
Christopher Wright is well-known both as a scholar in the field of Dutch art history and for two previous compilations: Old Master Paintings in Britain: An Index of Continental Old Master Paintings executed before c.1800 in Public Collections in the United Kingdom (1976) and Paintings in Dutch Museums: An Index of Oil Paintings in the Netherlands by Artists born before 1870 (1980). The present volumes are thus the culmination of a monumental indexing effort reaching back twenty years at least. Art librarians, visual resources curators, museum professionals and art historians will count themselves fortunate if they have these two volumes in their reference collections.

The World's Master Paintings does just what its bold subtitle promises: it lists every known painting by 1,300 European, British and American painters owned by public collections. The painters in question all flourished between the 13th and the 20th centuries. Wright's two volumes are organized as follows. Volume one lists the painters by century and school (nationality). Under each alphabetically arranged painter's name, Wright lists (by city and institution) the public collections in which works by the artist are located. The first volume concludes with an exhaustive index of painters. Volume two offers a title index to all paintings, chronologically arranged by century, referring the user to the name of the artist who executed each work. Volume two is thus somewhat reminiscent of the "title" volumes in Patricia Havelic's ever-useful World Painting Index, and indeed Wright's two volumes splendidly complement Havelic's two-volume work with supplements. (In my own library, these volumes happily and conveniently cohabit the same shelf.)

Volume two further includes a most helpful list of the public collections indexed in these volumes. This list, which some slide librarians have found helpful in corroborate name authority work and which will also benefit many other users, is arranged alphabetically by city and generously includes a brief description of each collection, noteworthy holdings -- and an indication of how many works by artists listed in these volumes are owned by the institution in question.

Max Marmor, Art & Architecture Library, Yale University, New Haven, Connecticut, USA.


If the world's master paintings are listed, who is the world's master librarian? The World's Master Paintings has been aptly described as a product of enormous effort on the part of a single individual, to whom we are all deeply indebted. The publication is a monumental work, the product of enormous effort on the part of a single individual, to whom we are all deeply indebted. The Guide lists more than 30,000 works of art, organized into 205 main subject entries, arranged alphabetically from Achilles to Zeus. Major mythological subjects are further subdivided into specific themes and episodes. Each main entry includes a brief discussion of the mythological subject (and here LIMC must have been a main authority), an indication of the most commonly depicted elements of the myth, and a list of the main ancient library sources for the subject. Where appropriate, sub-entries are listed and cross-references provided, along with suggestions for further reading. Within each entry, works of art are arranged chronologically without regard to medium.

The Guide concludes with a list of sources (not a comprehensive bibliography) which spells out the broad citations employed throughout, and an extensive index of artists giving the names, dates, nationalities and disciplines of all artists cited. The latter index further includes a list of the entries and sub-entries in which the artist appears, permitting the user to trace any given artist's treatments of classical mythological subjects throughout the entire work.

This is a monumental work, the product of enormous effort on the part of a single individual, to whom we are all deeply indebted.

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Udo Kultermann's history of art history first appeared in German in 1966. It was promptly and uncharitably reviewed by Leopold Eitlinger. It subsequently came out in a paperback edition in 1981 and, again, in a revised and expanded paperback edition in 1996. Throughout the 1980s, Abaris Books announced a forthcoming...
English translation. Here it is at last, more than a decade after many art libraries first ordered it (as an RLIN search will show).

Kultermann's quite readable survey treats a subject that has never been treated as it deserves. Neither this book, nor its only comparable competition (Germain Bazin's *Histoire de l'histoire de l'art*, 1986) offers an adequate, scholarly history of the discipline of art history. But now that a translation of Kultermann's book has finally appeared, it enjoys the privilege of being the only (and therefore the best) full-length treatment of the subject in English.

In format, Kultermann's volume recalls G. H. Lewes' famous nineteenth-century *Biographical History of Philosophy* in being resolutely biographical and in providing portraits of its subjects. One need not be a physiognomist to find Kultermann's portrait photos useful and even instructive; and whatever may be said in favour of a more systematic treatment of disciplinary history, Kultermann's biographical approach let his historical survey do double-duty as something of a biographical dictionary of art historians — which we still need desperately.

Max Marmor,
Art & Architecture Library,
Yale University,
New Haven, Connecticut,
USA.

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