

were or are arranged by divisions of science, such as general science, mathematics, physics, chemistry, and so on. The Lasworth title and the present Chen work are arranged first by the format of the listed references, such as encyclopedias, dictionaries, handbooks, and bibliographies, then subdivided by science fields. Mark this difference well.

Chen, who is an associate professor at the School of Library Science at Simmons College, says that the work "is intended primarily as a reference guide for science and engineering librarians and their assistants and as a textbook for library school students engaged in the study of the structure, properties, and output of scientific literature." There are twenty-three sections in the new guide ranging from selection tools and guides-to-the-literature, through the usual reference book categories of handbooks and dictionaries, all the way into the newer fields of nonprint materials and data bases. Each entry is arranged by title within the sections and subsections and followed by a brief annotation of the book's coverage and character, and, finally and very use-

fully, a listing of citations to book reviews for that particular item.

The only index in the back is by author. Finding a work quickly, if one already knows the title, is sometimes difficult because one must decide which one of the twenty-three main sections contains it. This operational difficulty of finding known works and the decision not to include older reference books (the majority here have imprint dates since 1970) limit somewhat the usefulness of this compilation. There are some bonuses: a good reference list of citations to articles on a wide range of information science topics and up-to-date entries on guides to patents, technical reports, conference proceedings, etc.

Finding information for science library users almost always revolves around a subject area of science first and then the technicalities of finding the proper type of handbook or periodical or whatever. Guides such as the present one have much useful bibliographical information, but their library-science oriented format often acts as a hindrance rather than a help.—David Kuhner, Norman F. Sprague Memorial Library, Claremont, California.

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Muehsam, Gerd. *Guide to Basic Information Sources in the Visual Arts*. Information Resources Series. Santa Barbara, Calif.: Jeffrey Norton Publishers/ABC-Clio, Inc. 266p. \$14.95. LC 77-17430. ISBN 0-87436-278-4.

Bibliographic sources to the arts are not new. The earliest recorded art bibliography dates back to 1651 when Raphael Trichet du Fresne compiled a list of entries to accompany an important work by Leonardo. Since that time various books have erratically appeared throughout the years. I must here venture the statement that nothing so complete as Ms. Muehsam's guide has yet been published.

The standard guide in the past has been every art librarian's intimate acquaintance, Mary Chamberlin's *Guide to Art Reference Books*, published by the American Library Association in 1959. Chamberlin's guide was prepared for essentially the same readers as was Muehsam's volume; these are art historians, art librarians, and students. The

works vary, however, in format since the *Guide to Basic Information Sources in the Visual Arts* takes its title seriously and provides guidance from one research tool to the next in an informative, easily read, and concise text, while *Guide to Art Reference Books* is an annotated bibliography of 2,500 entries.

Although Donald Ehresmann attempted in 1975 to provide a new alternative to Chamberlin, his *Fine Arts: A Bibliographic Guide to Basic Reference Works, Histories, and Handbooks* was not well received due to its limited scope. Similar in style of prose and format to Muehsam's guide is Jack Dove's short work, *Fine Arts*, published in London by Clive Bingley in 1966. Dove divides the volume into chapters dealing with the varied branches of art and discusses each work briefly. *Fine Arts* is the smallest volume on the subject and, therefore, probably the least useful.

Ms. Muehsam, at the very outset of her publication, emphatically states the aims of her vast endeavor: to provide basic search strategies, to point out the essential reference and research tools, to indicate authoritative sources for each of the principal periods of art, and to discuss the national schools of art. The author meets these goals by dividing the contents into four sections analogous to her stated aims; the sections are in turn subdivided into chapters.

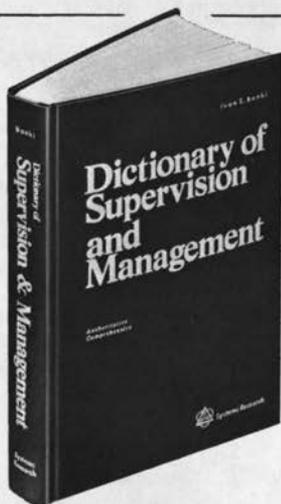
In guiding the scholar to accessible information, the author provides interesting alternative methods for retrieving facts; she suggests the *New York Times Index* as an approach to locating reviews of exhibitions in New York City and oftentimes the entire country, and even abroad. Definitions of terms used extensively are clarified within the text and therefore aid the researcher in choosing the work most suitable to answer a query. *Corpus* and *catalogue raisonné* are defined and compared with the main attributes of each enumerated. While differences are established, similarities are also noted. The parallel type of information obtainable from the *McGraw-Hill Dictionary of Art* and the *Praeger Encyclopedia of Art* is analyzed stressing the advantages and hindrances of each.

Several factors enhance the volume: frequent bibliographic notes supplement the

text and facilitate its understanding, a statement on art prices (an area of concern often overlooked in bibliographies and source books) is included, and excellent pictorial volumes are listed for the individual art movements.

Obvious lacunae are to be found in the relatively new media of library holdings; video art is mentioned only in passing. The expanding medium of artists' books is neglected altogether.

Despite these minor drawbacks, the volume remains a uniquely well-written, well-organized, and lucid account of available sources in the visual arts. As an established art historian and experienced art librarian (presently art bibliographer and associate professor at Queens College), Gerd Muehsam emerges as the most probable author to successfully accomplish this massive task. *Guide to Information in the Visual Arts* will, no doubt, take its place on library and private reference shelves as the most comprehensive work in its field—*Lamia Doumato, Museum of Modern Art, New York.*



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