLE II--Continued

Reference Notes

- (1) Text in Flemish, French, or English.
- (2) Résumés of articles in French.
- (3) Name of the museum varies: Český museum, Museum království českého, Společnost vlastenského museum v českých. The periodical was published as Národní museum-Časopis, 1927-1947, at irregular intervals, about five per year. Since 1948, published in the two sections listed.
- (4) Sometimes published with two years combined; some volumes contain résumés in French.
- (5) Published as a supplement to the Jahrbuch, 1902-1918, containing archival material.
- (6) Published as Bulletin des musées de France, 1929-1947. Suspended publication 1939-1945. Published as Musées de France, 1948-1950. Published as La Revue des arts, 1951-1960. Published monthly 1929-1931; ten per year, 1932-1951; and quarterly, 1951-1970.
- (7) Published as Bulletin du Laboratoire de recherches scientifiques du Musée national du Louvre, 1956-1970. Now publishes information on restoration done in all French art museums.
- (8) Published as Liverpool Bulletin until 1971. None published 1964-66, 1968, 1970. Volumes 7, 8, 9, 11, and 13 were for two years each.
- (9) Published as The Glasgow Art Gallery and Museum Association Review, 1946-1947.
- (10) Also titled Bulletin Rijksmuseum.
- (11) Eventually will be published quarterly. The first issue was dated Fall, 1969; the second, Spring, 1971; the third, Fall, 1971.
- (12) Publication for fifteen museums: De Zonnehof Cultureel Centrum, Amersfoort; Stedelijk Museum and Rijksmuseum-Vincent van Gogh, Amsterdam; Gemeentemuseum, Arnhem; De Beijerd Cultureel Centrum, Breda; Stedelijk van Abbemuseum, Eindhoven; Goninger Museum voor Stad en Lande, Groningen; Gemeentemuseum, Den Haag; Frans Halsmuseum; Haarlem;

TABLE II--Continued

Stedelijk Museum de Lakenhal, Leiden; Rijksmuseum Kröller-Müller, Otterlo; Museum Boymans-van Beuningen, Rotterdam; stedelijk Museum, Schiedam; Hedendaagse Kunst, Utrecht; and Cultureel Centrum, Venlo. Some English summaries.

(13) Published as Bulletin Museum Boymans, 1937-1958; suspended publication 1937-1950. Some English summaries.

(14) Published as Årsbok, an annual, 1919-1929; every other year 1930/31-1949/50; annually since 1951.

(15) Previously titled Wadsworth Athenaeum and Morgan Memorial Museum. The publication was suspended 1935-1944.

(16) Published as Bulletin Herron Museum of Art, 1905-1967.

(17) Published six to eight times per year, 1966-1969.

(18) Published for 1959-1962, 1962-1963, 1964, 1965, 1966-1967, 1968, and 1969-1970.

(19) The years 1904-1919 are numbered volumes 1-13. In 1919 the volume numbers began again with number one. Suspended publication 1932-1934.

(20) Published as Society of Fine Arts Bulletin, 1905-1907. Suspended publication 1907-1914.

(21) Published News Flashes, 1934-1940.

(22) The Art Museum was titled Museum of Historic Art, 1942-1947.

(23) Published as Brooklyn Museum Quarterly, 1914-1939 and as Brooklyn Museum Bulletin, 1939-1960. Volume II (1960-1961) and Volume III (1961-1962) were published in one volume. Volume XI (1969-1970) was published in two parts: Part I--Reports and Records and Part II--Articles.

(24) Published Metropolitan Museum of Art Papers, 1921-1923, 1937-1941, and Metropolitan Museum Studies, 1928-1936. The bulletin volume numbers were re-issued: volumes 1-37, 1905-1942; volume 1- , 1942- .

(25) Published as Newsnotes, 1942-1945; Museum News, 1946-1950. Volume numbers re-issued: volumes 1-12, 1930-1941; volume 1- , 1950- .

TABLE II--Continued

(26) Volume numbers re-issued: volumes 1-3, 1907-1910; volume 1- , 1910- .

(27) Published as Pennsylvania Museum of Art Bulletin, 1903-1919, and Pennsylvania Museum Bulletin, 1920-1938. There were no volume numbers from 1920-1922.

CHAPTER V

MUSEUM RESEARCH-ORIENTED PUBLICATIONS:

CATALOGUES OF PERMANENT COLLECTIONS: I

Historical Background of the Cataloguing of the Kunsthistorisches Museum, Vienna

The idea of cataloguing a museum collection stems from the inventories taken of royal collections. The history of the catalogues of the Kunsthistorisches Museum, Vienna, Austria, which is a royal collection with a long history of recording its paintings, is representative of the transitions and problems inherent in the entire history of cataloguing. The first inventory of the collection which would later become the nucleus for the Kunsthistorisches Museum, the Ambraser Inventare,¹ was compiled of the estates belonging to Emperor Ferdinand of Tirol. Among the numerous private inventory records made of this Austrian Hapsburg collection of art, three are outstanding.² First, Theatrum Pictorium, 1660, was a pictorial account of Emperor Leopold Wilhelm's picture gallery in Brussels, as depicted by David Teniers. The second was the inventory recorded by Count Althann in

¹For a complete listing of the inventories and catalogues of paintings see the Kunsthistorisches Museum: Katalog der Gemäldegalerie, 2 vols. (Wien, 1965), I, xxii-xxix.

²Germain Bazin, The Museum Age, translated by Jane van Nuis Cahill (New York, 1967), p. 158.

three volumes, which were finished in 1720, 1730, and 1733. Every painting in the collection was illustrated in these three tomes by Ferdinand Storffer, who painted copies of them in miniature on parchment. These volumes were written to commemorate the installation of the Austrian Hapsburg collection in Vienna's Stallburg. Emperor Charles VI had remodeled the Stallburg, a section of the Hofburg Palace, in order to house the collection when he inherited it. The third outstanding inventory was the Prodomus Theatrum Artis Pictoriae of 1735, a volume of original etchings by Frans van Stampart and Anton von Prenner, depicting the Hapsburg collection as displayed in the various rooms of the Stallburg in Vienna.

In 1781 the Hapsburg collection of the Austro-Hungarian Empire was opened to the public. At that time it was moved from the Stallburg to the Belvedere Palace in Vienna. A catalogue of the paintings, Verzeichnis der Gemälde der Kaiserlich-königlichen Bilder Gallerie in Wien, was compiled by Christian von Mechel and published in French in 1784 to celebrate the event. About ten other records were compiled before the art collection was moved in 1891 to a museum built especially for it. The event was celebrated by another inventory. This one was compiled in 1892 by Eduard R. von Engerth and Wilhelm von Warteneck and was titled the Führer durch die Gemälde-Galerie. Two more room guides were written, one in 1894 and one in 1896, before all recording

activities ceased with the advent of World War I and the change-over to the Austrian Republic in 1918. The new name and new position as property of the Austrian government first appeared in the acquisition pamphlet of 1924, Gemäldegalerie im Kunsthistorischen Museum, Wien! Erwerbungen in den Jahren 1920 vis 1923.

The compilation of detailed catalogues of the Hapsburg collection of art continued after the collection became state property. A catalogue of the entire collection was compiled in 1928, followed by an expanded version of this edition in 1938. Again research had to cease due to war. In 1954 there was published yet another catalogue, which included only the paintings of the Italian, Spanish, French, and English artists. This was followed by still another catalogue of the painting collection, this one issued in two volumes: Teil I, Italiener, Spanier, Franzosen, Engländer, 1960, and Teil II, Vlamen, Holländer, Deutsche, Franzosen, 1958. The Kunsthistorisches Museum, which houses the Hapsburg collection, not only published new editions of these two works--Volume I in 1965 and Volume II in 1963--but is preparing yet another new edition of each. The new editions were scheduled for 1972, but instead of two volumes there may be three or four. This brief history of the numerous inventories and catalogues compiled for the Hapsburg collection now in the Kunsthistorisches Museum, Vienna, Austria, was for their paintings only. The museum also has sculpture catalogues which have had an

equally long history and which are also due for new editions, although the last two volumes were issued in 1966 and 1968. No other museum of the ninety could match the long and careful combination of research and publication which the Kunsthistorisches Museum has exhibited.

Analysis of the Contents of the Catalogues

Museums publish information concerning their permanent collections under various names--catalogue, handbook, guide, or check list. These publications, which may include the entire collection or only a part of it, always list each artist and the title of each work of art; otherwise, the content of these publications varies greatly. Among the data included might be one or more of the following items: (a) the medium, (b) the size, (c) the signature and date, if any, found on the work of art, (d) the approximate date the work was finished, (e) the provenance, which is a listing of all the known owners of the work of art and the sales in which the work had figured before it entered the museum, (f) the acquisition data which are limited to the donor of the work of art and the date it entered the museum, (g) a listing of the literature in which the work has been mentioned or discussed, (h) the exhibitions in which the object has been displayed, (i) any interesting restoration data, and (j) a facsimile of the artist's signature.

For identification purposes, some catalogues include small black and white reproductions of each work of art. This is of particular importance to the student.³ The old cliché about a picture's speaking a thousand words is especially true in this case. Catalogues compiled before the days of photography, as were those by John Smith⁴ and Hofstede de Groot,⁵ are often difficult to decipher because several paintings may match one description as well as vice versa.

Although catalogues differ as to their contents, it is necessary for a learned or scholarly catalogue to include the following information for each work: (a) the medium, size, and approximate date, (b) a statement as to the condition of the work, (d) a list of all of the scholarly publications on the work, (e) the provenance, (f) the exhibitions, and (g) any additional information which the museum might have.⁶

Since all catalogues are used as reference books, their usefulness as such is enhanced or diminished by their contents,

³Cornelis Hofstede de Groot, Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, translated and edited by Edward G. Hawke, 8 vols. (London, 1908), I, v.

⁴John Smith, A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters, 9 vols. (London, 1829-42).

⁵Hofstede de Groot, I, v.

⁶"Fritz Thyssen Stiftung," Museum Journal, LXX, 3.

their organization, and their indices. Some of the most common indices were found to be the following: (a) an index of the donors or of the previous owners of the art objects, (b) an index of persons whose portraits were in the collection, (c) an index of religious or profane subjects, (d) a topographical index, (e) an index to the order of acquisition of the works of art in the collection, from the first addition to the latest, (f) an index of the artists represented in the collection, or (g) an index of previous attributions, enabling researchers to find a work of art which has changed its attribution from one edition of the catalogue to the next.

An inventory of publications, all relating to the permanent collections of the ninety museums, was compiled: (a) from lists obtained during the museum visitations, (b) from lists provided by the museums' publication departments, and (c) from the answers to the questionnaire section, "Catalogues of Works in Your Museum" (Appendix F, page 272). This record, along with an analysis of each catalogue's contents and indices, forms Table III (page 52). Any catalogue reported as one to be published in 1972 was included and starred with a single asterisk. Any catalogue which was not available for critical examination was indicated by two asterisks.

Since, by its very nature, a catalogue is usually a subjective expression of the personal opinion of the compiler,

a catalogue should state who compiled it.⁷ It is important to provide the scholar with the name of the person or persons whose opinion he is confronting. Therefore, the names of the compilers of the catalogues, as well as other relevant facts, were included in the reference notes (page 123) to Table III and placed at the end of the table for easier reference.

⁷J. A. Gere, "Drawings in the Ashmolean Museum," Burlington Magazine, XCIX (April, 1957), 160.

TABLE III

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDESKeys to Symbols

*In preparation, probable publication date, 1972.

**Not available for analysis.

s Catalogues which reproduce some of the art objects listed,
but not two-thirds of them, are so designated.

Catalogues are in English unless so stated.

	DATE	CATALOGUE								CONTENTS								INDICES							
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index	Reference Notes
TABLE III A REPRESENTATIVE LIST OF CATALOGUES OF PERMANENT COLLECTIONS OF PAINTINGS AND SCULPTURES AND MUSEUM GUIDES *In preparation, probable publica- tion date, 1972. **Not available for analysis.	Date Published																								
<u>BELGIQUE</u> <u>Bruxelles</u> Musées Royaux des Beaux-Arts de Belgique Catalogue de la <u>peinture ancienne</u> (French)	1957		X								X										X				(1)
<u>CANADA</u> <u>Ontario, Ottawa</u> National Gallery of Canada <u>Catalogue of Painting and Sculpture</u> <u>II Modern European Schools</u>	1959	X									X	X	X	X							X	X	X		(2)
<u>I Older School</u>	1961	X									X	X	X	X							X	X	X		(3)
<u>Ontario, Toronto</u> Art Gallery of Ontario <u>Painting and Sculpture</u>	1959		X								X	X											X		
** <u>Canadian Collection</u>	1970																								(4)

	DATE	CATALOGUE	CONTENTS	INDICES	
<p>TABLE III--Continued</p> <p>A REPRESENTATIVE LIST OF CATALOGUES OF PERMANENT COLLECTIONS OF PAINTINGS AND SCULPTURES AND MUSEUM GUIDES</p> <p>*In preparation, probable publication date, 1972.</p> <p>**Not available for analysis</p>	Date Published	Complete Abbreviated Summary listing Guide to Museum Identification Pictures	Medium/Size Approximate Date Signature & Date Provenance Acquisition Data Literature Exhibitions Restoration Data Facsimile of Signature Donor/Previous owner	Portrait Religious/Profane Subjects Topographical Order of Acquisition Previous Attributions Artist Index	Reference Notes
	1970				(5)
<p>* A Selection from <u>New Acquisitions</u></p> <p>ČESKOSLOVENSKÁ (Czechoslovakia) Praha (Prague) Národní Galerie v Praze <u>The National Gallery in Prague</u></p>	1965	X			(6)
	1966	X	X XX XX X		(7)
<p>Les <u>Primitifs de Bohême: L'Art gothique en Tchécoslovaquie 1350-1420 (French)</u></p> <p>DANMARK København (Copenhagen) Statens Museum for Kunst Royal Museum of Fine Arts: <u>Catalogue of Old Foreign Paintings</u></p>	1951	X	X X X X X X X X X X X	X X X X	(8)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE				CONTENTS										INDICES						Reference Notes				
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical		Order of Acquisition	Previous Attributions	Artist Index	
Statens Museum for Kunst, Copenhagen: <u>Moderne Udenlandsk Kunst</u> , (Danish)	1964	X				X		X	X	X	X	X	X	X												(9)
Aeldre Dansk Malerkunst I. <u>Katalog</u> (Danish text)	1970	X						X	X	X																(10)
Aeldre Dansk Malerkunst II. <u>Billedudvalg</u> (Plates)	1970	X				X		X	X																	
Nyere Dansk Malerkunst III. <u>Katalog</u> (Danish text)	1970	X						X	X	X																(11)
Nyere Dansk Malerkunst IV. <u>Billedudvalg</u> (Plates)	1970	X				X		X	X																	

	DATE	CATALOGUE	CONTENTS	INDICES	Reference Notes
<p>TABLE III--Continued</p> <p>A REPRESENTATIVE LIST OF CATALOGUES OF PERMANENT COLLECTIONS OF PAINTINGS AND SCULPTURES AND MUSEUM GUIDES</p> <p>*In preparation, probable publication date, 1972.</p> <p>**Not available for analysis</p>		<p>Complete</p> <p>Abbreviated</p> <p>Summary Listing</p> <p>Guide to Museum</p> <p>Identification</p> <p>Pictures</p> <p>Medium/Size</p> <p>Approximate Date</p> <p>Signature & Date</p> <p>Provenance</p> <p>Acquisition Data</p> <p>Literature</p> <p>Exhibitions</p> <p>Restoration Data</p> <p>Facsimile of Signature</p> <p>Donor/Previous Owner</p> <p>Portrait</p> <p>Religious/Profane</p> <p>Subjects</p> <p>Topographical</p> <p>Order of Acquisition</p> <p>Previous Attributions</p> <p>Artist Index</p>			
<p><u>Acquisitions 1947-August 1970: Supplement to the Catalogue of Old Foreign Paintings</u></p>	1970 X	X	X	X	
<p><u>DEUTSCHLAND (Germany)</u> <u>Berlin</u> Staatliche Museen Preussischer Kulturbesitz **<u>Deutsche Bildwerke aus Sieben Jahrhunderten Skulpturen-Sammlung</u> (German)</p>	1957				
<p><u>Verzeichnis der Ausgestellten-gemälde des 11. bis 18. Jahrhunderts im Museum Dahlem</u> (German)</p>	1966 X			s	X

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE				CONTENTS								INDICES											
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index	Reference Notes
<u>Verzeichnis der Gemälde und Bildwerke der Nationalgalerie Berlin in der Orangerie des Schlosses Charlottenburg (German)</u>	1966	X				s		XX			X			X										X	
<u>Ägyptisches Museum Berlin (German)</u>	1967	X				X		XX			X														
<u>The Picture Gallery: Summary Catalogue of Paintings in the Dahlem Museum (Also edition in German, 1966)</u>	1968		X			s		X		X															(12)
<u>Verzeichnis der Vereinigten Kunstsammlungen Nationalgalerie (Preussischer Kulturbesitz Galerie des 20. Jahrhunderts (German)</u>	1968	X				X		XX		X				X											
<u>Essen Museum Folkwang Gemälde 19. und 20. Jahrhundert (German)</u>	1963	X				X		XX	X																(13)

DATE	CATALOGUE	CONTENTS	INDICES	Reference Notes
		Complete		
	Abbreviated			
	Summary Listing			
	Guide to Museum			
	Identification			
	Pictures			
	Medium/Size			
	Approximate Date	X		
	Signature & Date			
	Provenance			
	Acquisition Data			
	Literature			
	Exhibitions			
	Restoration Data			
	Facsimile of Signature			
	Donor/Previous Owner			
	Portrait			
	Religions/Profane			
	Subjects			
	Topographical			
	Order of Acquisition			
	Previous Attributions			
	Artist Index			
	Date Published			
	Complete			
	Abbreviated			
	Summary Listing			
	Guide to Museum	X		
	Identification			
	Pictures			
	Medium/Size			
	Approximate Date	X		
	Signature & Date			
	Provenance			
	Acquisition Data			
	Literature			
	Exhibitions			
	Restoration Data			
	Facsimile of Signature			
	Donor/Previous Owner			
	Portrait			
	Religions/Profane			
	Subjects			
	Topographical			
	Order of Acquisition			
	Previous Attributions			
	Artist Index			
	Date Published			
TABLE III--Continued				
A REPRESENTATIVE LIST OF CATALOGUES OF PERMANENT COLLECTIONS OF PAINTINGS AND SCULPTURES AND MUSEUM GUIDES				
*In preparation, probable publication date, 1972.				
**Not available for analysis				
	<u>Führer durch das Museum Folkwang, Essen</u> (German)			
		1965		
	** <u>Tavanische Schattenspiele</u> (German)			
		1968		
	** <u>Verzeichins der Gemälde</u> (German)			
		1970		
	** <u>Malerei des XX Jahrhundert</u> (German)			
		1971		
	** <u>Malerei des XIX Jahrhundert</u> (German)			
		1971		
Frankfurt-am-Main <u>Städelsches Kunstinstitut</u> <u>Städelsches Kunstinstitut</u> (German)				
			X	
			X	
			X	
			X	
			X	
		1963		
<u>Verzeichnis der Gemälde aus dem Besitz des Städelischen Kunstinstituts und der Stadt Frankfurt</u> (German)				
		1966		
			X	
			s	
			X	
			X	
			X	
			X	
			X	

	DATE	CATALOGUE				CONTENTS								INDICES					Reference Notes					
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait		Religious/Profane Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index
<p>TABLE III--Continued</p> <p>A REPRESENTATIVE LIST OF CATALOGUES OF PERMANENT COLLECTIONS OF PAINTINGS AND SCULPTURES AND MUSEUM GUIDES</p> <p>*In preparation, probable publication date, 1972.</p> <p>**Not available for analysis</p>																								
<p><u>Hamburg</u></p> <p><u>Hamburger Kunsthalle</u></p> <p><u>Katalog der alten Meister der Hamburger Kunsthalle (German)</u></p>	1966	X				X	X				X			X		X				X			X	
<p><u>Hamburger Kunsthalle Official Guide</u></p>	1967			X							X												X	
<p><u>Katalog der Meister des 19. Jahrhunderts in der Hamburger Kunsthalle (German)</u></p>	1969	X				X	X	X	X		X					X				X			X	(14)
<p><u>Katalog der Meister des 20. Jahrhunderts in der Hamburger Kunsthalle (German)</u></p>	1969	X				X	X	X			X					X				X			X	(15)
<p><u>Karlsruhe</u></p> <p><u>Staatliche Kunsthalle</u></p> <p><u>Meisterwerke der Staatlichen Kunsthalle Karlsruhe</u></p>	1957		X			X	X	X	X	X	X													(16)

TABLE III --Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS										INDICES						Reference Notes							
	Date Published	Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index		
<u>Französische Meister aus der Staatlichen Kunsthalle, Karlsruhe</u> (German)	1963	X				X		X X	X X	X X	X X	X X	X X													
<u>Altdeutsche Meister aus der Staatlichen Kunsthalle, Karlsruhe</u> (German)	1964	X				X		X X	X X	X X	X X	X X														(17)
<u>Katalog Alte Meister bis 1800</u> (German text)	1966	X						X X	X X	X X	X X															(18)
<u>Katalog Alte Meister bis 1800</u> (illustrations)	1966	X				X																				
<u>*Katalog der Meister des 19. und 20. Jahrhunderts</u> (German text)	1972																									(19)
<u>Köln</u> (Cologne) Wallraf-Richartz Museum <u>Katalog die Gemälde des 19. Jahr-</u> <u>hunderts</u> (German)	1964	X				X		X	X	X	X	X	X	X			X									(20)

	DATE	CATALOGUE	CONTENTS										INDICES												
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index	Reference Notes
TABLE III--Continued																									
A REPRESENTATIVE LIST OF CATALOGUES OF PERMANENT COLLECTIONS OF PAINTINGS AND SCULPTURES AND MUSEUM GUIDES																									
*In preparation, probable publica- tion date, 1972.																									
**Not available for analysis																									
** <u>Meisterwerke der alten Kölner Malerschule 1440-1505</u> (German)	1964				X																				(21)
<u>Italienische Gemälde der Gotik und Frührenaissance</u> (German)	1964								X	X															
** <u>Bildwerke seit etwa 1800</u> (German)	1965																								
<u>Verzeichnis der Gemälde</u> (German)	1965		X									X													
** <u>Niederländische Gemälde von 1550 bis 1800</u> (German)	1967																								(22)
<u>Deutsche und Niederländische Gemälde bis 1550</u> (German)	1969	X										X	X	X											(23)
** <u>Kleiner Führer durch die Kunst der sechziger Jahre-Sammlung Ludwig 2. stark erweiterte Auflage</u> (German)	n.d.																								

	DATE	CATALOGUE	CONTENTS	INDICES		
TABLE III--Continued A REPRESENTATIVE LIST OF CATALOGUES OF PERMANENT COLLECTIONS OF PAINTINGS AND SCULPTURES AND MUSEUM GUIDES *In preparation, probable publica- tion date, 1972. **Not available for analysis		Complete	Abbreviated	Summary Listing	Guide to Museum	
		Date Published	Pictures	Identification	Medium/Size	Approximate Date
			Signature & Date	Provenance	Acquisition Data	Literature
			Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner
				Portrait	Religious/Profane	Subjects
				Topographical	Order of Acquisition	Previous Attributions
				Artist Index	Reference Notes	
	1972					(24)
<u>Mannheim</u> Kunsthalle Mannheim <u>Verzeichnis der Gemäldesammlung</u> (German)	1964	X		X	X XX	
<u>München</u> Bayerische Staatsgemäldesammlungen Alte Pinakothek: <u>Altdeutsche Malerei</u> (German)	1963	X		s	X XX XX XX	(25)
<u>Deutsche und niederländische</u> <u>Malerei zwischen Renaissance und</u> <u>Barock</u> (German)	1963	X		s	X XX XX XX	(26)
<u>Spanische Meister: Vol. I: Text</u> <u>Vol. II: Plates</u> (German)	1963	X			X X X X X X	(27)
	1963	X		X	X X X X X X	

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS	INDICES	
		Complete			
		Abbreviated			
		Summary Listing			
		Guide to Museum			
		Identification			
		Pictures			
		Medium/size			
		Approximate Date			
		Signature & Date			
		Provenance			
		Acquisition Data			
		Literature			
		Exhibitions			
		Restoration Data			
		Facsimile of Signature			
		Donor/Previous Owner			
		Portrait			
		Religious/Profane			
		Subjects			
		Topographical			
		Order of Acquisition			
		Previous Attributions			
		Artist Index			
		Reference Notes			
	1965	X	X	X	(28)
	1966	X	X	XX	
	1967-68				(29)
	1967	X	XX	XX	(30)
	1969	X	X	X	
	1966	X	XX	XX	

Alte Pinakothek Munich

Meisterwerke des 18. Jahrh-
hunderts (German)

**Francesco Guardi in der Alten
Pinakothek (German)

Holländische Malerei des 17.
Jahrhunderts (German)

Alte Pinakothek München (German)

Neue Pinakothek:
Französische Meister des 19.
Jahrhunderts. Kunst des 20.
Jahrhunderts (German)

	DATE	CATALOGUE	CONTENTS	INDICES	Reference Notes
<p>TABLE III--Continued</p> <p>A REPRESENTATIVE LIST OF CATALOGUES OF PERMANENT COLLECTIONS OF PAINTINGS AND SCULPTURES AND MUSEUM GUIDES</p> <p>* In preparation, probable publica- tion date, 1972.</p> <p>**Not available for analysis</p>		Complete	Abbreviated		
			Summary Listing Guide to Museum Identification Pictures Medium/Size Approximate Date Signature & Date Provenance Acquisition Date Literature Exhibitions Restoration Data Facsimile of Signature Donor/Previous Owner Portrait Religious/Profane Subjects Topographical Order of Acquisition Previous Attributions Artist Index		
<p>**<u>Meisterwerke der deutschen Malerei des 19. Jahrhunderts</u> (German)</p>	1967				
<p><u>DEUTSCHLAND DEMOCRATIC REPUBLIC</u> <u>Dresden</u> Staatliche Kunstsammlungen <u>Picture Gallery Dresden: Old Masters</u></p>	1962	X	s	X	
<p><u>ESPAÑA (Spain)</u> <u>Madrid</u> Museo Nacional del Prado <u>Catalogo de la Escultura</u> <u>Catalogo de las Pinturas</u></p>	1957	X	X XX XX	X X X X X X	X(31)
	1963	X		X	
<p><u>A New Complete Guide to the Prado Gallery</u></p>	1966		X s		X(32)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS										INDICES						
	Date Published	Complete Abbreviated Summary Listing Guide to Museum Pictures Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index	Reference Notes
Catalogue <u>des peintures</u> , pastels, <u>sculptures</u> . <u>Impressionistes</u> (French)	1958	X		X	X	X	X	X		X									(39)
<u>Exposition de 700 Tableaux de toutes les écoles antérieurs à 1800 tirés des Réserves du département des peintures</u> (French)	1960			X															(40)
<u>The Louvre Museum: General Guide</u>	n.d.			X															
GREAT BRITAIN <u>England, Birmingham City of Birmingham Museum and Art Gallery Catalogue of Paintings</u>	1961	X																	(41)
<u>Aston Hall</u>	1969																		

TABLE III--Continued
 A REPRESENTATIVE LIST OF CATALOGUES
 OF PERMANENT COLLECTIONS OF
 PAINTINGS AND SCULPTURES
 AND MUSEUM GUIDES

*In preparation, probable publica-
 tion date, 1972.
 **Not available for analysis

England, Liverpool
Walker Art Gallery
Foreign Schools Catalogue: Text 1963 X
Foreign Schools Catalogue: Plates 1966 X
 **The Taste of Yesterday 1970 X (46)
Emma Holt Bequest, Sudley 1971 X s (47)
 *British Schools Catalogue 1972
England, London
British Museum
The British Museum Guide and Map 1971 X s (48)

DATE	CATALOGUE	CONTENTS	INDICES	Reference Notes
	Complete	Complete		
	Abbreviated	Abbreviated		
	Summary Listing	Summary Listing		
	Guide to Museum	Guide to Museum		
	Identification	Identification		
	Pictures	Pictures		
	Medium/Size	Medium/Size	X	
	Approximate Date	Approximate Date	X	
	Signature & Date	Signature & Date	X	
	Provenance	Provenance	X	
	Acquisition Data	Acquisition Data	X	
	Literature	Literature	X	
	Exhibitions	Exhibitions		
	Restoration Data	Restoration Data		
	Facsimile of Signature	Facsimile of Signature		
	Donor/Previous Owner	Donor/Previous Owner		
	Portrait	Portrait		
	Religious/Profane	Religious/Profane		
	Subjects	Subjects		
	Topographical	Topographical		
	Order of Acquisition	Order of Acquisition	X	
	Previous Attributions	Previous Attributions		
	Artist Index	Artist Index		

	DATE	CATALOGUE	CONTENTS	INDICES		
<p>TABLE III--Continued</p> <p>A REPRESENTATIVE LIST OF CATALOGUES OF PERMANENT COLLECTIONS OF PAINTINGS AND SCULPTURES AND MUSEUM GUIDES</p> <p>*In preparation, probable publication date, 1972.</p> <p>**Not available for analysis</p>	Date Published	Complete Appreviated Summary listing Guide to Museum Identification Pictures	Acquisition Date Provenance Signature & Date Approximate Date Medium/Size	Restoration Data Exhibitions Literature	Donor/Previous Owner Facsimile of Signature	
					Portrait Religious/Profane Subjects Topographical Order of Acquisition Previous Art. Positions Artist Index	
** <u>South Italian Vase Painting</u>	1966					(53)
** <u>Fifty Masterpieces of Classical Art in the British Museum</u>	1970					(54)
<u>Early Medieval Art in the British Museum</u>	1968	X s				(55)
** <u>Sculptures from Amaravate in the British Museum</u>	1954					(56)
<u>The British Museum Report of the Trustees 1966-1969</u>	1969	X s				(57)
Courtauld Institute Galleries, University of London ** <u>The Courtauld Collection</u>	1954					(58)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

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tion date, 1972.

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	DATE	CATALOGUE				CONTENTS										INDICES					Reference Notes				
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile or Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects		Topographical	Order of Acquisition	Previous Attributions	Artist Index
<u>General Catalogue of the Courtauld Institute Galleries</u>	1968	X					X	X	X	X												X			(59)
National Gallery ** <u>Paintings and Drawings on the Backs of the National Gallery Pictures</u>	1946																								
<u>The National Gallery: French School</u>	1957	X					X	X	X	X	X	X					X	X	X			X			(60)
<u>German School</u>	1959	X					X	X	X	X	X	X					XX	X	X			X			(61)
<u>British School</u>	1959	X					X	X	X	X	X	X					X	X	X			X			(62)
<u>Dutch School</u>	1960	X					X	X	X	X	X	XX					X	X	X			X			(63)
<u>Earlier Italian Schools</u>	1961	X					X	X	X	X	X	X					X	X	X			X			(64)
<u>The Sixteenth Century Italian Schools</u>	1962	X					X	X	X	X	X	XX					XX	X	X			X			

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE										CONTENTS										INDICES						Reference Notes
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index				
<u>Early Netherlandish School</u>	1968	X						X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	(65)		
<u>Flemish School, circa 1600- circa 1900</u>	1970	X						X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	(66)		
<u>French School, Early 19th Century</u>	1970	X						X	X	X	X	X	X	X	X	X	X	X							X	(67)		
<u>Spanish School</u>	1970	X						X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	(68)		
<u>The Seventeenth and Eighteenth Century Italian Schools</u>	1971	X						X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	(69)		
<u>The Sixteenth Century Venetian School</u>	1971	X						X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	(70)		
<u>National Gallery Plates: Dutch School, 17th-19th Century</u>	1958	X																										
<u>French School</u>	1950	X																										

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS	INDICES	Reference Notes
	1960	Complete	X	Complete	
		Abbreviated			
		Summary Listing			
		Guide to Museum			
		Identification	X		
		Pictures	X		
		Medium/size	X		
		Approximate Date			
		Signature & Date			
		Provenance			
		Acquisition Data			
		Literature			
		Exhibitions			
		Restoration Data			
		Facsimile of Signature			
		Donor/Previous Owner			
		Portrait			
		Religious/Profane			
		Subjects			
		Topographical			
		Order of Acquisition			
		Previous Attributions			
		Artist Index			
<u>German School</u>	1953	X	X		
<u>Earlier Italian School</u>	1965	X	X		
<u>Sixteenth Century Italian Schools</u>	1947	X	X		
<u>Early Netherlandish School</u>	1957	X	X		
<u>Eighteenth Century Italian Schools</u>	1971	X	X		
<u>Spanish School</u>	1971	X	X		
<u>Flemish School</u>	1971	X	X		
<u>Seventeenth-Eighteenth Century Italian Schools</u>	1959	X	X	X	(71)
<u>The National Gallery Summary Catalogue</u>					

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS											INDICES						Reference Notes						
			Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait		Religious/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index
<u>The National Gallery Acquisitions 1953-1962</u>	1962	X				X	X	X	X	X	X	X	X	X	X	X						X				(72)
** <u>Masterpieces of European Painting in the National Gallery</u>	1964																									(73)
<u>A Room-to-Room Guide to the National Gallery</u>	1967			X	s																					(74)
<u>The National Gallery: January 1969-December 1970</u>	1971	X				s	X	X	X	X	X	X	X	X	X											(75)
Tate Gallery <u>The Modern British Paintings, Drawings, and Sculpture: Artists A-L</u>	1964	X				s	X	X	X	X	X	X	X	X	X											(76)
<u>II Artists M-Z</u>	1964	X				s	X	X	X	X	X	X	X	X	X		X					X				(77)

TABLE III--Continued	DATE	CATALOGUE	CONTENTS														INDICES									
			Complete	Abbreviated	Summary Listing	Guide to Museum	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index		
	Date Published																									Reference Notes
	1960	X		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X							(82)
Victoria and Albert Museum Catalogue of the <u>Constable</u> <u>Collection</u>	1962			X			X	X	X	X	X		X													
<u>100 Things to See in the Victoria</u> <u>and Albert Museum</u>	1964		X				X	X	X																	
<u>Fifty Masterpieces of Sculpture</u>	1964						X	X	X																	
Catalogue of <u>Italian Sculpture in</u> <u>the Victoria and Albert Museum:</u> <u>Volume I: Eighth to Fifteenth</u> <u>Century (text)</u>	1964	X								X	X	X	X								X	X		X		(83)
<u>Volume II: Sixteenth to Twentieth</u> <u>Century (text)</u>	1964	X								X	X	X									X	X		X		(84)
<u>Volume III: Plates</u>	1964	X								X																

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE				CONTENTS											INDICES						Reference Notes			
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile or Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition		Previous Attributions	Artist Index	
<p>TABLE III--Continued</p> <p>REPRESENTATIVE LIST OF CATALOGUES OF PERMANENT COLLECTIONS OF PAINTINGS AND SCULPTURES AND MUSEUM GUIDES</p> <p>*In preparation, probable publication date, 1972.</p> <p>*Not available for analysis</p>																										
<p>Wallace Collection:</p> <p><u>Wallace Collection Catalogues:</u></p> <p><u>Sculptures</u></p>	1931	X				X					X		X			X	X	X	X	X		X	X	X		(85)
<p><u>Miniatures and Illuminations</u></p> <p><u>Pictures and Drawings:</u></p> <p>I. <u>Text</u></p> <p>II. <u>Illustrations</u></p>	1935	X				X		X	X							X	X							X		(86)
<p>England, Oxford</p> <p>Ashmolean Museum, University of Oxford</p> <p><u>Catalogue of Paintings in the Ashmolean Museum</u></p>	1968	X					s	X	X	X	X	X	X	X	X	X	X	X	X	X				X		(87)
<p>England, Oxford</p> <p>Ashmolean Museum, University of Oxford</p> <p><u>Catalogue of Paintings in the Ashmolean Museum</u></p>	1970	X					X																			
<p>**Catalogue of the Collection of <u>Dutch and Flemish Still-Life Pictures Bequeathed by Daisy Linda Ward</u></p>	1961	X					s	X	X	X	X	X	X	X	X											(88)
<p>**Catalogue of the Collection of <u>Dutch and Flemish Still-Life Pictures Bequeathed by Daisy Linda Ward</u></p>	1950																									(89)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.
**Not available for analysis

	DATE	CATALOGUE	CONTENTS										INDICES												
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/size	Approximate Date	Signature & date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index	Reference Notes
<u>Ashmolean Museum: Report of the Visitors 1969-1970</u>	1970	X			s		X	X	X	X	X														(90)
<u>England, Warwickshire, Edgehill Upton House</u> <u>The Bearsted Collection</u> <u>The Bearsted Collection: Pictures</u>	1964	X			s		X	X	X	X	X							X					X	X	(91)
<u>Scotland, Edinburgh</u> <u>National Gallery of Scotland</u> <u>Catalogue of Paintings and Sculpture</u>	1951	X					X	X	X	X	X							X				X	X		(92)
<u>Forty Scottish Paintings</u>	1958		X			X	X																		
<u>Sixty European and English Paintings</u>	1958		X			X	X																		
<u>Maitland Gift: 19th and 20th Century French Paintings</u>	1963	X			X	X	X	X	X	X	X	X	X	X										X	(93)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE										CONTENTS										INDICES									
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<u>Book of Illustrations</u>	1965	X				X	X				X	X	X	X	X	X															
<u>Shorter Catalogue</u>	1970		X				X	X	X	X	X	X		X							X				(94)						
<u>Scotland, Glasgow Glasgow Art Gallery and Museum Hamilton Bequest</u>	1951	X				X	X	X		X	X	X	X												(95)						
<u>Dutch and Flemish Paintings: Volume I: Text</u>	1961	X					X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X							
<u>Volume II: Illustrations</u>	1961	X				X	X	X		X	X	X									X				(96)						
<u>Interim Catalogue of French Paintings</u>	1966			X			X				X														(97)						
<u>French School Catalogue Volume II: Illustrations</u>	1967	X				X	X	X		X	X	X	X	X							X				(98)						

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS	INDICES	Reference Notes
		Complete	X		
		Abbreviated			
		Summary Listing			
		Guide to Museum			
		Identification			
		Pictures	X		
		Medium/Size	X		
		Approximate Date			
		Signature & Date			
		Provenance			
		Acquisition Data	X		
		Literature			
		Exhibitions			
		Restoration Data			
		Facsimile of Signature			
		Donor/Previous Owner			
		Portrait		X	
		Religions/Program		X	
		Subjects			
		Topographical			
		Order of Acquisition		X	
		Previous Attributions			
		Artist Index			
					(99)
	1970	X			
		Catalogue of <u>Italian Paintings:</u> <u>Illustrations</u>			
	1971	X			
		Summary Catalogue of <u>British Oil</u> <u>Paintings</u>			
	1963	X			
		<u>HELLAS (Greece)</u> <u>Athinal (Athens)</u> National Archaeological Museum National Museum of Archaeology, Athens			(100)
	1968	X			(101)
		Collection of <u>Sculpture: A Catalogue</u>			
	n.d.	X			
		<u>IRELAND</u> <u>Dublin</u> National Gallery of Ireland Concise Catalogue of <u>the Oil Paint-</u> <u>ings: Volume I: Text</u>			

	DATE	CATALOGUE	CONTENTS	INDICES	Reference Notes																					
<p>TABLE III--Continued</p> <p>A REPRESENTATIVE LIST OF CATALOGUES OF PERMANENT COLLECTIONS OF PAINTINGS AND SCULPTURES AND MUSEUM GUIDES</p> <p>*In preparation, probable publication date, 1972.</p> <p>**Not available for analysis</p>		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religions/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index		
		Date Published	X			X																				
	1963		X																							
	1956																									
<p><u>ITALIA</u></p> <p><u>Firenze (Florence)</u></p> <p><u>Galleria degli Uffizi</u></p> <p><u>The Uffizi Gallery: Visitors Guide and Catalogue of Paintings with Notes and Comments</u></p>	1959			X	X	s		X																		X(102)
<p><u>Galleria degli Uffizi: Le Sculture (Italian):</u></p> <p><u>Volume I: Early Sculpture</u></p> <p><u>Volume II: Later Sculpture</u></p>	1958	X			X			X										X								XX(103)
	1961	X			X			X										X								XX(104)

TABLE III -- Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS	INDICES	
	Date Published	Complete Abbreviated Summary Listing Guide to Museum Identification Pictures Medium/Size	Approximate Date Signature & Date Provenance Acquisition Data Literature Exhibitions Restoration Data Facsimile of Signature Donor/Previous Owner Portrait Religious/Profane Subjects Topographical Order of Acquisition Previous Attributions Artist Index		Reference Notes
Galleria Palatina The Pitti Gallery (Galleria Pala- tina): Visitors Guide and Catalogue of Paintings	1967	X s	X	X	(105)
The Palatine Gallery in Florence	1960	X s		X	(106)
<p>NETHERLAND</p> <p>Amsterdam</p> <p>Rijksmuseum</p> <p>Catalogue of Paintings</p> <p>Album</p>	1960	X	X X X		(107)
	n.d.	X	X X		
Rijksmuseum-Vincent van Gogh Vincent van Gogh: Paintings and Drawings: A Choice from the Collection of the Vincent van Gogh Foundation	1968	X	X X		(108)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE							CONTENTS										INDICES						
		Complete	Abbreviated	Summary Listings	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index	Reference Notes
Stedelijk Museum Selection from the <u>Stedelijk Museum</u> <u>Collections</u>	1970		X		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	(109)
<u>Den Haag</u> (The Hague) Koninklijk Kabinet van Schilderijen, Mauritshuis <u>Beknopte catalogus</u> (Dutch)	1968		X					X	X	X	X	X	X	X											
<u>Schilderijen en beeldhouwwerken 15</u> <u>en 16 eeuw: Catalogus 1</u> (Dutch)	1968	X				X	X	X	X	X	X	X	X	X										X	(110)
<u>Abridged Catalogue of the Pictures</u> <u>and Sculptures</u>	1952		X				X	X	X	X	X	X	X	X											(111)
<u>Mauritshuis, the Hague</u>	n.d.				X																				

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

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<u>Otterlo</u> Rijksmuseum Kröller-Müller Selected Paintings from the State Museum Kröller-Müller	1962	X				s	X	X	X														X		
A Catalogue of 272 works by Vincent van Gogh	1965	X				s	XX	XX	X				X												(112)
Statemuseum Kröller-Müller, Otterlo	1969			X																					
Sculptures of the Rijksmuseum Kröller-Müller	1970	X				s	XX	XX	XX	XX	XX	XX	XX												(113)
A Detailed Catalogue with Full Documentation of 272 Works by Vincent van Gogh	1970	X				X	XX	XX	XX	XX	XX	XX	XX												(114)
Paintings of the Rijksmuseum Kröller-Müller	1969	X				s	XX	XX	XX	XX	XX	XX	XX										X		(115)

	DATE	CATALOGUE	CONTENTS	INDICES	Reference Notes
<p>TABLE III--Continued</p> <p>A REPRESENTATIVE LIST OF CATALOGUES OF PERMANENT COLLECTIONS OF PAINTINGS AND SCULPTURES AND MUSEUM GUIDES</p> <p>*In preparation, probable publication date, 1972.</p> <p>**Not available for analysis</p>	Date Published	Complete Abbreviated Summary Listing Guide to Museum Identification Pictures	Medium/Size Approximate Date Signature & Date Provenance Acquisition Data Literature Exhibitions Restoration Data Facsimile of Signature Donor/Previous Owner Portrait Religious/Profane Subjects Topographical	Order of Acquisition Previous Attributions Artist Index	
<p><u>Rotterdam</u> Museum Boymans-van Beuningen <u>Reproductions Paintings</u></p>	1959	X	X		
<p><u>Catalogus schilderijen tot 1800</u> (Dutch)</p>	1962		XX	X	
<p><u>Catalogus schilderijen na 1800</u> (Dutch)</p>	1963		XX	XX	
<p><u>NORGE (Norway)</u> <u>Oslo</u> Nasjonalgalleriet <u>Katalog over Norsk Malerkunst</u> (Norwegian)</p>	1968		X	X	X
<p><u>A Guide to the Collections</u></p>	1970	X	X		X (116)

TABLE III -- Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

* In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS	INDICES	
		Complete			
		Abbreviated			
		Summary Listing			
		Guide to Museum			
		Identification			
		Pictures			
		Medium/Size	X		
		Approximate Date	X		
		Signature & Date	X		
		Provenance	X		
		Acquisition Data	X		
		Literature	X		
		Exhibitions			
		Restoration Data			
		Facsimile of Signature			
		Donor/Previous Owner			
		Portrait			
		Religious/Profane			
		Subjects			
		Topographical			
		Order of Acquisition			
		Previous Attributions			
		Artist Index			
		Reference Notes			
	1961	X			(117)
ÖSTERREICH (Austria)					
Wien (Vienna)					
Gemäldegalerie der Akademie der					
bildenden Künste					
Katalog der Gemäldegalerie (German)					
	1963	X			(118)
Kunsthistorisches Museum					
Katalog der Gemäldegalerie					
II. <u>Vlamen, Hollander, Deutsche,</u>					
<u>Franzosen (German)</u>					
	1964	X			(119)
Katalog der Sammlung Für Plastik					
und Kunstgewerbe I. <u>Mittelalter</u>					
(German)					
	1965	X			(120)
Katalog der <u>Gemäldegalerie: Teil I:</u>					
<u>Italiener, Spanier, Franzosen,</u>					
<u>Engländer (German)</u>					

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

**Wydawnictwa Muzeum Narodowego w
Warszawie 1945-1966 (Polish)

**Wydawnictwa Muzeum Narodowego w
Warszawie 1967-1970 (Polish)

SCHWEIZ/SUISSE (Switzerland)
Basel

Kunstmuseum Basel (Öffentliche Kunst-
sammlung)

Katalog I: Die Kunst bis 1800
(German)

Katalog III: Vom Impressionismus
bis zur Gegenwart (German)

Katalog II-III: 19/20. Jahrhundert
(German)

**Sonderkatalog mit Farbproduk-
tionen (German)

	DATE	CATALOGUE	CONTENTS										INDICES													
			Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index	Reference Notes
	Date Published																									
	1967																									
	1971																									(126)
	1957	X				X		X			X														X	(127)
	1961	X				X		X			X														X	(128)
	1970	X				X		X			X													X		
	1970																									

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS	INDICES	Reference Notes
	Date Published	Complete Abbreviated Summary Listing Guide to Museum Identification Pictures	Medium/Size Approximate Date Signature & Date Provenance Acquisition Data Literature Exhibitions Restoration Data Facsimile of Signature Donor/Previous Owner Portrait Religious/Profane Subjects Topographical Order of Acquisition Previous Attributions Artist Index		
<u>SVERIGE (Sweden)</u> <u>Göteborg</u> Göteborgs Konstmuseum <u>Italian and Spanish Painters</u> <u>Gothenburg Art Gallery</u>	1952	X	X X X X X X X		(129)
<u>A Short Guide</u>	1959	X	s		(130)
<u>Stockholm</u> National Museum <u>Äldre Nordiska Målningar och</u> <u>Skulpturer (Swedish)</u>	1952	X	s X X X X		
<u>Äldre Utländska Målningar och</u> <u>Skulpturer (Swedish)</u>	1958	X	s X X X X		
<u>UNGARN (Hungary)</u> <u>Pest (Budapest)</u> Szépművészeti Múzeum ** <u>Italian Renaissance Portraits</u>	1965				(131)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS	INDICES	Reference Notes
		Complete	Abbreviated		
		Summary Listing			
		Guide to Museum			
		Identification			
		Pictures			
		Medium/Size			
		Approximate Date			
		Signature & Date			
		Provenance			
		Acquisition Data			
		Literature			
		Exhibitions			
		Restoration Data			
		Facsimile of Signature			
		Donor/Previous Owner			
		Portrait			
		Religious/Profane			
		Subjects			
		Topographical			
		Order of Acquisition			
		Previous Attributions			
		Artist Index			
** <u>Early Italian Panel Paintings</u>	1966				(132)
** <u>Spanish Masters</u>	1966				(133)
<u>Régi Képtár I. Olasz Mesterek (Hung.)</u>	1966	X	s		
** <u>From Romanticism to Post-Impres- sionism</u>	1966				(134)
<u>Dutch Landscapes</u>	1967	X	X	X	(135)
<u>Dutch Genre Paintings</u>	1968	X	X	X	(136)
** <u>Eighteenth Century Venetian Paintings</u>	1968				(137)
** <u>Masters of Mannerism</u>	1968				(138)
<u>Tuscan Paintings of the Early Renaissance</u>	1968	X	X	X	(139)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS	INDICES	Reference Notes
	Date Published	Complete Abbreviated Summary Listing Guide to Museum Identification Pictures	Medium/Size Approximate Date Signature & Date Provenance Acquisition Data Literature Exhibitions Restoration Data Facsimile of Signature Donor/Previous Owner Portrait Religious/Profane Subjects Topographical	Order of Acquisition Previous Attributions Artist Index	
<u>Katalog der Galerie Alter Meister</u> (German) <u>Volume I: Text</u>	1968	X	XX X X X X	X X	(140)
<u>Volume II: Plates</u>	1968	X			
<u>Museum of Fine Arts Guide to the</u> <u>Collections</u>	1969	X s			
** <u>Rembrandt and His Circle</u>	1969				(141)
** <u>Bruegel and His Age</u>	1970				(142)
** <u>Fifteenth Century German and</u> <u>Bohemian Panel Paintings</u>					(143)
** <u>Early Netherlandisch Paintings in</u> <u>Hungary</u>	1971				(144)

TABLE III -- Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

* In preparation, probable publica-
tion date, 1972.

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		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index	Reference Notes
<p>California, Los Angeles Los Angeles County Museum of Art De Sylva Collection of French Impressionist and Modern Paint- ings and Sculpture</p>	1950	X			X	X	X	X	X	X	XX		XX												(149)
<p>Los Angeles County Museum of Art: I. A Catalogue of Italian, French, and Spanish Paintings XIV-XVIII Century</p>	1954	X			X	X	X	X	X	X	XX		XX										X		(150)
<p>II. A Catalogue of Flemish, Ger- man, Dutch, and English Paintings: XV-XVIII Century</p>	1954	X			X	X	X	X	X	X	XX		XX										X		(151)
<p>David E. Bright Collection</p>	1967	X			X	X	X	X	X	X	XX		XX												
<p>Paul Rodman Mabury Collection</p>	n.d.	X			X	X	X	X	X	X	XX		XX												

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS	INDICES	Reference Notes
	Date Published	Complete Abbreviated Summary Listing Guide to Museum Identification Pictures	Medium/Size Approximate Date Signature & Date Provenance Acquisition Data Literature Exhibitions Restoration Data Facsimile of signature Donor/Previous Owner	Portrait Religious/Profane Subjects Topographical Order of Acquisition Previous Acquisitions Artist Index	
<u>European Works of Art in the</u> <u>M. H. de Young Memorial Museum</u>	1966	X	X X X X X X X	X	(152)
California Palace of the Legion of Honor <u>Handbook of the Collections</u>	1960	X	X X X X		(153)
<u>Three Centuries of American</u> <u>Painting</u>	1971	X	X X X X		(154)
<u>Colorado, Denver</u> <u>Denver Art Museum</u> <u>Paintings and Sculpture of the</u> <u>Samuel H. Kress Collection</u>	1954	X	X X X X X X X X X X X X X X X X		
<u>European Art Museums: The Denver</u> <u>Art Museum Collection</u>	1955	X	X	X	

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES OF PERMANENT COLLECTIONS OF PAINTINGS AND SCULPTURES AND MUSEUM GUIDES

*In preparation, probable publication date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS					INDICES																	
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religions/Programs	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index	Reference Notes
<u>A Guide to the Collection</u>	1965	X			X	X		X	X		X	X													
<u>Ancient Mediterranean Art: The Denver Art Museum Collection</u>	1968		X			X		X	X		X														
<u>American Art from the Denver Art Museum Collection</u>	1969	X			X	X		X	X	X	X		X										X		
<u>Denver Art Museum Guide to the Collection</u>	1971			X		X		X	X		X														
<u>Connecticut, Hartford Wadsworth Athenaeum Wadsworth Athenaeum Handbook</u>	1958		X			X		X	X	X	X														

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

* In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS	INDICES	
	Date Published	Complete	Abbreviated	Summary Listing	Guide to Museum
			Identification	Pictures	Medium/Size
			Approximate Date	Signature & Date	Provenance
			Acquisition Data	Literature	Exhibitions
			Restoration Data	Facsimile of Signature	Donor/Previous Owner
				Portrait	Religious/Profane
				Subjects	Topographical
				Order of Acquisition	Previous Attributions
				Artist Index	Reference Notes
<u>Illinois, Chicago</u> Art Institute of Chicago Paintings in the <u>Art Institute of Chicago</u>	1961	X	s	XX	XX
Supplement to Paintings in the Art Institute of Chicago: A Catalogue of the Picture Collection	1965	X		XX	XX
Indiana, Indianapolis Indianapolis Museum of Art **The Marmon Memorial Collection of Paintings	1948				
<u>Catalogue of European Paintings</u>	1970	X	s	XX	XX
<u>Catalogue of American Paintings</u>	1970	X	s	X	X
					X
					X (161)
					X (162)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

**Robert Mills Waterloo Row-
Baltimore 1816

Walters Art Gallery
**Egyptian Sculpture

**Work of William Henry Rinehart:
Maryland Sculptor, 1825-1874

Catalogue of the American Works of
Art

Arts of the Migration Period

The Walters Art Gallery

DATE	CATALOGUE	CONTENTS	INDICES	Reference Notes
1971	Complete Abbreviated Summary Listing Guide to Museum Identification Pictures Medium/Size Approximate Date Signature & Date Provenance Acquisition Data Literature Exhibitions Restoration Data Facsimile of signature Donor/Previous owner Portrait Religious/Profane Subjects Topographical Order of Acquisition Previous Attributions Artist Index	Medium/Size Approximate Date Signature & Date Provenance Acquisition Data Literature Exhibitions Restoration Data Facsimile of signature Donor/Previous owner Portrait Religious/Profane Subjects Topographical Order of Acquisition Previous Attributions Artist Index		
1946				(165)
1949				(166)
1956	X	X X X X X X X X X X X X	X	X(167)
1961	X	X X X X X X X X X X X X	X	(168)
1970	X	X X X X X X X X X X X X X	X	(169)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS	INDICES	
	Date Published	Complete Abbreviated Summary Listing Guide to Museum Identification Pictures Medium/Size Approximate Date Signature & Date Provenance Acquisition Data Literature Exhibitions Restoration Data Facsimile of Signature Donor/Previous Owner Portrait Religious/Profane Subjects Topographical Order of Acquisition Previous Attributions Artist Index			Reference Notes
	1935	X	X	X	X (170)
Massachusetts, Boston Gardner, Isabella Stewart, Museum General Catalogue	1959	X			
Museum Guide					
Museum of Fine Arts M. and M. Karolik Collection of American Paintings 1815 to 1865	1949	X	X X X X	X X X	(171)
Summary Catalogue of European Paint- ings in Oil, Tempera, and Pastel	1955	X	X		
**Ancient Egypt as Represented in the Museum of Fine Arts, Boston	1960				(172)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

**Greek, Etruscan and Roman Art:
The Classical Collections of the
Museum of Fine Arts, Boston

Illustrated Handbook

American Paintings in the Museum of
Fine Arts, Boston
I. Text

II. Plates

Museum of Fine Arts, Boston:
Oriental Art

Forsyth Wickes Collection

DATE	CATALOGUE				CONTENTS										INDEXES				Reference Notes							
	Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religions/Programs		Subjects	Organization	Group of Artists	Private Art	Artist Index		
1963																									(173)	
1964				X	X		X			X																
1968	X						X	X	X	X	X	X	X					X				X			(174)	
1968	X				X			X																		
1969		X			X		X	X	X	X	X														(175)	
1968	X				X		X																		X (176)	

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE										CONTENTS										INDEXES									
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Thematic	Order of Acquisition	Previous Exhibitions	Artist Index	Reference Notes						
<u>100 Paintings from the Boston Museum</u>	1970	X				X	XX	XX	X	X	X	X													(177)						
<u>Massachusetts, Cambridge Fogg Art Museum, Harvard University Works of Art from the Collection of Paul J. Sachs (1878-1965)</u>	1965	X				X	X	X	X	XX	XX	X																			
<u>Michigan, Detroit Detroit Institute of Arts Catalogue of the Paintings and Sculpture Given by Edgar B. Whit- comb and Anna Scripps Whitcomb to the Detroit Institute of Arts</u>	1954					X	X	X	X	XX	XX												X								
<u>Picture Book: Art of China, Japan, and India</u>	1961	X				X	X	X			X														(178)						

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE				CONTENTS										INDEX				Reference Notes							
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane		Subjects	Honorary	Order of Artists	Previous Additions	Artist Index		
	Date Published																										
<u>The Institute Collects: A Selective Survey of the Additions to the Collection, 1959-1964</u>	1965	X					X					X															
<u>Treasures from The Detroit Institute of Arts</u>	1966			X			X					X													X	(179)	
<u>A Check List of Ancient, European, American and Canadian Sculpture in the Detroit Institute of Arts</u>	1969		X				X	X				X														(180)	
<u>Robert Hudson Tannahill Gifts</u>	1969	X				X																					
<u>Paintings in The Detroit Institute of Arts: A Check List of the Paintings Acquired Before May, 1970</u>	1970		X				X																			(181)	

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE				CONTENTS										INDEXES				Reference Notes						
		Complete	Abbreviated	Summary Listing	Guide to Museum	Pictures	Identification	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portable	Religious/Profane		Subjects	Report on	Order of	Inventory	Artists Index	
<u>The Robert Hudson Tannahill Bequest to the Detroit Institute of Arts</u>	1970	X				X	X																			(182)
<u>A Check List of African Art in the Permanent Collection of The Detroit Institute of Arts</u>	1971		X			s	X			X																(183)
<u>The Detroit Institute of Arts Illustrated Handbook</u>	1971		X			X	X			X																(184)
<u>Minnesota, Minneapolis</u> <u>Minneapolis Institute of Arts</u> <u>European Paintings in the Minne-</u> <u>apolis Institute of Arts</u>	1963		X			X	X			X																
<u>Catalogue of European Paintings</u>	1971	X				X	X			X	X	X	X	X	X	X										X (185)

	DATE	CATALOGUE	CONTENTS	INDEXES	Reference Notes
<p>TABLE III--Continued</p> <p>A REPRESENTATIVE LIST OF CATALOGUES OF PERMANENT COLLECTIONS OF PAINTINGS AND SCULPTURES AND MUSEUM GUIDES</p> <p>*In preparation, probable publication date, 1972.</p> <p>**Not available for analysis</p>	Date Published	Complete Abbreviated Summary Listing Guide to Museum Identification Pictures Medium/Size Approximate Date Signature & Date Provenance Acquisition Data Literature Exhibitions Restoration Data Facsimile of Signature Donor/Previous Owner Portrait Religious/Program Subjects Honorarium Order of Acquisition Previous Artists Artist Index			
<p>**A Guide to the <u>Minneapolis Institute of Arts</u></p>	n.d.				
<p><u>Missouri, Kansas City</u> William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts <u>Handbook of the Collections</u></p>	1959	X X X X X			X (186)
<p><u>Missouri, St. Louis</u> City Art Museum of St. Louis <u>Handbook of the Collections</u></p>	1953	X X	X X		(187)
<p><u>Nebraska, Omaha</u> Joslyn Art Museum <u>Paintings in Joslyn Art Museum</u></p>	1970	X	X X		

TABLE III--Continued
 A REPRESENTATIVE LIST OF CATALOGUES
 OF PERMANENT COLLECTIONS OF
 PAINTINGS AND SCULPTURES
 AND MUSEUM GUIDES

*In preparation, probable publica-
 tion date, 1972.

**Not available for analysis

New Jersey, Princeton
 The Art Museum, Princeton University
 **Ancient Art in the Art Museum,
 Princeton University

New York, Brooklyn
 Brooklyn Museum
American Paintings in the
 Brooklyn Museum Collection

**The Pomerance Collection of
 Ancient Art

The Brooklyn Museum Handbook

Brief Guide to the Department of
 Ancient Art

DATE	CATALOGUE	CONTENTS	INDEXES	Reference Notes
	Complete	Abbreviated Summary Listing Guide to Museum Identification Pictures Medium/size Approximate Date Signature & Date Provenance Acquisition Data Literature Exhibitions Restoration Data Fragile Donor/Availability	Portraits Religions/Subjects Subjects Topography Order of Art Previous Art Artist Index	
1960				(188)
1953	X			
1966				(189)
1967	X	X	X	(190)
1970	X	X	X	(191)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

New York, Buffalo
Albright-Knox Art Gallery
Catalogue of the Paintings and
Sculpture in the Permanent
Collection

Contemporary Paintings and Sculpture

**Gifts to the Albright-Knox Art
Gallery from A. Conger Goodyear

100: The Buffalo Fine Arts
Academy 1862-1962

**Olyfford Still: Thirty-three Paint-
ings in the Albright-Knox Art
Gallery

DATE	CATALOGUE	CONTENTS											INDEXES					Reference Notes									
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Original	Donor/Previous Owner		Portrait	Religious/Program	Subjects	Topographical	Order of Accession	Previous Art History	Artist Index		
	Date Published																										
1949		X				X	X	X	X	X	X	X															(192)
1949		X				X	X	X	X	X	X																(193)
1962																											
1962				X		X	X	X	X	X																	(194)
1963																											(195)

PAGE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF THE FRICK COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS										DATE PUBLISHED	Reference Notes															
			Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/size	Approximate Date	Signature & Date	Provenance			Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of original	Donor/Previous owner	For sale	Religious/Profane	Subjects	Topographical	Order of Arrival	Previous Arrivals	Artist Index		
<u>The Frick Collection:</u> I. <u>Paintings: American, Flemish, British, Dutch, and German</u>	1968	X				X	X	X	X	X	X	X	X	X	X	X												X	
II. <u>Paintings: French, Italian and Spanish</u>	1968	X				X	X	X	X	X	X	X	X	X	X	X					X							X	
III. <u>Sculpture: Italian</u>	1970	X				X	X	X	X	X	X	X	X	X	X	X												X	(199)
IV. <u>Sculpture: German, French, Netherlandish, and British</u>	1970	X				X	X	X	X	X	X	X	X	X	X	X												XX	(200)
<u>Masterpieces of the Frick Collection</u>	1970				X	X	X																				X	(201)	

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE				CONTENTS										REFERENCE				Reference Notes								
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Excavations	Restoration Data	Facsimile of Original	Honor/Previous Award	Portrait	Relations/Program		Subjects	Temporary	Order of Acquisition	Previous Attribution	Artist Index			
Guggenheim, Solomon R., Museum A Handbook to the Solomon R. Guggenheim Museum Collection	1959	X				X		X	X	X	X	X	X	X										X				
Acquisition of the 1930's and 1940's	1968	X				X		X	X	X	X	X	X	X										X				
Metropolitan Museum of Art Chinese Sculpture in the Metropoli- tan Museum of Art	1944	X				X				X														X				(202)
A Catalogue of Italian, Spanish and Byzantine Paintings	1940	X				X		X	X	X	X	X	X	X										X				(203)
A Catalogue of Early Flemish, Dutch and German Paintings	1947	X				X				X	X	X	X	X										X				(204)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS										INITIALS												
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Passimile of Stippling	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Arrangement	Previous Arrangements	Artist Index	Reference Notes
		Date Published																							
<u>Handbook of the Greek Collection</u>	1953	X				X		X																X	(205)
<u>The Scepter of Egypt:</u> <u>Volume I: From the Earliest Times</u> <u>to the End of the Middle Kingdom</u>	1953			X	s			X																	(206)
<u>Volume II: The Hyksos Period and</u> <u>the New Kingdom (1675-1080 B.C.)</u>	1959			X	s			X																	(207)
<u>A Concise Catalogue of the European</u> <u>Paintings in the Metropolitan Museum</u> <u>of Art</u>	1954	X						XX	X		X														(208)
<u>A Catalogue of French Paintings</u> <u>Volume I: XV-XVIII Centuries</u>	1955	X				X		X	X	X	X	X	X					X	X					X	(209)
<u>Volume II: XIX Century</u>	1966	X				X		X	X	X	X	X	X											X	(210)
<u>Volume III: Late XIX Century and</u> <u>XX Century</u>	1966	X				X		X	X	X	X	X	X											X	(211)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE				CONTENTS										INFORME					Reference Notes				
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identifica- tion	Pictures	Medium/size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects		Topographical	Order of Acquisition	Previous Attributions	Artist Index
	Date Published																								
	1957	X					X		X																(212)
<u>A Concise Catalogue of the American Paintings in the Metropolitan Museum of Art</u>	1965	X				X		X	X	X	X	X	X				X				X			X	(213)
<u>American Paintings: Volume I: Painters Born by 1815</u>	1965	X				X		X	X	X	X	X	X				X				X			X	(214)
<u>American Sculpture</u>	1969				X				X															X	(215)
<u>The Cloisters</u>	1958	X							s		X	X	X												(216)
<u>The H. O. Havemeyer Collection</u>	1969		X		X	X	X																		(217)
<u>The Museum: One Hundred Years and the Metropolitan Museum of Art</u>	1970		X			X																			(218)
<u>Masterpieces of Fifty Centuries: The Metropolitan Museum of Art</u>	1971	X				X					X	X	X	X	X	X	X	X	X	X	X	X	X	X	(219)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE				CONTENTS										INDEXES					Reference Notes					
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects		Topographical	Order of Acquisitions	Previous Exhibitions	Artist Index	
Museum of Modern Art <u>Painting and Sculpture in the Museum of Modern Art: A Catalog</u>	1958		X					XX			X														X	(220)
<u>The James Thrall Soby Collection</u>	1961		X			X		XX																	X	
Whitney Museum of American Art <u>Whitney Museum and Its Collection</u>	1958	X						XX			X															(221)
<u>Catalogue of the Collection</u>	1961	X						X			s															(222)
<u>The First Five Years (1957-1962)</u>	1963	X						XX			X															(223)
<u>20th Century Artists</u>	1967		X					X			X															(224)
<u>Whitney Review 1969-1970</u>	1970	X						X																		(225)
Ohio, Cincinnati Cincinnati Art Museum <u>Guide to the Collections of the Cincinnati Art Museum</u>	n.d.				X						X															

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS										INDICES												
		Complete	Abbreviated	Summary Listing	Guide to Museum	Pictures	Identification	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition	Regions Affiliated	Artist Index	Reference Notes
	1970	X		X	X	X	X	X	X	X	X	X	X	X										X	(226)
Sculpture Collection of the Cincinnati Art Museum																									
Ohio, Columbus Cleveland Museum of Art Cleveland Museum of Art: Selected Works	1968		X				X	X	X	X	X	X	X	X											(227)
Handbook of the Cleveland Museum of Art	1969		X				X	X																	
Guide to the Galleries	1970				X																				
Florence and the Arts: Five Centuries of Patronage	1971	X				X	X	X	X	X	X	X	X	X	X										(228)
Ohio, Columbus Columbus Gallery of Fine Arts American Paintings in the Ferdinand Howald Collection	1969	X				X	X	X	X	X	X	X	X	X											(229)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE	CONTENTS	INDICES	
	Date Published	Complete Abbreviated Summary Listing Guide to Museum Identification Pictures Medium/Size	Approximate Date Signature & Date Provenance Acquisition Data Literature Exhibitions Restoration Data Name of Signature Donor/Previous Owner Portrait Religious/Profane Subjects Topographical Order of Acquisition Previous Attributions Artist Index		Reference Notes
From the <u>Collection of Ferdinand Howard</u>	1969	X	X X		(230)
<u>Ohio, Oberlin</u> Allen Memorial Art Museum, Oberlin College <u>Catalogue of European and American Paintings and Sculpture in the Allen Memorial Art Museum, Oberlin College</u>	1967	X	X X X X X X		(231)
<u>Ohio, Toledo</u> Toledo Museum of Art <u>Man Collection: Contemporary American Paintings</u>	1950	X			(232)
<u>Master Works</u>	1953	X	X X		(233)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

* In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE				CONTENTS										INDICES									
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile or Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index	Reference Notes
<u>The Collection of Mrs. C. Lockhart McKelvy</u>	1964	X				X		X	X	X	X	X	X												
<u>A Guide to the Collections: The Toledo Museum of Art</u>	1966			X	s			X	X																
<u>A Checklist of European Paintings</u>	1967	X																							
<u>A Checklist of American Paintings</u>	1969	X																							
<u>Pennsylvania, Philadelphia</u> <u>Philadelphia Museum of Art</u> <u>Johnson Collection: Spanish, French,</u> <u>Flemish, German, English and 19th</u> <u>Century Paintings</u>	1953	X				X		X															X		
<u>Louise and Walter Arensberg</u> <u>Collection: 20th Century Section</u>	1954	X				X		X	X	X															(234)
<u>**Louise and Walter Arensberg Collec-</u> <u>tion: Pre-Columbian Sculpture</u>	1954																								

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

Texas, Ft. Worth
Amon Carter Museum of Western Art
Inaugural Exhibition: Selected
Works of Frederic Remington and
Charles Marion Russell

Charles M. Russell: Paintings, Draw-
ings, and Sculpture in the Amon G.
Carter Collection

Washington, D.C.
Corcoran Gallery of Art
A Handbook of Dutch and Flemish
Paintings in the William Andrews
Clark Collection

Masterpieces of the Corcoran Gallery
of Art

	DATE	CATALOGUE				CONTENTS										INDICES									
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index	Reference Notes
	Date Published																								
	1961	x		x	x	s	x	x	x					x											
	1966	x				x	x	x	x	x									x						(238)
	1955	x				x	x	x	x	x															(239)
	1959	x				x	x	x	x	x															

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

A Catalogue of the Collection of
American Paintings In The Corcoran
Gallery of Art
I. Painters Born Before 1850

National Gallery of Art
Supplement to the Kress Collection
in the National Gallery

Masterpieces of Sculpture from the
National Gallery of Art

Paintings and Sculpture from the
Kress Collection

Paintings and Sculpture from the
Mellon Collection

American Primitive Paintings

	DATE	CATALOGUE							CONTENTS							INDEXES							Reference Notes			
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition		Previous Attributions	Artist Index	
	Date Published																									
	1966	X				s	X	X	X	X	XX	XX														(240)
	1946		X			X	X	X																		(241)
	1949		X			X	X	X	X	XX	XX															(242)
	1951	X				X	X	X						X												(243)
	1953	X				X	X	X																X		(244)
	1954		X			X	X	XX																X		(245)

TABLE III--Continued

A REPRESENTATIVE LIST OF CATALOGUES
OF PERMANENT COLLECTIONS OF
PAINTINGS AND SCULPTURES
AND MUSEUM GUIDES

*In preparation, probable publica-
tion date, 1972.

**Not available for analysis

	DATE	CATALOGUE			CONTENTS										INDICES										
		Complete	Abbreviated	Summary Listing	Guide to Museum	Identification	Pictures	Medium/Size	Approximate Date	Signature & Date	Provenance	Acquisition Data	Literature	Exhibitions	Restoration Data	Facsimile of Signature	Donor/Previous Owner	Portrait	Religious/Profane	Subjects	Topographical	Order of Acquisition	Previous Attributions	Artist Index	Reference Notes
<u>Paintings and Sculpture from the Widner Collection</u>	1959	X			X	X	X	X	X	X	X	X											X		(246)
<u>Eighteenth and Nineteenth Century Paintings and Sculpture of the French School in the Chester Dale Collection</u>	1965	X			X	X	X	X	X	X	X	X	X										X		(247)
<u>Twentieth Century Paintings and Sculpture of the French School in the Chester Dale Collection</u>	1965	X			X	X	X	X	X	X	X	X	X										X		(248)
<u>Paintings Other Than French in the Chester Dale Collection</u>	1965	X			X	X	X	X	X	X	X	X	X												
<u>Summary Catalogue of European Paintings and Sculpture</u>	1965		X				XX	XX	XX	XX	XX														(249)
<u>European Paintings and Sculpture: Illustrations</u>	1968		X				X									X									(250)

	DATE	CATALOGUE	CONTENTS	INDICES	
<p>TABLE III--Continued</p> <p>A REPRESENTATIVE LIST OF CATALOGUES OF PERMANENT COLLECTIONS OF PAINTINGS AND SCULPTURES AND MUSEUM GUIDES</p> <p>*In preparation, probable publication date, 1972.</p> <p>**Not available for analysis</p>	<p>Date Published</p>	<p>Complete</p> <p>Abbreviated</p> <p>Summary Listing</p> <p>Guide to Museum</p> <p>Identification</p> <p>Pictures</p>	<p>Medium/Size</p> <p>Approximate Date</p> <p>Signature & Date</p> <p>Provenance</p> <p>Acquisition Data</p> <p>Literature</p> <p>Exhibitions</p> <p>Restoration Data</p> <p>Facsimile of Signature</p> <p>Donor/Previous Owner</p>	<p>Portrait</p> <p>Religious/Profane</p> <p>Subjects</p> <p>Topographical</p> <p>Order of Acquisition</p> <p>Previous Attributions</p> <p>Artist Index</p>	<p>Reference Notes</p>
<p><u>American Paintings and Sculpture:</u> <u>An Illustrated Catalogue</u></p>	<p>1970</p>	<p>X</p>	<p>X XX</p> <p>X</p>	<p>X X</p> <p>X</p>	<p>X (251)</p>
<p><u>Report and Studies in the History of Art</u></p>		<p>X</p>	<p>X</p>		<p>(252)</p>

TABLE III--Continued

Key to Symbols

*In preparation, probable publication date, 1972.

**Not available for analysis.

s Catalogues which reproduce some of the art objects listed, but not two-thirds of them are so designated.

Catalogues are in English unless so stated.

Reference Notes

- (1) Previous catalogue 1927.
- (2) Works of the 19th and 20th centuries. Edited by R. H. Hubbard. Contains: Check List of European Paintings of the First and Second World Wars. Introduction by Martin Baldwin.
- (3) Works antedating the 19th century. Edited by R. H. Hubbard; previous edition 1957.
- (4) Compiled by Helen Pepall Bradfield; foreword by William J. Withrow.
- (5) Preface by William J. Withrow; introduction by Mario Amaya.
- (6) Written by Ladislav Kesner; translated by Roberta Finlayson-Samsour.
- (7) A catalogue for the exhibition at the Palais des Beaux-Arts de Bruxelles, April 19 to June 26, 1966. Essays by František Kavka, Albert Kotal, and Jan Krofta.
- (8) Previous catalogue 1904 by Karl Madsen; shorter version 1922.
- (9) Fourth edition, a re-impression of the 3rd edition. Includes acquisitions 1958-64. Based on the two previous catalogues of the J. Rump collection of 1929 and 1948.
- (10) Danish artists born before 1830.
- (11) Danish artists born after 1830.

TABLE III--Continued

(12) Last extensive catalogue: Beschreibendes Verzeichnis der Gemälde im Kaiser-Friedrich Museum und Deutschen Museum, Berlin, 1931.

(13) Previous catalogues: Museum Folkwang Hagen, Band 1 Moderne Kunst, compiled by Kurt Freyer, 1912, and Museum Folkwang Essen, Band 1 Moderne Kunst, compiled by Agnes Waldstein, 1929.

(14) Compiled by Eva Marie Krafft and Carl-Wolfgang Schumann.

(15) Compiled by Helga Hofmann and Janni Müller-Hauck.

(16) Compiled by Jan Lauts.

(17) Second edition.

(18) Compiled by Jan Lauts.

(19) Compiled by Werner Zimmermann and Jan Lauts.

(20) Compiled by Dr. Rolf Andree; previous catalogue published in 1936.

(21) Compiled by Brigitte Klesse.

(22) Compiled by Von Horst Vey and Annamaria Kesting.

(23) Compiled by Tilman Falk, Irmgard Hiller, and Von Horst Vey.

(24) To be published; compiled by Evelyn Weiss and H. J. Diederichs.

(25) Compiled by Christian Altgraf zu Salm and Gisela Goldberg; foreword by Kurt Martin.

(26) Compiled by Ernst Brochhagen and Kurt Löcher.

(27) Compiled by von Halldor Soehner; foreword by Kurt Martin; story of the collection by Halldor Soehner.

(28) Written by Kurt Martin, includes short history of the Wittelsbach collection based on Ernst Buchner's introduction to the 1936 catalogue. Third edition, translated by Margaret Senft-Howie.

TABLE III--Continued

- (29) Compiled by Rolf Kultzen.
- (30) Compiled by Ernst Brochhagen and Brigitte Knüttel.
- (31) Compiled by A. Blanco.
- (32) Written by Myriam Finkelman, translated by Patricia May O'Neill. There are a number of guides to the Prado; other guides include: The Prado Museum, F. J. Sánchez Cantón, 1962, and New Guide to the Prado Gallery, Ovidio-Cesar Paredes Herrera, translated by John MacNab Calder, 1960.
- (33) Introduction by Marcel Aubert; notices by Michèle Beaulieu.
- (34) Only five of the proposed thirteen volumes have been published. The others will include the foreign schools.
- (35) Compiled by Charles Sterling and Hélène Adhémar.
- (36) Compiled by Charles Sterling and Hélène Adhémar.
- (37) Compiled by Charles Sterling and Hélène Adhémar.
- (38) Compiled by Charles Sterling and Hélène Adhémar.
- (39) Preface by M. Germain Bazin; painting catalogue compiled by Hélène Adhémar and Madeleine Dreyfus-Bruhl; pastel catalogue by Maurice Sérullaz; and sculpture catalogue by Michèle Beaulieu. Previous catalogue 1947 (second edition 1948).
- (40) An exhibition catalogue using their own collection; compiled by Charles Sterling, Adeline Hulftegger, Hélène Adhémar, Janine Baticle, and Sylvie Béguin.
- (41) Previous catalogue 1930, followed by three supplements the last of which appeared in 1951. Compiled by John Woodward, John Rowlands, and Malcolm Cormack.
- (42) Dutch and Flemish catalogue compiled by H. Gerson and J. W. Goodison; French, German, Spanish catalogue compiled by J. W. Goodison and Denys Sutton. Previous catalogues of The Principal Pictures in the Fitzwilliam Museum, Cambridge, 1st edition, 1912; 2nd edition enlarged, 1929. Coordinates paintings with C. Hofstede de Groot, A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, 10 volumes, 1907-28, and John Smith, A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters, 8 parts, 1829-37.

TABLE III--Continued

- (43) Compiled by J. W. Goodison and G. H. Robertson.
- (44) Edited by David Bindman; the catalogue is arranged by periods in Blake's life.
- (45) An annual report which includes acquisition data.
- (46) Exhibition catalogue of ninety-nine important paintings and sculpture, mainly Victorian, from the Gallery's reserve collection, all illustrated.
- (47) A catalogue of the Emma Holt collection and the 19th century house where it is displayed in Sudley.
- (48) A general short guide is available in German, French, Italian, Spanish, Japanese, or Russian. The British Museum publishes more catalogues than any other museum in the world. For a complete listing write for Books in Print and Forthcoming Publications, the British Museum, Publications, 6 Bedford Square, London W C 1 B 3 R A, England.
- (49) By R. A. Higgins. Greek 730-330 B.C.
- (50) By R. A. Higgins. Plastic Vases of the 7th and 6th centuries B.C. and Plastic Lekythoi of the 4th century B.C.
- (51) There was a revised reprint in 1969.
- (52) By R. A. Higgins. From earliest times to Roman Imperial period.
- (53) By A. D. Trendall.
- (54) By Denys Haynes.
- (55) By Ernst Kitzinger.
- (56) By Douglas Barrett.
- (57) An annual report published erratically (previous one issued 1967) which includes a short list of important accessions. A complete list of acquisitions is published twice yearly in the British Museum Quarterly.
- (58) Compiled by Douglas Cooper.

TABLE III--Continued

(59) Revised edition of the 1960 catalogue. Numbers are given for the book compiled by Douglas Cooper, The Courtauld Collection, London, Athlone Press, 1954.

(60) Compiled by Martin Davies, second edition (revised) of 1946 catalogue which replaced the one in 1929.

(61) Compiled by Michael Levey. Previous catalogue 1929 with supplement 1939. Includes: Reconstruction of the Central Panel of the Liesborn High Altarpiece, and a listing of the Krüger collection.

(62) Compiled by Martin Davies, second edition (revised) of 1946 catalogue which replaced the one of 1929.

(63) Compiled by Neil Maclaren to replace the catalogue of 1929. Includes works done after 1599.

(64) Compiled by Martin Davies, second edition (revised) of 1951 catalogue which replaced the one of 1929 and its supplement of 1939. Includes data on the Lombardi-Baldi Collection, the Italian test of the contract for Stefano di Giovanni's Altarpiece in San Francisco at Sansepolcro, the Italian notes by the Abate Giovanni Girolamo Carli on the Palazzo del Magnifico at Siena, data on the Layard Collection, and correspondence of Jean Paul Richter and Giovanni Morelli pertaining to works in the National Gallery.

(65) Compiled by Martin Davies, third edition (revised) of 1945 catalogue which replaced the one of 1929.

(66) Compiled by Gregory Martin to replace catalogue of 1929. Includes diagrams of the supports of pictures by or associated with Rubens and the grounds and supports used by Rubens in his paintings.

(67) Compiled by Martin Davies with additions and some revisions by Cecil Gould. Replaces part of the 1957 French School catalogue.

(68) Compiled by Neil Maclaren in 1952; this is the second edition, revised, by Allen Braham. Previous Spanish catalogue, 1929.

(69) Compiled by Michael Levey; the portion dealing with the eighteenth-century pictures is in part a revision of the 1956 catalogue which replaced the 1929 one by E. K. Waterhouse.

TABLE III--Continued

- (70) Compiled by Cecil Gould to replace 1929 catalogue.
- (71) Lists all works of art owned by National Gallery as of 1959 except those deposited with British Museum--a few Greco-Roman portraits, Turner's watercolours, drawings by Rubens and van Dyck--plus four icons.
- (72) The official exhibition catalogue of their "Exhibition of Acquisitions, 1953-62" held in 1963, plus entries for all other acquisitions for those years.
- (73) Third edition by Michael Levey.
- (74) Second edition 1967, based on Michael Levey's first edition of 1964; includes only paintings exhibited on the Main Floor.
- (75) An annual report published biennially which includes acquisition data.
- (76) Compiled by Mary Chamot, Dennis Farr, and Martin Butlin. Includes all works of the collection as of 1963 by British artists born in or after 1850.
- (77) Compiled by Mary Chamot, Dennis Farr, and Martin Butlin. Contains the indices.
- (78) Published in lieu of the annual report which appears biennially.
- (79) An annual report published biennially which includes acquisition data.
- (80) Compiled by Martin Butlin; introduction by Anthony Blunt; foreword by John Rothenstein. Completely revised edition of 1957 catalogue.
- (81) Compiled by Ronald Alley, 2nd revised edition; 1st edition 1959.
- (82) Compiled by Graham Reynolds; includes "List of Dismembered Sketch-books."
- (83) Compiled by John Pope-Hennessy; contains an index of other sculptures mentioned in the text.
- (84) Compiled by John Pope-Hennessy.

TABLE III--Continued

- (85) Text with historical notes by James G. Mann.
- (86) Text with historical notes by William Gibson.
- (87) Sixteenth revised edition, text with historical notes by F. J. B. Watson, R. A. Cecil, and A. V. B. Norman incorporating sales history and existence of versions of paintings not found in the fifteenth edition of 1928 by Sir Philip Hendy. The first edition of the Wallace Collection Catalogue: Pictures and Drawings dates from 1900.
- (88) A second edition, revised and extended, of the 1950 edition. This catalogue can be purchased in one combined volume or in two separate volumes: one, the catalogue; the other, illustrations.
- (89) Compiled by J. G. Van Gelder.
- (90) An annual report which includes acquisition data.
- (91) A revised edition of the catalogue compiled by the second Lord Bearsted and published by the National Trust in 1950.
- (92) This fifty-first edition replaces the 1946 edition.
- (93) Compiled by Colin Thompson; introduction by David Baxandall.
- (94) Compiled by Colin Thompson.
- (95) Exhibition catalogue of paintings given to the museum by the Hamilton Trust since 1927.
- (96) Includes illustrations of the Netherlandish and German Schools.
- (97) A list of the permanent collection issued when the stock of the 1935 catalogue was depleted.
- (98) The text catalogue is now being compiled.
- (99) A text catalogue is being compiled by George Buchanan.
- (100) Text by Spyros Meletzis and Helen Papadakis; translation by M. Senft-Howie and Theodore A. Papadakes. Fifth edition, entirely revised.

TABLE III--Continued

- (101) Text by S. Karouzou; translation by Helen Wace.
- (102) Notes and comments by Roberto Salvini.
- (103) Compiled by Guido A. Mansuelli.
- (104) Compiled by Guido A. Mansuelli.
- (105) Written by Anna Maria Francini Ciarinfi, Director of the Gallery; translated by Evelyn Sandberg Vavalà.
- (106) Written by Renzo Chiarelli, one of the series published by the Ministero della Pubblica Istruzione.
- (107) More than just a translation of the 1956 catalogue in Dutch. Contains about 400 more works of art and includes over 130 reproductions of signatures of their paintings executed in line engraving. Prepared by J. L. Cleveringa, B. Haak, J. Offerhaus, and R. van Luttervelt. Translated by Y. D. Ovink. Previous English edition published 1927. Includes an index of their paintings depicting Dutch history.
- (108) Compiled by E. L. L. de Wilde and H. W. Hamel. Published also in Dutch, French, and German editions. The oil paintings are reproduced in color. Corresponding numbers are given to: (a) J. B. Baart de la Faille, l'Oeuvre de Vincent van Gogh (catalogue raisonné), 4 volumes, Paris and Brussels, G. van Oest, 1928, and (b) J. B. Baart de la Faille, Vincent van Gogh (catalogue raisonné), Paris, Hypérion Press, 1939.
- (109) An exhibition catalogue of their permanent collection on view during the summer, 1970. Text also Dutch, German, and French.
- (110) Foreword by A. B. de Vries.
- (111) Ninth edition, revised, by E. K. J. Reznicek. The first edition dates from 1893.
- (112) Seventh English edition was revised by Franck Th. Gribbling. First English edition dates from 1952. Includes references from Vincent's letters. The number of the letter given corresponds to those in the edition of his collected letters: Verzamelde Brieven, Amsterdam and Antwerp, Wereldbibliotheek, 1952-54. Includes corresponding

TABLE III--Continued

numbers to: (a) J. B. de la Faille, L'Oeuvre de Vincent van Gogh (catalogue raisonné), 4 volumes, Paris and Brussels, G. van Oest, 1928; (b) J. B. de la Faille, Vincent van Gogh (catalogue raisonné), Paris, Hypérion Press, 1939; (c) W. Scherjon and Jos. de Gruyter, Vincent v. Gogh's Great Period, Amsterdam, De Spieghel, 1937; and (d) W. Vanbeselaere, De Hollandse Periode in het Werk van Vincent van Gogh, Antwerp, De Sikkel, 1937. Fifteen oil paintings are reproduced in color.

(113) Third English edition prepared by Ellen Joosten adds thirty-six new works. First English edition dates from 1963. Includes: Index to Sculptor's Drawings in the Kröller-Müller Collection.

(114) Third edition revised by Ellen Joosten. First English edition dates from 1959. Includes: (a) selected list of publications, (b) list of exhibitions, and (c) an index to catalogue numbers which refer to J. B. de la Faille's L'Oeuvre de Vincent van Gogh--Catalogue Raisonné, Amsterdam, 1970.

(115) A combination of two separate English catalogues. The first English edition of the Catalogue of Fifteen to Eighteen Century Painting by J. Bruyn, and the third English edition of Catalogue of Nineteenth and Twentieth Century Painting, which was revised by F. Th. Gribling and P. H. Hefting.

(116) Fourth revised edition; first edition, 1955.

(117) Compiled by Margarethe Pock-Kalous. Previous catalogue, Die Gemäldegalerie der Akademie der bildenden Künste in Wien, 1927, compiled by Robert Eigenberger.

(118) Second edition, compiled by Vinzenz Oberhammer who also wrote the foreword. First edition, 1960-61.

(119) Compiled by Hermann Fillitz, Erwin Neumann, and Ernst Schuselka. Foreword by Hermann Fillitz. Previous catalogue, Katalog der Sammlungen für Plastik und Kunstgewerbe, 1935.

(120) Second edition, compiled by Vinzenz Oberhammer who also wrote the foreword. First edition, 1960-61. History of the museum by Alphons Lhotsky.

(121) Foreword by Vinzenz Oberhammer. Previous catalogue, Katalog der Sammlungen für Plastik und Kunstgewerbe, 1935.

TABLE III--Continued

- (122) Compiled by Klaus Demus; foreword by Friderike Klauner.
- (123) Two hundred eighty works of art from different departments of the museum.
- (124) Edited by Jan Bialostocki; introduction by Stanislaw Lorentz, the director; and translated by Maria Rogoyska.
- (125) Paintings by Austrian, Czech, German, and Hungarian artists. Compiled by Andrzej Chudzikowski; introduction by Stanislaw Lorentz.
- (126) Listing of recent acquisitions.
- (127) Foreword by Georg Schmidt.
- (128) Foreword by Georg Schmidt.
- (129) Text by Karl-Gustaf Hedén.
- (130) Third edition revised by Alfred Westholm.
- (131) Compiled by K. Garas.
- (132) Compiled by M. Boskovits.
- (133) Compiled by M. Haraszti-Takács.
- (134) Compiled by I. Genthon.
- (135) Compiled by Ágnes Czobor.
- (136) Compiled by M. Mojzer.
- (137) Compiled by K. Garas.
- (138) Compiled by M. Haraszti-Takács.
- (139) Compiled by M. Boskovits.
- (140) Compiled by Andor Pigler; previous catalogue 1954.
- (141) Compiled by Ágnes Czobor.
- (142) Compiled by T. Gerszi.
- (143) Compiled by J. Vég.

TABLE III--Continued

- (144) Compiled by Z. Urbach.
- (145) Compiled by P. F. Gubchevsky, translated from Russian.
- (146) The index to artists is in English and Russian, but the catalogue entries are only in Russian.
- (147) The index to artists is in English and Russian, but the catalogue entries are only in Russian.
- (148) Compiled by James Harithas.
- (149) Introduction by William R. Valentiner.
- (150) Compiled by Paul Wescher in collaboration with William R. Valentiner, assisted by Ebria Feinblatt.
- (151) Compiled by Paul Wescher in collaboration with William R. Valentiner, assisted by Ebria Feinblatt.
- (152) Combines the 1950 handbook and the catalogue of the Samuel H. Kress Collection at the museum. Editorial supervision provided by Edwin F. Carter.
- (153) Fourth edition, editorial supervision by James I. Rambo. Other editions 1942, 1944, 1946.
- (154) An exhibition catalogue of selected works from the 750 American paintings owned by the California Palace of the Legion of Honor and the M. H. de Young Memorial Museum.
- (155) Compiled by Françoise Forster-Hahn.
- (156) Compiled by George J. Lee.
- (157) Compiled by Charles Seymour, Jr.
- (158) Written by A. H. Sweeney; introduction by Henry Francis du Pont.
- (159) Reprinted 1968; many entries written by Waltraut van der Rohe and Frederick A. Sweet; supervision by Daniel Catton Rich.
- (160) Additions since publication of the catalogue in 1961 up to January 1, 1965.

TABLE III--Continued

- (161) Editing and research: Wilbur D. Peat, Mary L. Marley, Jeffrey R. Brown, and Lynn Karn.
- (162) Editor, Carl J. Weinhardt, Jr.; research, Jeffrey R. Brown, Lynn Karn, Barnett Shephard, and Elizabeth Miller.
- (163) Compiled by William E. Suida. Notes on the Renaissance by Alonzo Lansford, who also wrote the concluding paragraphs concerning each painting.
- (164) Includes a short biography on the Cone family.
- (165) Compiled by Georg Steindorff.
- (166) Compiled by Marvin C. Ross and Anna W. Rutledge.
- (167) Compiled by Edward S. King and Marvin C. Ross. Includes French medals made for America.
- (168) Compiled by Marvin Chauncey Ross; introduction and historical survey by Philippe Verdier. Includes Hunnish, Gothic, Ostrogothic, Frankish, Burgundian, Langobard, Visigothic, Avaric, Irish, and Viking art.
- (169) An annual report which includes acquisition data.
- (170) Compiled by Gilbert W. Longstreet; includes furniture which is in the collection.
- (171) Foreword by G. H. Edgell; "A Letter to the Director" by Maxim Karolik; "Trends in American Painting 1815 to 1865" by John I. H. Baur.
- (172) Fourth edition; revised by William Stevenson Smith.
- (173) Revised edition by Cornelius Vermeule.
- (174) Introduction by Perry Townsend Rathbone.
- (175) Compiled by Jan Fontein and Pratapaditya Pal.
- (176) Compiled by Perry T. Rathbone.
- (177) Notes on paintings by Kent Sabotik.
- (178) Edited by Paul L. Grigaut.

TABLE III--Continued

- (179) Third edition; foreword by Edgar P. Richardson; introduction by Willis F. Woods. First edition, 1960.
- (180) Previous edition, 1966.
- (181) Third edition.
- (182) Exhibition catalogue edited by Graham Hood.
- (183) Prepared by Michael E. Goodison and Richard A. Laprade.
- (184) Edited by Frederick J. Cummings and Charles H. Elam.
- (185) Introduction by Anthony M. Clark.
- (186) Fourth edition; Ross E. Taggart, editor.
- (187) Has been issued four times; in the process of being brought up-to-date and re-issued.
- (188) Compiled by Frances Follin Jones and Ruben Goldberg.
- (189) Compiled by Edward L. B. Terrace, Bernard V. Bothmer, Jean L. Keith, G. M. A. Hanfmann, and David G. Mitten. Foreword by Charles K. Wilkinson. Preface by Jean L. Keith.
- (190) Includes a historical introduction.
- (191) Compiled by Bernard V. Bothmer and Jean L. Keith.
- (192) Edited by Andrew C. Ritchie.
- (193) Edited by Andrew C. Ritchie.
- (194) A history of the museum compiled and written by J. Benjamin Townsend.
- (195) Introduction by H. Knox and Gordon M. Smith. Foreword by Katharine Kuh. Notes and biographies by Ethel Moore.
- (196) Catalogue of exhibition held at the National Gallery of Art, Washington, D.C., 1968. Foreword by John Walker; introduction, Gordon Mackintosh Smith.

TABLE III--Continued

- (197) Recent acquisitions published periodically, issues: 1954-1957, 1957-1958, 1959-1961, 1962-1965.
- (198) An annual report which includes acquisition data.
- (199) Compiled by John Pope-Hennessy assisted by Anthony F. Radcliffe.
- (200) French and British sculpture compiled by Terence W. I. Hodgkinson.
- (201) Text by Edgar Munhall; introduction by Harry D. M. Grier.
- (202) Compiled by Alan Priest; includes an extensive bibliography.
- (203) Compiled by Harry B. Wehle.
- (204) Compiled by Harry B. Wehle and Margareta Salinger.
- (205) Written in textbook form by Gisela M. A. Richter.
- (206) Written by William C. Hayes.
- (207) Written by William C. Hayes.
- (208) Compiled by Josephine L. Allen and Elizabeth E. Gardner.
- (209) Compiled by Charles Sterling.
- (210) Compiled by Charles Sterling and Margareta Salinger.
- (211) Compiled by Charles Sterling and Margareta Salinger.
- (212) Compiled by Albert Ten Eyck Gardner.
- (213) Compiled by Albert Ten Eyck Gardner and Stuart P. Feld.
- (214) Compiled by Albert Ten Eyck Gardner.

TABLE III--Continued

- (215) Fourth printing of 1963 revised, third edition by James J. Rorimer. Includes recent major acquisitions. First edition, 1938.
- (216) Second edition; first edition, 1930.
- (217) A history of the museum written by Leo Lerman includes a short abbreviated catalogue. Introduction by P. F. Hoving.
- (218) Catalogue of 1970 exhibition celebrating the museum's 100th anniversary. Introduction by Kenneth Clark; foreword, Theodore Rousseau.
- (219) Compiled by Frederico Zeri. The first in a series of four projected volumes on the museum's Italian Collection.
- (220) Foreword by Alfred H. Barr, Jr. Includes an index of artists by nationality.
- (221) Includes a short history of the collection.
- (222) Written by Lloyd Goodrich and John I. H. Bauer.
- (223) Acquisitions by the Friends of the Whitney.
- (224) A selection of paintings, sculpture, and the graphic arts from the museum's permanent collection.
- (225) Recent acquisitions listed annually since the 1961-1962 edition.
- (226) Edited by Philip Rhys Adams; produced under a Ford Foundation grant.
- (227) Introduction by Sherman Lee.
- (228) An exhibition catalogue of Florentine works in Cleveland's collections; compiled by Edmund P. Pillsbury. About ninety-five percent of the works belong to the museum.
- (229) Compiled by Marcia Tucker, biographies by Kasha Linville, introduction by Edgar P. Richardson, produced under a Ford Foundation grant.
- (230) Catalogue of exhibition, 1969, held by the Columbus museum. Foreword by Mahonri Sharp Young.

TABLE III--Continued

- (231) Under direction of Wolfgang Stechow.
- (232) Second printing; first one, 1947.
- (233) Text by Molly Ohl Godwin.
- (234) Introduction by Henry Clifford.
- (235) Compiled by Barbara Sweeny; foreword by Henri Marceau.
- (236) Published in the combined issue of the Philadelphia Museum of Art Bulletin, volume LXIII, numbers 296 and 297.
- (237) Foreword by Merrill C. Rueppel; essay on the collection by Clark and Frances Stillman; introduction by John Lunsford.
- (238) A descriptive catalogue by Frederic G. Renner; foreword by Ruth Carter Johnson.
- (239) Compiled by James D. Breckenridge.
- (240) Introduction by Hermann Warner Williams, Jr.
- (241) Compiled by Alfred M. Frankfurter.
- (242) Compiled by Charles Seymour, Jr.; foreword by David E. Finley.
- (243) Foreword by John Walker.
- (244) Foreword by John Walker. Second printing, copyright, 1949.
- (245) An exhibition catalogue of the collection Edgar William and Bernice Chrysler Garbisch donated. Introduction by John Walker.
- (246) Second printing, copyright 1948. Foreword by David E. Finley. Introduction, John Walker.
- (247) Revised edition of 1942 catalogue which was reprinted at intervals until 1953. Introduction by John Walker.

TABLE III--Continued

(248) Revised edition of the 1952 catalogue. Foreword by John Walker; introduction, Maud Dale.

(249) Replaces the Preliminary Catalogue of Paintings and Sculpture, 1941.

(250) A companion to Summary Catalogue of European Paintings and Sculpture, 1965.

(251) Compiled by William P. Campbell.

(252) Published annually since 1967; lists recent acquisitions.

CHAPTER VI

MUSEUM RESEARCH-ORIENTED PUBLICATIONS: CATALOGUES OF PERMANENT COLLECTIONS: II

Findings of the Section of the Questionnaire on Catalogues

A catalogue is a valuable tool in disseminating knowledge concerning a museum's collection. As Cornelis Hofstede de Groot stated:

The advantages of a critical and descriptive catalogue of works of art need no discussion. It is generally agreed by experts that one cannot pass judgment on the work of an artist unless one knows his productions, and that one's judgment will gain in precision with the extent of one's knowledge.¹

As a researcher is interested in obtaining every possible bit of information available about his subject and if this information is not available to him from a publication, he must write a letter to the museum owning the art object to obtain the necessary information. This is becoming a major problem for museums. "The Chicago Historical Society, with no more staff or space in 1968 than in 1965, with attendance up 17 per cent, reports telephone and mail requests for service or information running in excess of 700

¹Cornelis Hofstede de Groot, Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, translated and edited by Edward G. Hawke, 8 vols. (London, 1908), I, v.

in a 20-day period."² A well-written catalogue, as complete as possible, cuts down considerably on the necessity for detailed correspondence about a museum's collection. A catalogue saves everyone time--the museum and the student.

One section of the questionnaire, "Catalogues of Works in Your Museum," (Appendix F, page 272) started by inquiring as to (a) the existence of a catalogue, (b) the future plans for one, and (c) the titles and dates of existing ones. This information was compiled in Table III (page 52) of Chapter V. The next heading of the questionnaire was concerned with the means, if any, which were used to keep the catalogue current. If a museum utilized its journal or bulletin to this purpose, the information was not repeated in Table III as these periodicals are listed in Table I and Table II (pages 28 and 34). If another publication, such as an annual report, recorded the recent museum acquisitions, this means of keeping the public informed was noted at the end of the museum's list of catalogues in Table III (page 52).

The number of museums which replied to the section-- "Catalogues of Works in Your Museum"--was not as great as the number that answered the remaining sections of the questionnaire. First, it was not applicable to one-third of the museums, as they had no scholarly or learned catalogues.

²American Association of Museums, America's Museums: The Belmont Report (Washington, 1968), p. 21.

Secondly, this was specialized knowledge which not everyone in the museum could answer. Some of those responding by mail did not have the personnel nor the time to answer all of the questions. Even during the personal visits, this question was sometimes left blank since the persons who could answer it were not readily available or the visitation time was too short. The following percentages describe the answers of the forty museums which responded to this section of the questionnaire.

The questionnaire inquired as to what measurements of a work of art were reported in a given museum's catalogue (Appendix F, III, C, page 272). Thirteen percent stated that either the sight size or the size while the painting was in the frame was given in their catalogue; sixty-seven percent stated that the actual size of the painting including the edge of the support was included; and nineteen percent stated that both sizes were listed. Of the many catalogues which were perused in this study, few stated just what the measurements included. The Bearsted Collection: Pictures, Upton House, England, however, stated a clear position: "Panels are measured to their full extent, canvases as they are seen in their frames."³

On question III, D, as to how their catalogues placed works of art which were attributed to certain artists,

³The Bearsted Collection: Pictures, (London, 1964), p. 7.

fifty-seven percent of the institutions stated that the object was listed under the name of the artist to whom the work of art was attributed, but that the catalogue stated that it was only an attribution. Thirty-two percent stated that two methods were used. While some objects were listed exactly as the other fifty-seven percent of the museums listed their works, other objects were listed as anonymous with the catalogue's stating that some scholars attributed the works to given artists. Only a few of these thirty-two percent provided the researcher with an artist index which included the name of the attributed artists, so that the researcher could readily find the entry. Of the forty museums who answered this section of the questionnaire, only one stated that it listed objects of art under an artist's name without making reference to the fact that it was an attribution. None of the museums merely listed the works of art which were attributed to a certain artist as anonymous, although one museum stated that it used all four methods.

Question III, E, posed the question as to whether or not the person who attributed a work of art and the date of the attribution were included in the catalogue. Sixty-six percent answered in the affirmative; but eleven percent of these stated that the date was not included. This information could make a tremendous difference, especially if the attribution were made before or after a painting was cleaned or underwent x-ray or infra-red treatment.

The inclusion of data on the restoration of works of art in the catalogue was posed in question III, F. Forty-two percent stated that if the restoration data were important, the information was listed. The date of the restoration and any outstanding results from x-ray were included; however, the name of the restorer was not. Questions III, G and III, H inquired into whether known facts concerning a work of art were published in the catalogue. Ninety percent answered, "Yes," to question III, G. All of the museums answered, "Yes," to question III, H, with the exception of one which stated that it included facts about missing sections of the art object but not information concerning the alteration of the work itself.

In Section III, the concern was with the identification number used in the catalogues. The answers were divided as follows: one-third used the acquisition or inventory number only; one-third listed a catalogue number that coincided with the acquisition or inventory number; and one-sixth gave both a catalogue and an acquisition or inventory number. Only one museum reported using no identification number at all; the rest listed only a catalogue number. The answers to the questionnaire illustrated that there was no set way of compiling and writing a catalogue. This means that unless a catalogue explicitly states what it is measuring or what number is listed, a researcher is left in doubt.

Data Concerning the Catalogues
of Permanent Collections

Titles of Catalogues

The personal visitations and careful scrutiny of the catalogues brought forth other facts concerning this section of the study. For instance, the title of the publication was not always a good indication of its contents. There were only three titles--guide, check list, and summary catalogue--which were generally consistent as to content. A guide was a booklet which described the works of art as they were displayed room by room. Usually only each artist and the title of each work were given. A check list consisted of each artist's name, the title of his work, usually both the medium and the size, and at times the acquisition data as well as the approximate date of the work. No reproductions of the works of art were included, except in the 1971 publication A Check List of African Art in the Permanent Collection of The Detroit Institute of Arts, Detroit, Michigan. Not all works which had the same information as a check list, however, were called by that name. The Glasgow Art Gallery and Museum, Glasgow, Scotland, titled the check list, Interim Catalogue of French Paintings; the Museum of Modern Art, New York, New York, Painting and Sculpture in the Museum of Modern Art: A Catalog; and the Joslyn Art Museum, Omaha, Nebraska, Paintings in Joslyn Art Museum.

A work referred to as a summary catalogue usually was the same as a check list, with the exception that a few of these summary catalogues included reproductions as well. Examples of the latter kind are to be found among the publications of the Staatliche Museen Preussischer Kulturbesitz, Berlin, Germany, and the Glasgow Art Gallery and Museum, Glasgow, Scotland.

Works called handbook or catalogue varied so greatly as to give the words little meaning. A comparison between a catalogue of a large museum before World War I and one after World War II emphasized this point. The 1906 edition of the National Gallery Foreign School,⁴ London, England, contained no reproductions. Each artist was listed with a short biographical sketch of three or four sentences, followed by the catalogue number, the title of the work of art, a description of it, the medium, and the size. Sixty-five years later this one book had expanded into twenty-two volumes. In 1971 the National Gallery finished revising the 1929 edition of its catalogues. There were twelve catalogues which contained only text; these were accompanied by ten companion volumes consisting only of reproductions of the works of art. The text volumes were learned catalogues, including all that the word implies. This was the most complete cataloguing system

⁴National Gallery, National Gallery Foreign School: An Abridged Catalogue of the Pictures in the National Gallery, (London, 1906).

of an extensive painting collection which was encountered in the study.

Contents of Catalogues

The findings brought out how very few museum catalogues today include a facsimile of the artist's signature, which is a great help in establishing the attribution of a painting and in detecting forgeries. Of the ninety museums, only five included reproductions of signatures in the catalogues which were studied. These were the Rijksmuseum, Amsterdam, Netherlands, Catalogue of Paintings; The Frick Collection, New York, New York, Volume I, Paintings: American, British, Dutch, Flemish and German and Volume II, Paintings: French, Italian, and Spanish; the Victoria and Albert Museum, London, England, Catalogue of the Constable Collection; the Statens Museum for Kunst, Copenhagen, Denmark, Royal Museum of Fine Arts: Catalogue of Old Foreign Paintings; and the Bayerisches Staatsgemäldesammlungen, Alte Pinakothek, Munich, Germany, Spanische Meister.

A majority of the European museum catalogues compiled before 1965 reproduced only some photographs of the works of art in their collections. The importance, to the art world, of having a catalogue which prints some kind of photograph for each work of art, is illustrated by the fact that in 1959, when the Musée National du Louvre, Paris, France, published the first catalogue of a proposed series of thirteen volumes, Burlington Magazine was so delighted

that it wrote its editorial upon this momentous event, stating:

It is proposed to reproduce more than 5,000 paintings in the Louvre, the large majority of which, it is no exaggeration to say, has never been seen by anyone except occasional students engaged in some specialized tasks; reproductions of all but the most popular pictures have been hard to come by, or quite unobtainable. The importance of the series can scarcely be exaggerated. For the first time the public will gain some impression of the treasures hidden away in the Louvre storerooms.⁵

Yet the five volumes which the Louvre had published by 1971 gave only the medium, size, signature, and date, or approximate date, plus acquisition data and an identifying picture. It was the reproductions which excited the art world; although they were poor prints, some of them were of works of art which had never previously been published.

The art that is in a museum's storage may be of more interest to scholars than that which is on display. There is no way for the scholar to know what is in the museum's reserves except from the museum. A few catalogues, such as Catalogue of Paintings in the Ashmolean Museum, Ashmolean Museum of Art and Archaeology, University of Oxford, Oxford, England, listed at the end of the catalogue the pictures which were in the reserve collection. In 1960 the Musée National du Louvre, Paris, France, had a special exhibition for which it compiled a catalogue, Exposition de 700 Tableaux

⁵"Museums in France and England: Some Recent Publications," Burlington Magazine, CI (April, 1959), 123.

de toulés écoles antérieurs à 1800 tirés des Réserves du département des peintures. This was a summary catalogue of its works of art in storage.

The inclusion of indices by the British and the exclusion of them by the French and the Germans were brought out by the present study. The English feel that indices are very important in scholarly catalogues,⁶ a fact which is substantiated by the publications of the National Gallery. Most of their volumes contained an index of previous owners, an index of the names of persons whose portraits are included, and an index of religious as well as profane subjects. A list of the order of acquisitions in a museum was included as well as an index of previous attributions which enables the student to find a work which might have changed its attribution since the date of the last published catalogue. The National Gallery catalogues also had many extras which were pertinent to one particular period in art history. These additions were listed in the reference notes of Table III page 123) of Chapter V.

University Museum Catalogues

In his United Nations report, Hiroshi Daifuku found that generally "the most vigorous research programmes are to be found among the larger museums and those affiliated

⁶J. A. Gere, "Drawings in the Ashmolean Museum," Burlington Magazine, XCIX (April, 1957), 160.

with or belonging to educational institutions."⁷ This was borne out by the catalogues listed in Table III (page 52). None of the educational institutions had made arrangements for the publication of a catalogue as early as had the Ashmolean Museum of Art and Archaeology of the University of Oxford, Oxford, England. Opened to the public in 1683, a memorandum was drawn up in Latin on December 13, 1713, which detailed the administration of the museum, the taking of its inventory, and the editing of a catalogue to be written in Latin.⁸ All of the university art museums studied in England had a catalogue of their permanent collections. The same could not be said for their American counterparts.⁹

Methods of Reducing Catalogue Costs

The Smithsonian Institutional Conference on Museums and Education in 1966 found that there is "an overwhelming need for more thorough and extensive documentation of

⁷Hiroshi Daifuku, "Museums and Research," The Organization of Museums--Practical Advice, edited by UNESCO (New York, 1960), p. 68.

⁸Bazin, Museum Age, p. 145.

⁹In England: the Ashmolean Museum, University of Oxford; the Fitzwilliam Museum, University of Cambridge; and the Courtauld Institute Galleries, University of London. In America: the Fogg Art Museum, Harvard University; the Allen Memorial Art Museum, Oberlin College; the Yale University Art Galleries, Yale University; the Art Museum, Princeton University, and the Museum of Art, Rhode Island School of Design.

existing collections."¹⁰ This was confirmed by the study. Less than half of the institutions had published even one learned or scholarly catalogue for any section of a collection.

During the personal visitations, when the questions arose as to how many catalogues a museum had published and as to their completeness, the three answers heard most frequently were as follows: (a) the museum was too new and was still busy collecting; (b) the museum did not have the time to compile a catalogue; and (c) a catalogue was too expensive. This study brought out some interesting aspects on each one of these answers.

It is true that new museums do not have a history of records upon which to build. Few of the ninety institutions could match the Kunsthistorisches Museum, Vienna, Austria, in its long history of inventories, records, guides, and catalogues. One of the institutions which seemed to be making an excellent step in this direction, however, was the Rijksmuseum-Vincent van Gogh, Amsterdam, Netherlands, which had already published a catalogue but did not yet possess a permanent building.¹¹ A number of museums opened to the

¹⁰Eric Larabee, editor, Museums and Education (Washington, 1968), p. 16.

¹¹In 1971 the permanent collection of the Rijksmuseum-Vincent van Gogh was on exhibition at the Stedelijk Museum in Amsterdam. The Vincent van Gogh: Paintings and Drawings; a Choice from the Collection of the Vincent van Gogh Foundation was published in 1968.

public for many years had yet to compile any catalogue at all, scholarly or not. Except for the Kress Collection, the National Gallery, Washington, D.C., had no learned catalogue, although it is now in the process of compiling one. The Wadsworth Atheneum, Hartford, Connecticut, is also planning a new catalogue with a probable publication date of 1978 or 1980, as its last one was published one hundred fifteen years ago, in 1856. The age or the endowment of a particular museum seemed to have nothing to do with the publication of learned catalogues.

This brings up the second most frequent answer, with regard to the fact that a museum's personnel does not have the time to compile catalogues of the permanent collection. Germain Bazin, Curator at the Musée National du Louvre, wrote about the problem:

Catalogues are a rarity; the amount of scholarly preparation that must go into such a work makes publication a long ordeal; moreover, curators disdain this kind of work which once was their raison d'être. There is no catalog to the Louvre (excepting guides to specific areas of the paintings collection) and yet its team of curators has found time to produce scores of exhibition catalogs over the last thirty¹² years. The situation in American museums is worse.

One of the main problems is the large number of loan exhibitions museums have. "In contrast to vast expenditures of money and staff devoted by art museums to loan exhibitions, there is little money and little staff time devoted to the

¹²Bazin, The Museum Age, p. 276.

permanent collections."¹³ Loan exhibitions consume a great deal of time, money, and energy. Worldwide Books, Incorporated, publishes a quarterly, The Worldwide Art Book Art Catalogue Bulletin,¹⁴ which lists some 700 to 800 different catalogues a year from over 600 museums and galleries in 24 countries. Almost all of the listings are exhibition catalogues.

The works of art owned by the Musée National du Louvre, Paris, France, were given a more complete cataloguing when they went on loan than they were from the Louvre itself. The exhibition catalogues from Musée de Rennes, Rennes, France, such as Peintures françaises du XVII^e siècle du Musée du Louvre, 1964, and Peintures classiques du XVII^e siècle français et italien du Musée du Louvre, 1965, included medium, size, literature, exhibitions, signature and date, provenance, probable date, acquisition data and a reproduction. This was much more information than was listed in the regular Louvre catalogues. This was true not only for the Louvre but for many other museums as well. When Paris played host to art from Russia in 1966, the catalogue, Chefs-d'oeuvre de la peinture française dans les Musées de Leningrad et de Moscou, was more complete than

¹³Edgar P. Richardson, "The Museum in America," Museum News, XLII (September, 1963), 27.

¹⁴The Worldwide Art Catalogue Bulletin, quarterly, Worldwide Books, Inc., 250 West 57th Street, New York, New York 10019.

that compiled for the regular catalogues of the Staatliche "Eremitage," Leningrad, Russia.¹⁵

There were a number of these special exhibitions which displayed the outstanding works belonging to another museum. By lending some of their art objects these institutions were able to cut the expense of publishing a catalogue. In Europe these exhibition catalogues were not often found at the publication department of the museum that had loaned the art objects, but in America they often were included in the museum's list of publications. During the summer of 1971, the Museum of Fine Arts, Boston, Massachusetts, sold the catalogue, 100 Paintings from the Boston Museum, which was an exhibition held at The Metropolitan Museum of Art, New York, New York, May 29 to July 26, 1970; and The Albright-Knox Art Gallery, Buffalo, New York, sold the catalogue, Paintings from the Albright-Knox Art Gallery, which was an exhibition held at the National Gallery of Art, Washington, D.C., May 19 to July 21, 1968.

The Belmont report summed up the situation:

Research in art museums is in the main directed at two areas: (1) research on new or potential acquisitions and on the permanent collections; (2) research in depth on special subjects which results in special exhibitions. These exhibitions are major factors in an art museum budget, a significant item in that budget being the catalog which records permanently the results of the research.

¹⁵The Staatliche "Eremitage" does not sell any publications. For catalogue information write %Mezhdunarodnaya Kniga, Moscow, G-200, U.S.S.R.

Research for special exhibitions has unusual importance because their quality tends to be considered a gauge of the distinction of the institution. Moreover, since attendance in art museums is affected to a significant degree by the year's program of special exhibitions, the professional staff's research may be directed into this area to a degree that some might think disproportionate.¹⁶

The task of learning about a museum's works of art only from exhibition catalogues is compounded many times over because each catalogue may list only one or two items from a single museum. If art museums provided the student with learned catalogues of their own collections, the exhibition ones would become a welcome adjunct.

One of the means of combating the problem of time, money, and need of exhibitions is for a museum to have an exhibition of its own works and to compile a catalogue for the event. As Sherman Lee, Director of the Cleveland Museum of Art, stated:

More and more it becomes evident that large loan exhibitions drawing on the resources of many museums, often in many countries, are difficult and dangerous projects. Museums and collectors are increasingly wary of lending important and rare works of art, of exposing them to the rigors of changes of climate, packing and unpacking, and transport. Yet the need for temporary but meaningful exhibitions with a visual or intellectual rationale is undiminished. The larger art museums with synoptic collections can and should draw more often on their own resources for such exhibitions.¹⁷

¹⁶American Association of Museums, America's Museums: The Belmont Report (Washington, 1968), p. 6.

¹⁷Sherman Lee, "Preface," Florence and the Arts: Five Centuries of Patronage, compiled by Edmund P. Pillsbury (Cleveland, 1971), p. v.

In the summer of 1971, the Cleveland Museum of Art, Cleveland, Ohio, held an exhibition on "Florence and the Arts," mostly with items from its holdings. The exhibition publication, Florence and the Arts: Five Centuries of Patronage, became a specialized catalogue of part of its permanent collection. The Metropolitan Museum of Art, New York, New York, held an exhibition, "Florentine Paintings in the Collection of the Metropolitan," during the summer of 1971. At the same time its catalogue, Italian Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art: Florentine School, was published.

Catalogues are expensive to compile, yet in the long run all are eventually sold, a fact which diminishes their burden upon a museum's budget.¹⁸ Yet, "the general public shows little interest in detailed catalogs; in France, fewer than ten percent buy exhibition catalogs; in England, the percent is somewhat higher (25%). Quite often, guides to American collections are merely perfunctory, illustrated lists."¹⁹

Some Comparisons of Catalogue Prices

Comparison of any prices obtained in this study was curtailed, both by the fluctuation of currency on the

¹⁸Creighton Gilbert, "Museum Paintings: How Much Information?" Arts Magazine, XXXVI (December, 1961) 66-68.

¹⁹Bazin, The Museum Age, p. 276.

international market and the subsequent devaluation of the American dollar. Yet a few illustrations of prices in the United States, England, and Germany might be of value. For instance, museum catalogues in the United States were generally more expensive than the ones in Europe. The Frick Collection, New York, New York, published in 1971 four volumes of its proposed nine-volume catalogue for \$80.00. The volumes were in sets of two volumes each, selling for \$40.00 a set. An individual volume could not be purchased. There were no inexpensive paperbacks of these editions.

Some museums put out two editions--a first edition and a paperback. The Minneapolis Institute of the Arts, Minneapolis, Minnesota, published the Catalogue of European Paintings in 1970, which cost \$25.00 for the sturdier copy, \$17.50 for the paperback. The Metropolitan Museum of Art, New York, New York, published almost all of its catalogues in two editions; thus the student could purchase American Paintings, Volume I: Painters Born by 1815, published in 1965, for either \$7.50 or \$3.95, or the Metropolitan's 1971 publication, Italian Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art: Florentine School, for \$15.00 or \$9.95.

In England the museum catalogue usually has been published in two volumes, one containing the text and the other the plates or reproductions of the collection. The English

text catalogue alone was less expensive than a catalogue in the United States; but if the prices of both English catalogues--text and reproductions--are combined, the English publications cost about the same as their American counterparts. The National Gallery, London, England, charged prices ranging from £.27 to £1.35 per text catalogue, with the average being £.67 (\$.65). The reproduction catalogues averaged £3.40 (\$8.16). When the two catalogues, text and reproductions, were purchased at the same time, the combined cost was £4.07 (\$8.81).

Other prices in England were more reasonable. The Wallace Collection, London, sold two catalogues--one containing the text and one the illustrations--for a total of £1.40 (\$3.36). These catalogues, which were paperbacks, could be purchased separately. The text catalogue sold for £1 (\$2.40); the illustrations for £.40 (\$.96). The Walker Art Gallery, Liverpool, priced its two catalogues on its foreign schools, text and illustrations, at £.80 (\$1.92) for the combination which was very reasonable by American standards.

German catalogues were less expensive than American ones, but they did not include a reproduction of each of the art objects listed. The paperback catalogues of the Bayerische Staatsgemäldesammlungen, Alte Pinakothek, Munich, ranged from 5 to 8 D.M., an average of 6.4 D.M. (\$2.11). At the Hamburger Kunsthalle, Hamburg, the catalogues

averaged 8 D.M. (\$2.64). Some of the German catalogues included advertising to help defray expenses; examples of these included the Alte Pinakothek München: Holländische Malerei des 17. Jahrhunderts, 1967 and the Altdeutsche Malerei, 1963, both published by the Alte Pinakothek, Bayerische Staatsgemäldesammlungen, Munich.

Some museums had turned to a commercial publisher to sell their catalogues. The price was usually higher than it would have been had the museum published the work itself. The Fitzwilliam Museum, University of Cambridge, Cambridge, England, had made arrangements whereby anyone writing to the museum for a catalogue had to purchase it from the commercial firm in a hard back cover, but visitors to the museum could purchase a paperback copy at a reduced rate. For the William Blake: An Illustrated Catalogue of Works in the Fitzwilliam Museum, Cambridge, the price varied from £1.00 (\$2.40) at the museum in paperback to £3.00 (\$7.20) if purchased through the publisher.

Monroe Wheeler, past Director of Exhibitions and Publications of the Museum of Modern Art, New York, New York, stated:

Commercial work is not well enough done to meet the standards of a conscientious museum, nor is it sufficiently specialized to meet the requirements of a particular community. The museum goes into publishing for the same reason that a great university sets up a press; to issue works related to its own activities

which the commercial publisher does not know how to handle or cannot or will not afford.²⁰

Museums have had to seek outside funds to finance their catalogues.

Financial Assistance from Charitable Foundations

The Belmont report on American museums stated:

Federal interest in museums, however, has been limited in both degree and scope. It has been important to science museums in financing research, but not in financing operating expenses or, as a rule, their urgent needs for capital improvements. It has left untouched the needs of art museums and history museums altogether.²¹

In 1971 the National Endowment for the Arts provided money for exhibition catalogues, such as for that of the Dallas Museum of Fine Arts, The Romantic Vision in America,²² but not for those of permanent collections.²³

A number of institutions have turned to charitable foundations for financial support. The Paul Mellon Foundation for British Art contributed toward the cost of printing William Blake: Catalogue of Works in the Fitzwilliam Museum, Cambridge, 1970, for the Fitzwilliam Museum, Cambridge, England. The Samuel H. Kress Foundation in America,

²⁰Monroe Wheeler, "The Museum as Publisher," Art In America, XXXIV (October, 1946), 214.

²¹American Association of Museums, Belmont Report, p. 46.

²²Dallas Museum of Fine Arts, The Romantic Vision in America (Dallas, 1971).

²³Vernal L. Yadon, "Arts Commission Funding: the 1969-70 Record," Museum News, IL (November, 1970), 16.

which does research on its own art collection, has no regular program of assisting other museums with their publications, but a few such grants have been made.²⁴ The Kress Foundation aided the Brooklyn Museum financially in the latter's 1967 publication, The Brooklyn Museum Handbook.

Two foundations--one in Germany, and one in America--have come to the regular assistance of museums in the respective countries, to aid in the compilation of catalogues of permanent collections. One of the principal charitable foundations of Germany, the Fritz Thyssen Stiftung, has supported the compilation of museum catalogues, mostly in Germany. By 1970 the Fritz Thyssen Stiftung had assisted in the compilation of forty-seven catalogues which had been completed and twenty-four which were in preparation.²⁵ The German publications in the study, which had just been or were about to be completed and were aided by the Fritz Thyssen Stiftung, included:

- (a) Staatliche Museen Preussischer Kulturbesitz, Berlin:
a new edition of the catalogue of paintings by
Elizabeth Decker;
- (b) Museum Folkwang, Essen: 19th century paintings by
Jutta Held and 20th century paintings by Uta
Laxner;

²⁴Letter from Mary M. Davis, vice-president, Samuel H. Kress Foundation, March 7, 1972.

²⁵"Fritz Thyssen Stiftung (Foundation): the Promotion of Learned Museum Catalogues," Museum Journal, p. 3.

- (c) Städelches Kunstinstitut, Frankfurt-am-Main: 19th century paintings by H. J. Ziemke;
- (d) Hamburger Kunsthalle, Hamburg: Katalog der Meister des 19. Jahrhunderts in der Hamburger Kunsthalle, 1969, compiled by Eva Marie Krafft and C. W. Schumann and Katalog der Meister des 20. Jahrhunderts in der Hamburger Kunsthalle, 1969, compiled by Helga Hofmann and Janni Müller-Hauck;
- (e) Wallraf-Richartz-Museum, Cologne: Die Gemälde des 19. Jahrhunderts, 1964, compiled by R. Andree; Niederländische Gemälde von 1550 bis 1800, 1967, compiled by Anna Maria Kesting; Deutsche und Niederländische Gemälde bis 1550, 1969, by T. Falk and Irmgard Miller; and Die Gemälde des 20. Jahrhunderts, 1972, compiled by Evelyn Weiss and H. J. Diederichs;
- (f) Bayerische Staatsgemäldesammlungen, Munich, the Alte Pinakothek: Altdeutsche Malerei, 1963, compiled by Gisela Goldberg; Holländische Malerei des 17. Jahrhunderts, 1967, compiled by Brigitte Knüttel; Old Cologne and North West Germany paintings by Gisela Scheffler; Venetian paintings in the 15th and 16th centuries by E. Verheyen; and Venetian paintings in the 17th and 18th centuries by P. Eikemeier; and the Neue Pinakothek: late 18th century and classical paintings by W. Hauke; Early Romanticist by Regina Löwe; History Painters

and Realists by Dr. Heilmann; Impressionists by Gisela Hopp; and Art Nouveau by Rosel Gollek.

In 1961 it was announced that The Ford Foundation of the United States had created a grant of \$475,000 to assist American museums in the production of catalogues.²⁶ Institutions were to apply for a sum of money which would cover half of the preparation and publication of a catalogue, to a ceiling of \$12,000 per work. The grant was provided since there were "conspicuously few catalogues of American museums."²⁷ This program, initiated in 1961, was renewed in 1968. To date the foundation has provided support for sixty-one catalogues issued or scheduled to be issued by thirty-six institutions. A panel of consultants, all of whom are professionally engaged in the fine arts or in publishing, review these applications semi-annually. As William H. Nims, Assistant Secretary of the Ford Foundation, stated:

The intent was to support only those catalogues which would prove a substantial critical and historical evaluation of the collections concerned and which promised to involve the highest quality of printing, reproduction and design. Museum handbooks, check lists, exhibition catalogues and catalogues of private individual's collections were not eligible for consideration.²⁸

²⁶Creighton Gilbert, "Museum Paintings: How Much Information?" p. 66.

²⁷Ibid., p. 66.

²⁸Letter from William H. Nims, assistant secretary, The Ford Foundation, February 11, 1972.

Of the forty-one United States museums considered in this study, twenty had received at least one grant from The Ford Foundation. The catalogues which have been published or are now being compiled include:

- (a) Yale University Art Gallery, Yale University, New Haven, Connecticut: Selected Far Eastern Art in the Yale University Art Gallery, 1970; Early Italian Paintings in the Yale University Art Gallery, 1970; and European Drawings and Water-colours in the Yale University Art Gallery: 1500-1900, 1971, two volumes.
 - (b) Henry Francis du Pont Winterthur Museum, Winterthur, Delaware: Seventeenth century William and Mary furniture.
 - (c) Indianapolis Museum of Art, Indianapolis, Indiana: Catalogue of European Paintings, 1970.
 - (d) Walters Art Gallery, Baltimore, Maryland: Painted Enamels of the Renaissance, 1967, Japanese Lacquers, 1970; and Italian paintings.
 - (e) Museum of Fine Arts, Boston, Massachusetts: American Paintings in the Museum of Fine Arts, Boston, 1969, two volumes; American furniture; European and Peruvian (Colonial Period) tapestries; Greek, Etruscan and Roman bronzes; Islamic art; and American silver.
-

- (f) The Isabella Stewart Gardner Museum, Boston, Massachusetts: European and American paintings and sculpture collection.
- (g) Fogg Art Museum, Harvard University, Cambridge, Massachusetts: French drawings of the first half of the nineteenth century and German and Netherlandish sculpture.
- (h) Detroit Institute of Arts, Detroit, Michigan: Dutch, Flemish, and German paintings; and Italian, Spanish, French and English paintings.
- (i) Minneapolis Institute of Arts, Minneapolis, Minnesota: Catalogue of European Paintings, 1971.
- (j) William Rockhill Nelson Gallery and Mary Atkins Museum of Fine Arts, Kansas City, Missouri: Frank P. and Harriet C. Burnap Collection of English Pottery; and Chinese paintings.
- (k) Solomon R. Guggenheim Museum, New York, New York: Paintings through World War II.
- (l) Metropolitan Museum of Art, New York, New York: American Paintings: Volume I: Painters Born by 1815, 1965; American Sculpture, 1965; and nineteenth-century American paintings.
- (m) Museum of Modern Art, New York, New York: paintings and sculpture.
- (n) Cincinnati Art Museum, Cincinnati, Ohio: Sculpture Collection of the Cincinnati Art Museum, 1970.

- (o) Cleveland Museum of Art, Cleveland, Ohio: Florence and the Arts: Five Centuries of Patronage, 1971; Early Textiles; Paintings and Illuminated Manuscripts (prior to 1500), Volume I; European Paintings from 1500 to the Early Twentieth Century.
- (p) Columbus Gallery of Fine Arts, Columbus, Ohio: American Paintings in the Ferdinand Howald Collection, 1969.
- (q) Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio: Catalogue of European and American Paintings and Sculpture in the Allen Memorial Art Museum, Oberlin College, 1967.
- (r) Toledo Museum of Art, Toledo, Ohio: European paintings.
- (s) Philadelphia Museum of Art, Philadelphia, Pennsylvania: Rodin sculpture, Thomas Eakins collection, and the Osaka collection.
- (t) Museum of Art, Rhode Island School of Design, Providence, Rhode Island: Greek, Etruscan, and Roman sculpture.

These foundations seem to be striving to help museums in each of the respective countries to live up to the ideal expressed at the UNESCO 1960 seminar on the educational role of museums. The seminar report stated:

The profit motive, which is an essential part of private publishing, should be secondary when the material to be published is of an educational nature. The object is to

educate, rather than to make a profit, and for that reason anything sensational should be avoided, and it should be possible to sell material at a reduced price, or even to distribute it free.²⁹

²⁹UNESCO Regional Seminar on the Educational Rôle of Museums, Georges Henri Rivière, Chairman (Paris, 1960), p. 30.

CHAPTER VII

AVAILABILITY OF THE MUSEUMS' COLLECTIONS AND RESEARCH FACILITIES

Introduction

When a student visits a museum, he is interested in the availability of the collection as well as in the research facilities that are open to him. The questionnaire posed questions pertinent to these interests. During the personal visitations certain ways different museums were handling these problems were noted. They are described in this chapter.

Data Concerning the Museums' Collections and Research Facilities

Accessibility of the Collection

Accessibility of a museum's collection depends upon (a) the days and hours a museum is open to the public, (b) the percentage of the museum's permanent collection which is either on public display or on exhibition in specially arranged reserve or secondary collections, and (c) the availability of works of art not on display.

It is necessary for a student doing research on a work of art to actually see that particular object.¹ The

¹Hofstede de Groot, I, v.

availability of works of art is, therefore, of the utmost importance. Of the forty-one museums in the United States, sixty-one percent closed at least one day a week; all of these closed on Monday. One of these institutions--the Henry Francis du Pont Winterthur Museum, Winterthur, Delaware--was open during the winter by appointment only. During the spring from mid-April through May, sixteen main museum rooms and ten rooms of the reception area were open without previous notice.

University museums in the United States often went on a different schedule when the university was in recess. For instance, the Fogg Art Museum, Harvard University, Cambridge, Massachusetts, was closed on the weekends when the long term was over, during July and August. Some of the museums closed for longer periods of time. The Phoenix Art Museum, Phoenix, Arizona, and the Isabella Stewart Gardner Museum, Boston, Massachusetts, closed the entire month of August; while the Frick Collection, New York, New York, closed Monday, Tuesday, and Wednesday morning during June, July, and August.

The remainder of the forty-one United States museums, thirty-nine percent of them, were open seven days a week. The most accessible American institutions were the two in San Francisco, California, and the National Gallery, Washington, D.C. The National Gallery only closed on Christmas and New Year's Day. During the winter it was open Monday

through Saturday, and Sunday from noon until 10:00 P.M. From April first until Labor Day the hours were from 10:00 A.M. to 9:00 P.M., Monday through Saturday, and Sunday from noon until 10:00 P.M. Only the M. H. de Young Memorial Museum and the California Palace of the Legion of Honor, both of San Francisco, California, could boast of being open 365 days a year, ten to five.

Of the forty-one European museums whose opening hours were published, fifty-six percent remained open seven days a week. The Paris museums were closed on Tuesday; the Italian ones, on either Monday or Tuesday. All of the German museums, except for the Bayerische Staatsgemäldesammlungen, Munich, and Wallraf-Richartz-Museum, Cologne, were closed on Monday. Of the institutions in this study, all those located in Holland and Switzerland, and all but one in England, were open seven days a week. The Bearsted Collection, Upton House, England, was open from July until September, Wednesday and Saturday, two to six; and from October until June, Wednesday only, two to six.

The Viennese institutions had shorter hours than most of the other museums. The Kunsthistorisches Museum was open Tuesday through Saturday, ten to three; Sunday, nine to one, with evening hours on Tuesday and Friday, eight to ten. It was closed on Monday. The Gemäldegalerie der Akademie der bildenden Künste which was open Tuesday, Thursday, and Friday, ten to two; Wednesday, ten to one and three to six; and

Saturday and Sunday, nine to one, was also closed on Monday. The Graphische Sammlung Albertina, one of the outstanding print and drawing collections in the world, was divided into two sections: a study room where one could view the permanent collection and an exhibition hall consisting of a few rooms where twice a year a special exhibition of prints and drawings from the permanent collection was presented to the public. The study room was open Monday, Tuesday, and Thursday, ten to four; Wednesday and Friday, two to four. The study room was closed on weekends as well as during the entire months of July and August. The exhibition hall was open Monday, Tuesday, Thursday, and Friday, ten to four; Wednesday, ten to six; Saturday, ten to noon; and Sunday, ten to one.

Once the student finds that the museum is open, his next concern is whether or not the work of art which he wants to see is on display. The percentage of the permanent collection on display varied from eight percent at the National Gallery of Canada, Ottawa, Canada, to approximately one hundred percent at the Isabella Stewart Gardner Museum, Boston, Massachusetts. Of the thirty-five museums that answered the question pertaining to the percentage of the permanent collection openly exhibited, twenty percent stated that less than fifteen percent was on display, thirty-two percent had from sixteen to forty percent, eleven percent had from forty-one to sixty percent, twenty percent had from

sixty-one to eighty-four percent, while seventeen percent had eighty-five percent or more of the permanent collection openly exhibited.

The percentage of the permanent collection which usually was displayed varied according to: (a) the floor space, (b) the number and size of special exhibitions at the museum, (c) the number of works of art on loan, and (d) the number of works of the collection which the museum personnel felt were worthy of display, either because of their doubtful authenticity or because of the lack of interest anyone other than a scholar in a particularly narrow field would have in the object.

The method of exhibiting paintings was found to have changed radically over the past fifty years. At the turn of the century most paintings were displayed stacked on top of each other and placed as closely together as possible. After World War I, museums partially stripped their galleries, placing many of their art works in storage.² At the Kunsthistorisches Museum, Vienna, Austria, the change was dramatic. From 1891 to 1912 about 4,500 paintings were exhibited; from 1912 to 1928 about 3,000 paintings; by 1954, only about 800 were on display.

In order to place some of the 3,700 paintings which were once on view in an accessible place, the Kunsthistorisches

²Bazin, p. 265.

Museum inaugurated in 1969 the Secondary Gallery on the top floor of the museum, a gallery consisting of paintings by Flemish and Dutch artists. In 1971, the museum personnel augmented it with paintings by Italian, German, and Spanish artists, bringing the total in the combined galleries to some 2,000 paintings. In order to hang as many paintings as possible, works of art were placed closely together, not only on the walls, but also on the backs of the very large doors and on the area behind these doors, thus forming another reserve section--almost a third gallery. The Secondary Gallery allowed the paintings to be hung in a convenient place for viewing, as well as to be hung in a place which helped preserve the paintings, since the humidity and temperature were controlled better than in the basement storage rooms. Although guard problems, familiar to all museums, did not allow this Viennese gallery to be staffed more than once a week in the summer of 1971, the gallery was accessible to the student doing research, upon his application to the administration.

Many of the museums' personnel were concerned with the vital problem of displaying as much as possible of their permanent collection. The Houston Museum of Fine Arts, Houston, Texas, which had approximately eighty-five percent of its permanent art collection on display at one time, was undergoing in 1972 an extension to its present building, one

which would allow museum personnel to exhibit almost one hundred percent of the permanent painting collection.

The National Gallery, London, England, wanting to display as much of the collection as warranted viewing, utilized a series of small rooms on the ground floor for the Reserve Collection. Here the paintings were hung close together, covering the walls like wallpaper. The Reserve Collection, which closed at 6:00 P.M. each evening, and which was closed all day Sundays, gave the National Gallery the additional room to accommodate a greater percent of its works of art.

The Louvre, which in the summer of 1971 was in the process of remodeling, opened several rooms to display their reserve paintings; they called it their "galerie d'étude." Here, too, works of art were displayed from ceiling to floor, but the collection was a potpourri, not separated into schools of art as in Vienna.

Most of the museums were willing to show graduate students the works of art which were not on public exhibition, provided such works of art were not either being restored, out on loan, or so deeply buried in the storage room as to be almost inaccessible. This courtesy, however, was usually reserved for the persons who were engaged in research and who had written ahead for an appointment. The museums preferred that the student identify himself by also enclosing a letter from the head of his Art Department or a

comparable person, state what specific works of art he wished to see, and give the approximate date and time he would arrive at the institution.

The large museums with extensive and valuable collections were the most in demand. The British Museum, London, England, had published a booklet on public services which gave its particular regulation for viewing works in its reserve collection. The British Museum: A Guide to Its Public Services stated that the requirements for studying within the Department of Medieval and Later Antiquities were as follows:

Bona fide students are given every facility to study objects from collections, and they may use the Department's Index Locorum and Photographic Index. The National reference collection of Medieval pottery is now available for consultation. At least 48 hours notice in writing should be given by students wishing to study in the Department, and, if not already known to the Keeper, they should submit a reference from a competent authority with their application. The Department is open to students between 10 a.m. and 4:30 p.m. on weekdays.³

Museum personnel reported that they wanted to make their works accessible, but that they did not want to waste their time with the dilettante. The Walker Art Gallery, Liverpool, England, had eighty percent of its permanent collection in the reserves. About fifty percent of its works which were not on display could be made available immediately to any

³The British Museum: A Guide to Its Public Services, 2nd ed. (London, 1970), p. 65.

member of the public during normal working hours. The other thirty percent took two days notice. The Glasgow Art Gallery and Museum, Glasgow, Scotland, stated that museum personnel might open their reserve collection on Saturday or Sunday to a person coming from a far distance who had written ahead. Forty percent of the museums stated that sometimes something could be worked out to assist a researcher on a Saturday, three percent stated definitely that such arrangements could be made, while fifty-seven percent replied that nothing could be done on Saturday. Surprisingly, twenty-eight percent of the museums stated that arrangements could sometimes be made for Sunday viewing of art objects in storage, while seventy-one percent answered in the negative with regard to this day. Of the museums which had a regular closing once a week, forty-five percent stated that arrangements could be made to aid and assist a visiting researcher; however, thirty-six percent stated that this was only sometimes possible, while nineteen percent stated that it was never possible.

According to one director, it seemed to be a general rule that the farther from home a researcher had traveled, the more a particular museum's personnel would try to assist him. Of the fifty-five museums responding to this section of the questionnaire, only one stated that the works of art in the reserve collections were off-limits to the graduate student.

Accessibility of the Prints and Drawings

The Print and Drawing Department is often tucked away in an inaccessible part of the building. Just entering these departments necessitates a pass in some museums, as, for example, in the Metropolitan Museum of Art, New York, and in the British Museum, London, England. By the very placement of their offices and the appointments which were necessary, the print and drawing departments were like works of art in storage. The hours of these departments were always shorter than those of the museum itself. On Saturdays and Sundays they were closed. The study room of the Graphische Sammlung Albertina, Vienna, was closed all of July and August.

Thirty-eight print and drawing departments replied to this section of the questionnaire. Only three percent of them were closed to graduate students. While fifty percent of the departments were open without a previous appointment, forty-seven percent required advanced notice. Often if the staff were available, a request could be made while one was in the museum, usually for a time later that same day. Museums with large outstanding collections have had to curtail the use of their print and drawing departments by all but the serious students. At the British Museum, London, the collection of graphics was open only to those who had valid students' tickets. The guidebook stated:

A ticket may be issued on the understanding that the visitor cannot elsewhere obtain the facilities for research and reference. Short-term tickets for a limited period are normally given on direct application to the Keeper. It is suggested that the visitor bring a letter of Introduction from a person of recognized standing, whose address can be identified from the ordinary sources of reference.⁴

Often museums placed some of their prints and drawings in a separate display gallery, the works being changed periodically for wider viewing. This seemed especially true of university museums. The Fogg Art Museum, Harvard University, Cambridge, Massachusetts, always kept one gallery of prints on display, exhibiting some prints alongside paintings in other galleries as well. The Fitzwilliam Museum, University of Cambridge, Cambridge, England, and the Ashmolean Museum of Art and Archaeology, University of Oxford, Oxford, England, had permanent galleries to display their print and drawing collections.

During the summer of 1971, the Göteborgs Konstmuseum, Göteborg, Sweden, had an interesting display of prints and drawings in its regular painting galleries. In order not to fill up the available wall space by hanging a print or drawing of a particular artist alongside one of his paintings, the prints and drawings were mounted in frames and placed in a case in which the frames were locked. The frames could then be moved like pages in a book, allowing the viewer to

⁴British Museum: Guide to Services, p. 17.

look at the various prints, yet the prints could not be detached from their case, thus safeguarding against theft.

Because of the difficulty entailed in being able to view prints and drawings, it is important for the student to have prior knowledge of a museum's holdings; yet, most departments were reluctant to state just how many graphics their collection contained. Not only had they not counted them, but quantity said nothing about quality. Well-established departments publish catalogues of their holdings. Since most prints and drawings have not been reproduced in publications as extensively as paintings, it is especially important for these catalogues to give illustrations of as many items as possible. If they do not, the main purpose of such catalogues, which is to inform, is weakened. The titles of the print and drawing catalogues gave no indication as to whether or not illustrations were included. In the Fifty Master Drawings, National Gallery of Scotland, Edinburgh, Scotland, all of the drawings were reproduced; yet, this was not the case in the same museum's Old Master Drawings, which reproduced only forty-three of the ninety-six drawings listed in the catalogue. Thirty-three unusual or outstanding print and drawing collections and their catalogues are given in Table IV, which is placed at the end of this chapter for easier reference. (See page 186).

Accessibility of the Research Facilities

Of the fifty museum libraries that answered the library section of the questionnaire (Appendix F, page 277), eighty-four percent were open to graduate students while sixteen percent were open only to the museum personnel.

Students wishing to do research at the Musée National du Louvre, Paris, France, must instead use La Bibliothèque Nationale; at the National Gallery, Washington, D.C., the Library of Congress; or at a university museum, the university library. In order for students to gain access to the museum libraries open to them, some identification as to scholastic status was often required. While seventy-four percent of the libraries required no identification at all, thirteen percent required a student identification card and thirteen percent required a letter from the head of the art department or a comparable person. The larger and more popular the museum, usually the more stringent the rules. These museums frequently are the first places many students begin their research, rather than the last; the lack of space necessitates curtailment of use. Some of the museum personnel stated that the teachers of the region often sent their students to the museum library with busy work or with tasks which could just as well be done at the university or the public library. This put an unnecessary burden on a museum's overworked staff.

Librarians, however, by their nature and training, are helpful people. They try to accommodate the serious student; but the student should do his basic work at his university library, or at the city public library, and look to the art museum library for the more inaccessible items. The museum library was formed to provide research tools for the museum's curatorial staff; as a courtesy, the staff members have extended these research facilities to the student.

The hours of the library usually corresponded to those of the museum except during weekends. Some libraries were open on Saturday, none on Sunday. The library of the Metropolitan Museum of Art, New York, was closed all of August. Inter-library loan seemed to be an American invention. The European museums either left this question blank or marked it no. Of the thirty-four United States museums which answered this question, seventy-six percent cooperated in the inter-library loan service. The stacks were closed to the graduate student in fifty-four percent of the American and European museums.

The size and holdings of these libraries varied greatly. Only one small museum library had ever published a list of its holdings. The Bibliotheek of the Stedelijk Museum, Amsterdam, Netherlands, put out Catalogus in 1956, one volume with instructions in how to use the book in five languages--Dutch, English, German, French, and Italian. The

list included the books and periodicals as of April 1, 1956, but not the some 15,000 exhibition catalogues, the archives of newspaper cuttings from Dutch periodicals, nor the 600 books on Amsterdam and its history which the museum then owned. The books were listed in the language in which they were written. The Stedelijk Museum, which concentrates on modern and contemporary art, collects books which reflect its collection. The present museum personnel stated that the museum's holdings are now much too large for a revised edition of the 1956 publication.

Some of the large museums published the titles of the books or periodical articles in their possession. The British Museum General Catalogue of Printed Books is a list of the London, England, British Museum's holdings up to 1955, and consists of 263 volumes plus an additional 50 volumes for the supplement 1956-1965. The Metropolitan Museum of Art, New York, publishes Library Catalog, which consists of twenty-five volumes and three supplements; The Art Institute, Chicago, Illinois, Index to Art Periodicals, 1962, eleven volumes; and the Rijksmuseum, Amsterdam, Netherlands, Catalogus der Kunsthistorische Bibliotheek in het Rijksmuseum te Amsterdam, 1934-36, four volumes. The Wilbour Library of Egyptology, Brooklyn Museum, Brooklyn, New York, has published sixteen small pamphlets giving acquisition data.

Some museums had a photographic reserve collection which was available to students. A photographic reserve

collection is an archive for reproductions of art. Although black and white, 8" x 10", glossy prints are preferred, any reproduction of a work of art--small or large, black and white or color, good or bad--is saved. These reproductions, which are collected from magazines, museum and sales catalogues, even books, are mounted on cardboard, identified as far as possible, and filed according to periods of history, country, artist, and sometimes, subject. Cross files on iconography, biography, and portraits are sometimes compiled. Here the student can study all of the reproductions of art objects which a photographic library has of one artist or all of the ones it has under a certain subject, such as madonnas. These libraries make no judgments upon the authenticity of the art object which is reproduced; they only collect.

None of the museums of the Netherlands needed to undertake the expense of an extensive collection of photographs as all of the museums were within a short ride to one of the largest photographic collections, the Rijksbureau voor Kunsthistorische Documentatie, The Hague. The same was true for British museums, whose personnel were within access to the Witt Library in London. Both of these collections were in excess of 1,000,000 photographs.

In the United States one of the largest holdings was at the Frick Art Reference Library, New York, which was founded by the same Frick family as the Frick Collection, but

was in a separate building and under separate administration. The Frick Art Reference Library had about 500,000 photographs. Two other large photographic collections in the United States were those connected with the Fogg Art Museum, Harvard University, Cambridge, Massachusetts, with about 500,000 photographs, and the Metropolitan Museum of Art, New York, with about 252,000 photographs.

A few of the museums which were studied had begun slide collections, but most of these were reserved for their staffs' use. Only ten museums rented or loaned slides. One of the largest rental slide collections was at the Metropolitan Museum of Art, New York. Its inventory listed approximately a quarter of a million slides including about 126,000 thirty-five millimeter slides which were mostly in color, and about 151,000 lantern slides, mostly black and white. The Cleveland Museum of Art, Cleveland, Ohio, was lending its collection of some 115,000 thirty-five millimeter slides and 60,000 lantern slides; the Los Angeles County Museum, Los Angeles, California, with its some 50,000 color slides was doing likewise. Other museums which had a slide-lending service included the National Gallery of Canada, Ottawa, Canada; the Muzeum Narodowe, Warsaw, Poland; the National Museum, Stockholm, Sweden; the Chicago Art Institute, Chicago, Illinois; the Minneapolis Institute of Arts, Minneapolis, Minnesota; City Art Museum of Saint Louis, St. Louis, Missouri; and the National Gallery, Washington, D.C.

A list of some of the outstanding museum libraries, their specialties, and their catalogues, together with libraries which have outstanding photographic reference collections, has been compiled in Table V (page 206) which follows immediately after Table IV (page 186).

TABLE IV

A REPRESENTATIVE LIST OF SELECTED
PRINT AND DRAWING DEPARTMENTSCANADA

Ontario, Ottawa
National Gallery of Canada

Catalogue: European Drawings (and Two Asian Drawings) in the Collection of the National Gallery of Canada, 1965 (By A. E. Popham and K. M. Fenwick.)

Ontario, Toronto
Art Gallery of Ontario

Collection: About 2,000 prints, 600 drawings.

Catalogue: Drawings in the Collection of the Art Gallery of Ontario, 1970 (Notes by Walter Vitzthum, introduction by Mario Amaya.)

DANMARK

København (Copenhagen)
Nationalmuseet

Collection: About 200,000 prints and drawings, Danish and European.

Catalogues: (1) Franske Bøger Illustreret Med Originalgrafik, 1956. (French books illustrated by graphics by 20th century artists.)
(2) Danske Tegninger (Danish Drawings), 1965.

DEUTSCHLAND
(Germany)

Berlin
Staatliche Museen Preussischer Kulturbesitz

Collection: One of the important European collections of drawings.

TABLE IV--Continued

Frankfurt-am-Main

Städelsches Kunstinstitut

Collection: About 60,000 prints and 20,000 drawings.

Catalogue: Handzeichnungen alter meister in Städelschen Kunstinstitut, 1908, 4 volumes.

Hamburg

Hamburger Kunsthalle

Catalogues: Zeichnungen alter meister in der Kunsthalle zu Hamburg, 1924-26. (Compiled by Gustav Pauli in two volumes.)

Zeichnungen, Aquarelle, Druckgraphie vom XV bis zum XX Jahrhundert.

Hundert Meisterzeichnungen aus der Hamburger Kunsthalle 1500-1800, 1967. (Compiled by Wolf Stubbe.)

Köln (Cologne)

Wallraf-Richartz-Museum

Collection: 60,000 prints and drawings

Catalogue: Ausgewählte Handzeichnungen un Aquarelle, 1967.

FRANCE

Paris

Musée National du Louvre

Collection: One of the important European collections of drawings.

Catalogues: Collection de reproductions de dessins, 1935-1943. (Eleven volumes issued in portfolios each of which contain fourteen drawings.)

I. Nicholas Poussin (Compiled by Gabriel Rouchès.)

TABLE IV--Continued

- II. Raphael (Compiled by Gabriel Rouchès.)
- III. J. H. Fragonard (Compiled by P. Lavallée.)
- IV. Eugène Delacroix (Compiled by P. Lavallée.)
- V. Antonio Watteau (Compiled by P. Lavallée.)
- VI. Rembrandt (Compiled by André Blum.)
- VII. J. B. Greuze (Compiled by J. Bouchot-Saupique.)
- VIII. Camille Corot (Compiled by Maurice Sérullaz.)
- IX. J. L. David (Compiled by Maurice Sérullaz.)
- X. Andrea del Sarto (Compiled by Gabriel Rouchès.)
- XI. Maîtres espagnola du Oudry (Compiled by P. Lavallée.)

Great Drawings of the Louvre Museum, 1968.

Volume I: The French Drawings (Compiled by Maurice Sérullaz, translated by V. Benedict. Previous inventories 1907-1938.)

Volume II: The German, Flemish, and Dutch Drawings (Compiled by R. Bacou; translated by M. Hugo; previous inventories: Dutch, 1929-1933; German and Swiss, 1937-1938; and Flemish, 1949, two volumes.)

Volume III: The Italian Drawings (Compiled by Roseline Bacou, translated by V. Benedict.)

TABLE IV--ContinuedGREAT BRITAIN

England, Birmingham

City of Birmingham and Art Gallery

Catalogue: Catalogue of the Permanent Collection of Drawings, 1939.

England, Cambridge

Fitzwilliam Museum, University of Cambridge

Collection: About 6,000 drawings, an extensive collection of prints.

Catalogue: Rembrandt and His Circle: An Exhibition of Drawings from the Collection of the Fitzwilliam Museum, Cambridge, 1966. (An exhibition catalogue of their own collection compiled by Malcolm Cormack.)

England, Liverpool

Walker Art Gallery

Collection: About 3,000 items.

Catalogues: Old Master Drawings and Prints, 1967. (Artists born before 1830.)

Twentieth Century British Drawings and Watercolors in the Walker Art Gallery (Exhibition catalogue.)

Early English Drawings and Watercolours, 1968 (Artists born before 1800.)

England, London

British Museum

Collection: One of the great European collections, includes all European schools, covers five centuries.

Second largest collection of drawings by Albrecht Dürer in existence. One of the most important series of drawings by Michelangelo. The best

TABLE IV--Continued

collection of drawings of the English School. Some 20,000 Turner water-colors. Over 100 drawings by Rembrandt.

Catalogues: Index of Artists Represented in the Department of Prints and Drawings in the British Museum, two volumes, 1893-96. (Volume I, Dutch and Flemish Schools, German Schools by Lionel Cust; Volume II, French Schools.)

Catalogue of Drawings by British Artists and Artists of Foreign Origin Working in Great Britain, 1898. (Compiled by Lawrence Binyon.)

Catalogue of Engraved British Portraits. (Compiled by F. M. O'Donoghue and H. M. Hake. Six volumes grouped by alphabet with Volume V containing group portraits; Volume VI, the supplement and indices, 1908-1925.)

Catalogue of Drawings by Dutch and Flemish Artists Preserved in the Department of Prints and Drawings in the British Museum, five volumes, 1915-1932. (Volumes 1-4 compiled by Arthur M. Hind, Volume V by A. E. Popham.)

An Index of Chinese Artists Represented in the Sub-Department of Oriental Prints and Drawings in the British Museum, 1922. (Compiled by Arthur Waley.)

Catalogue of Political and Personal Satires Preserved in the Department of Prints and Drawings, British Museum. (A series of eleven catalogues compiled of the 12,000 satires contained in the collection, 1943-1957.) Volume I-IV by F. G. Stephens
Volume V-IX by Mary Dorothy George (Volumes grouped by years when the satires were published, replaces catalogue by F. G. Stephens and M. D. George of 1870.)

TABLE IV--Continued

A Handbook to the Drawings and Water-Colours in the Department of Prints and Drawings, British Museum, 1939. (Compiled by A. E. Popham.)

Italian Drawings in the Department of Prints and Drawings in the British Museum: The Fourteenth and Fifteenth Centuries, 1950. (Compiled by A. E. Popham and Phillip Pouncey.)
Volume I: Catalogue
Volume II: Plates

Italian Drawings in the Department of Prints and Drawings in the British Museum: Emilian Drawings of the 15th Century, 1951.

Italian Drawings in the Department of Prints and Drawings in the British Museum: Michelangelo and His Studio, 1953. (One volume with catalogue and plates combined; compiled by Johannes Wilde.)

Catalogue of British Drawings: XVI and XVII Centuries, 1960. (Compiled by Edward Croft-Murray and Paul Hulton. Supplemented by a list of foreign artists' drawings connected with Great Britain by Christopher White. Includes drawings by foreign artists working in Britain and an account of drawing in Britain from medieval times to 1700.)
Volume I: Text
Volume II: Plates

Italian Drawings of Prints and Drawings in the British Museum: Raphael and His Circle, 1962. (Compiled by Philip Pouncey and J. A. Gere.)
Volume I: Catalogue
Volume II: Plates

The Drawings of Rembrandt, 1st ed., 1962; 2nd ed., 1966. (Compiled by Christopher White.)

TABLE IV--Continued

Italian Drawings in the Department of Prints and Drawings in the British Museum: Artists Working in Parma in the Sixteenth Century, 1967. (Compiled by A. E. Popham.)
 Volume I: Text
 Volume II: Plates

Courtauld Institute Galleries, University of London

Collection: Samuel Courtauld's collection, especially known for the 19th and early 20th centuries.

Catalogues: Drawings and Engravings from the Courtauld Collection, n.d.

The William Spooner Collection and Bequest, 1968.

Witt Library, University of London

Collection: Sir Robert Witt's Collection of 3,500 drawings, mainly of the English school.

Catalogue: Courtland Institute of Art: Hand-List of Drawings in the Witt Collection, 1956.

Victoria and Albert Museum

Collection: Approximately 500,000 prints and drawings. Includes 2,000 old master drawings. Contains the National Collection of British Watercolours. Constable collection includes 300 watercolours and drawings plus three sketch books. Over 4,000 designs by architects and sculptors.

Catalogues: Handbook to the Department of Prints and Drawings and Paintings, 1964.

Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum (By George Knox.)

TABLE IV--Continued

19th Century German Drawings and Watercolours.

Supplement to the Catalogue of Watercolour Paintings.

British Watercolours (By Graham Reynolds.)

Twentieth Century British Watercolours from the Tate Gallery and the Victoria and Albert Museum.

England, Oxford
Ashmolean Museum, University of Oxford

Collection: The best of the collection is the outstanding selection of Italian works; about 60 by Raphael, 60 by Michelangelo, 7 by Leonardo da Vinci. Part of the collection by Michelangelo and Raphael were once owned by Sir Thomas Lawrence.

The John Ruskin collection of drawings by J. M. W. Turner.

Catalogues: A Selection of Drawings by Michelangelo in the Ashmolean Museum, n.d. (28 drawings once in Sir Thomas Lawrence's possession.)

Raphael: Drawings Selected from the Collection in the Ashmolean Museum, n.d. (28 drawings once owned by Sir Thomas Lawrence.)

Catalogue of the Collection of Drawings in Ashmolean Museum. (Compiled by Karl T. Parker.)

Volume I: Netherlandish, German, French, and Spanish Schools, 1938.

Volume II: Italian Schools, 1956.

Drawings Selected from the Collection in the Ashmolean Museum, 1957.

TABLE IV--Continued

Ruskin and Turner, 1968. (Compiled by Luke Herrmann, includes a catalogue raisonné of some 100 drawings by J. M. W. Turner in the Ashmolean Museum.)

A Catalogue of Etchings and Aquatints by Orovida, 1969. (Compiled by G. L. Gaylor.)

Russian Drawings in the Ashmolean Museum, 1970. (Compiled by Larissa Salmina-Haskell.)

Scotland, Edinburgh
National Gallery of Scotland

Collection: Large collection of drawings by Scottish artists, includes Allan Ramsay's Collection of 300 drawings.

Catalogues: Catalogue of Scottish Drawings, 1960. (Compiled by Keith Andrews and J. R. Brotchie.)

Selected Scottish Drawings, 1960.

Fifty Master Drawings, 1961. (Compiled by Keith Andrews; introduction by David Baxandall.)

Old Master Drawings from the Collection of the National Gallery of Scotland, 1966. (An exhibition catalogue compiled by Keith Andrews.)

Catalogue of Italian Drawings, 1968. (Compiled by Keith Andrews.)

Volume I: Text
Volume II: Plates

TABLE IV--ContinuedITALIA

Firenze (Florence)
Galleria degli Uffizi

Collection: The Gabinetto Disegni e Stampe degli Uffizi, which was set up in the early part of the 20th century by Gorrado Ricci, contains more than 100,000 items. One of the great European collections.

Catalogues: I disegni della R Galleria degli in Firenze, 1912-21. (A series of good collotype reproductions of the drawings with a short sentence description. Five series, each of the series having four parts.)

Following is a list of the exhibition catalogues which have been compiled of the collection since 1951:

Mostra di disegni d'arte decorativa, 1951. (Edited by L. Marcucci.)

Mostra di strumenti musicali nei disegni degli Uffizi, 1952. (Edited by L. Marcucci; prefaced by L. Parigi.)

L'incisione Bolognese nel secolo XVII, 1953. (Introduction by L. Marcucci.)

Mostra di disegni Veneziani del Sei e Settecento, 1953. (Edited by Michelangelo Murato.)

Mostra di disegni dei primi Manieristi Italiani, 1954.

Mostra di disegni di Filippino Lippi e Piero di Cosimo, 1955. (Edited by Maria Fossi.)

Mostra di chiaroscuro italiani dei secoli XVI, XVII, XVIII, 1956. (Edited by Maria Fossi.)

TABLE IV--Continued

Mostra di disegni di Jacopo Tintoretto e della sua scuola, 1956. (Edited by Anna Forlani.)

Le incisioni di A. Dürer, 1957. (Edited by Maria Fossi.)

Mostra di disegni di Jacopo Palma il Giovane, 1958. (Edited by Anna Forlani.)

Mostra di disegni di Andrea Boscoli, 1959. (Edited by Anna Forlani.)

Mostra di disegni di Jacopo Ligozzi, 1961. (Edited by Mina Bacci and Anna Forlani.)

Mostra di disegni di Michelangelo, 1962. (Edited by Paola Barocchi.)

Mostra di disegni di Jacopo da Empoli, 1962. (Edited by Anna Forlani; introduction by Adelaide Bianchini.)

Mostra di disegni dei fondatori dell'Accademia delle Arti del Disegno, 1963. (Edited by Paola Barocchi, Adelaide Bianchini, Anna Forlani, and Mazzino Fossi.)

Mostra delle incisioni di Luca di Leida, 1963. (Edited by Maria Fossi Todorow.)

Mostra di disegni del Vasari e della sua cerchia, 1964. (Edited by Paolo Barocchi.)

Mostra di disegni fiamminghi e olandesi, 1964. (Edited by E. K. J. Raznicek.)

Mostra di disegni di D. P. Humbert de Superville, 1964. (Edited by Anna Maria Petrioli; introductory essay by Giovanni Previtali.)

TABLE IV--Continued

Mostra di stampe popolari venete del '500, 1965. (Edited by Anna Omodco.)

Mostra di disegni di Pietro Berrettini da Cortona per gli affreschi di Palazzo Pitti, 1965. (Edited by Malcolm Campbell.)

Mostra di disegni vasariani; carri trionfali e costumi per la genealogia degli dei (1565), 1966. (Edited and introduced by Anna Maria Petrioli.)

Mostra di disegni di Perino Del Vaga e la sua cerchia, 1966. (Edited by Bernice F. Davidson.)

Mostra di disegni degli Zuccari, 1966. (Edited by John Gere.)

Mostra dei disegni italiani della collezione Santarelli, 1967. (Edited by Anna Forlani Tempesti, Maria Fossi Todorow, Giovanna Gaeta, and Anna Maria Petrioli.)

NEDERLAND

Amsterdam
Rijksmuseum

Collection: One hundred drawings and some thousand etchings by Rembrandt.

A selection of Dutch drawings in which all artists in the Nederland from the 15th century on are reproduced.

Catalogues: Original Drawings of the Dutch and Flemish School in the Printroom of the Statesmuseum at Amsterdam, n.d. (Two volumes compiled by E. W. Moes.)

Catalogus van de Nederlandsche teekeningen in het Rijksmuseum te Amsterdam, 1943. (Compiled by M. D. Henkel.)

TABLE IV--Continued

Catalogus van de tentoongestelde Schilderijen Pastels en Aquarellen, 1956.

Selected Drawings from the Printroom, 1965. (Introduction by J. Q. van Regteren Altena. Annotations by L. C. J. Frerichs. Includes 100 drawings.)

Otterlo
Rijksmuseum Kröller-Müller

Collection: Predominantly 19th and 20th century.

Catalogues: Catalogus van Schilderyen uit de XV^E tot en met de XVIII^E eeuw, 1962. (Includes some drawings.)

Tekeningen uit de 19 de en 20 ste eeuw, 1968.

A Detailed Catalogue with Full Documentation of 272 Works by Vincent van Gogh, 1970.

Rotterdam
Museum Boymans-van Beuningen

Catalogues: Prentenkabinet Catalogus, 1952.

Viifeeuwen tekenkunst, tekeningen van Europese meesters in het Museum Boymans te Rotterdam, 1957. (Compiled by E. Haverkamp Begemann.)

Duitse tekeningen mit de 18^e en 19^e eeuw, catalogus van de versameling in het Museum Boymans-van Beuningen, 1964. (Compiled by H. R. Hoetink.)

Drawings by Rembrandt and His School, 1969. (Two hundred forty-five drawings compiled by H. R. Hoetink. References and dates are given to O. Benesch, The Drawings of Rembrandt, six volumes, London, 1954-57.)

TABLE IV--ContinuedÖSTERREICH
(Austria)

Wien (Vienna)
Graphische Sammlung Albertina

Collection: Surpasses any other graphic collection in the world in size, completeness, and importance.

Over 34,000 catalogued drawings; includes about 150 by Dürer.

Important collection of 19th and 20th century prints.

Catalogues: First series of catalogued material was published in the yearbook of the Kunsthistorisches Museum compiled by Franz Wickhoff:

- (a) "Die italienischen Handzeichnungen der Albertina," Part I, Scuola Veneziana, Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses 12, Wien, 1891, p. CCXV ff.
- (b) _____, Part II, Scuola Lombarda, op. cit., p. CCLI ff.
- (c) _____, Part III, Scuola Bolognese, op. cit., p. CCLXXVIII ff.
- (d) _____, Part II, Scuola Romana, Jahrbuch des Allerhöchsten Kaiserhauses 13, Wien, 1892, p. CLXXVIII ff.

Handzeichnungen alter meister aus der Albertina und anderen sammlungen, 1896. (Twelve volumes compiled by J. E. von Schönbrunner.)

TABLE IV--Continued

Alfred Stix projected cataloguing the whole collection:

Beschreibender Katalog der Handzeichnungen in der Graphischen Sammlung Albertina, edited by Alfred Stix.

- I. Die Zeichnungen der Venezianischen Schule, by A. Stix and L. Fröhlich-Bum, Wien, 1926.
- II. Die Zeichnungen der Niederländischen Schulen des XV. und XVI. Jahrhunderts by O. Benesch, Wien, 1928.
- III. Die Zeichnungen der Toskanischen, Umbrischen, und Römischen Schulen, by A. Stix and L. Fröhlich-Bum, Wien, 1932.
- IV. Die Zeichnungen der Deutschen Schulen bis zum Beginn des Klassizismus, by H. and E. Tietze, O. Benesch, and K. Garzarolli-Thurnlackh, Wien, 1933 (text).
- V. Ibid. (plates).
- VI. Die Schulen von Ferrara, Bologna, Parma, and Modena, der Lombardei, Genuas, Neapels, und Siziliens, by A. Stix and A. Sptizmüller, Wien, 1941.

In 1922 the director, Joseph Meder, began publication of Albertina Facsimiles, a series of color reproductions of the drawings in the Albertina which publicized the collection.

Twice a year a new exhibition is formed and a catalogue published for the show. The summer of 1971 had an exhibition and a catalogue, entitled Europäische Meisterzeichnungen.

TABLE IV--ContinuedSCHWEIZ/SUISSE
(Switzerland)Basel
Kunstmuseum BaselCatalogues: Catalogue de la galerie de tableau
et de dessins au Musée de Bâle, 1894.Fifteen Drawings by German and Swiss
Masters of the 15th and 16th Cen-
turies, 1959. (Text by Georg Schmidt;
translated by Philip O. Troutman.)SVERIGE
(Sweden)Göteborg
Göteborgs KonstmuseumCatalogue: Tecknare efter 1700 och grafiker
efter 1800 i Göteborgs Konstmuseum,
1953.Stockholm
National MuseumCatalogue: Russian Architectural Drawings in
the Nationalmuseum, Stockholm, 1963.UNGARN
(Hungary)Pest (Budapest)
Szépművészeti MúzeumCatalogues: Master Drawings from the Collection
of the Budapest Museum of Fine Arts,
14th-18th Centuries, 1956. (Compiled
by Lajos Vayer.)Master Drawings from the Collection
of the Budapest Museum of Fine Arts,
19th and 20th Centuries, 1959. (Com-
piled by Dénes Pataki.)

TABLE IV--Continued

Disegni veneti del Museo di Budapest, 1965. (Edited by Iván Fenyő.)

North Italian Drawings from the Collection of the Budapest Museum of Fine Arts, 1965. (Compiled by Iván Fenyő; translated by Lili Halápy.)

U.S.S.R.

Leningrad
Staatliche "Eremitage"

Collection: Contains the collection of Count Kobentzl which was particularly rich in drawings by Rembrandt and Anthony van Dyck, and the collection of Count Bruhl, which was distinguished for Jacob Jordaen's drawings.

Catalogues: Portraits français au crayon XVI-XVII siècles, 1936. (Preface by Hélène Notthafft.)

Drawings, Engravings, and Miniatures in the Hermitage, 1937. (Compiled by Mikhail V. Dobroklonski.)

State Hermitage: Drawings of the Italian School of the XV and XVI Centuries, 1940. (Compiled by Mikhail V. Dobroklonski.)

State Hermitage: Flemish Drawings of the Seventeenth and Eighteenth Centuries, 1955. (Compiled by Mikhail V. Dobronklonski. Contains a brief list of collectors' marks not in Lught.)

State Hermitage: Drawings of the Italian School of the XVII and XVIII Centuries, 1961. (Compiled by Mikhail V. Dobronklonski.)

TABLE IV--ContinuedUNITED STATES OF AMERICA

Connecticut, New Haven

Yale University Art Gallery, Yale University

Collection: Dating from 1832, it includes some 25,000 items.

Catalogue: European Drawings and Watercolours in the Yale University Art Gallery: 1500-1900, 1971. (Two volumes compiled by E. Haverkamp Begemann and Anne-Marie S. Logan.)

Massachusetts, Boston

Museum of Fine Arts

Collection: More than 300,000 items, extensive holdings, extremely varied. Includes Blake watercolors, Americans--Homer, Sargent, Prendergast.

Catalogues: Catalogue of Paintings and Drawings in Watercolor, 1949.

Maurice Prendergast Watercolor Sketchbook, 1960. (Compiled by Peter A. Wick.)

M. & M. Karolik Collection of American Watercolors and Drawings, 1800-1875, two volumes, 1962.

Rāgamālā Paintings in Museum of Fine Arts, Boston, 1967. (Compiled by Pratapaditya Pal, who also wrote the introduction.)

Massachusetts, Cambridge

Fogg Art Museum, Harvard University

Drawings in the Fogg Museum of Art, 1940. (Compiled by Agnes Morgan and Paul J. Sachs.)

Volume I: Text

Volume II: Plates

TABLE IV--Continued

New Jersey, Princeton
Art Museum, Princeton University

Catalogue: Italian Drawings in the Art Museum, Princeton University, 1966. (Compiled by Jacob Bean.)

Guercino Drawings in the Art Museum, Princeton University, 1969. (Compiled by Diane De Grazia.)

New York, Brooklyn
Brooklyn Museum

Catalogue: Catalogue of the Watercolor Paintings, Pastels, and Drawings in the Permanent Collections of the Brooklyn Museum, 1932. (Compiled by Herbert B. Tschudy.)

New York, New York
Metropolitan Museum of Art

Collection: Over a million prints and about 3,000 European drawings (predominantly Italian and French) and about 1200 American drawings.

Catalogues: European Drawings from the Collections of the Metropolitan Museum of Art:
Volume I: Italian Drawings, 1942.
Volume II: Flemish, Dutch, German, Spanish, French, and British Drawings, 1943.

Japanese Prints from the Henry L. Phillips Collection, 1947. (Compiled by Alan Priest.)

One Hundred European Drawings in the Metropolitan Museum of Art, 1964.

Drawings from New York Collections:
Volume I: The Italian Renaissance, 1965.

Volume II: The Seventeenth Century in Italy, 1967.

(Exhibition catalogues of the collection in the Metropolitan and the Pier-

TABLE IV--Continued

Ohio, Cincinnati
Cincinnati Art Museum

Collection: About 13,000 prints (25% American, 25% contemporary), some 1,000 drawings. (Received a National Endowment of Arts grant to Print Department to teach prints to graduate students.)

Catalogues: Print Collection of Herbert Greer French, 1934. (Prints entered museum collection in 1943.)

The Albert P. Strietmann Collection of Color Lithographs, 1954. (Most of collection now property of museum.)

Twentieth Century Biblical and Religious Prints from the Collection of Mr. and Mrs. Ross W. Sloniker, 1954. (Collection subsequently given to museum. Foreword by Philip R. Adams; introduction by Ross W. Sloniker.)

Mr. and Mrs. Ross W. Sloniker Collection of Twentieth Century Biblical and Religious Prints: Part II, Additions to the Collection Made Since 1954, 1959. (Prepared by Mary Ellen Straub.)

Passion Themes from the Mr. and Mrs. Ross W. Sloniker Collection of Twentieth Century Biblical and Religious Prints, 1968. (Prepared by Mary Walsh Baskett.)

Ohio, Toledo
Toledo Museum of Art

Catalogues: Drawings and Watercolors of Anton Mauve.

John La Farge Drawings and Watercolors.

The Drawings of Charles Meryon.

Books and Manuscripts. (Illustrations are from the George W. Stevens Collection, property of the museum.)

English Mezzotints.

TABLE V

A REPRESENTATIVE LIST OF SOME OUTSTANDING
LIBRARY AND PHOTOGRAPHIC
REFERENCE COLLECTIONSGREAT BRITAIN

British Museum Library
British Museum
Great Russel Street
London, W C 1, England

Hours: Monday-Saturday, 10 to 5
Librarian: Sir Frank Francis

Collection: A depository library which possesses a copy of all books published in Great Britain among its some 7,000,000 printed books.

A collection of about 60,000 illuminated manuscripts, 75,000 western manuscripts, 30,000 Oriental manuscripts, 100,000 charters and rolls, 18,000 detached seals and casts of seals, 30,000 Greek and Latin papyri, plus a fine collection of Egyptian papyri.

Publications: British Museum General Catalogue of Printed Books, to 1955, 1965, 263 volumes.

British Museum General Catalogue of Printed Books, Ten-Year Supplement 1956-1965, 1960, 50 volumes.

British Museum General Catalogue of Printed Books, Five-Year Supplement 1966-1970, to be published 1972, about 26 volumes.

Romanesque Illuminated Manuscripts in The British Museum, 1966 (By D. H. Turner)

Early Gothic Illuminated Manuscripts in England, 1965 (By D. H. Turner)

Illuminated Manuscripts Exhibited in the Grenville Library, 1967.

TABLE V--Continued

Courtauld Institute of Art
 University of London
 20 Portman Square
 London, W 1, England

Conway Library

Hours: Open to non-students of Institute at discretion of
 the Director.

Librarian: Miss A. Tomlinson

Photograph Collection: About 553,000 photographs and reproductions of architecture, sculpture, manuscript illumination, and textiles, mostly of the Christian Era.

Witt Library

Hours: Monday - Friday, 10 to 5; Saturdays, 10 to 1;
 closed Saturdays during August.

Librarian: John N. Sunderland

Photograph Collection: Excess of 1,000,000 photographs of paintings, drawings, and engravings of all European, North American, and other schools (excluding Oriental schools) from about 1250 to the present day. Sir Robert Witt's collection of 3,500 drawings.

Publications: Annual Bibliography of the History of British Art, 1936-1956, volumes 1-6 cover 1934-1946/8.

Courtauld Institute of Art: Hand-List.

TABLE V--Continued

Tate Gallery Archive
Tate Gallery
Millbank S. W. 1
London, England

Hours: Monday - Saturday, 10 to 6; Sunday, 2 to 6.

Collection: Established in 1971 under the auspices of the Robert and Lisa Sainsbury Charitable Fund and administered by the Friends of the Tate Gallery, the archival material is concerned with twentieth-century British art and with artists working in Britain.

Victoria and Albert Museum Library
Victoria and Albert Museum
South Kensington
London, S W 7, England

Hours: Mondays - Saturdays, 10 to 5:50; closed 1 - 2 on Saturdays only.

Librarian: J. P. Harthan

Collection: More than 400,000 volumes covering applied and fine arts of all periods and countries.

Particularly strong in art periodicals, received over 1,000. Contains the Dyce and the Forster Collection.

Photograph
Collection: Over 250,000 photographs

TABLE V--Continued

Bodleian Library
University of Oxford
Broad Street
Oxford, England

Librarian: Robert Shackleton

Collection: Founded in 1602, it contains some 3,500,000 printed volumes and 50,000 manuscripts.

Publication: A Descriptive Catalogue of the Persian Paintings in the Bodleian Library, 1958.
(Compiled by B. W. Robinson.)

NEDERLAND

Kunsthistorische Bibliotheek
Rijksmuseum
Stadhoudersshade
Amsterdam, Nederland

Librarian: E. v. d. Vossen-Delbrück

Collection: About 40,000 volumes

Publication: Catalogus der Kunsthistorische Bibliotheek in het Rijksmuseum te Amsterdam, 1934-36, 4 volumes. (Volume IV contains indices of authors, artists, illustrators, collectors and dealers, subjects, and anonymous works.)

Bibliotheek
Stedelijk Museum
Paulus Potterstraat 13
Amsterdam, Nederland

Hours: Monday - Saturday, 9:30 to 5:00

Collection: Some 10,000 art books, 50,000 catalogues, and 170 current periodicals on contemporary art.

Beginning Fall 1971, they are going to open a film library.

TABLE V--Continued

Publication: Catalogus, 1956. (Compiled by L. Kloet, the list of books and periodicals represent their holdings as of April 1, 1956. Contains 5,500 entries, text in Dutch, English, German, French, and Italian.)

Rijksbureau voor Kunsthistorische Documentatie
Korte Vijverberg 7
Den Haag, Nederland

Hours: Monday - Friday, 10 to 12:30, 1:30 to 5, closed on Saturdays.

Librarian: J. Nieuwstraten

Collection: Library includes about 300,000 volumes of art history and museum and sales catalogues.

Documents on Dutch artists; the extracts from archives was the legacy of A. Bre-
dius.

The card index of Dutch and Flemish paintings and drawings was begun by C. Hofstede de Groot.

The topographical department includes not only books and a collection of photographs but a card index of all painted and drawn identified sites and buildings in the Netherlands.

Photograph Collection: Excess of 1,000,000 photographs.

Publications: Kunsthistorische Medelingen van het Rijksbureau voor Kunsthistorische Documentatie. (A bulletin with short articles on Dutch and Flemish art with English summaries. First published in 1946; since 1950 also appears as an appendix to Oud-Holland.)

TABLE V--Continued

Bibliography of the Netherlands Institute for Art History. (Records books, articles, exhibition catalogues relating to Dutch and Flemish art, excepting architecture. Short critical comments in English. First volume published in 1946 covered the years 1943-1945. Since then each volume covers two years.)

The D.I.A.L., A Decimal Index of the Art of the Low Countries. (An iconographic index of Dutch and Flemish art on small photocards, 500 are published annually. Eight thousand photocards have been published.)

Nederland Kunsthistorische Jaarboek. (Published annually since 1947, summaries in English.)

Inventory of Stock of Auction Catalogues. (Compiled by C. W. E. van Haften.)

UNITED STATES

Yale University Art Library
Yale University
56 High Street
New Haven, Connecticut 06520

(Library of the University not situated in same building as the gallery.)

Hours: Monday - Friday, 8:30 to 10:30 P.M.
Saturdays, 8:30 - 2:00 P.M.

Collection: Some 140,000 volumes of art. Collection of letters and manuscripts concerning early American painting, especially John Trumbull and Samuel Morse. Also contains the Gertrude Stein Collection, the Katherine Dreier bequest, the Steiglitz archives, and a collection of John Ruskin's manuscript writings. The Beinecke Rare Book Library is also a part of the Yale University Library system.

Collection: Photograph - About 50,000
Slide - About 100,000

TABLE V--Continued

Ryerson and Burnham Libraries
 Art Institute of Chicago
 Michigan Avenue at Adams Street
 Chicago, Illinois 60603

Hours: Monday - Friday, 10 to 5; Saturday, 10 to 12:30;
 closed Saturday, June 14 to September 14

Librarian: Ruth E. Schoneman

Collection: More than 90,000 volumes, plus 45,000 pamphlets, particular emphasis in 19th and 20th century painting, decorative arts, Oriental art, and Chicago architecture.

Library maintains indices to periodicals and pamphlets, and to art auction sales catalogues.

Architectural microfilm archives of works pertaining to Chicago architecture 1800-1915. Includes the Mary Reynolds Collection on Surrealism, typescripts of Louis Sullivan.

Photograph
 Collection: Approximately 66,000

Slide
 Collection: About 97,000 (62,000 are 35 mm.)

Publication: Index to Art Periodicals, 1962, 11 volumes.

TABLE V--Continued

Library

The Walters Art Gallery
 Charles and Centre Streets
 Baltimore, Maryland 21201

Hours: Monday, 1 to 5; Tuesday - Friday, 11 to 5; closed
 Saturday and Sunday.

Librarian and Keeper of Manuscripts: Dorothy E. Miner

Collection: Approximately 35,000 art books. Contains
 many manuscript illuminations.

Publications: Incunabula Typographica, 1906. (15th
 century printed books in Henry Walters'
 library.)

Development of Medieval Illumination as
 Related to the Evolution of Book Design,
 1958. (Written by Dorothy E. Miner,
 reprinted from Catholic Life Annual,
 volume I, 1958.)

Library

Museum of Fine Arts, Boston
 Huntington Avenue
 Boston, Massachusetts 02115

Hours: Open October through May only, Tuesday - Friday,
 10 to 5, Saturday 10 to 12, closed Sunday.

Librarian: Kathy L. Berg

Collection: Approximately 150,000 books and pamphlets,
 about 38,000 volumes in Chinese and
 Japanese.

Photograph

Collection: About 130,000 photographs.

TABLE V--Continued

Fine Arts Library
 Harvard University
 Fogg Museum of Art
 Cambridge, Massachusetts 02138

Hours: Regular Session: Monday - Thursday, 9 A.M. to 10 P.M.
 Friday, 9 to 5; Saturday, 12 to 5;
 closed Sunday.
 Summer School and Between Terms: Monday - Friday,
 9 to 5; closed Saturday and Sunday.

Librarian: Wolfgang M. Freitag

Collection: About 127,000 volumes. About 250,000 total
 volumes divided among Fogg Museum Library,
 the Harvard College Library, the School of
 Design, the Houghton Library, the Peabody
 Museum Library, and the Widener Library.

Interests include Italian Renaissance,
 conservation, drawings, and graphic arts.

Photograph
 Collection: About 335,000 catalogued photographs and
 about 275,000 uncatalogued ones. In-
 cludes: (1) a complete repertory of the
 photographs assembled in Florence, Italy,
 at the Biblioteca Berenson of the Har-
 vard Center for Italian Renaissance
 Studies, and (2) a Decimal Index to the
 Art of the Low Countries.

Slide
 Collection: About 150,000

Publication: A Guide to the Fine Arts Library, 1971.

TABLE V--Continued

Marquand Library of Art,
 Archaeology and Architecture
 Princeton University Art Museum
 McCormick Hall
 Princeton University
 Princeton, New Jersey 08540

Hours: Monday - Friday, 9 to 6, 7:30 P.M. to midnight;
 Saturday, 9 to 12, 2 to 6, 7:30 to 10 P.M.
 Sunday, 2 to 6, 7:30 to 12 midnight.
 Librarian: Frederica H. Oldach

Collection: Approximately 85,000 art books. The Index of Christian art consists of some 500,000 index cards covering early Christian and medieval iconography. The aim of the Index is to catalogue all of the known monuments of Christian art dated before the year 1400. The cards are arranged by subject matter under some 25,000 headings. A Key to the Titles has been compiled which indexes the books of the Bible and Apocrypha arranged by chapter and verse, giving the corresponding subject title in the Index. The Index is supplemented by a Monument File which is a collection of the art objects and monuments found in the Index. The photographs are filed according to their geographical location.

Photograph Collection: About 150,000 catalogued and mounted photographs, plus approximately 1,000,000 unmounted ones.

Slide Collection: About 135,000 slides.

Publication: Helen Woodruff, The Index of Christian Art at Princeton University (Princeton, New Jersey), 1942.

TABLE V--Continued

Brooklyn Museum Library
 Brooklyn Museum
 188 Eastern Parkway
 Brooklyn, New York 11238

Hours: Wednesday - Friday, 1 to 5.
 Art Reference Librarian: Margaret B. Zorach

Collection: 70,000 books plus approximately 12,000
 designers' sketches, 1900-1950.

Wilbour Library of Egyptology of 12,000
 volumes considered one of the best of
 its kind in Western Hemisphere.

Publications: Wilbour Library Acquisition Lists, #1,
 July 1, 1961 to December 31, 1962--
 #16, January 1, 1971 to June 30, 1971.

Wilbour Monographs:

- I. Ancient Egyptian Glass and Glazes
 in the Brooklyn Museum, 1968.
 (Written by Elizabeth Riefstahl.)
- II. Coptic Textiles in the Brooklyn
 Museum, 1971. (Written by Deborah
 Thompson.)
- III. LePapyrus Magique Illustré de
 Brooklyn, 1970. (Written by Serge
 Sauneron.)
- IV. Greek and Latin Inscriptions in
 the Brooklyn Museum, 1972. (Written
 by Kevin Herbert.)

TABLE V--Continued

The Frick Art Reference Library
10 East 71st Street
New York City, New York 10021

Hours: Monday - Friday, 10 to 4; Saturday, 10 to 12; closed Saturdays, June and July; closed the whole month of August.

No fountain or ball point pens allowed.

Librarian: Mildred Steinbach

Collection: About 131,500 art books; 46,400 catalogues of art auction sales; periodical index which covers before 1929 (the date of the Art Index); complete index of the Gazette des Beaux-Arts from 1895 to date and of the Burlington Magazine from 1903, plus 125 current periodical titles.

Interested especially in works executed before 1850 in the United States and western Europe.

Photograph Collection: About 500,000 photographs, 60,000 photographs of illuminated manuscripts. Indices of the photographs include a portrait index by name of sitter and an extensive iconographical index.

Metropolitan Museum of Art
Fifth Avenue and 82nd Street
New York, New York 10028

Hours: Monday - Friday, 10 to 4:45; closed on holidays and during August.

Photographic Librarian: Margaret P. Nolan

Collection: About 136,000 volumes. Large collection of European and American sales catalogs, partially indexed by names of collectors. Index of artists represented in American sales catalogs. Card catalog of early art imprints up to 1800.

TABLE V--Continued

Photograph
Collection: 252,000 black and white photographs of
the history of architecture, painting,
sculpture, and decorative arts.

6,000 color prints, 250,000 slides
(126,000 in color). Contains a photo-
static copy of the Princeton Index of
Christian Art cards (without the photo-
graphs).

Publication: Library Catalog, 1960, 25 volumes plus
three supplements.

Museum of Modern Art Library
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Hours: Monday, Wednesday, Friday, 1 to 5.
Librarian: Mrs. Forsland

Collection: About 25,000 volumes covering art from
1875 to date.

Photograph
Collection: Approximately 50,000 photographs.

Film
Collection: About 3,500 films (not all are for cir-
culation).

Publication: The Museum of Modern Art Department Cir-
culating Programs: Film, 1969 (List
of films which are for rent.)

Cleveland Museum of Art Library
Cleveland Museum of Art
1150 East Boulevard
Cleveland, Ohio 44106

Hours: Tuesday - Friday, 10 to 5:45; Saturday, 9 to 4:45.
Librarian: Charlotte Van der Veer
Photographic Librarian: Ruth Kline

Collection: Approximately 70,000 volumes
Photograph Collection: About 60,000.
Slide Collection: More than 115,000--35 mm, 60,000
lantern slides.

TABLE V--Continued

Archives of American Art
 Washington Center
 FA-PG Building
 8th & F Streets
 Washington, D.C. 20560

Hours: Monday - Friday, 10 to 5.

Director of Archives: William E. Woolfenden

Regional Branch Offices: Administrative Office
 41 East 65th Street
 New York, New York 10021

5200 Woodward Avenue
 Detroit, Michigan 48202

87 Mount Vernon Street
 Boston, Massachusetts 02108

Tower of the M. H. de Young Memor-
 ial Museum
 Golden Gate Park
 San Francisco, California 94118

Collection: A national research institute for American art. A collection begun in 1954 of primary, secondary, and printed research material of American painters, sculptors, and craftsmen. Microfilm of original source material is one of their important activities. Any artist who was born in America or emigrated here is considered an American artist. In 1970, the Archives became a bureau of the Smithsonian Institution, Washington, D.C. These documents are microfilmed and circulated through their regional branch offices and through interlibrary loan.

Includes 5,000,000 items: about 70,000 photographs, 3,000 reproductions, 1,700 catalogues, 2,000 letters, 10,000 clippings, and 3,000 rolls of microfilm. Also an oral history program with taped interviews with more than 1,200 artists.

Reports: An acquisition report was published in the Art Quarterly from 1955 through 1964. Since May, 1960, a bulletin has been issued which was named in 1964 the Archives of American Art Journal (no issues in 1970 nor 1971).

TABLE V--Continued

Photographic Archives
National Gallery of Art
Washington, D.C.

Hours: Established in 1970, not open to the public in 1971.
Future home will be the East Building.
Director: Alessandro Contini-Bonacossi

Photograph
Collection: About 400,000 photographs. Has acquired
some 120,000 photographic negatives of
works of art sold at Parke-Bernet from
the 1930's to 1965.

The Richter Archives of 200,000 photo-
graphs mainly of western European painting
and sculpture presented to the museum in
1943.

The Clarence Ward Medieval Collection
contains over 1200 rare negatives of
European architecture.

In 1971 the Samuel H. Kress Foundation
announced a grant of \$148,000 to the
National Gallery of Art for the photo-
graphic archive now being assembled.

CHAPTER VIII

AVAILABILITY OF REPRODUCTIONS OF THE MUSEUMS' COLLECTIONS

Introduction

Reproductions of works of art in a museum are essential to a student who wishes to compare art objects from several sources. There are two main avenues open to the student:

(a) he may purchase what the museum has to offer in the way of photographs, slides or post cards, or (b) he may reproduce the works of art himself by means of dry materials, wet materials, or a camera. Questions were included in the questionnaire as to the availability and the cost of reproductions as well as to a museum's regulations pertaining to sketching, painting, and photographing. (See Appendix F, page 269).

Data Concerning the Availability of Reproductions

The most common reproduction of a work of art utilized by scholars in the history of art discipline is a black and white photograph, approximately eight inches by ten inches. Of the sixty-seven museums which answered the questions pertaining to these reproductions, all sold them. Of these, twenty-five percent stated that they had photographs available for all of the art objects in their museum, while

seventy-five percent had them for a selected group of art objects. A glossy finish was produced by eighty-five percent of the museums, while seven percent made both glossy or matte finish, and eight percent used only the matte finish. There was no difference between the European and the American museums as to the finish of the reproductions; matte and glossy reproductions were provided by both. There was a division between European and American museums, however, as to the cost of these photographs. Whereas all of the European museums charged the equivalent of two dollars or under, only forty-eight percent of the United States museums met this price. Reproductions were priced from \$2.05 to \$3.00 each by twenty-seven percent and from \$3.05 to \$5.00 each by twenty-five percent of the museums in the United States. These were the charges reported for black and white photographs if the museum already possessed a negative with which to make the reproduction.

Most museums do not possess a negative for all of their works of art. Of the fifty museums which stated that they possessed negatives of only a selection of their collection, fifty-six percent of these were willing to have a negative made to accommodate the needs of a student. With the extra trouble came extra expense at sixty-one percent of the museums. The price per black and white photograph rose to the equivalent of \$1.50 to \$6.00 in the European museums, and from \$2.50 to \$25.00 in the United States. The

cost in the United States broke down to a charge of from \$2.50 to \$7.50 at twenty-nine percent of these museums and from \$10.00 to \$25.00 for seventy-one percent.

Whereas an extremely high price of \$10.00 to \$25.00 was charged for one black and white photograph in some museums, thirty-nine percent of the museums willing to make such a negative made no additional charge at all. For instance, the Frick Collection, New York, sold for \$2.00 an 8 x 10 inch, glossy print of any object in the collection for which there was a negative. If a negative for the desired work of art was not already in existence and if the print requested was not too obscure, the personnel of the Frick Collection would make the negative free of charge and sell the print for the same price, \$2.00, on the theory that they need the negative to add to their collection. This was true of a number of museums, such as the National Gallery, London, England, and the Bayerische Staatsgemäldesammlungen, Munich, Germany.

The practice of giving student discounts may be slowly dying out. This view was expressed by several of the museum personnel when they stated that they tried to keep the price as low as possible for everyone because they wished to encourage the professors who were doing research as well as the students who were so engaged. For instance, of the forty-seven museums which answered this question, only twenty-one percent of them gave a student discount. Of this percent,

one-half of them gave a fifty percent discount; the rest, less than thirty-three percent. Only one museum stated that black and white reproductions of objects in its collection were free to students.

The average time which a student should allow for delivery of any photograph depends upon the distance he lives from the museum, as well as upon the efficiency of the museum's photographic department and the various postal departments through which the reproduction must travel. Forty-two percent of the institutions stated that the estimated average time which a student should allow for the processing of a photographic sale was one week or less, if a negative already existed of the work; more time was needed if a negative had to be made. The maximum wait for having a photograph mailed was listed as twenty-eight days.

The number of color slides purchased from museums has been increasing; therefore, museums have produced a greater selection of slides from which the purchaser may choose.¹ Of the sixty-five institutions that answered the questions concerning the sale of transparencies, ninety-two percent had slides for a special selection of the art objects in the particular museum. Yet, eight percent sold no slides at all. A few of these museums that did not sell any color slides of their collections would direct the prospective buyer to the

¹National Gallery: January 1967-December 1968, p. 37.

agency which did.² Of those that did sell slides, eighty-two percent sold duplicates; sixteen percent, originals; and two percent, both duplicates and originals. The quality and selection of the transparencies varied from a few very poor ones to an excellent selection of original slides at such museums as the National Gallery, London, England, and the National Gallery, Washington, D.C. The only slides which reproduce fairly accurate color are original slides. The London National Gallery produced original slides almost exclusively. Its 1969-70 annual report stated:

There was a very large increase in production of 2 x 2 inch colour slides during the past two years. In 1969 it was decided to eliminate the 10/- slides and most of the Duplicates, and concentrate on Original 5/- educational slides, of which there was a selection of 800. There are now over 1,100 subjects listed, and approximately another 100 for a summer supplementary list. The remaining Duplicates are only of pictures which cannot be photographed, either because they are out on loan or in a few cases are too big for the studio at present in use.³

In 1971 the National Gallery, Washington, D.C., also sold exclusively original thirty-five millimeter transparencies at a price of 35¢ each.

Some museums' officials stated that a slide could be made if a negative were not already in existence; or, as in the case of the Musée National du Louvre, Paris, France,

²Slides of the art works in the Staatliche "Ermitage," Leningrad, U.S.S.R., are purchased through the Novosty Press Agency, Poushkin Square 2, Moscow, Center, U.S.S.R.

³National Gallery: January 1969-December 1970, p. 42. The 10/- (\$1.20) original slides were produced in smaller quantities than the educational ones.

direct the researcher to a commercial firm that would do the photographing for him for a fee. Whether the museum photographer or a commercial firm did the photographing, however, the price was high enough to discourage the practice. Only twenty museums stated that they would have a slide made for an individual. Only two of these stated that the price would be \$1.50 or under per slide, eleven stated that it would be between \$1.55 and \$5.00, while seven museums set the price at \$5.00 or over. The top price listed was \$25.00 per slide.

European museums have traditionally produced more color post cards than color slides. Although a post card is printed for the traveler or the museum visitor as a souvenir of his trip or as a card to be sent to a friend concerning an excursion, all too often it has been the only means a student has had of knowing what coloration a certain artist used, or in some cases the only reproduction which the student could obtain. Museums still seem to be producing quantities of post cards. The museum visitor will pay the five to fifteen cents which a post card costs, enabling the museum to make a profit on this item.⁴ As yet, color slides and black and white prints have not proved popular enough to warrant mass production, which would lower their price. Of the sixty-six museums answering the questions concerning post cards,

⁴National Gallery: January 1967-December 1968, p. 37.

all of them had post cards reproducing a selection of their art objects; only two museums sold their post cards for more than fifteen cents each.

Also included in the questionnaire were questions which pertained to a museum's special rules concerning anyone who might wish to reproduce a museum's works of art. Obviously, this kind of involvement is more complicated than simply purchasing a reproduction as the person must have the necessary skill to do the reproducing as well as have access to the particular museum where the desired object is located. All of the fifty-one museums which answered the question concerning the possibility of students sketching with dry materials allowed it. This was one of the few answers upon which all fifty-one museums answering this section agreed. Eighty percent allowed students to paint using wet materials, except that this necessitated obtaining permission from the administration, often granted for a particular day when the museum would not be too crowded, and at times obtained by the students signing an affidavit that the painting would not be sold. Some administrations required that the copied work be made in a size which differed from the original. Two-thirds of the museums stated that rubbings of a sculpture were not allowed.

One of the most popular means of reproducing an art object, and by far the quickest, is by the use of a camera. Of the sixty-five museums which answered this question,

hand-held cameras were acceptable to ninety-four percent. Only six percent of the museums allowed no photography at all. In the United States nine percent of the museums charged an individual for taking photographs with such special equipment as a tripod, flash equipment, or electric lights. These museums required the photographer to come when the museum was not open to the public and to pay for the services of an accompanying museum guard. One museum stated that there was no charge for photographing, but then produced a printed set of rules which stated that the museum personnel reserved the right to request that the photographer provide the museum with two prints or two transparencies of any photographs which he had taken. Obviously, this would become tremendously expensive if the photographer were taking many pictures. The two French museums charged five francs (\$1.00) per day for the use of a tripod. The Italian, Austrian, and Polish museums had a similar tax on this equipment, as did forty-three percent of the German museums. Whereas the British Museum, London, England, required payment for a guard's services before the museum opened, none of the other English museums which allowed photography charged.

Publication of Information Pamphlets

Only a few of the institutions published an information pamphlet encompassing the regulations concerning the availability of the collection, the use of research facilities,

and the reproducing of the collection. This information sold for £.52½ (\$1.26) at the British Museum, London, England,⁵ while the National Gallery, Washington, D.C.⁶ distributed it free. Regardless of whether or not there was a nominal charge for this information, the student benefitted greatly from being able to know the rules prior to his museum visit.

⁵The British Museum: A Guide to Its Public Services, 2nd ed. (London, 1970).

⁶A Brief Guide to the National Gallery of Art of the United States of America (Washington, D.C., 1970).

CHAPTER IX

SUMMARY, FINDINGS, AND IMPLICATIONS

Summary

This study was undertaken in order to ascertain the research information and facilities available to graduate art students at European and North American art museums, as reflected in their research-oriented publications--journals, bulletins, and catalogues of permanent collections; the accessibility of their permanent collections including the prints and drawings, their library facilities, and their photographic reference collections; and the availability of reproductions of their permanent collections. The purpose of the investigation was to collect information from ninety representative art museums, to study their research-oriented publications as to contents, and to organize the data to be of value to graduate art students. Although this information will be of value to scholars, undergraduate students, and museum personnel, the study was restricted to the graduate art student because some museum libraries restrict their facilities to this educational level.

Ninety art museums--forty-seven in Europe, two in Canada, and forty-one in the United States--were selected which met the following criteria: considered to be among the most

outstanding in the world, issued research-oriented publications, or located as to give the study a wide geographical base. A questionnaire was made and validated by a panel of five judges to insure that the same questions would be asked at each museum. Using this validated instrument personal visits were made to forty-five museums, twenty-seven in Europe and eighteen in the United States, during the summer of 1971. The questionnaire was sent to the other forty-five institutions; twenty-six of these had answered and returned them by February 15, 1972. The study also included a scrutiny of the research-oriented publications of the ninety institutions; the bulletins and journals were perused, the catalogues of permanent collections were analyzed as to contents. The material thus gathered was organized and presented in such a way as to provide a reference for graduate art students.

Findings and Implications

Research-Oriented Publications: Journals and Bulletins

This chapter includes a brief historical background; two tables--one of journals, one of bulletins--compiled from the collected data with reference notes giving former titles, suspension dates, and change of volume numbers; and a statement on the role of the Art Index to these publications. It was found that of the ninety institutions in this study,

fifty published at least a journal or a bulletin; eight of these fifty published more than one. Of the eight German museums studied seventy-five percent (six) of them published a journal; thirty-eight percent (three), a bulletin; and twenty-five percent (two), both a journal and a bulletin. This was by far the highest percentage for any of the countries which had more than two museums included in the study.

One of the ways a museum disseminated the knowledge it had concerning its collection was to publish one of these research-oriented periodicals which was used also to build prestige for the museum and as a means of exchange. Since many of the publications in the museum world are traded, an institution which publishes a journal or a bulletin has bartering power with which to provide materials for its library. To cut down on the expense of printing, a number of museums located in geographical proximity had banded together to issue a joint publication, such as the Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg, Karlsruhe, Germany, and Museumjournaal, Amsterdam, Netherlands.

Research-Oriented Publications: Catalogues of Permanent Collections

This part of the study encompasses a historical background of the cataloguing of the Kunsthistorisches Museum, Vienna, Austria; an analysis of the contents of the catalogues of the ninety museums accompanied by a lengthy table giving

the analyses of 325 of these catalogues; the findings of the questionnaire; and the data concerned with the titles and the contents of the catalogues, university museum catalogues, methods of reducing catalogue costs, some comparisons of catalogue prices, and financial assistance available from charitable foundations.

The most complete cataloguing system of an extensive painting collection encountered in the study was the series of twenty-two text and plate catalogues published by The National Gallery, London, England. Few institutions could match these scholarly catalogues. Although about ninety percent of the ninety museums had published some kind of check list, catalogue, or guide to their permanent collections, less than half of the ninety had published a scholarly or learned catalogue for any part of the collection. This confirmed the findings of the 1966 Smithsonian Institutional Conference of Museums and Education that more complete and extensive cataloging of existing collections is needed.

The quality of the catalogues varied as greatly as the museums themselves; some were beautiful books with expensive reproductions, others merely mimeographed listings of the works of art. It was found, however, that even the compilers of the learned catalogues sometimes created ambiguous titles for these works and frequently did not consider the reader who might not be familiar with a particular museum and its collection. Many catalogues lacked clear explanations

of the abbreviations which were used, the limits of the measurements given, or the reasons for attributions. The compiler sometimes lost sight of the fact that a catalogue is not only for local consumption, but may be read and used by persons in other countries.

Three methods of reducing the cost of compiling catalogues of permanent collections had been devised. First, there were the institutions which held a temporary exhibition using art objects from their own large collections and had compiled a catalogue for the event. Secondly, some museums loaned a large number of their works of art to another museum for a special exhibition. The resulting catalogue could thus be used by the lending museum, as it was a publication of its collection. The third and most popular way of alleviating the expense of compiling catalogues was through the financial assistance of charitable foundations with a particular interest in this problem.

European catalogues were found to be less expensive than their American counterparts. A number of European and American museums, mindful of the financial resources of the buyer, published both hard back and paperback editions, although it was found that this concern was not necessarily that of the larger, older, more heavily endowed museums.

Availability of the Museums' Collections
and Research Facilities

The chapter gives data concerning the accessibility of collections, prints and drawings, and research facilities, as well as additional information in two tables: one on selected print and drawing departments, listing their holdings and their catalogues, and the other on some outstanding library and photographic reference collections, listing their holdings of books, photographs, and slides, as well as publications.

Most institutions showed great concern about the accessibility of their collections; sixteen of the American museums were open seven days a week, closing only for holidays. Two museums--both in San Francisco, California--were open 365 days out of every year.

The problem of viewing a specific work of art was compounded for the student as most museums do not have enough display space to exhibit their entire collection at one time. Out of the thirty-five institutions which answered the question pertaining to the percent of their permanent collection on display, seven stated that less than fifteen percent was on exhibit, while thirteen had sixty-one percent or more displayed.

A few of these museums, having large collections, too little exhibition space, yet solicitous of the availability of all of their works of art, had initiated galleries where

the works of art were hung closer together. The National Gallery, London, England, had the Reserve Collection; the Musée National du Louvre, Paris, France, the "galerie d'étude;" and the Kunsthistorisches Museum, Vienna, Austria, the Secondary Gallery. Since by necessity most of the institutions had some of their works of art in storage, the availability of these works was important. Of the fifty-five museums responding to this section of the questionnaire, only one stated that the works of art in their reserve collections were off-limits to the graduate student. Fourteen museums reported that works of art in their reserve collections could be viewed, providing the graduate student had made prior arrangements, during the museum's regular closing day or on Saturday; ten reported that arrangements might even be made on Sunday.

There was a need for more complete information concerning the print and drawing departments and the library holdings of museums. It was found that not all print and drawing catalogues included reproductions and that the titles of these publications gave no indication as to whether or not these were included.

Most of the institutions which had research facilities for their staff made these available to graduate students. Of the fifty museum libraries which answered the library section of the questionnaire, forty-three were open to graduates. Few of the institutions, however, had been able to publish the titles of the books or periodical articles in their libraries.

Availability of Reproductions
of the Museums' Collections

This chapter includes data concerning the publication of information pamphlets, as well as the availability and the cost of reproductions and the regulations pertaining to sketching, painting, and photographing. Although the superiority of the original over duplicate color slides has long been recognized, it was found that of the sixty-five museums which answered the questions concerning the sale of slides, fifty-three sold duplicates. Even more surprising was the fact that five sold no slides at all. All too often the selection of a color reproduction for sale was better in the color post cards than in the color thirty-five millimeter transparencies. Although this reflected the expense of slides, perhaps not enough account has been taken of the increase in the number of people who own projection equipment, which has widened the appeal of the good color transparency. The practice of giving student discounts for reproductions of works of art seemed to be waning, as a number of museums expressed the desire to keep the price of reproductions low for everyone.

Less than ten percent of the ninety institutions published an information pamphlet; yet such a publication is extremely important as it enables the student to know what he needs in the way of letters of identification or particular equipment, as well as what he might expect from a museum

as to the use of its facilities, the hours of the different departments, the rules for reproducing the collection, or special regulations by which he must abide.

The need for better communications between the personnel of art museums and the graduate art student, the nascent researcher, was apparent in the findings. Some of the museum publications seemed to be addressing themselves to a small, select, museum-oriented public of a local nature instead of to the international world. There is a need for the personnel of museums to think through the museum's philosophy, compile rules and regulations, and then disseminate this information. Each museum needs to question whether or not its policies are helping it to become a true "center for advanced studies where original research and the quest for knowledge are encouraged."¹

¹S. Dillon Ripley, "Museums and Education," Curator, XI (September, 1968), 189.

APPENDIX A

A LIST OF MUSEUMS VISITED

DANMARK

København (Copenhagen)
Statens Museum for Kunst

DEUTSCHLAND (Germany)

Frankfurt-am-Main
Städelsches Kunstinstitut
Hamburg
Hamburger Kunsthalle
München
Bayerische Staatsgemäldesammlungen (only the Alte
Pinakothek and Neue Pinakothek were included in
the study)

FRANCE

Paris
Musée National du Louvre
Le Musée National d'Art Moderne

GREAT BRITAIN

England
Cambridge
Fitzwilliam Museum, University of Cambridge
London
British Museum
Courtauld Institute Galleries, University of London
National Gallery
Tate Gallery
Victoria and Albert Museum
Wallace Collection
Oxford
Ashmolean Museum of Art and Archaeology, University
of Oxford
Warwickshire, Edgehill
Upton House, The Bearsted Collection

ITALIA

Firenze (Florence)
Galleria degli Uffizi at the Palazzo Uffizi and
Galleria Palatina at the Palazzo Pitti (same
administration)

NEDERLAND

Amsterdam
 Rijksmuseum
 Rijksmuseum-Vincent van Gogh
 Stedelijk Museum
 Den Haag ('s Gravenhage, The Hague)
 Koninklijk Kabinet van Schilderijen, Mauritshuis
 Otterlo
 Rijksmuseum Kröller-Müller
 Rotterdam
 Museum Boymans-van Beuningen

NORGE (Norway)

Oslo
 Nasjonalgalleriet

ÖSTERREICH (Austria)

Wien (Vienna)
 Gemäldegalerie der Akademie der bildenden Künste
 Kunsthistorisches Museum

SVERIGE (Sweden)

Göteborg
 Göteborgs Konstmuseum
 Stockholm
 National Museum

UNITED STATES

Maryland
 Baltimore
 Baltimore Museum of Art
 Walters Art Gallery
 Massachusetts
 Boston
 Museum of Fine Arts
 Cambridge
 Fogg Art Museum, Harvard University
 Michigan
 Detroit
 Detroit Institute of Arts
 New York
 Buffalo
 Albright-Knox Art Gallery
 New York
 The Frick Collection
 Metropolitan Museum of Art
 Museum of Modern Art

Ohio

Cincinnati

Cincinnati Art Museum

Cleveland

Cleveland Museum of Art

Columbus

Columbus Gallery of Fine Arts

Oberlin

Allen Memorial Art Museum, Oberlin College

Toledo

Toledo Museum of Art

Texas

Dallas

Dallas Museum of Fine Arts

Fort Worth

Amon Carter Museum of Western Art

Houston

Houston Museum of Fine Arts

Washington, D. C.

National Gallery of Art

APPENDIX B

A LIST OF MUSEUMS RECEIVING QUESTIONNAIRES

BELGIQUE

Bruxelles (Brussels)
Musées Royaux des Beaux-Arts de Belgique

CANADA

Ontario
Ottawa
National Gallery of Canada
Toronto
Art Gallery of Ontario*

ČESKOSLOVENSKÁ (Czechoslovakia)

Praha (Prague)
Národní Galerie v Praze

DEUTSCHLAND (Germany)

Berlin
Staatliche Museen Preussischer Kulturbesitz
Essen
Museum Folkwang*
Karlsruhe
Staatliche Kunsthalle*
Köln (Cologne)
Wallraf-Richartz-Museum*
Mannheim
Kunsthalle Mannheim

DEUTSCHLAND DEMOCRATIC REPUBLIC

Dresden
Staatliche Kunstsammlungen

ESPAÑA (Spain)

Madrid
Museo National del Prado

GREAT BRITAIN

England
Birmingham
City of Birmingham and Art Gallery
Liverpool
Walker Art Gallery*

Scotland
 Edinburgh
 National Gallery of Scotland*
 Glasgow
 Glasgow Art Gallery and Museum*

HELLAS (Greece)
 Athinai (Athens)
 National Archaeological Museum

IRELAND
 Dublin
 National Gallery of Ireland

ÖSTERREICH (Austria)
 Wien (Vienna)
 Graphische Sammlung Albertina

POLSKA (Poland)
 Warszawa (Warsaw)
 Museum Narodowe*

SCHWEIZ/SUISSE (Switzerland)
 Basel
 Kunstmuseum Basel (Öffentliche Kunstsammlung)*

UNGARN (Hungary)
 Pest (Budapest)
 Szépművészeti Múzeum

U.S.S.R.
 Leningrad
 Staatliche "Ermitage"

UNITED STATES
 Arizona
 Phoenix
 Phoenix Art Museum*
 California
 Los Angeles
 Los Angeles County Museum of Art*
 San Diego
 Fine Arts Gallery of San Diego*
 San Francisco
 M. H. de Young Memorial Museum and California
 Palace of the Legion of Honor (same administra-
 tion)*
 Colorado
 Denver
 Denver Art Museum

Connecticut
 Hartford
 Wadsworth Atheneum*
 New Haven
 Yale University Art Gallery, Yale University*
 Delaware
 Winterthur
 Henry Francis du Pont Winterthur Museum
 Illinois
 Chicago
 Art Institute of Chicago*
 Indiana
 Indianapolis
 Indianapolis Museum of Art*
 Louisiana
 New Orleans
 New Orleans Museum of Art*
 Massachusetts
 Boston
 Isabella Stewart Gardner Museum*
 Minnesota
 Minneapolis
 Minneapolis Institute of Arts*
 Missouri
 Kansas City
 William Rockhill Nelson Gallery and Mary Atkins
 Museum of Fine Arts*
 St. Louis
 City Art Museum of Saint Louis*
 Nebraska
 Omaha
 Joslyn Art Museum*
 New Jersey
 Princeton
 Art Museum, Princeton University*
 New York
 Brooklyn
 Brooklyn Museum*
 New York
 Solomon R. Guggenheim Museum
 Whitney Museum of American Art*
 Pennsylvania
 Philadelphia
 Philadelphia Museum of Art
 Rhode Island
 Providence
 Museum of Art, Rhode Island School of Design
 Washington, D.C.
 Corcoran Gallery of Art

*Museums which answered and returned the questionnaire before February 15, 1972.

APPENDIX C

A MAP LOCATING THE NORTH AMERICAN MUSEUMS

Map
Symbols

CANADA

1. Ottawa
National Gallery of Canada
2. Toronto
Art Gallery of Ontario

UNITED STATES

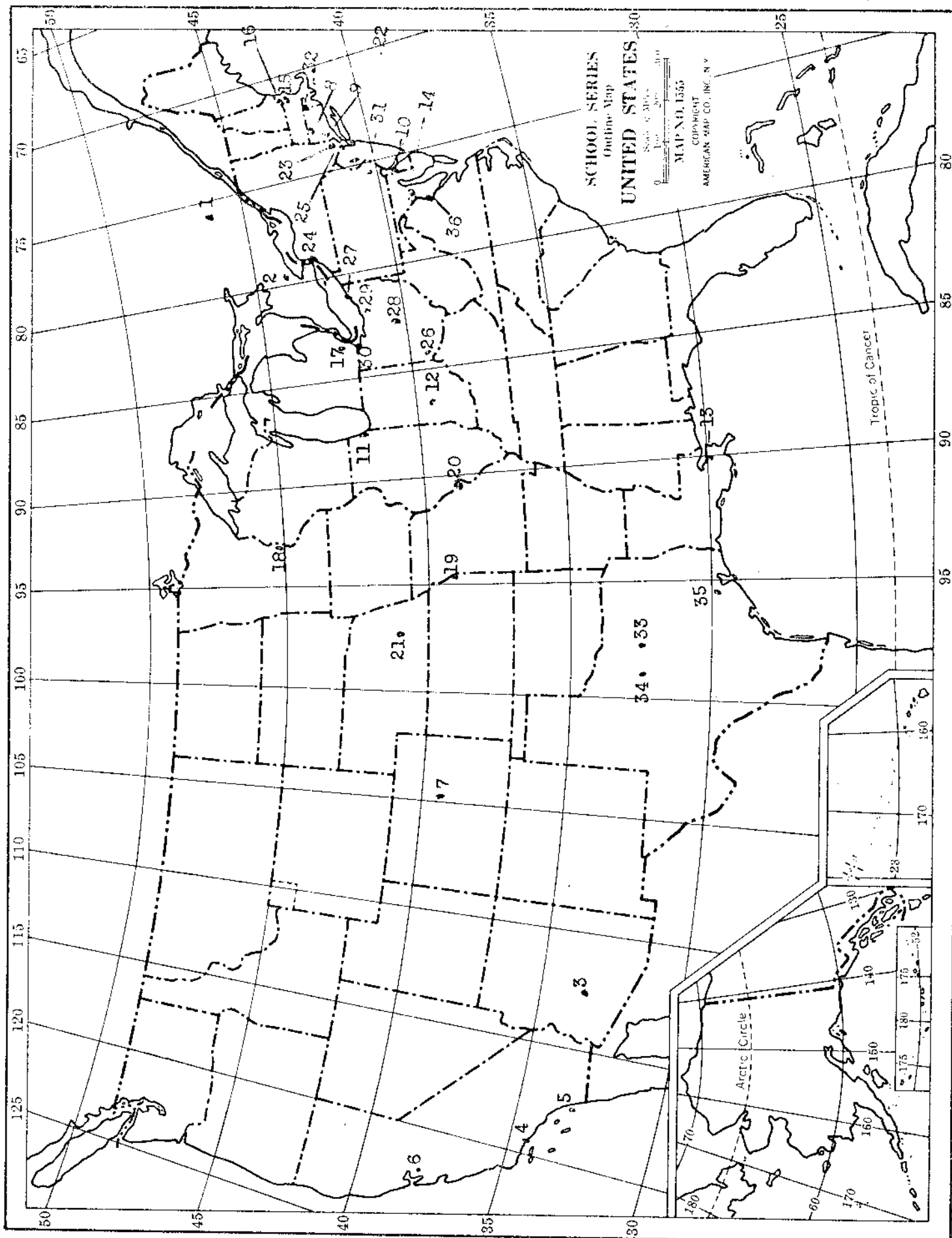
3. Phoenix, Arizona
Phoenix Art Museum
4. Los Angeles, California
Los Angeles County Museum of Art
5. San Diego, California
Fine Arts Gallery of San Diego
6. San Francisco, California
M. H. de Young Memorial Museum and California
Palace of the Legion of Honor (same administration)
7. Denver, Colorado
Denver Art Museum
8. Hartford, Connecticut
Wadsworth Atheneum
9. New Haven, Connecticut
Yale University Art Gallery, Yale University
10. Winterthur, Delaware
Henry Francis du Pont Winterthur Museum
11. Chicago, Illinois
Art Institute of Chicago
12. Indianapolis, Indiana
Indianapolis Museum of Art

Map
Symbols

13. New Orleans, Louisiana
New Orleans Museum of Art
14. Baltimore, Maryland
Baltimore Museum of Art
Walters Art Gallery
15. Boston, Massachusetts
Isabella Stewart Gardner Museum
Museum of Fine Arts
16. Cambridge, Massachusetts
Fogg Art Museum, Harvard University
17. Detroit, Michigan
Detroit Institute of Arts
18. Minneapolis, Minnesota
Minneapolis Institute of Arts
19. Kansas City, Missouri
William Rockhill Nelson Gallery and
Mary Atkins Museum of Fine Arts
20. St. Louis, Missouri
City Art Museum of Saint Louis
21. Omaha, Nebraska
Joslyn Art Museum
22. Princeton, New Jersey
Art Museum, Princeton University
23. Brooklyn, New York
Brooklyn Museum
24. Buffalo, New York
Albright-Knox Art Gallery
25. New York, New York
The Frick Collection
Guggenheim, Solomon R., Museum
Metropolitan Museum of Art
Museum of Modern Art
Whitney Museum of American Art

Map
Symbols

26. Cincinnati, Ohio
Cincinnati Art Museum
27. Cleveland, Ohio
Cleveland Museum of Art
28. Columbus, Ohio
Columbus Gallery of Fine Arts
29. Oberlin, Ohio
Allen Memorial Art Museum, Oberlin College
30. Toledo, Ohio
Toledo Museum of Art
31. Philadelphia, Pennsylvania
Philadelphia Museum of Art
32. Providence, Rhode Island
Museum of Art, Rhode Island School of Design
33. Dallas, Texas
Dallas Museum of Fine Arts
34. Fort Worth, Texas
Amon Carter Museum of Western Art
35. Houston, Texas
Houston Museum of Fine Arts
36. Washington, D. C.
Corcoran Gallery of Art
National Gallery of Art



APPENDIX D

A MAP LOCATING THE EUROPEAN MUSEUMS

Map
Symbols

BELGIQUE

1. Bruxelles (Brussels)
Musées Royaux des Beaux-Arts de Belgique

ČESKOSLOVENSKÁ
(Czechoslovakia)

2. Praha (Prague)
Národní Galerie v Praze

DANMARK

3. København (Copenhagen)
Statens Museum for Kunst

DEUTSCHLAND
(Germany)

4. Berlin
Staatliche Museen Preussischer Kulturbesitz
5. Essen
Museum Folkwang
6. Frankfurt-am-Main
Städelsches Kunstinstitut
7. Hamburg
Hamburger Kunsthalle
8. Karlsruhe
Staatliche Kunsthalle
9. Köln (Cologne)
Wallraf-Richartz-Museum
10. Mannheim
Kunsthalle Mannheim
11. München
Bayerische Staatsgemäldesammlungen

Map
Symbols

DEUTSCHLAND DEMOCRATIC REPUBLIC

12. Dresden
Staatliche Kunstsammlungen

ESPAÑA

13. Madrid
Museo National de Prado

FRANCE

14. Paris
Musée National du Louvre
Le Musée National d'Art Moderne

GREAT BRITAIN

15. Birmingham, England
City of Birmingham and Art Gallery

16. Cambridge, England
Fitzwilliam Museum, University of Cambridge

17. Liverpool, England
Walker Art Gallery

18. London, England
British Museum
Courtauld Institute Galleries, University of London
National Gallery
Tate Gallery
Victoria and Albert Museum
Wallace Collection

19. Oxford, England
Ashmolean Museum of Art and Archaeology, University
of Oxford

20. Warwickshire, Edgehill, England
Upton House, The Bearsted Collection

21. Edinburgh, Scotland
National Gallery of Scotland

22. Glasgow, Scotland
Glasgow Art Gallery and Museum

HELLAS
(Greece)

23. Athinai (Athens)
National Archaeological Museum

IRELAND

24. Dublin
National Gallery of Ireland

ITALIA

25. Firenze (Florence)
Galleria degli Uffizi at the Palazzo Uffizi and
Galleria Palatina at the Palazzo Pitti (same
administration)

NEDERLAND

26. Amsterdam
Rijksmuseum
Rijksmuseum-Vincent van Gogh
Stedelijk Museum
27. Den Haag ('s Gravenhage, The Hague)
Koninklijk Kabinet van Schilderijen, Mauritshuis
28. Otterlo
Rijksmuseum Kröller-Müller
29. Rotterdam
Museum Boymans-van Beuningen

NORGE
(Norway)

30. Oslo
Nasjonalgalleriet

ÖSTERREICH
(Austria)

31. Wien (Vienna)
Gemäldegalerie der Akademie der bildenden Künste
Graphische Sammlung Albertina
Kunsthistorisches Museum

POLSKA
(Poland)

32. Warszawa (Warsaw)
Museum Narodowe

SCHWEIZ/SUISSE
(Switzerland)

33. Basel
Kunstmuseum Basel (Öffentliche Kunstsammlung)

SVERIGE
(Sweden)

34. Göteborg
Göteborgs Konstmuseum

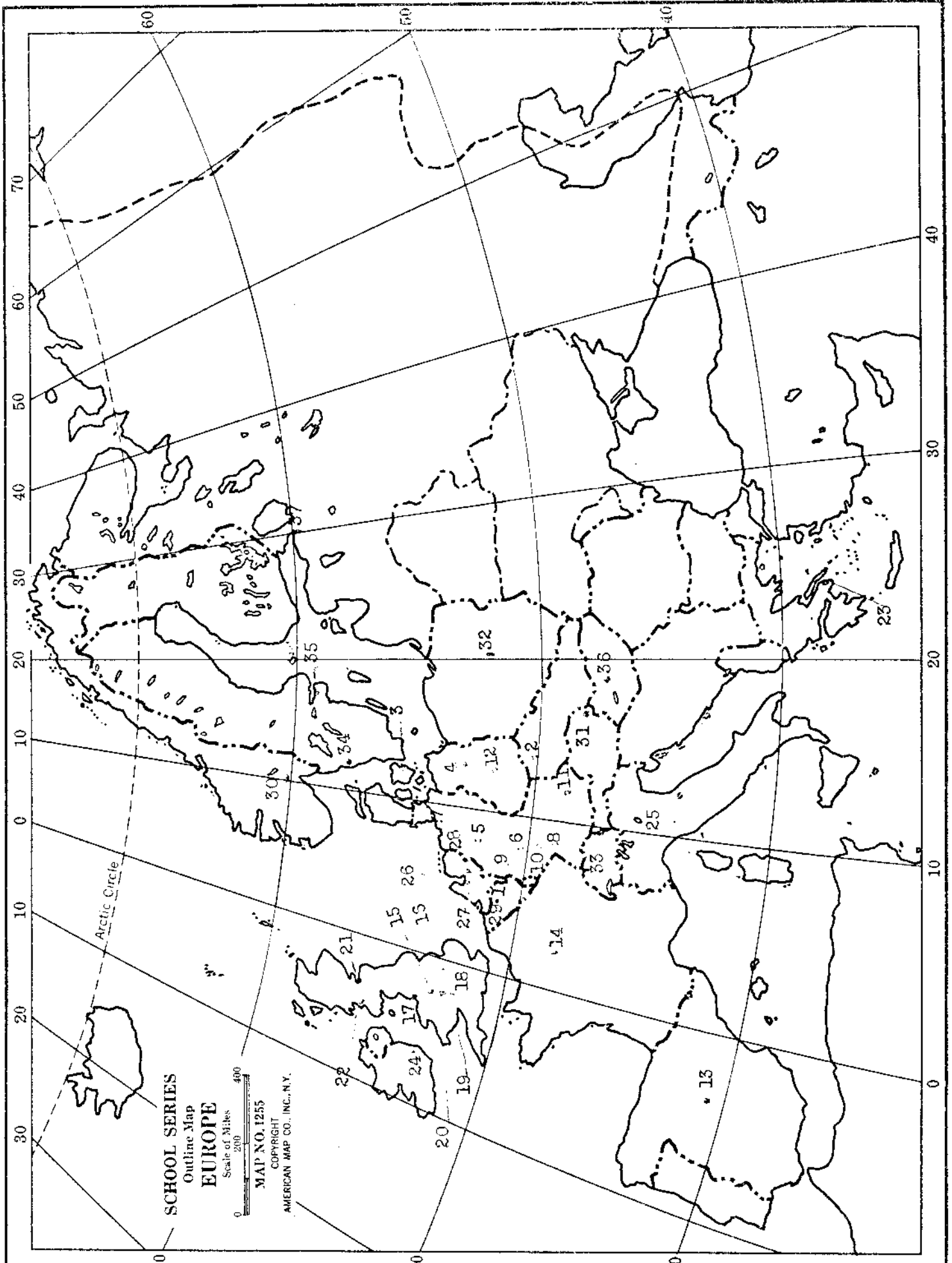
35. Stockholm
National Museum

UNGARN
(Hungary)

36. Pest (Budapest)
Szépművészeti Múzeum

U.S.S.R.

37. Leningrad
Staatliche "Ermitage"



APPENDIX E

SAMPLES OF THE LETTER, THE QUESTIONNAIRE, AND
THE VALIDATION FORM SENT TO THE JUDGES

May 14, 1971

Dr. John R. Martin
Art History Department
Princeton University
Princeton, New Jersey 08540

Dear Dr. Martin,

I am a doctoral candidate at North Texas State University. My dissertation proposal, which has been accepted, is concerned with the research facilities available to graduate art students in selected art museums in the United States and Western Europe. This project will include personal visits to a number of museums in Europe and the United States, as well as the mailing of a questionnaire for securing as much pertinent information as possible to some forty representative museums. A partial list of the museums to be visited and those to be sent the list is enclosed.

The questionnaire must be validated by five persons who are knowledgeable in this matter. This is the reason for this letter. I shall appreciate your giving of your know-how in appraising the questionnaire, a copy of which after being modified by you and the others, will be used in the research contemplated in the preparation of my dissertation.

It is hoped that you will make your comments on the enclosed questionnaire.

As you direct yourself to the questionnaire, please decide whether or not each of the items will assist the researched in his search for the research facilities available to graduate art students. If the item appears irrelevant to this study, please circle the question's number. If you find the question relevant to the study, please mark O.K.

Page 2 - Dr. John R. Martin

by the question's number. Any further information or comments which may enhance this study will be greatly appreciated.

Your help in this matter will be thoroughly appreciated.

Sincerely yours,

Lois Swan Jones

SHORT SELECTIVE LIST OF MUSEUMS TO BE VISITED

Metropolitan Museum of Art, New York City
British Museum, London
National Gallery, London
Fitzwilliam Museum, Cambridge, England
Louvre, Paris
Art Institute of Chicago, Chicago
Cleveland Museum of Art, Cleveland
National Gallery of Art, Washington, D.C.

SHORT SELECTIVE LIST OF MUSEUMS TO BE MAILED
QUESTIONNAIRE

Los Angeles County Museum of Art, Los Angeles
De Young Memorial Museum, San Francisco
Denver Art Museum, Denver
Indianapolis Museum of Art, Indianapolis
Nelson Gallery and Atkins Museum of Fine Arts, Kansas City
Joslyn Art Museum, Omaha
The Birmingham City Museum, Birmingham, England
Walker Art Gallery, Liverpool, England
National Gallery of Scotland, Edinburgh

EDUCATIONAL OPPORTUNITIES FOR GRADUATE
ART STUDENTS IN SELECTED ART MUSEUMS

VALIDITY STUDY

Additional Item Inventory

After reading and responding to the validity of the items on the enclosed questionnaire, The Educational Opportunities for Graduate Art Students in Selected Art Museums, I find it complete with the following additions and/or corrections:

Additional comments:

Signature

Date

SERVICES PERTAINING TO THE ART REPRODUCTIONS
AND ART CATALOGUES OF THE

(Name of museum)

The information received will be compiled to show what the leading art museums in the United States and Western Europe presently have available for the graduate art student. It is thought that this information may aid in the better communications between the art museums and the art scholars. It will be appreciated if you will include any information or printed material which you have available that relates to this material when you are returning this questionnaire.

REPRODUCTIONS FOR SALE

I. Photographs other than post cards

A. Black & White

1. Availability of photographs

- a. all art objects in the museum _____
b. a selected group of art objects _____
c. no photographs available at all _____
d. if not available, museum will make a
photograph _____, the price is \$ _____
per photograph, the size would be _____.

2. Size, finish, and price of photographs:

size finish (matte/glossy) price

3. If the above price does not include postage and handling charges, the price of these services would normally be \$_____.

4. Is there a student rate available? yes____, no____
If yes, what is the usual discount? _____
How does a student qualify for this rate?

5. What is the estimated average time which a student should allow for the processing of a photograph sale
- when the negative is already available? _____
 - when the negative must be made? _____

II. Sale of 35 mm color slides

A. Availability of 35 mm color slides

- The complete work of art reproduced on the slide:
 - all art objects in the museum _____
 - a selected group of art objects _____
 - no color slides available at all _____
 - If not available, museum will make a color slide _____, the price is \$_____ per slide.
- Details of work of art reproduced on the slide available for
 - a variety of details _____
 - some details available _____
 - no details are available _____
 - If not available, museum will make a color slide _____, the price is \$_____ per slide. The usual time needed to process such an order is _____ days.

B. Type, format, and price of color slides

	<u>Type</u>	<u>Format</u> (rectangular or square)	<u>Price</u>
1.	original	_____	\$ _____
2.	duplicate	_____	_____

C. Quality

Do you believe the relationship of the color reproduction of your slides to the color of the art object to be excellent _____, good _____, or not satisfactory _____?

III. Sale of color post cards

A. Availability of color post cards

- the complete work reproduced on the post card
 - all art objects in the museum _____
 - a select group of art objects _____
 - no color post cards available at all _____

B. Size and price of the post card

<u>Size</u>	<u>Cost</u>
-------------	-------------

C. Quality:

Do you believe that the relationship of the color reproduction of your post cards to the color of the art object to be excellent ____, good ____, or not satisfactory ____

IV. Availability of some kind of a reproduction of the work of art

A. If a photograph, color slide, or a post card are not available of the work of art, is it possible to obtain a photostat or Xerox copy of a picture of the work of art which your museum has on file?

yes ____, no ____

If yes, what is the price? \$_____

RENTAL OF 35 mm COLOR SLIDES

Do you rent 35 mm color slides? yes ____, no ____

If yes, would you please enclose your brochure stating your conditions or give them below--

PUBLICATIONS REGULATIONS

Please attach a sample set of the forms that one must fill out in order to obtain permission to publish a photograph of an art object owned by your museum. If no set of regulations is printed, please explain the procedure in the space provided below:

CATALOGUES OF WORKS IN YOUR MUSEUM

I. Do you have a catalogue of your museum art collection?
yes ____, no ____

II. If not:

- A. Have you ever had a catalogue? yes ____, no ____
 B. If so, what year was it published? ____
 C. Do you plan a catalogue in the near future?
 yes ____, no ____ When is the probable
 publication date? ____

III. If yes, you do have a catalogue of your museum, please answer the questions below the double line as to its content and availability.

- A. Number of catalogues, title, kind of cover, date published, and price:

<u>Catalogue Title</u>	<u>Date Published</u>	<u>Hard back/ Paperback</u>	<u>Price</u>
------------------------	---------------------------	---------------------------------	--------------

- B. To keep the catalogue current:
 1. No attempt is made to keep it current ____
 2. It is kept current by supplements which are published ____
- C. When the measurements of a work of art are given in your catalogue, does the size include:
 1. the size of the painting while in the frame (the sight size)? yes ____, no ____
 2. the actual size of the painting including to the edge of the support? yes ____, no ____
 3. both the actual size and the sight size of the painting? yes ____, no ____
- D. How does your catalogue list works of art which are attributed to a certain artist? (check one)
 1. lists object of art under name of the artist to whom the work of art is attributed, but states that it is only an attribution ____

2. lists objects of art under name of the artist to whom the work of art is attributed, but says nothing about this being an attribution _____
 3. lists object of art under anonymous artists, and states that some scholars attribute the work to a given artist _____
 4. just lists the object of art under anonymous artists _____
- E. Does your catalogue give the name of the person or persons who so attribute a work of art and the date that the attribution was made? yes ____, no ____
- F. Does your catalogue give information concerning the restoration of works of art listed? yes ____, no ____
Does the catalogue give:
1. the date of the restoration? yes ____, no ____
 2. the name of the restorer? yes ____, no ____
 3. the results of x-ray? yes ____, no ____
- G. Does your catalogue state any known facts about possible other parts of the art object which may have been separated from it, if the work your museum owns is part of a larger work? yes ____, no ____
Is information concerning
1. the size of the whole given? yes ____, no ____
 2. the subject of the other parts given? yes ____, no ____
 3. the whereabouts, if known, of the other parts given? yes ____, no ____
- H. Does your catalogue give any information concerning the alteration of a work of art of which your museum is aware? yes ____, no ____
- I. Identification number as used in your catalogue (check one)
1. Gives acquisition or inventory number only ____
 2. Gives catalogue number only ____
 3. The acquisition or inventory number and the catalogue number coincide and is given ____
 4. No identifying number is given ____
 5. The acquisition or inventory number and the catalogue number are different but the catalogue gives both ____
 6. Other means of identification ____

SERVICES PERTAINING TO SPECIAL SERVICES WHICH
ART MUSEUMS PROVIDE GRADUATE ART STUDENTS

(Name of Museum)

The information received will be compiled to show what the leading art museums in the United States and Western Europe presently have available for the graduate art student. It is thought that this information may aid in the better communications between the art museums and the art scholars. It will be appreciated if you will include any information or printed material which you have available that relates to this material when you are returning this questionnaire.

I. AVAILABILITY OF ART OBJECTS IN STORAGE OR NOT ON PUBLIC DISPLAY

A. Available to

1. no one outside of the museum personnel _____
2. graduate art students _____

If available to graduate art students, please answer the following questions:

- a. Identification is required
 - (1) no special identification is necessary _____
 - (2) student identification card only _____
 - (3) letter from the head of his Art Department or comparable person _____
 - (4) other _____
- b. Appointments
 - (1) no previous appointment necessary _____
 - (2) student must write ahead for an appointment _____
 - (3) other arrangements necessary _____

II. MUSEUM FILES

- A. Do you have a card file of the museum's holdings which includes a picture of the art object?
yes _____, no _____
Is this available to the graduate student?
yes _____, no _____

- B. Availability of the information in museum files
1. Correspondence files between purchaser and artist, the information is available to graduate art students, yes____, no _____
 2. Registrar's files, the information is available, yes _____, no _____
 3. Cost-of-art-object file, the information is available, yes _____, no _____
 4. Files concerning the restoration of a painting or art object, the information is available yes _____, no _____
 5. If any of the above information is available to a graduate art student, are the identification and the appointment requirements the same as for viewing art objects in storage? yes _____, no _____
If different, how does it differ?--

III. PRINTS AND DRAWINGS

- A. Approximately how large is your print and drawing collection?
- B. Availability for viewing
1. to museum personnel only _____
 2. to graduate art students without a previous appointment _____
 3. to graduate art students by appointment only _____
- C. Are reproductions available of your prints and drawings? yes _____, no _____
If yes, what kind of reproduction:
1. photographs, yes _____, no _____
 2. photocopy, yes _____, no _____
 3. Xerox, yes _____, no _____
 4. other reproduction _____
- D. Are measurements of your prints and drawings provided? yes _____, no _____
If yes, what measurements are given:
1. inches, yes _____, no _____
 2. centimeters, yes _____, no _____
 3. other

IV. LECTURES AND TOURS

- A. Are lectures and/or tours for university graduate art classes requesting lectures on the workings of an art museum provided? yes _____, no _____

If yes, who gives the lecture and/or tour:

1. director _____
2. curator _____
3. docent _____
4. taped lecture _____
5. other _____

- B. Does your museum have lectures by art scholars open to the public? yes _____, no _____

If yes, who gives the lectures:

1. Director: always _____, sometimes _____, never _____
2. Curator: always _____, sometimes _____, never _____
3. Art expert outside the museum personnel: always _____, sometimes _____, never _____
4. Other: _____

If yes, please list some of the lectures given in the past year, the topic, the lecturer, and the lecturer's relationship to the art museum:

V. SPECIAL SERVICES FOR GRADUATE ART STUDENTS

- A. May a painting be taken out of the frame for examination? yes _____, no _____
- B. May the glass be taken off a picture? yes _____, no _____
- C. Use a magnifying glass to examine a painting? yes _____, no _____
- D. Have a plaster cast made of the sculpture if paid for? yes _____, no _____

VI. REPRODUCING THE ART MUSEUM'S COLLECTION

- A. Is sketching permitted? yes _____, no _____
If yes, are any special arrangements necessary? yes _____, no _____
If yes, what are they?

- B. Are rubbings of sculpture permitted? yes ____, no ____
If yes, are any special arrangements necessary?
 yes ____, no ____
If yes, what are they?
- C. Is painting in the galleries permitted? yes ____, no ____
If yes, are any special arrangements necessary?
 yes ____, no ____
If yes, what are they?
- D. Is photographing the objects of art permitted?
 yes ____, no ____
If yes, are special arrangements necessary?
 yes ____, no ____
1. Equipment which may be used by the photographer
 - a. flash ____
 - b. tri-pod ____
 - c. electric lights ____
 - d. hand held camera only ____
 2. Is there a charge for photographing? yes ____, no ____
If yes, how much? _____
 3. Does the photographer need to come at a special time? yes ____, no ____
If yes, what time? _____

VII. HOW DOES YOUR MUSEUM PUBLICIZE ITS SERVICES to the graduate art student?

- A. Has a pamphlet compiled by the museum? yes ____, no ____
If yes, is this pamphlet free of charge ____, available for a price of \$_____.
If free, please attach a copy to this questionnaire.

VIII. WHAT OTHER SPECIAL SERVICES DOES YOUR MUSEUM render the graduate art student?

SERVICES PERTAINING TO THE LIBRARY
FACILITIES OF THE

(Name of Museum)

The information received will be compiled to show what the leading art museums in the United States and Western Europe presently have available for the graduate art student. It is thought that this information may aid in the better communications between the art museums and the art scholars. It will be appreciated if you will include any information or printed material which you have available that relates to this material when you are returning this questionnaire.

I. AVAILABILITY OF YOUR LIBRARY

A. Who may use your museum library?

1. Museum staff only _____
2. Persons outside of the museum staff____, such as:
 - a. Professors_____
 - b. Anyone doing research_____
 - c. Graduate art students_____

If graduate art students, what identification is necessary:

- (1) no special identification necessary_____
- (2) student identification card only_____
- (3) letter from the head of his Art
Department or comparable person_____
- (4) other requirements_____

B. Days & hours when your library is open

1. same as museum_____
2. same as museum, except closed Sundays and
holidays_____
3. same as museums, except closed Saturdays,
Sundays, and holidays_____
4. other_____

C. Stacks are

1. closed_____
2. open to museum personnel only_____
3. open to graduate art students_____

D. Is inter-library loan service available? yes___ no___

II. WHAT SPECIAL AIDS ARE PROVIDED

- A. a xerox machine, yes___, no___
 B. Photocopy machine, yes___, no___
 C. Microfilm machine, yes___, no___

III. CONTENTS OF YOUR LIBRARY

- A. Approximate number of art books_____
- B. Number of art magazine subscriptions_____
- C. Are sale catalogues available, yes___, no___
- D. Do you have a photograph collection of art works?
 yes___, no___
If yes, does the collection include
1. photographs of works of art owned by your museum, yes___, no___
 2. photographs of other works of arts, yes___, no___
 3. approximate size of your photograph collection_____
- E. Do you have a slide collection of works of art?
 yes___, no___
If yes, does the collection include
1. slides of works of art owned by your museum, yes___, no___
 2. slides of other works of art, yes___, no___
 3. approximate size of your slide collection_____
- F. Does the specialization of your museum library reflect the specialization of the art collection within the art museum itself? yes___, no___
If yes, what specialized field or fields is best represented by your art museum?

- G. Does your museum library have any special or unusual collection of rare art books, magazines, or newspapers? yes___, no___
If yes, what is the collection?

APPENDIX F

REVISED QUESTIONNAIRE

SERVICES PERTAINING TO THE ART REPRODUCTIONS
AND ART CATALOGUES OF THE

(Name of Museum)

The information received will be compiled to show what the leading art museums in the United States and Western Europe presently have available for the graduate art student. It is thought that this information may aid in the better communications between the art museums and the art scholars. It will be appreciated if you will include any information or printed material which you have available that relates to this material when you are returning this questionnaire.

REPRODUCTIONS FOR SALE

I. Photographs other than post cards

A. Black & White

1. Availability of photographs

- a all art objects in the museum_____
- b a selected group of art objects_____
- c no photographs available at all_____
- d if not available, museum will make a photograph_____, the price is \$_____ per photograph, the size would be _____.

2. Size, finish, and price of photographs:

size finish (matte/glossy) price

3. If the above price does not include postage and handling charges, the price of these services would normally be \$_____.
4. Is there a student rate available? yes____, no____
If yes, what is the usual discount?_____
 How does a student qualify for this rate?
5. What is the estimated average time which a student should allow for the processing of a photograph sale:
 - a. when the negative is already available_____
 - b. when the negative must be made_____

II. Sale of 35 mm color slides

A. Availability of 35 mm color slides

1. The complete work of art reproduced on the slide:
 - a. all art objects in the museum_____
 - b. a selected group of art objects_____
 - c. no color slides available at all_____
 - d. If not available, museum will make a color slide_____, the price is \$_____ per slide.
2. Details of work of art reproduced on the slide available for
 - a. a variety of details_____
 - b. some details available_____
 - c. no details are available_____
 - d. If not available, museum will make a color slide_____, the price is \$_____ per slide.
 The usual time needed to process such an order is _____ days.

B. Type, format, and price of color slides

	<u>Type</u>	<u>Format</u> (rectangular or square)	<u>Price</u>
1.	original	_____	\$_____
2.	duplicate	_____	_____

C. Quality

Do you believe that the relationship of the color reproduction of your slides to the color of the art object to be excellent_____, good_____, or not satisfactory_____.

III. Sale of color post cards

A. Availability of color post cards

1. the complete work reproduced on the post card
 - a. all art objects in the museum_____
 - b. a select group of art objects_____
 - c. no color post cards available at all_____

B. Size and price of the post card

sizecost

C. Quality:

Do you believe that the relationship of the color reproduction of your post cards to the color of the art object to be excellent_____, good_____, or not satisfactory_____.

IV. Availability of some kind of a reproduction of the work of art

- A. If a photograph, color slide or a post card are not available of the work of art, is it possible to obtain a photostat or xerox copy of a picture of the work of art which your museum has on file?
yes_____, no_____
- If yes, what is the price? \$_____

RENTAL OF 35 mm COLOR SLIDES

Do you rent 35 mm color slides? yes_____, no_____

If yes, would you please enclose your brochure stating your conditions or give them below:

PUBLICATIONS REGULATIONS

Please attach a sample set of the forms that one must fill out in order to obtain permission to publish a photograph of an art object owned by your museum. If no set of regulations are printed, please explain the procedure in the space provided below:

CATALOGUES OF WORKS IN YOUR MUSEUM

I. Do you have a catalogue of your museum art collection?
yes_____, no_____

II. If not:

A. Have you ever had a catalogue? yes_____, no_____

B. If so, what year was it published?_____

C. Do you plan a catalogue in the near future? yes_____,
no_____, when is the probably publication date_____

III. If yes: you do have a catalogue of your museum, please answer the questions below the double line as to its content and availability.

A. Number of catalogues, title, kind of cover, date published, and price:

<u>Catalogue title</u>	<u>Hard back/Paperback</u>	<u>Published</u>	<u>Price</u>
------------------------	----------------------------	------------------	--------------

B. To keep the catalogue current:

1. No attempt is made to keep it current _____

2. It is kept current by supplements which are published _____

C. When the measurements of a work of art is given in your catalogue, does the size include:

1. The size of the painting while in the frame (the sight size), yes_____, no _____

2. The actual size of the painting including to the edge of the support, yes_____, no_____

3. Both the actual size and the sight size of the painting, yes_____, no_____

D. How does your catalogue list works of art which are attributed to a certain artist? (Check one)

1. Lists object of art under name of the artist to whom the art is attributed, but states that it is only an attribution _____

2. Lists objects of art under name of the artist to whom the work of art is attributed, but says nothing about this being an attribution
 3. List object of art under anonymous artists, and states that some scholars attribute the work to a given artist
 4. Just lists the object of art under anonymous artists
- E. Does your catalogue give the name of the person or persons who so attribute a work of art and the date that the attribution was made? yes___, no___
- F. Does your catalogue give information concerning the restoration of works of art listed? yes___, no___
Does the catalogue give
1. the date of the restoration? yes___, no___
 2. the name of the restorer? yes___, no___
 3. the results of x-ray? yes___, no___
- G. Does your catalogue state any known facts about possible other parts of the art object which may have been separated from it if the work your museum owns is part of a larger work? yes___, no___
Is information concerning
1. the size of the whole given? yes___, no___
 2. the subject of the other parts given? yes___, no___
 3. the whereabouts, if known, of the other parts given? yes___, no___
- H. Does your catalogue give any information concerning the alteration of a work of art of which your museum is aware? yes___, no___
- I. Identification number as used in your catalogue (check one)
1. Gives acquisition or inventory number only _____
 2. Gives catalogue number only _____
 3. The acquisition or inventory number and the catalogue number coincide and is given _____
 4. No identifying number is given _____
 5. The acquisition or inventory number and the catalogue number are different, but the catalogue gives both _____
 6. Other means of identification:

SERVICES PERTAINING TO SPECIAL SERVICES
WHICH ART MUSEUMS PROVIDE GRADUATE ART
STUDENTS

(Name of Museum)

The information received will be compiled to show what the leading art museums in the United States and Western Europe presently have available for the graduate art student. It is thought that this information may aid in the better communications between the art museums and the art scholars. It will be appreciated if you will include any information or printed material which you have available that relates to this material when you are returning this questionnaire.

- I. AVAILABILITY OF YOUR MUSEUM'S PERMANENT ART COLLECTION
- A. Approximately what percent of your permanent art collection is usually on display at one time?
_____%
- B. The percent which is not on display is usually:
1. in the restoration department or on temporary loan_____
 2. in the reserves, or storage rooms_____
 3. loaned out to other museums or organizations on a long term basis_____
 4. all three of the above_____
 5. other places such as:
- C. The art which is in the reserves or storage rooms is accessible
1. only to museum personnel_____
 2. to persons doing research who have written for an appointment_____
 3. to persons doing research without a previous appointment provided there is museum personnel available_____
 4. other provisions:

- D. Museum personnel is available at the museum to aid and assist any visiting researcher:
1. on Saturdays: yes___, no___, sometimes___
 2. on Sundays: yes___, no___, sometimes___
 3. on any of the days the museum is regularly closed, such as Mondays or Tuesdays: yes___, no___, sometimes___

II. PRINTS AND DRAWINGS

- A. Approximately how large is your print and drawing collection:
- B. The Print and Drawing Department has the following hours:
- C. Availability for viewing
1. to museum personnel only___
 2. to graduate art students without a previous appointment___
 3. to graduate art students by appointment only___
- D. Are reproductions available of your prints and drawings? yes___, no___
If yes, what kind of reproduction:
1. photographs, yes___, no___
 2. photocopy, yes___, no___
 3. xerox, yes___, no___
 4. other reproduction___

III. REPRODUCING THE ART MUSEUM'S COLLECTION

- A. Is sketching permitted, yes___, no___
If yes, are any special arrangements necessary?
 yes___, no___
If yes, what are they?

- B. Are rubbings of sculpture permitted? yes___, no___
If yes, are any special arrangements necessary?
 yes___, no___
If yes, what are they:
- C. Is painting in the galleries permitted? yes___, no___
If yes, are any special arrangements necessary?
 yes___, no___
If yes, what are they?
- D. Is photographing the objects of art permitted?
 yes___, no___
If yes, are special arrangements necessary?
 yes___, no___
1. Equipment which may be used by the photographer
 - a. flash_____
 - b. tri-pod_____
 - c. electric lights_____
 - d. hand held camera only_____
 2. Is there a charge for photographing? yes___,
 no___
If yes, how much?_____
 3. Does the photographer need to come at a special
 time? yes___, no___
If yes, what time?

IV. HOW DOES YOUR MUSEUM PUBLICIZE ITS SERVICES TO THE
 GRADUATE ART STUDENT?

- A. Has a pamphlet compiled by the museum, yes___, no___
If yes, is this pamphlet free of charge___, avail-
 able for a price of \$_____.
If free, please attach a copy to this questionnaire.

V. WHAT OTHER SPECIAL SERVICES DOES YOUR MUSEUM RENDER
 THE GRADUATE STUDENT?

SERVICES PERTAINING TO THE LIBRARY
FACILITIES OF THE

(Name of Museum)

The information received will be compiled to show what the leading art museums in the United States and Western Europe presently have available for the graduate art student. It is thought that this information may aid in the better communications between the art museums and the art scholars. It will be appreciated if you will include any information or printed material which you have available that relates to this material when you are returning this questionnaire.

I. AVAILABILITY OF YOUR LIBRARY

A. Who may use your museum library?

1. Museum staff only _____
2. Persons outside of the museum staff_____, such as:
 - a. Professors _____
 - b. Anyone doing research _____
 - c. Graduate art students _____

If graduate art students, what identification is necessary?

 - (1) no special identification necessary _____
 - (2) student identification card only _____
 - (3) letter from the head of his Art Department or comparable person _____
 - (4) other requirements: _____

B. Days and hours when your library is open

1. same as museum _____
2. same as museum, except closed Sundays and holidays _____
3. same as museums, except closed Saturdays, Sundays, and holidays _____
4. other: _____

C. Stacks are

1. closed _____
2. open to museum personnel only _____
3. open to graduate art students _____

- D. Is inter-library loan service available? yes ____,
no ____

II. WHAT SPECIAL AIDS ARE PROVIDED

- A. A Xerox machine, yes ____, no ____
B. Photocopy machine, yes ____, no ____
C. Microfilm machine, yes ____, no ____

III. CONTENTS OF YOUR LIBRARY

- A. Approximate number of art books _____
B. Number of art magazine subscriptions _____
C. Are sale catalogues available, yes ____, no ____
D. Do you have a photograph collection of art works?
yes ____, no ____
If yes, does the collection include
1. photographs of works of art owned by your
museum, yes ____, no ____
2. photographs of other works of art, yes ____, no ____
3. approximate size of your photograph collection _____
E. Do you have a slide collection of works of art?
yes ____, no ____
If yes, does the collection include
1. slides of works of art owned by your museum,
yes ____, no ____
2. slides of other works of art, yes ____, no ____
3. Approximate size of your slide collection _____
F. Does the specialization of your museum library
reflect the specialization of the art collection
within the art museum itself? yes ____, no ____
If yes, what specialized field or fields is best
represented by your art museum?
G. Does your museum library have any special or un-
usual collection of rare art books, magazines,
or newspapers? yes ____, no ____
If yes, what is the collection?

APPENDIX G

SAMPLE LETTER TO THE DIRECTOR OF THE
ART MUSEUMS SENT THE QUESTIONNAIRE

September 27, 1971

Prof. Dr. Jan Louts, Director
Staatliche Kunsthalle
Hans-Thoma-Strasse 2 und 6
Karlsruhe 75, Deutschland

Dear Dr. Louts,

I am a candidate for the Ph.D. degree at North Texas State University. I also teach an advanced course on art museums which I initiated at the University.

My dissertation proposal is concerned with the research facilities available to graduate art students in selected art museums in Europe and the United States. Staatliche Kunsthalle, naturally, is a must for my research in the compilation of a worthwhile study.

I am enclosing the questionnaire which I need to have answered. It would be greatly appreciated if you would have various members of your staff answer the questions and return the questionnaire at the earliest possible moment.

Thanking you in advance for your courtesy, I am

Sincerely yours,

Lois Swan Jones
Ph.B., B.S., M.S.

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