



# Architecture and the Fine Arts

JAMES HUMPHRY III

“IN ALL ABUNDANCE there is lack.” Hippocrates’ words, written many centuries ago, describe the general situation with respect to the “abundance”—the great plethora of book production in all fields, including architecture and the fine arts. Bibliographical control of the ever-increasing quantity of materials in these fields can provide the solution for the “lack.” The extent to which one can find his way to the information he seeks, by means of bibliography, is the subject of this article.

The large number of books published each year in the fine arts is a relatively recent phenomenon. UNESCO’s publication *Courier* cites the total annual world production of book titles as 360,000 in 1960, compared to 400,000 in 1963.<sup>1</sup> In the field of fine and applied arts, book title output in the United States was 906 in 1964, of which 776 were new books and 130 new editions. This represents a net increase of 10 percent over similar figures for 1963, when 822 titles were produced; 664 were new books, and 158 new editions.<sup>2</sup>

Titles in the field of art imported from foreign countries in 1964 totalled 388, representing 358 new books and 30 new editions.<sup>3</sup> In 1963 the total was 139<sup>3</sup> as compared to 101 in 1961.<sup>4</sup>

Prices for art books and periodical publications have increased steadily during the past few years. By 1958, Alice Plaut could write: “In 1947 only a few books in the field were priced above \$5. By 1950, there was an occasional \$10 item. Today, many volumes are priced at \$15 and more and the budget must be very substantial to take care of a satisfactory up-to-date collection in art and architecture.”<sup>5</sup>

There has been great progress during the last several years in the production of sorely needed bibliographies in art and architecture. As a matter of fact, the tremendous upsurge of interest in art, the collecting of art, the expansion of curricula in the schools, colleges

James Humphry III is Chief Librarian of The Metropolitan Museum of Art, New York.

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and universities, not to mention the almost unbelievable attendance figures at museums and galleries—all in the relatively recent past—have resulted in a steady increase in scholarly art books, as recounted above. Or is it the other way round? Is the literature that pours forth so voluminously the reason for this interest and reawakening? Most probably one abets the other.

The English edition of the *Encyclopedia of World Art*,<sup>6</sup> begun in 1959 and projected for fifteen volumes, is being compiled by well-known authorities in all fields of art under the general editorship of the Italian Institute for Cultural Collaboration of Rome and the McGraw-Hill Book Company of New York. Supporting the Institute are the Cini Foundation of Venice and the Florentine publishers, G. C. Sansoni. It is to be expected that this work will be completed within the next year; the first eleven volumes, up to "Rembrandt," are now in print.

The avowed purpose of this scholarly undertaking is to encompass within a single work every aspect of the visual arts, architecture, sculpture, painting, and every other man-made object that enters the field of aesthetic judgment because of its form or decoration, from the most distant prehistoric times to the present day, from the art of the great centers of civilization to the products of primitive peoples. The encyclopedia is being currently published in Italian,<sup>7</sup> with the English language edition published by McGraw-Hill; the latter has been adapted to the needs of scholars in this country with an emphasis on American art and particularly on American artists.

The *Encyclopedia of World Art*<sup>6</sup> contains extremely valuable bibliographical references. Two highly useful articles pertinent to our discussion should be mentioned. One is the ten-page article on bibliography, which cites the fact that:

A bibliographical organization of the vast ancient and modern literature on the arts presents problems very similar to those of bibliography in the other humanities. It reflects, even in the autonomous aspect of its technical progress, the orientation of modern historiography to such a degree that it constitutes an essential chapter, perhaps the ultimate chapter thereof . . . . Indeed, the imposing and still continuing development of general and special bibliographical compilations represents a characteristic phase in the evolution of a discipline—a phase now recognizable in the study of art—in which the multiplication of publications and the emphasis on specialization preclude what was feasible in past

centuries: direct knowledge of the literature and of its contents by a scholar, with immediate mnemonic orientation in the field as a whole and in its specialties and subspecialties; while concurrently the structure and the progress of the discipline itself depend on collateral and general knowledge, without which any specialization becomes sterile.<sup>8</sup>

Similarly, the article on historiography is appropriate to an understanding of the literature of the fine arts. Luigi Salerno, the Italian art historian, states: "In theory, art criticism . . . and art history are inseparable, since the art historian has to work on the basis of his critical judgment and the critic on that of his historically determined experience. In practice, however, it is possible to distinguish those writers who, from ancient times onward, have expressed in their writings on art a clear conception of its history. Thus the history of the historiography of art can be considered in terms of the development of theories of history . . . ."<sup>9</sup>

This extract from the fifty-four page essay on historiography which includes twenty-two subdivisions constitutes a most practical beginning for either the dilettante or the sophisticated scholar embarking on an examination of the literature of the fine arts. The article on architecture<sup>10</sup> provides an equally important survey of the field and its literature; the bibliography alone covers nine pages, arranged chronologically by period.

General encyclopedias which provide many bibliographical references should not be overlooked. The *Enciclopedia Universal Ilustrada*,<sup>11</sup> popularly known by the name of its publisher, Espasa, and the *Enciclopedia Italiana*<sup>12</sup> are especially good for esoteric but nevertheless important references to books dealing with specific architectural monuments and schools of art. Also worthy of mention are the *Enciclopedia Cattolica*<sup>13</sup> and *Enciclopedia dell'Arte Antica, Classica e Orientale*,<sup>14</sup> notable for citation of books and serials, as well as reproductions of works of art and architectural details, including their pedigree and provenance.

When one examines the area of bibliographies of bibliographies for the field, important general works come to mind, such as the *Bibliographic Index*<sup>15</sup> and the *World Bibliography of Bibliographies*,<sup>16</sup> the *Guide to Reference Books*,<sup>17</sup> and the Library of Congress *Subject Catalog*.<sup>18</sup> The recent and authoritative one, of course, is the *Guide to Art Reference Books*<sup>19</sup> by the late Mary W. Chamberlin, of Columbia University. The 2,500 entries are systematically organized "to evaluate

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the vast and ever growing literature of art history—the basic reference tools as well as the resources for the most advanced research.”<sup>20</sup> This magnificent piece of scholarship readily provides the inquirer with the bibliographic potential for any specific area of study. Advertising art, dance, heraldry, calligraphy and the more popular “how to do it” books have been purposely omitted, however. These fields are quite adequately covered in the Wilson Company’s *Standard Catalog*.<sup>21</sup>

One of the most important serial titles in the field of bibliographies is the *Répertoire d’Art et d’Archéologie*,<sup>22</sup> an annual publication of the Bibliothèque d’Art et d’Archéologie de l’Université de Paris. This annual covers books, pamphlets and periodical articles, and the annotated entries are under broad headings, such as History, Iconography, Education, Museums and Collections, Exhibitions and Sales, etc., and are then broken down by period and subdivided by countries. The indexes, one for authors and one for artists, are essential features, particularly for the uninitiated.

The *Art Index*,<sup>23</sup> a cumulative author and subject index to 113 periodicals and museum bulletins, covers all areas of the fine arts including archaeology and architecture. It also includes references to reproductions of art, and book reviews, providing, along with the *Répertoire*, the best means for locating articles in the periodical literature of the field. For an excellent study of periodicals in the visual arts with special emphasis on post-war developments<sup>24</sup> one is referred to a recent survey by Dr. Stanley Lewis, of Queens College.

Julius Schlosser’s *La Letteratura Artistica*<sup>25</sup> is one of the most important books of bibliography, listing the various editions of early sources vital to scholarly research in art and architecture.

There are, of course, a great many other titles which one can cite, but which are admirably covered in Miss Chamberlin’s book. One that should be mentioned is the national bibliography covering every new work published in Great Britain entitled *The British National Bibliography*.<sup>26</sup> The classified arrangement provides an excellent means of keeping up to date with British book production in architecture, town and country planning, and the entire field of the fine arts, including the applied arts.

The *Bibliografia del Libro d’Arte Italiano*,<sup>27</sup> begun by Dr. Aeschlimann, covers the period from 1940 to 1952, and serves as a model of scholarly excellence in providing a national subject bibliography of art, architecture, and related fields. In addition there are sections devoted to official exhibitions for which catalogs were published, and

also guide books and periodicals. This venture has been taken over by Carla Emilia Tanfani, but carries the same title. The second volume issued in two parts and covering the decade 1952-1962 includes a bibliography of art congresses, an extremely useful guide to the wealth of information contained in such publications, and unfortunately not always easy to locate.

Two important bibliographies are published by the Istituto Nazionale d'Archeologia e Storia dell'Arte, under the editorial supervision of Guido Stendardo. One is the *Annuario Bibliografico de Storia dell'Arte*,<sup>28</sup> which began in 1954 and which superseded the *Bollettino* of the Istituto Nazionale d'Archeologia e Storia dell'Arte. The monographs and periodical entries represent publications of the date of the volume, although the imprint date, of course, is the date of issue.

The second title published in a similar format by the same institution is the *Annuario Bibliografico di Archeologia*<sup>29</sup> in which scores of important serial titles are indexed, as well as a listing of monographs, and representing the major countries of the western world.

Another national bibliography representing serial titles, again an Italian publication, cited because of the great extent of contemporary Italian scholarship in art history, is the *Repertorio Analitico della Stampa Italiana*,<sup>30</sup> arranged by subject, and listing in each case the essential bibliographic data.

The unusual bibliographies represented by the catalogs of important libraries and collections should be mentioned. Especially helpful are those which have supplements to keep up to date the record of the institutions' holdings, both retrospective and current. These include the *Catalog of the Avery Memorial Architectural Library*<sup>31</sup> of Columbia University, the *Library Catalog of The Metropolitan Museum of Art*,<sup>32</sup> and the catalog of the Kunsthistorisches Institut in Florence.<sup>33</sup> Others are the Library Catalog of the University of London's Warburg Institute,<sup>34</sup> and the *Index to Art Periodicals*<sup>35</sup> compiled in the Ryerson Library of the Art Institute of Chicago.

Mention should be made of significant publications being produced by museums throughout the world. Many of these institutions publish lists of their available titles and one, The Metropolitan Museum of Art, has issued a bibliography<sup>36</sup> of all of its publications from 1870 to 1964. For individual institutions one can find, in some cases, a list of in-print publications in the *Publishers' Trade List Annual*.<sup>37</sup>

In 1962 Jane Clapp<sup>38</sup> issued a bibliography of museum publications in two parts. Part I is devoted to anthropology, archaeology and art,

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while Part II deals with publications in biological and earth sciences. So far as is known, this is the first attempt at assembling a bibliography of this kind. Museum imprint is the basis of inclusion, not necessarily the subject museology.

The publication of catalogs in conjunction with museum and gallery exhibitions has signalled a great need for bibliographical control of this increasingly important material. These catalogs are no longer a two or three page hand-out to serve as a guide for the casual visitor, but often represent a scholarly *oeuvre catalogue* of definitive documentation relative to the works exhibited, and with extremely useful bibliographies. Expressly to meet this need, the Worldwide Art Catalogue Centre in New York began in 1962 to publish a quarterly called *The Worldwide Art Catalogue Bulletin* which brings into bibliographical focus exhibition catalogs from 500 museums and galleries in twenty countries. The immediate success of this venture attests to its usefulness, as well as the need.

Wittenborn and Company, a dealer in art books and serials, publishes *ad seriatim* a numbered list entitled *Art Exhibition Catalogues*, both domestic and foreign, in which several hundred exhibition catalogs are cited. Still another important list for this growing field is the one published irregularly by the Librairie des Quatre Chemins-Editart in Paris, which includes a selection of published catalogues issued in conjunction with exhibitions the world over.

Turning now to the life and works of artists, one bio-bibliography that has never been superseded in value is the *Allgemeines Lexikon der bildenden Künstler*<sup>39</sup> by Thieme and Becker, published in thirty-seven volumes. This authoritative dictionary includes painters, sculptors, engravers, etchers and architects. The bibliographies which accompany almost every biographee provide references which are exceedingly valuable not only for the life of the artist but for his work as well. This is kept up to date by a six-volume supplement: *Allgemeines Lexikon der bildenden Künstler des XX Jahrhunderts*,<sup>40</sup> edited by Hans Vollmer. The Thieme-Becker-Vollmer dictionary has proved to be an essential work of reference in art and architecture, as witnessed by its having been restored recently to in-print status.<sup>41</sup>

Other important biographical dictionaries are Bénézit's *Dictionnaire Critique et Documentaire*,<sup>42</sup> *Index of Twentieth Century Artists*,<sup>43</sup> *Who's Who in American Art*,<sup>44</sup> and *Who's Who in Art*.<sup>45</sup>

Frits Lugt's *Répertoire des Catalogues de Ventés Publiques*<sup>46</sup> marks the first major attempt at bibliographic control of sales catalogs.

The first volume, published in 1938, covers the period from the earliest known sales catalogs of about 1600 up to 1825. Volume Two, which covers the period 1826 to 1860, was published in 1964; Volume Three, published in 1964, covers the period from 1861 to 1900; and Volume Four, covering the years 1901 to 1925, is in preparation.

These volumes represent a chronological listing of catalogs of art sales held throughout Europe. Each numbered entry gives the date of the sale, the place where the sale was held, the name of the collector, artist, merchant or proprietor, the contents, the number of lots in the sale, the name of the auctioneer, the number of pages in the catalog, the libraries in which the catalog may be found, and whether the catalog itself is priced. The index of collectors is an essential feature of the bibliography. Included are all kinds of works of art—paintings, drawings, prints, miniatures, sculptures, bronzes, enamels, glass, tapestries, ceramics, furniture, coins, arms and armor, musical instruments, etc. The value of this bibliography, so vital for an art library, can scarcely be estimated.

Two other important and useful bibliographies in this area are *The World Collectors Annuary*,<sup>47</sup> published in Amsterdam, and *Art Prices Current*,<sup>48</sup> both of which provide the art collector and scholar with current auction prices in the same way that *Book-Prices Current*<sup>49</sup> provides a guide for prices of books.

Harold Lancour's *American Art Auction Catalogues*<sup>50</sup> is the American counterpart in this field. The bibliography lists 7,000 catalogs of auction sales of art objects in this country from 1785 to 1942. Each entry includes the date of sale, the owner's name, the auction house, and locates library copies of the sales catalog. There is a helpful index by provenance. The need and the provision for revising this bibliography will be discussed later in this article.

*Festschriften* have become so numerous and contain such important articles on art that it is unfortunate their bibliographic control has been largely hit and miss. Two recent bibliographies, however, will help to resolve this lacuna. *Kunstgeschichte in Festschriften*<sup>51</sup> by Paul Ortwin Rave comprises a general bibliography of art history dissertations published in *Festschriften* until 1960. Its broad coverage includes subjects such as art training, conservation, art history, monuments, architecture, painting and drawing, calligraphy, printing, iconography, and science in relation to art. The index lists titles, authors, artists, countries and cities. Another important work of this kind is *Articles*

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on *Antiquity in Festschriften*<sup>52</sup> compiled by Dorothy Rounds, containing numerous references to art and architecture.

Bibliographic control of important series in art and architecture has become a definite problem not only because of the great mass of publications of this type, but because of the almost senseless duplication of subjects, especially in surveys of art and architecture, presumably occasioned by competition among publishers.

One important new series that deserves mention as an example of a useful and scholarly production is *The American Association of Architectural Bibliographers Papers*,<sup>53</sup> edited by William B. O'Neal, Professor of Architecture, University of Virginia. This annual is designed to fill some significant gaps in architectural bibliography. The first volume provides a comprehensive bibliography on the writings of Henry-Russell Hitchcock from 1927 to 1956.

Another is Prentice-Hall's *Sources and Documents in the History of Art*<sup>54</sup> under the general editorship of H. W. Janson of New York University. Three titles in the series have so far been published, *American Art, 1700-1960*, *The Art of Greece, 1400-31 B.C.*, and *Italian Art, 1500-1600*. With emphasis on source materials in art and architecture, this series is destined to fill a noticeable lack in the accessibility of the early literature.

*Art Documents*,<sup>55</sup> Geneva, Éditions Pierre Cailler, is published generally on a bi-monthly basis. It began in 1955 and is a useful bi-bibliographical source for artists of the nineteenth and twentieth centuries. Each issue is devoted to the life and works of one artist, and of particular importance are the succinct listings of gallery exhibitions of the artist's work, provenance of his productions, prices brought at sales and auctions, and documented critical comments from the press.

Following is a partial list of publishers' series in the field of art and architecture that are known for textual as well as bibliographic quality: *The Pelican History of Art*;<sup>56</sup> *Ancient Peoples and Places*;<sup>57</sup> *Art of the World*;<sup>58</sup> *The Arts of Mankind*;<sup>59</sup> Bollingen Series, The A. W. Mellon Lectures in the Fine Arts;<sup>60</sup> *Columbia University Studies in Art History and Archaeology*;<sup>61</sup> *The Great Centuries of Painting*;<sup>62</sup> *The Taste of Our Time*;<sup>63</sup> and *Yale Publications in the History of Art*.<sup>64</sup>

The importance of the visual materials, i.e., slides and photographs, in their relationship to printed resources has increased greatly in the past few years, and with an accompanying need for their bibliographic

control. Accordingly, sources for locating reproductions of art works have been recognized by the advent of some significant publications, including *Fine Art Reproductions, Old and Modern Masters*,<sup>65</sup> *Index to Reproductions of American Paintings*,<sup>66</sup> *Index to Reproductions of European Paintings*,<sup>67</sup> Special Libraries Association, *Picture Sources*,<sup>68</sup> UNESCO, *Catalogue of Colour Reproductions of Paintings*,<sup>69</sup> and *University Prints*.<sup>70</sup> The latter source offers a scholarly selection of fine arts reproductions consisting of 6,600 different subjects offered as prints (200 of which are in color) and slides (only in black and white). All periods of architecture, painting and sculpture are included.

An innovation in publishing by the McGraw-Hill Book Company is the new series called *Color Slide Book of the World's Art*.<sup>71</sup> In addition to the black-and-white plates accompanying the text, each volume contains a collection of twenty-four color slides filed in transparent slip cases at the front and the back of the book. Even a hand viewer is supplied with each volume. Titles so far published represent the history of painting and are indicative of the growing necessity for quality color reproductions to complement the text.

Mention should also be made of the important tool consisting of a 500,000 card Index to Christian Art located at Princeton, which contains both bibliographical information and 100,000 photographs covering early Christian and medieval iconography, a valuable source of visual representation.

A useful and unique bibliography is the recently published catalog of paintings which were lost or destroyed in Germany during World War II: *Verlorene Werke der Malerei*.<sup>72</sup> Included is a listing of about 8,000 paintings that have so far come to the editors' attention as having been war casualties. For documentation purposes, a selection of significant paintings is reproduced, particularly those for which it would be difficult to find other reproductions.

What does the future hold with respect to bibliography in the field of art and architecture? What are the needs of the scholar and how are they to be properly provided? Robert B. Downs stated as recently as 1954 that ". . . subject bibliography has always been, and continues to be, the weakest link in our chain of bibliographical control . . ." <sup>73</sup> Since this statement was made, and there is no reason to suppose art was not included, considerable progress has been made. As mentioned earlier, Miss Chamberlin's *Guide to Art Reference Books* is a mile-

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stone along the road and brings together an impressive list of bibliographies on the fine arts.

Virgil Barker, the art historian, recognized the need more than a decade ago for a bibliographical guide of the visual arts, to match that of the *Harvard Guide to American History*.<sup>74</sup> Referring to this latter work as "the bibliographical foundation for all American history," he rightly states that "in our history, painting has already shown itself of sufficient importance to deserve a bibliography of its own. In addition, the art itself presents a peculiarity: its real source material is not books or manuscripts but paintings."<sup>75</sup> Bernard Karpel, the Librarian of the Museum of Modern Art, who conceived the idea of an annual record of printed materials on modern art, was the victim of prohibitive costs. As a substitute, he provided "a selective approach" or a "panorama of activity in modern art" in an article which appeared in *Modern Artists in America*.<sup>76</sup>

Undoubtedly there are other omissions, but in American art there is a greater need than in foreign, because American art and accompanying scholarly productions have been of recent origin. The great need now is not only to provide the means for keeping up to date bibliographically, but also to locate and reprint early materials: "all art, no matter how ancient, is pertinent today."<sup>77</sup> Unlike the sciences, art history requires the record of the past just as much as the scholarship of today. This important feature makes it mandatory that bibliographic control be provided for all scholarly works in the field. Any lesser arrangement is tantamount to half a package, opening up the possibility of distorted and invalid studies. Progress has been made in this direction, however; two Italian publishers<sup>78</sup> have recently signified their intentions to print and/or reprint early source materials. Not that this venture is the only attempt in this direction; many reprint publishers are now supplying monographs and serials which up to now have been virtually unobtainable or only at inflated prices.

Time-lags in art and architecture bibliographies, specifically those now in progress, are many. Consider for instance the time involved in indexing the great corpus of sales catalogs, the work now being done by Dr. Frits Lugt. Some idea of the time required to complete the task can be grasped if one imagines the labor of manually indexing the catalogs, which become more numerous in proportion to their recency, especially since all sales for the twentieth century are yet to be indexed and the results published.

The *Répertoire d'Art et d'Archéologie* is another case in point. The time required for its preparation and subsequent publication has always resulted in a two or three year hiatus. For example, the most recent volume, whose imprint date of 1966 (c. 1965) covers the year 1962, is typical of the series.

A solution to the matter of timeliness of bibliographic production lies with machine adaptation. Computers can be used for the preparation and publication of specialized bibliographies as a means of expediting the work and its publication. Computers would provide for the rapid assembling of information and for the printed production in order to put the bibliography into the hands of the user much more rapidly, thus eliminating the serious time lags. Worldwide control in art and architecture bibliography has great potential in the facilities of the Documentation Centre of UNESCO. A world organization, to which subject collections can provide bibliographic information, including all types of printed and visual materials, is the only practical means of maintaining a maximum degree of completeness. This very question was discussed as a possible project for the Centre when the International Council of Museums met in New York last year. As Collison states in his revised edition of *Bibliographical Services Throughout the World*,<sup>79</sup> "The main bibliographical effort of the world has had two objects, first to maintain a comprehensive record of current production of published material of all kinds, and secondly, to try to create comprehensive records of past production."<sup>80</sup> Retrospective bibliography in the case of art and architecture, as mentioned previously, is just as essential as current production.

There is growing evidence of an awareness of the need for proper maintenance of bibliographic control of art publications. Recently the Bowker Company introduced a new serial titled *Forthcoming Books*<sup>81</sup> designed to keep readers apprised of new publications. If eventually a subject index is added to the work, it will be a great bibliographic aid in keeping abreast of publications in special fields of knowledge.

Another step forward has been taken by the Archives of American Art in Detroit. The Archives have become much more active in recent years in ferreting out great quantities of unpublished materials in art, the existence of which is virtually unknown. Not only has this organization located the material—letters, note-books, sketches, etc.—but it has made provision to microfilm it and make it generally more accessible.

Another important facet of the Archives' function is its recent syste-

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matic checking of holdings of libraries' files of American sales catalogs, to bring Lancour up to date. Most of the material thus far located has been filmed and it is hoped that a new edition of Lancour's bibliography will be published. Still another commendable step in bibliographical control of art publications undertaken by the Archives is the locating, microfilming, and indexing of American art exhibitions in order to up-date Miss Cowdrey's notable bibliography, the second volume of *American Academy of Fine Arts and American Art Union, 1816-1852*.<sup>82</sup> A cooperative plan is now under consideration by a number of interested institutions, with a view to publishing this record of American art exhibitions. With the help of such organizations as the Archives in Detroit, and the UNESCO Documentation Centre in Paris, the horizon is encouragingly brighter with respect to bibliographical control, and timely production of art publications.

Mentioning of the quantities of material, published and unpublished, book and visual, leads to the bibliographical help provided by Lee Ash's *Subject Collections*,<sup>83</sup> for locating collections in this country, and Lewanski's *Subject Collections in European Libraries*<sup>84</sup> for foreign collections, with a listing of some 6,000 libraries.

As Julien Cain said recently, "All available means of ensuring that books, periodicals and publications of every kind are everywhere accessible to all those for whom they are research tools and means of acquiring knowledge must be studied and put into practice."<sup>85</sup>

"All available means,"<sup>85</sup> suggested by Cain for accessibility of bibliography in the fine arts, points up the necessity for some kind of joint effort by participation of subject libraries. The vision of the Archives of American Art demonstrated by its present program and the use of the facilities of the Documentation Centre in Paris suggest the possibility of cooperation on an international scale. Any venture of this kind will require considerable sums of money to insure success. The adoption of computers will aid and speed the project, but as Fritz Machlup points out in his recent book, *The Production and Distribution of Knowledge in the United States*: "Of all the annual 'growth rates' tabulated for the various branches of knowledge-production, the short-period rate for computers is the highest: 104 per cent," as compared to "the short-term rate of almost 11 per cent for books and pamphlets."<sup>86</sup> If some way can be found of bringing these two together—computers and books—to solve the control of bibliographical materials in art, perhaps the sharp difference in expenditures for each can be therefore justified and condoned! And as

Robert Collison has so correctly observed, the "day of the one-man bibliographer seems almost over."<sup>87</sup>

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