

# Art Books

*A Basic Bibliography  
of Monographs on Artists*

*Second Edition*

Wolfgang M. Freitag

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of Monographs on Artists,  
Second Edition*

Editor

*Wolfgang M. Freitag*

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**“There is properly no history; only biography.”**

*Ralph Waldo Emerson  
Essays in History*

# Preface

For this second edition of *Art Books: A Basic Bibliography of Monographs on Artists*, the vast number of new books published since 1985 was surveyed and evaluated. This has resulted in the selection of 3,395 additional titles. These selections, reflective of the increase in the monographic literature on artists during the last ten years, are evidence of the activities of a larger number of art historians in more countries worldwide, of the increasingly diverse and ambitious exhibition programs of museums whose number has also increased dramatically, and also of a lively international art market and the attendant gallery activities. The selections of the first edition have been reviewed, errors have been corrected and important new editions and reprints have been noted.

The second edition contains 278 names of artists not represented in the first edition. These additional listings are by no means only of artists lifted out of obscurity. They include a surprising number of older masters, some of them well known through their oeuvre on view in major public collections, to whom, surprisingly, no monographs had been devoted before, and, as might be expected, many younger contemporary artists whose importance has only recently been acknowledged in monographs. A larger proportion of architects and designers is also included.

Like the first edition, the second includes works in all relevant genres of monographic writing: the analytical and critical, the biographical, and the enumerative. Formats range from books and catalogues raisonnés to exhibition and auction sale catalogues. In response to suggestions from users, the coverage of artists' writings is more thorough. Another departure from the strict principles of selection applied to in the first edition, where in order to be included a monograph had to deal with the whole oeuvre of an artist, is the more elastic definition of "monograph" which has allowed us to include treatises which, although purporting to deal with only a part of an artist's oeuvre, do actually illuminate the totality of an artist's life, works, and historical importance.

The Introduction to the first edition is still relevant to the purposes of the second which follows the same pattern of scope, style, and arrangement.

There are several new additions to the arsenal of the great encyclopedic and biographical art dictionaries of which two stand out and must be prominently mentioned, since both contain not only biographical but also substantial bibliographical material on individual artists. The first is the new version of *Thieme-Becker*, of which a new edition had been in preparation by the state-owned East German publishing firm, A.E. Seemann Verlag (VEB), Leipzig, at the time of the German reunification. By absorbing the three already published volumes of *T.-B.2*, a new start was made in 1992 by K.G. Saur who purchased the project and renamed it *Allgemeines Künstlerlexikon: Die bildenden Künstler aller Zeiten und Völker*. (Munich and Leipzig, K.G. Saur, 1992—). By the end of 1996 thirteen volumes had been published under the new title, of a total of 60 projected. The second new reference work in which fruitful bibliographical searches for monographic lit-

erature about artists might start is the *Dictionary of Art* (New York, Grove's Dictionaries, Inc., 1996), which is topical as well as biographical in scope and whose 34 volumes, published together, may, for its subject coverage, also be considered a legitimate successor to the still very useful *Encyclopedia of World Art* (New York, McGraw-Hill, 1959–68, 15 vols.)

These and several other important new reference works relevant to the objective of this book will be found listed in “A Selection of Biographical Dictionaries and Other Reference Works Containing Information on Artists” which has been expanded and updated for the second edition.

Attention is also called to the third and again improved edition of Lois Swan Jones' useful book *Art Information: Research Methods and Resources* (1990). Jones' Chapter 8: “Research on People” contains excellent advice for the student who looks for information on the lesser-known artists. In this same context it is necessary to mention a unique source for information on artists active in the United States that is all too often overlooked: The Archives of American Art. Founded in 1954, this Bureau of the Smithsonian Institution headquartered in Washington, D.C. with six regional branches in major U.S. cities, is dedicated to the collection, preservation, and study of the letters, diaries, and a great variety of other primary and largely unpublished records of artists and craftspeople active in the United States. Another bibliographical tool that the researcher overlooks at his or her own peril, because it contains abstracts of the most recent monographs and one-person exhibition catalogues, is the new international serial bibliography and abstracting journal *Bibliography of the History of Art (BHA)/Bibliographie d'Histoire de l'Art*, which is the successor to both *International Repertory of the Literature of Art, (RILA) 1975–1989* and *Répertoire d'Art et d'Archéologie (RAA), 1910–1989*.

To the list of the many friends who helped me with the compilation of the first edition I must add the name of the person who did for the second edition much of what Bob Sennett did for the first—albeit now with benefit of computer—Christi Nelson. Without her diligence, intuition, and savvy, the second edition would not have gotten off the ground as easily. I am also indebted to my son Tilman for making the author index to the second edition and greatly improving it. The index now includes not only the proper names of the principal personal and corporate authors, as did the index to the first edition, but also of co-authors, editors, co-editors and compilers as well as of contributors to works of multiple authorship, such as museum, collection and exhibition catalogues and conference proceedings. Last, but not least, very special thanks go to my friend James Hodson who volunteered as proofreader.

W.M.F.  
Spring, 1997

# Introduction to the First Edition

*The most basic kind of publication that art historians produce is probably the monograph on a particular artist. In it, all the artist's works will be sorted out and catalogued, with illustrations to match; and an interpretive essay will usually be provided to go along with this. There, the development of the artist's work will be dealt with from different points of view (style, subject matter, technique, and so on), and the discussion of how the artist developed and of his total achievement may well shade into criticism.<sup>1</sup>*

As every librarian knows, artists' monographs form the core and account for the bulk of every art book collection, constituting well over fifty percent of the holdings; they have always been and remain—the importance which periodicals have attained notwithstanding—the principal vessels in which research results are packaged and transmitted, a fact which is corroborated by several empirical studies of the research habits of art historians.<sup>2, 3, 4</sup>

Lois Swan Jones notes in her study guide, *Art Research Methods and Resources*, that at present “there is no single reference work that lists all of the monographs, catalogues raisonnés, and *oeuvres* catalogues that have been compiled on various artists.”<sup>5</sup> Indeed, the best and most useful bibliography of monographs deals with artists from only one field: printmaking.<sup>6</sup> The only work in which a general list has been attempted is E. Louise Lucas' *Art Books: A Basic Bibliography* (Greenwich, CT: New York Graphic Society, 1968), which contains a selected bibliography of monographs on about 550 artists from all fields. As this title is now out of print, a researcher wishing to locate additional books and catalogues on individual artists must turn to the bibliography sections appended to the entries in the great biographical dictionaries such as *Thieme-Becker* or *Bénézit*, to encyclopedias like the *Encyclopedia of World Art* or to the multi-volume handbooks of which the *Pelican History of Art* and the *Propyläen-Kunstgeschichte* are prominent examples. The titles found therein can be supplemented further by searching various national art bibliographies and published library catalogues and—if one wishes to bring one's search up to date—by recourse to national and trade bibliographies or serial abstracting and indexing services of which RILA, the *Répertoire d'Art et d'Archéologie*, and *Art Bibliographies Modern* are the most frequently used.

Many of the monographs listed contain substantial bibliographies that will lead to further study. If one intends to pursue research on an artist in depth, the user of this volume will disregard them at his or her peril. A select list of multi-artist biographical dictionaries and other reference works that contain useful data has been added in order to increase the usefulness of this volume.

*Art Books: A Basic Bibliography of Monographs on Artists* is designed primarily for the graduate student who needs a tool that is compact and affordable yet fairly comprehensive and that can take its place on the personal reference shelf alongside such standard works as Schlosser's *La Letteratura Artistica*, Chamberlin's *Art Reference Books*, Arntzen and Rainwater's *Guide to the*

*Literature of Art History*, and the bibliographies incorporated in a recent spate of study guides of which those by Jones, Kleinbauer and Muehsam are three outstanding examples.<sup>7, 8, 9</sup> In compiling this bibliography, I have also been mindful of the usefulness of such a volume to librarians who are charged with the task of collection building and naturally also to book dealers in acquiring stock and preparing catalogues.

Contained here are monographs and works of a monographic character on 1,870 artists from all historical periods and from all countries. The 10,543 titles represent the following media: painting and drawing (64%), sculpture (11%), architecture (11%), graphic arts (8%), photography (5%), and decorative and applied arts (1%).

Since it was my aim to do justice to artists from every historical epoch and from all parts of the world, my approach had to be severely selective if, in accordance with the publisher's plans, the one-volume format of the bibliography was to be preserved. To achieve this compactness I have thought it best to concentrate on artists who interest the American art student, the collector, and the ever-growing number of passionate art lovers among the general public. Many of the artists included are represented with their works in American or Canadian museums or have been shown in travelling exhibitions that have toured the continent; others are the subject of academic courses and lectures on the graduate and undergraduate level in North American colleges and universities.

The proportion of citations per national schools or geographical regions are as follows—Italy: 20%; Austria, Germany, and Switzerland: 18%; North America: 16%; France: 15%; Great Britain and Ireland: 9%; Belgium and the Netherlands: 7%; Russia: 4%; Scandinavia: 3%; Spain, Portugal, Latin America: 3%; Eastern Europe: 2%; the Middle East, India and Far East: 2%; and Modern Greece: 1%.

The term “monograph” has been defined broadly to include treatises (and published dissertations), biographies, *catalogues raisonnés* and other works catalogues, personal bibliographies, and artists' writings that are of an autobiographical or theoretical nature and illuminate the artist's creative process. I have selectively included the letters but have excluded the poetry, plays, and fiction produced by visual artists. Articles on single artists appearing in periodicals or collections (e.g., *Festschriften*, yearbooks, and general museum catalogues) are also not listed.

Every bibliography that selects from thousands of titles is in the final analysis always a matter of personal taste and reflects not only the selector's background but also what is in vogue at a given time. The present volume is no exception. No apology is offered for titles omitted that another compiler might have included, but I would certainly like to know why my readers would have selected differently and invite their suggestions, just as I shall be grateful for suggestions on how to improve the quality of the work overall.

I have made a serious effort to include books that reflect the current research interests of graduate students at a major university and have tried to anticipate trends. This is not easy in a field as protean as art history that now includes many subjects that were not considered germane to it when the first monograph bibliographies were compiled by Miss Lucas for her original *Harvard List of Books on Art* (Cambridge, Mass., Harvard University Press, 1938), its predecessors, and its successors.

In a day when it is possible to program a computer to spin off bibliographies on any subject by printing out relevant and appropriately coded titles from bibliographic data bases that are in themselves the machine-generated products of national and trade bibliographies, the present volume may seem like an anachronism. Before they were found worthy of being included, the books for the present compilation were personally examined in the stacks of a mature and well-stocked art library in order to identify publications that ought to be the backbone of the monographs collection of a much younger art library with a comprehensive scope and provide guidance for its acquisitions program.

The books were chosen for a variety of reasons. Some are acknowledged as definitive standard works, others, although perhaps unfamiliar, have been included because I considered them superior to the better-known standard works; some are the only works available on a given artist. The latter is especially true for artists who have not yet received monographic treatment but have received critical attention through substantial exhibitions and the catalogues accompanying them.

It is my hope that this volume, even if it does not immediately fill the gap that exists in the bibliographical literature on artists' monographs, will have a useful function until the field produces a better one.

I dedicate this book to the memory of Edna Louise Lucas, who as a librarian and a bibliographer has helped innumerable scholars and students of art history and who, by her example, taught me the joys of making personal bibliographies.

Wolfgang M. Freitag  
Cambridge, Massachusetts  
Spring 1985

#### Notes

1. Roskill, Mark. *What Is Art History?* New York: Harper & Row, 1976, p. 14.
2. Nelson, Diane. "Methods of Citation Analysis in the Fine Arts." *Special Libraries*, 68 (11), Nov. 1977, pp. 390-95.
3. Simonton, Wesley C. *Characteristics of the Research Literature of the Fine Arts during the Period 1948-1957*. Ph.D. diss., Univ. of Illinois (Urbana), 1960.
4. Stam, Deirdre C. *The Information-Seeking Practices of Art Historians in Museums and Colleges in the United States, 1982-83*. Ph.D. diss., Columbia Univ., School of Library Service, 1984.
5. Jones, Lois S. *Art Research Methods and Resources*. 2 ed., rev. and enlarged. Dubuque, Iowa: Kendall/Hunt, 1984, p. 53.
6. Riggs, Timothy A., compiler. *The Print Council Index to Oeuvre-Catalogues of Prints by European and American Artists*. Millwood, N.Y.: Kraus International, 1983.
7. Jones, Lois S. *op. cit.*
8. Kleinbauer, W. Eugene, and Slavens, Thomas P. *Research Guide to the History of Western Art*. Chicago: American Library Association, 1983.
9. Muehsam, Gerd. *Guide to Information Sources in the Visual Arts*. Santa Barbara, Cal./ Oxford, England: Jeffrey Norton, 1978; distrib. by ABC-Clio.

# Acknowledgments

For help with the present work I am much indebted to Robert S. Sennett, who assisted me in selecting from the mass of the available literature the principal and most noteworthy titles, who was indefatigable in combing the stacks of the Harvard Fine Arts Library for copies to be inspected, who verified the entries, and who also had a major hand in organizing the material and preparing the manuscript for the press. I am also grateful to William S. Johnson, presently editor of the *International Photography Index*, formerly a lecturer in photography at Harvard and public services librarian in its Fine Arts Library, who is responsible for the selection of the photographers and the monographs devoted to them that are included.

Special thanks go to Martha Older and Caroline Ware Rusten, who typed most of the manuscript, and to Judy Morrison, my secretary, for sundry contributions to the work while it was in progress.

Grateful recognition must also be made to the staff of the Harvard Fine Arts Library for their forbearance—especially during the early stages of the project when our requests for recalls, shelflist and in-process information for books that were not immediately accessible were testing their patience daily.

The list of acknowledgments would be incomplete if it did not mention the assistance I have received from members of the faculty of the Fine Arts Department and from Harvard students who have contributed so much to this work, either indirectly by letting me observe them daily in their research and study habits or directly by their frank criticism of books they have used and by making suggestions for new purchases.

Finally, I would like to express my profound gratitude to the officers of the J. Paul Getty Trust, without whose most generous support I could neither have spared the time nor afforded the bibliographical and technical support necessary to bring the project of the bibliography to fruition.

W.M.F.

# Notes on Style and Use

The material in this bibliography has been organized in a form convenient for the user. The arrangement is alphabetical by the artists' and authors' full last names. When an artist is known by several names, I have, in general, used the one by which he or she is best known. Cross-references are provided when the preferred form of the name is not clear, as in the case of Man Ray, or for artists who are known chiefly by their pseudonyms. Medieval and Renaissance artists, especially the early Italians whose real name is joined to that of their father, birthplace, or workshop are listed under their best-known names. Thus, for example, Desiderio da Settignano is found under Desiderio, and Andrea Del Sarto, whose family name was D'Agnolo, is found under Sarto. In the first case, a reference from Settignano leads the user to look under Desiderio; in the second, the cross-reference has been omitted because the artist's real name is practically never used. If the artist is known by several variations of his name, the entry is made under the most common form and as many references are made as needed.

Works whose subjects include more than one artist are found under the artist whose name comes first in the alphabet. Thus, a book on Turner, Cole, and Hunt will be listed under Cole, with cross-references to that entry under Turner and Hunt. The exception to this occurs when the identifying artist has not been the subject of a separate monograph. In such cases, the item is found under the artist whose name follows in the alphabet. For instance, *Kensan and His Tradition*: Kenzan, Koetsu, Korin, and Sotatsu will be found under Koetsu since there is no separate listing for Kenzan. Members of the same family are listed together and the monographs on them entered in one alphabet, so that all the books on the Della Robbias, for example, will be found together, without regard to the subject's first name.

Anonymous artists that are known to us only by their initials or marks (monograms) or by artificial catch-names beginning with Master or *Meister* are found in their appropriate place in the alphabet. The idiosyncrasies of certain archaic and foreign spellings such as "J" for "I" have been retained. The Dutch letter "IJ" is customarily transcribed as "Y" in English texts, and that is done here. Thus, Van Dijck remains Van Dyck.

Diacritical marks that alter the sound of a vowel or affect the position of a consonant (as in Slavic vernacular alphabets) have been ignored in the alphabetizing of foreign names. For instance, the German *umlaut* (ü) is considered "U," not "UE," and, consequently, entries for Müller follow those for Mueller. Transliterations of the names of artists that do not originally appear in the roman alphabet, i.e., Larianov, follow the standard form adopted by the Library of Congress. Foreign names that include prepositions such as Van, Von, De, or Della are entered under the part of the name which follows the prefix: Dyck, Anthony Van or Porta, Guglielmo Della.

These rules for alphabetization apply equally to the entries for artists and to the names of the authors. Institutions such as museums and galleries or associations and corporate bodies that appear

as authors of catalogues and congress proceedings are found under the vernacular form of their official name, and if their location is not part of the name it has been added in parentheses in the accepted English version.

The bibliographical description for each entry follows exactly the information presented on the title page of the book in hand. In some cases, this has meant accepting variations of forms of a name for the same author. In such cases, the “literary units principle” adopted in many library catalogues to bring together all the works of an author under one form of the name, has *not* been upheld, and all the variant spellings found on the title pages appear in the text. An effort has been made, however, to bring such entries together in the author index, and thus an exact correlation between author entries in the index and author entries in the text does not necessarily exist. This applies to both individual authors and to corporate bodies as authors (e.g., museums).

When several forms of entry are possible preference is given to the personal author or authors, rather than to the sponsoring institution. An exception to this are exhibition catalogues, which are usually found under the name of the sponsoring institution. So-called “museum monographs,” i.e., books which accompany an exhibition but are the work of one author, are treated as monographs and not as exhibition catalogues.

When two authors have written a work jointly or a publishing house imprint includes two cities, both are listed. However, if three or more authors are involved, only the first author is listed, and multiple authorship is indicated by *et al.*, and when three or more cities are places of publication, only the first is given without mention of the others.

In the few rare instances when a book is a compilation of several short monographs without the aegis of an institution and without an editor, the work is listed under the name of the contributor whose piece appears first.

Entries are cited in the index by item number not by page.

The abbreviation CR is used throughout the text to stand for *catalogue raisonné*.

# A Selection of Biographical Dictionaries and other Reference Works Containing Information on Artists

The most recent works are still in print, the others are readily found in large public and art libraries.

## International

- Allgemeines Künstlerlexikon: Die bildenden Künstler aller Zeiten und Völker.* v.1–. München/Leipzig, Saur, 1992–.
- Arntz, Wilhelm F. *Verzeichnis der seit 1945 erschienenen Werkkataloge zur Kunst des 20. Jahrhunderts.* Haag/Obb., Verlag Gertrud Arntz—Winter, 1975.
- Bartsch, Adam von. *Le peintre graveur.* 21 v. Wien, Degen, 1803–1821. Reprints: Leipzig, Barth, 1854–1876; Hildesheim, Olms, 1970.
- Blättel, Harry. *International dictionary, miniature painters, porcelain painters, silhouettists.* München, Arts & Antiques Edition Munich, 1992.
- Browne, Turner and Parnow, Elaine. *Macmillan biographical encyclopedia of photographic artists and innovators.* N.Y., Macmillan, 1983.
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- Colnaghi & Co. (London). *Photography: the first eighty years.* [catalogue of an exhibition] 27 October to 1 December 1976. Text by Valerie Lloyd. London, P. & D. Colnaghi, 1967.
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- Contemporary artists.* Edited by Muriel Emanuel et al. London, Macmillan, 1983. 2 ed.
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- Delteil, Loÿs. *Le peintre-graveur illustré.* 31 v. Paris, Delteil, 1906–30.
- The Dictionary of art.* Edited by Jane Turner; Hugh Brigstocke, consulting editor. 34 v. London and New York, Grove's Dictionaries Inc., 1996.
- Dictionary of contemporary artists.* Edited by V. Babington Smith. Oxford/Santa Barbara, Calif., ABC-Clio Press, 1981.
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- Edouard-Joseph, René. *Dictionnaire biographique des artistes contemporains 1910–1930.* 3 v. Paris, Art et Edition, 1931–33. With 1st supplement, 1936.
- Edwards, Gary. *International guide to nineteenth-century photographers and their works: based on catalogues of auction houses and dealers.* Boston, G.K. Hall, 1988.
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- Fleming, John and Honour, Hugh. *The Penguin dictionary of decorative arts*. London, Lane, 1977.
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- . *Bibliographie zur Kunstgeschichte des 19. Jahrhunderts: Publikationen der Jahre 1967–1979, mit Nachträgen zu den Jahren 1940–1966*. Zusammengestellt von Marianne Prause. München, Prestel, 1984 (Studien zur Kunst des neunzehnten Jahrhunderts, Bd. 31).
- Goldstein, Franz. *Monogramm-Lexikon; internationales Verzeichnis der Monogramme bildenden Künstler seit 1850*. Berlin, de Gruyter, 1964. (continues Nagler, G.K., *Die Monogrammisten*.)
- Gould, John. *Biographical dictionary of painters, sculptors, engravers and architects*. 2 v. London, Wilson, 1835.
- Gowing, Lawrence. *A biographical dictionary of artists*. London, Macmillan, 1983.
- Graves, Algernon. *A dictionary of artists who have exhibited works in the principal London exhibitions from 1760–1893*. London, Henry Graves, 1901. 3 ed. Reprint: Bath, Kinsmead, 1969; N.Y., Burt Franklin, 1970.
- Havlice, Patricia P. *Index to artistic biography*. Metuchen, N.J., Scarecrow Press, 1973. With 1st supplement, 1981.
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- . *Dictionnaire des illustrateurs, 1890–1945: XXe siècle, première génération, illustrateurs du monde entier nés avant 1885 (artistes du livres, dessinateurs de la presse et de la mode, caricaturistes, bédéistes et affichistes)*. Avec la collaboration de J.A. Agelink van Rentergem . . . [et al.]. Neuchâtel, Suisse, Ides et Calendes, 1992.
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# A

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