

# Newsletter

## The Catalogue Raisonné Scholars Association

an Affiliated Society of the College Art Association

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January 1996

No. 4

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The materials reprinted or excerpted below bring to the attention of our readership current and past controversies in the press concerning the catalogue raisonné. The practice of connoisseurship and its significance to a discipline currently fascinated by theory are the subjects of Jonathan Brown's essay; Richard S. Field discusses what should be included in catalogues raisonnés of prints and makes distinctions between those prepared for prints and other mediums; Simon Schama, in his *New Yorker* essay, deals with the role that the eye and technical studies play in the process of authenticating a work of art and how the "Rembrandt/Not Rembrandt" exhibition at the Metropolitan Museum of Art has brought this issue to the attention of the general public.

We welcome contributions from members whose opinions support or refute these points of view and will publish them in forthcoming issues of the newsletter.

### "THE EYES HAVE IT."

An Essay by Jonathan Brown

Source: *Art News* 92 no. 3 (March 1993): 132.

Connoisseurship, the discipline that seeks to identify the authorship, chronology, and provenance of works of art, has lately become a sitting duck for the big guns of theoretical art history at universities throughout the country. Most connoisseurs, the people who work in museums and those who compile catalogues of artists' works, have never undergone baptism by theory and thus serenely operate with a series of suspect assumptions. A connoisseur is the ultimate decontextualist, caring little or nothing for the political, social, psychological, or sexual issues that can shape a work of art. For the connoisseur, the artist continues to occupy the center of the universe, creating objects in the atelier without so much as sniffing the winds of change and conflict that blow other citizens to the left and right.

The practice is held to be superficial in every sense of the word. A connoisseur intentionally limits inquiry to the surface of an object, seeking to match its characteristics with those of other objects, thus establishing the identity of the maker. These efforts are crowned by the catalogue raisonné, which is a linear sequence of authentic works and the supposed date of their execution.

Connoisseurs, it must be said, do not always help their cause. Scarcely a season goes by without a disputed

attribution hitting the press. The now notorious Rembrandt Research Project guarantees at least one headline a year, as it works its way through the artist's production in chronological order. The members of the Rembrandt team have attracted attention by wrapping their judgements in a mantle of science, when in fact they are as subjective as any practitioner of the art of connoisseurship. But pseudoscientific claims do not explain it all. Although the project moves at a snail's pace, it continually manages to step on the toes of curators and collectors, whose treasures are potentially devalued by its verdicts. Public interest in the arcane deliberations of experts is only explained by the dramatic drop in price brought on by a negative verdict.

Like it or not, connoisseurs are involved in the art market, and their critics will not let them forget it. By validating authenticity, the connoisseur is the witting, or worse, the unwitting, dupe of the dealers, who manipulate esthetic judgements in order to enrich themselves. Given these charges, it is no wonder that connoisseurship has become a term of scorn for those who are concerned with theorizing the history of art.

Scorn, of course, can derive from ignorance as well as disapproval, and it may be that the theoreticians underestimate what is involved in connoisseurship. As an occasional connoisseur, I have never found the practice to be all that easy or mindless; more is involved than eyeing a picture and intoning an artist's name. It goes without saying that a connoisseur needs a good "eye," that inherent ability to analyze and identify the styles and traits of individual artists. An excellent eye is like an excellent ear in music -- it perceives what others miss. However, without systematic education, a good eye is not of much use. Learning to look is a long, demanding process, which is begun with competent tutelage and is developed through practice. The connoisseur, who works with a comparative method, needs to be able to articulate differences and similarities incisively and succinctly. Given the far-flung dispersal of the works of most artists, a retentive visual memory is another important requisite.

As inveterate positivists, connoisseurs seek to buttress their opinions with information from documents, inventories and other written sources. Mastery of this primary material is fundamental, as is the skill in interpreting the laconic, ambiguous language that is routinely employed in original documentation. Longtime connoisseurs, in fact, are usually experts in the history of collecting, the result of reconstructing

the provenances of hundreds of objects.

Recent additions to the arsenal of connoisseurship are conservation science, and the study of artistic materials and mediums. While these specialized pursuits remain the province of experts, today's connoisseur needs to know how to read radiographs and infrared imagery and understand something of how art objects are made and how they change over time. Attributing a work that has been heavily restored is bound to lead to error and confusion.

It may be granted, then, that there is more to connoisseurship than meets the eye. Sword swallowing is not as easy as it looks either, but this is no argument for its social utility or intellectual respectability. However, connoisseurship is not just the art historian's version of show and tell. All disciplines that involve the study of physical materials rely on specific classifications, and in the final analysis, this is what connoisseurs provide to all who write on art. Semioticians and poststructuralists may keep their collections of monographs locked in the basement, well away from the texts of Baudrillard, Lacan, and Foucault, but they inevitably sneak a look at them when they start to work on Michelangelo, Velázquez, or Manet.

Perhaps, then, the theorists should not seek total victory over the connoisseurs. As a matter of fact, the consequences of total victory would be devastating. Connoisseurship provides a map for the history of art. The ground can be covered in almost any way -- you can walk along the footpaths, drive on the highways, fly in the skies above, as long as the landmarks large and small are identified. It does make a difference if a theoretical construction of Rembrandt's social consciousness is based on a painting that later turns out to be by Ferdinand Bol, his disciple. And connoisseurs are also needed for museum work, where their skill as experts are indispensable.

Connoisseurship might best be compared to the scholarly editing of texts, which is accepted as essential by all students of literature, however they go on to conceptualize the material. Let us hope that the growing tendency to theorize the history of art leaves a space for connoisseurs and a place to train new practitioners. Theoretical approaches have enriched the history of art, but Michel Foucault may not have made the best curator of 18th-century French furniture.

## **"SOME REFLECTIONS APROPOS RECENT CATALOGUES RAISONNÉS."**

*Excerpts from an Essay by Richard S. Field*

Source: *The Print Collector's Newsletter* 23 no. 5  
(November-December 1992): 182 ff.

For those of us whose lives are intimately engaged with the world of prints, the catalogue raisonné sits on the shelf

awaiting use as a specialized tool. As an extension of the self, it is part of who we are and what we do. It is judged mostly for its ability to provide reasonably unambiguous answers to questions that arise from our professional activities. But for many . . . the catalogue raisonné represents an initiation into a world of scholarship -- and even more -- into a world of people who share knowledge about a very special form of a human endeavor, the replication of images. This magic, which is still so much a part of our modern lives, involves a host of technical processes and a time-honored history of artists, painters, publishers, collectors, dealers, curators, and scholars. It is this human world that is opened by the catalogue raisonné, a world with which the professional might casually identify, but which the amateur often regards with awe. Nevertheless, the perceived preciousness of our field breeds both respect and suspicion. We are at once seen as keepers of the mysteries of reproduction and hoarders of an artificially inflated esoterica. We are sometimes accused of being "stamp collectors," exclusively concerned with rarity, possession, and worth, rather than history, meaning, and highly discriminating experience. But I would stress to those who would belittle the catalogue raisonné of a printed oeuvre that the very ontology of the print posits *shared* information; it is the essence of multiple images -- "exactly repeatable visual statements," as William Ivins, Jr., described them -- to evoke a collective response. To be interested in prints, therefore, is to partake of the wellspring of modern inductive knowledge and shared culture.

The catalogue raisonné for printed images differs remarkably from that concerned with paintings and drawings. Tempers, not fortunes, are lost over decisions about authenticity espoused in the print catalogue; after all, most prints are signed and many are dated, and all partake of a long and well-known history of critical examination. And while many copies, forgeries, and reproductions of prints exist, few become the focus of heated debate. Such a rare occurrence has recently emerged in the complex issues surrounding the printed oeuvre associated with Andrea Mantegna. The opening of such a dialogue is a riveting event for the print scholar, although its resolution will require an extraordinarily judicious set of formulations, ultimately as dependent on one's choice of models of creativity as on one's sense of connoisseurship. Patricia Emison's Mantegna review in these pages (PCN, XXIII, 41-46) delicately suggests that it is the very language of our profession -- our binary concepts of "originality" -- that may well be more at issue than those of visual acuity. If the case of Mantegna is indeed undecidable, a decision to privilege neither author nor producer will focus upon the use of prints at the end of the 15th century and their modes of production. Whether Mantegna engraved his own plates or not, whether the prints were produced at one moment or over a period of time, whether he worked closely with one person or allowed several to use his designs, and whether the palpable differences manifested by the prints reflect different hands, different

periods, different models, or an internal development of an engraver seem to be far more productive inquiries than simplistic (binary) decisions about authorship. The point I should like to make here, however, is that in a print catalogue raisonné, authorship is very rarely essential and in some ways not even central! Prints are not unique objects in the same way as are paintings. Brigitte Baer produces only one questionable Picasso among the 264 of her revision of the first volume of Geiser's catalogue! And where the catalogue of paintings or drawings hopes to track down every single example, it is a hazardous task for the print catalogue to strive for the same degree of completeness. Of course, there are many unique impressions, but those catalogues that list the quantities of every proof (BATs, APs, PPs, PubPs, etc.) verge on the excessive. Lastly, I cannot refrain from remarking that when supplying information about a print, one has never to sign a waiver of liability, releasing the authors of the catalogue from the financial consequences of their decisions about authenticity.

The gathering together of an artist's oeuvre in any medium serves to reify it, to present a more complete picture of that artist's accomplishments. Even when a catalogue is little more than an illustrated list, it may convey status, through the approbation that closure provides, to an otherwise undistinguished group of objects. Certainly when it is a dealer who authors or publishes such a catalogue, the motives are increasingly dubious, and yet there are truly useful catalogues produced by Sylvan Cole, Fred Jahn, Eberhard Kornfeld, and others, which provide as much service to the public as to the marketplace. In the exercise of our either/or mindset, we all too easily overlook the tradition of scholar-dealers in the print world (e.g., Leo Baer, Osbert Barnard, J.B. Neumann, Erwin Rosenthal). Nonetheless, when the publication is a list accompanied by a recital of proof impressions and rarities, those who would condemn the catalogue raisonné have reasonable grounds. Either way, the *appearance* of conspiracy with the marketplace cannot be completely ignored. And, as one would imagine, the likelihood for market motives correlates directly with the recentness of the oeuvre in question; old master catalogues rarely have a substantial impact on the value of objects (I regret that no orthodox example appeared in 1991-92, resembling, for example, the Boorsch-Lewis *Ghisi* (1985), the Essick *Blake* (1983), or the Bohlin *Carracci* (1979) catalogues).

To be sure, there are innumerable cases where the catalogue raisonné of a corpus of prints supplies the only data and gives the only shape to an artist's work. This might be said of the Roussel catalogue. That Roussel's prices may be given a boost by the publication of this carefully crafted study is a natural consequence (and even a benefit), but surely not the primary intention of the author. The collective nature of a gathered corpus of prints reinforces the community of interest so special to our field. Written as a specialist's tool, the catalogue raisonné becomes a social instrument.

The catalogue raisonné is charged with ordering a great many data. While the following compilation is hardly prescriptive, it attempts to offer some considerations concerning the organization and the data one might encounter: *Organization*: The works may be ordered chronologically (in sequence of their execution or publication), iconographically (by subject matter), or technically (by medium).

*Scope*: The catalogue may be restricted to limited-edition, original prints or it may include unlimited editions, poster editions (often reproductions), book illustrations, and monotypes.

*Numbering*: Usually simple consecutive numbers, by year or by medium.

*Artist*: Inventor of the image.

*Draftsman*: Translator of the image for replication in print.

*Engraver*: Artisan who cut, drew, or incised the printing matrix.

*Title*: Definitive title, either traditional, inscribed, assigned, or standardized (as in the scenes of the Passion of Christ); alternative or foreign language titles.

*Date*: Dated in the work or assigned, which can entail very lengthy discussions, adducing wide-ranging evidence.

*Medium*: Technique and details of process; number, order, color, and character of each printing element.

*Dimension*: Sheet, image, and/or plate; inches and/or metric system.

*Inscriptions*: Textual passages physically inscribed in or upon the printing surface.

*References*: Usually older catalogue raisonnés, handbooks, and specialized literature.

*States*: Impressions that record changes in the printing surface, both substantive and incidental, prior to and after lifetime editions.

*Proofs*: Impressions that are usually outside an edition and are often experimental in character. Special proofs include: BAT = bon à tirer; RTP = right to print; AP = artist's proof; TP = trial proof; PP = progressive proof; PrP = printer's proof; CP = cancellation proof; HC = hors commerce impression; PubP = publisher's proof; and other exotic variants.

*Editions*: Although more loosely defined prior to the mid-19th century, editions are groups of standardized impressions. Modern editions are usually numbered. One can also describe papers (and watermarks), inks, and signatures so as to yield further criteria for a chronology of the printing surface (as in Josef Meder's Dürer catalogue, to cite the best-known case).

*Paper*: Type of paper (laid, wove, Japan, China, etc.). Color of paper (a joint Museum of Fine Arts, Boston/Print Council of America project may soon offer standardized samples for rigorous cataloguing).

*Watermark*: Description or specific reference (Briquet, Churchill, Heawood, and many recent specialized publications). In the study of old master prints, watermarks may be useful for grouping and dating works; only rarely should they be used for localization (place of impression) since



paper often traveled before it was employed. In the study of contemporary printmaking, paper and watermarks may help distinguish various editions, or an original from a reproduction. Illustrations of watermarks should also include examples of laid and chain lines.

*Printer:* Printing firm or individual printer; chop mark.

*Publisher:* Publisher; chop mark.

*Portfolio, Series:* Prints are often published in portfolios, series, or books; additional data are helpful, especially the names of other contributors to portfolios.

*Sources and studies:* Notes on visual sources and iconographic precedents, as well as preparatory studies, help to elucidate the meaning and intention of a work.

*Documents:* Contracts, letters, and other materials bearing directly on the date, commission, or content of the individual work.

*Reproductions:* In some cases it is helpful to cite reproductions of impressions other than those illustrated.

*Exhibitions:* Specific studies of particular impressions, technique, iconology, etc.

*Important holdings:* Collections and resources for further research.

*Appendices:* Index by title, foreign title, and date; list of publishers; concordances with older catalogues raisonnés, etc.

*Bibliography:* Essential list of monographic, periodical, and exhibition literature devoted to the prints; may even feature critiques of the literature.

*Illustrations:* A most crucial part of the working catalogue. I well remember reaching for one of my own publications in Munich to effect a comparison between a woodcut I had in my hand and a reproduction of a similar work in Berlin. It was indeed distressing to discover that the quality of the reproduction was so poor it was impossible to determine whether both had been printed from the same block! Illustrations should be detailed and clear, and some should be of large size.

Color is often superior to black and white because it can impart a greater presence -- a sense of being in touch with palpable original, including the paper on which it was printed. . . . Also of great benefit to the scholar are reproductions of various states and technical details, an expense not easily borne by publishers.

The question remains as to how many of our expectations of the print catalogue raisonné are embraced by these "headings." Granted that one should not criticize an author's obsession with raw data: they are presented for further use and interpretation. But given the probability that this kind of catalogue will be definitive -- and very possibly the only -- work on the artist's printmaking, it should be written by one committed to casting as wide a net as possible. It is all well and good to make lists of titles and states, but without the inclusion of documents, letters, and commissions -- which one would never omit from a study of a painted oeuvre -- the work is underdescribed and the publication less useful. But I would

go further, though I have been criticized in these very pages for suggesting that an expensive and much-anticipated catalogue raisonné of Matisse's prints was deficient for lacking, among other things, technical, iconographic, or interpretative texts. I remain convinced that such studies are vital and belong within the catalogue raisonné. Chats with colleagues have found growing support for combining the useful with the thoughtful. In fact, description of process in printmaking is itself a subtle form of interpretation.

Certainly, one of the most important and sophisticated tasks confronting the author of the catalogue raisonné is the placement of the work into the context of its own time. Perhaps this is asking too much, so demanding are the rigors of assembling the basic publication, . . . Once again I would plead that it is the collective nature of printmaking -- its functions to disseminate cultural information -- that sets it aside, and ultimately demands a more ambitious, well-rounded catalogue raisonné.

## **"DID HE DO IT? SLEUTHING AT THE MET'S REMBRANDT SHOW."**

Excerpts from an Essay by Simon Schama

Source: *The New Yorker* (13 November 1995): 114 ff.

For about three-quarters of a century it rained Rembrandts. Wrinkled matriarchs, street-corner apostles, and doughy girls done up in silks and flowers appeared with amazing regularity in the salesrooms and galleries. In 1868, Carel Vosmaer, one of the first serious Rembrandt-counters, listed three hundred and forty-two works; by 1915, Hofstede de Groot, famed for his fastidiousness, had certified nine hundred and eighty-eight. By the thirties, a third of this bloated corpus had fallen away, but the former Met curator W.R. Valentiner, in his astonishing "Rembrandt Paintings in America" (1931), nevertheless managed to include virtually anything that looked brownish-goldish and dashing-oldish, especially if it came with thickly loaded brushwork or signs of a heavily applied palette knife.

By the three-hundredth anniversary of Rembrandt's death, in 1969, the mood had turned sharply deflationary. Archival documentation, which had been frustrated by a Master who had left only seven known letters, began to yield a wealth of fresh information on Rembrandt's patrons, his in-laws, his court cases, and his students. The isolated virtuoso now sprouted connections with the urban culture of the Dutch Republic, with the traditions he drew on, and with his pupils, to whom he liberally passed his techniques. The singular Rembrandt had turned plural.

Paradoxically, the rapid growth of the look-alike industry was what provided the Rembrandt Research Project with its mission of sifting, once and for all, the wheat from the chaff.

And while the Amsterdam-based project was established, in 1968, essentially as a committee of *kenners*, its experts were no longer willing to put their faith solely in the sharpness of their collective "eye." Instead, a new generation of techno-toys was marshalled to probe beneath the skin of the paintings and to deliver final, irrefutable verdicts. No self-respecting Rembrandt exhibition catalogue these days is complete without X radiographs, infrared spectroscopy, autoradiographs, canvas-warp-and-woof counts, dendrochronological (tree-ring) analysis of panels, and microscopically differentiated strata of grounds, glazes, and pigments. But the techno-*kenners* had hardly donned their lab coats before it became apparent that scientific investigation was a lot stronger on promise than on delivery. For while dating wood or cloth samples could distinguish paintings made in Rembrandt's lifetime from later imitations, the vast bulk of questionable work originated from Rembrandt's own period -- and, in more than one instance, from the Master's own studio. Technology, it seems, is good for exposing fakes but no good for winnowing out Rembrandt wannabes.

"Rembrandt/Not Rembrandt" is of two minds about the oracular powers of technology: the exhibition presents its scientific evidence in the form of photographs and other graphic displays, but also supplies ample reason not to put much faith in such evidence. This is not surprising, since the show is actually the product of two minds: it was organized by Hubert von Sonnenburg, the head of the Met's conservation department, and Walter Liedtke, the museum's curator of Northern European paintings. Given the obvious differences between their approaches -- guess which one is more enamored of the power of science -- the self-conscious gesture of publishing the exhibition catalogue in two separate volumes probably wasn't necessary. As it is, "Rembrandt/Not Rembrandt," although admirable in many ways, suffers from creative schizophrenia. Even the definition of connoisseurship offered in Liedtke's excellent catalogue essay differs tellingly from the wall caption that greets visitors at the start of the show. Liedtke defines connoisseurship traditionally, as "the determination of which paintings are by Rembrandt and which are not," and, indeed, the promise of mysteries solved is the promotional lure the show offers. But in the introductory text on the museum wall a postmodernist Fifth Column (until now incredibly well hidden at the Met) has defined connoisseurship as "an ongoing process, a form of criticism and self-criticism" -- a formulation that would have had an old *kenner* like Bredius reaching for his smelling salts.

## 1996 CRSA SESSION CAA CONVENTION, BOSTON, MA

### "Publishing the Catalogue Raisonné: New Technologies"

Representatives from companies working with new technologies and scholars will discuss publishing possibilities for the catalogue raisonné. A question and answer period will follow. If you have questions that you would like raised and discussed at this session, please contact Gail Levin, Barbara Buhler Lynes, or Roberta K. Tarbell.

#### Speakers:

**Scott Bell** - Manager, Embark Business Development, Digital Collections, Inc. "Opportunities and Problems in Re-Inventing Publishing"

**Kevin Donovan** - Director of Special Projects, Luna Imaging, Inc. "The Electronic Catalogue Raisonné: Promises and Practical Considerations"

**Barbara Hoffman** - CAA Counsel, Schwartz, Weiss, Steckler and Hoffman, "Legal Issues in On-Line and Multi-Media Publishing"

**Gail Levin** - Art Historian, University of Tennessee and CUNY, "A Critique of the 1st Catalogue Raisonné on CD-ROM"

Open-Question Period: 30 minutes

#### Moderator

**Barbara Buhler Lynes**  
Maryland Institute, College of Art, National Gallery of Art, Georgia O'Keeffe Foundation

#### CRSA Business

**Roberta K. Tarbell**  
Rutgers, State University of New Jersey, Camden



## THE CATALOGUE RAISONNÉ: RECENT PUBLICATIONS

Michler, Ralf and Lutz W. Lopsinger. Eds., Salvador Dali: The Catalogue Raisonné of Prints II: Lithographs and Wood Engravings 1956-1980. New York: 1995, 262pp. 80 color illus., 587 b&w illus., \$120.00.

Ovalle, Ricardo, Walter Gruen, Alberto Blanco, and others, Remedios Vara: Catalogue Raisonné. Mexico, 1994, 343 pp., 120 color plates, additional b&w illus., \$95.00.

Padon, Thomas. Nancy Graves: Excavations in Print, A Catalogue Raisonné. New York: Harry N. Abrams, Inc. in association with the American Federation of Arts, 1995, 207 pp.; 188 color illus., 15 b&w illus., \$49.50 cloth; \$35 paper.

This catalogue accompanies Nancy Graves: Excavations in Print, a print retrospective curated by Thomas Padon for AFA opening in January 1996 at the Nelson-Atkins Museum of Art, Kansas City, Mo., and travelling to seven other museums in the United States.

*The following is excerpted from a news release from the Pollock-Krasner Foundation.*

The Pollock-Krasner Foundation announces two important new publications dealing with the art of Jackson Pollock and his wife, Lee Krasner. The publications coincide with a major legal victory that upholds the Foundation's expertise on the authenticity of Pollock paintings: Lee Krasner: A Catalogue Raisonné, by Ellen C. Landau, published by Harry N. Abrams (\$95) and Supplement Number One to Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings and Other Works, the standard reference by Francis V. O'Connor and Eugene V. Thaw, published in 1978 by Yale University Press. The Supplement, by O'Connor, contains entries for 48 new-found Pollocks that have been authenticated by The Pollock-Krasner Authentication Board. Ursus books, New York is the exclusive distributor of the Supplement (\$150).

The Pollock-Krasner Authentication Board and Foundation are celebrating the dismissal by a Federal Court of a \$25-million lawsuit that challenged the Board's competence to judge the authenticity of Pollock works. The suit was brought by David Kramer after the Board's refusal, in 1992, to authenticate an alleged Pollock oil that he said he had purchased in 1981. The suit accused the Board of conspiring with auction houses and museums to achieve higher prices for Pollock paintings by using improper methods of authentication. But the Federal District Court for the Southern District of New York found that Kramer presented no factual basis or coherent theory of a conspiracy to manipulate prices

and it dismissed his claims.

"The scholarly community has reason to be pleased with the court's decision," said Mr. Thaw, who is President of The Pollock-Krasner Foundation. "The litigation was an attempt to obtain in court and in newspapers what the plaintiff could not obtain from disinterested scholarly opinion. Thus, at its core, the suit was an attack on scholarly research, expert opinion and serious publishing in art."

The Pollock-Krasner Foundation, established in 1984 by Lee Krasner's will to provide grants for artists in need of financial support, created the four-member Authentication Board in 1990 to defend the integrity of Pollock's life work and to answer questions of attribution regarding the works of Jackson Pollock and Lee Krasner.

## RESEARCH TIPS

The CD-ROM, Select-Phone, is especially useful as a national telephone directory that provides the names of individuals, their addresses, telephone numbers, and zip codes and has the capacity to search in each of these fields. Up-dates are available every six months; the first one is free.

*Please share your thoughts and research tips with the CRSA membership. Send your comments in the form of letters and articles to Barbara Buhler Lynes, Gail Levin, or Roberta K. Tarbell.  
(Addresses found on pages 7 and 8.)*

## NEW MEMBERS OF CRSA

Anne Adriaens-Pannier, Curator  
Dep't. of Drawings  
Museum of Modern Art  
Museumstraat, 9  
B - 1000 Brussel BELGIUM  
(Léon Spilliaert 1886  
Oostend-1946 Brussels)

Marcia Allentuck  
5 West 86th Street, Apt. 12B  
New York NY 10024

David Anfam  
410 South Capitol St., SE  
Washington DC 20003  
(Mark Rothko)

Jonathan Applefield  
526 W. 113th Street, # 42  
New York NY 10025  
(Robert Watts, d. 1988)

Susan J. Barnes  
1219 Bartlett  
Houston TX 77006

Lynda Roscoe Hartigan  
10912 Brewer House Road  
Rockville MD 20852  
(Joseph Cornell)

Margaret Hausberg  
P.O. Box 154  
Bronxville NY 10708-0154

Heidi J. Hornik  
Dep't. of Art and Art History  
Baylor University  
PO Box 97263  
Waco TX 76798-7263  
(Michele Tosini 1503-77 aka  
Michele di Ridolfo del Ghirlandaio)

Sarah M. Lowe  
497 Pacific St., # 4A  
Brooklyn NY 11217

Joan M. Marter  
220 Madison Avenue  
New York, NY 10016  
(Dorothy Dehner)

Sally Metzner, Curator  
Cummer Museum of Art & Gardens  
829 Riverside Avenue  
Jacksonville FLA 32204  
(Bartholomaus Spranger, 1546-1611)

Lisa N. Peters, Dir. of Research  
Spanierman Gallery  
45 East 58 Street  
New York NY 10022-1617  
(John Henry Twachtman)

Jerome H. Saltzer  
Room NE43-513  
545 Technology Square  
Cambridge MA 02139  
EMAIL Saltzer@MIT.EDU

Peter Sherwin, Director  
Hanover Square Gallery  
3 Hanover Square  
New York NY 10004  
(Eugene Berman)

Janet L. Stone  
PO Box 449  
Harpers Ferry WV 25425-0449  
(Louis K. Stone)

Anna Tuck-Scala  
Dep't. of Art History  
Pennsylvania State University  
University Park PA 16802

David H. Weinglass  
4928 Troostwood Road  
Kansas City MO 64110  
EMAIL dweinglass@cctr.umkc.edu

## NOTES FROM OUR NEW MEMBERS

If you are interested in becoming part of an **EMAIL DISCUSSION GROUP** on issues concerning the catalogue raisonné, communicate with **Heidi J. Hornik**, Assistant Professor of Art History and Director of the Martin Museum of Art at Baylor University [EMAIL address: Heidi\_Hornik@baylor.edu; telephone 817-755-1867].

**Jonathan Fineberg** [212-864-5833] requests information on establishing a data-base which will meet the needs of both the executors of the estate of Robert Watts and scholars compiling a catalogue raisonné of Robert Watts who was associated with the Fluxus group of artists.

**Anne Adriaens-Pannier**, a curator writing from Brussels, requests information about works on paper by the Belgian artist Léon Spilliaert, as well as correspondence and other archival materials pertinent to him, in private and public collections in the United States.

## NEW ADDRESSES

**Gail Levin** is American National Bank Chair of Excellence in the Humanities at the University of Tennessee at Chattanooga for the spring semester. Her address through April is 310 Holt Hall, 615 McCallie Avenue, Chattanooga TN 37403.

**Barbara Buhler Lynes** 27 Warrenton Road, Baltimore 21210-2924.

**Peter T. Nesbett**, Executive Director, Jacob Lawrence Catalogue Raisonné Project: P. O. Box 3131, Seattle, Washington 98114; EMAIL jlcatalog@scn.org and jlcatalog@aol.com; telephone 206 623-7012.

**Annemarie Orlando** 269 Locust Avenue, Babylon NY 11702-2020 (Eugene Berman).





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✂ -----  
**CRSA MEMBERSHIP FORM**

TODAY'S DATE: \_\_\_\_\_

NAME \_\_\_\_\_

TITLE \_\_\_\_\_

INSTITUTION \_\_\_\_\_

MAILING ADDRESS \_\_\_\_\_

TELEPHONE:    home \_\_\_\_\_    office \_\_\_\_\_

                 FAX \_\_\_\_\_    e-mail \_\_\_\_\_

RENEWAL? \_\_\_\_\_ or NEW MEMBER? \_\_\_\_\_

DUES ENCLOSED (CRSA dues are \$10.00 per year.) \_\_\_\_\_

Mail to: Prof. R. K. Tarbell  
Department of Art and Art History  
250 Fine Arts Building  
Rutgers University, Camden, NJ 08102



# Newsletter

## The Catalogue Raisonné Scholars Association

an Affiliated Society of the College Art Association

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### A NOTE FROM THE PRESIDENT

*by Gail Levin*

We are pleased that our organization has been growing in membership and that participation in our annual programs is strong. As an Affiliated Society of the College Art Association, we will hold our session during regular hours at the next meeting in New York. We believe that our continued activities will help to promote the value of the catalogue raisonné as an indispensable reference work.

From my own experience in attempting to complete a catalogue raisonné of Marsden Hartley, I have learned that publishing subsidies are drying up for the catalogue raisonné. Having received a two-year grant from the National Endowment for the Humanities for use in preparing the catalogue raisonné, I would have been eligible to apply for a \$7000 publication subsidy, but that program was abruptly cancelled last year, a casualty of the drastic attacks on the endowments by Congress. To make matters worse, last year the Getty Foundation also terminated its program for subventing the publication of the catalogue raisonné, preferring instead to fund academic publishers to bring out series of books on more diverse topics. I encourage our members to write to the Getty Foundation and request that they resume funding the catalogue raisonné (401 Wilshire Blvd., Suite 100, Santa Monica CA 90401-1455).

Where do these cuts leave those of us brave enough to try to produce a catalogue raisonné without institutional support? Please send in your suggestions for new publishing subsidy sources.

Our next newsletter will feature an article discussing what to look for in software for database compilation. Please send us reports on your experiences. We also welcome your requests for information pertaining to your particular projects and for help with more general issues, as well as your contributions for the newsletter and suggestions for other programs. We look forward to printing publication notices or excerpts from reviews of your catalogue raisonné!

### NOTES FROM OUR MEMBERS

#### Initiating a Dorothy Dehner Catalogue Raisonné

*by Joan Marter, Professor of Art History  
Rutgers University, New Brunswick*

As a major step in preparing a catalogue raisonné of Dorothy Dehner's art, I have completed a computerized inventory of works in her estate. At the time of Dehner's death in 1994, more than 900 examples of her sculptures, drawings, oil paintings, and prints (mostly etchings and lithographs) were in her studio. Works on consignment to various dealers were also included in the inventory.

Using Microsoft Access software (which interfaces nicely with Microsoft Windows) and an IBM 486 computer, relevant data on each work was entered into the system. In addition to dates, signature, location, text, medium and dimensions, some exhibition history and other notes on condition were added to the entries. I categorized the works by medium and arranged them in alphabetical order by title. One problem with this organization is that untitled works prove difficult to identify without additional data. One strength of this computer system is its ability to print reports under many designations. For example, I can access all works consigned to a certain gallery or created in a certain year, or the entire print run (with edition numbers) of a particular engraving. This inventory is not only highly serviceable for maintaining the collection, but also for research purposes. This system makes possible a study of the progress of Dehner's work in a particular medium and is very useful in tracing connections between early bronzes and sculpture fabricated in steel twenty years later. A disadvantage, of course, is the lack of an image to accompany each entry. My intention is to place digitized photographs in the permanent database. A dissertation on Dehner is in preparation by Esther Thyssen, a doctoral student from Yale University. Thyssen is using the photographic archive to identify untitled works in the studio.

Although this inventory is far from perfect, I have found it very helpful as the research on Dorothy Dehner continues. As a result of this computer-generated examination of her production, it is clear that certain themes dominate her work. Especially important since Dehner has been dismissed as a disciple of David Smith, her husband of 23 years, the

inventory establishes a chronology that can be used to show both her parallels with Smith's aesthetic interests and her separation from his imagery to pursue her own approach. The next step will be to enter data related to reproductions and or discussion of individual works of art as they are found in articles, reviews, and exhibition catalogues. Eventually works in public and private collections will be added to the inventory.

*Joan Marter is President of the Dorothy Dehner Foundation for the Visual Arts and author of Dorothy Dehner: Sixty Years of Art (Seattle: University of Washington Press, 1993).*

## **UPCOMING 1997 CAA ANNUAL MEETING NEW YORK CITY, FEB. 12-15**

### **CRSA SESSION: "Determining Authenticity and the Implications for Art History"**

Anyone who has compiled a catalogue raisonné has been asked to determine the authenticity of works of art that have not previously been attributed to the artist under consideration. Often valid documentation for such pieces is not available; they are neither signed nor dated by the artist, and their provenance is unclear. Yet, the particular characteristics of these works often are quite similar to works in the artist's established oeuvre.

CR authors use various methodologies to assist them in making decisions about whether to include these kinds of works in their catalogues, such as connoisseurship, documentation, scientific/technical analysis, theory, and/or a combination thereof. Speakers at the session will explore the effectiveness of these methods as well as the issue of determining authenticity by committee.

#### Co-Chairs:

Barbara Buhler Lynes, Maryland Institute, College of Art, The National Gallery of Art, The Georgia O'Keeffe Foundation, and Roberta K. Tarbell, Rutgers University, Camden, NJ

#### Speakers:

Hilliard T. Goldfarb, Isabella Stewart Gardner Museum, "Raphael and the Two Versions of the Portrait of Tommaso Inghirami: Did He Paint Both?"

Marilyn S. Kushner, The Brooklyn Museum, "Benjamin West Rediscovered in Brooklyn"

Nancy Mowll Mathews, Williams College Museum of Art "Authenticity in the Age of Mechanical Reproduction"

Francis V. O'Connor, Independent Scholar, "The Need for Communal Connoisseurship in the Authentication Process"

Peter Schmidt, Technische Universität Berlin, "Defining the Corpus of Michael Wolgemut: Questions of Authentication in Late Medieval Panel Painting"

## **THE PERILS OF AUTHENTICATION: HOW LEGAL CONTEXT AFFECTS SCHOLARLY INQUIRY**

*by Daniel Shapiro, Esq.,  
Attorney at Law, New York City*

Scholarship involving authentication of undocumented works of art increasingly is defined by legal considerations. Museum personnel, gallery owners, and private collectors have substantial financial and emotional interests affected by authenticity that lead them to file lawsuits which, ultimately, affect how research on questions of authenticity are approached. Unfortunately, courts and the general public have little understanding or appreciation of either the importance of authentication in evaluating a body of work by an artist or of the critical role of authenticity in the history of art in general.

Several recent cases have raised substantial issues for scholars concerned with authenticating works of art. In a case involving a mobile by Alexander Calder, the court recognized that Klaus Perls was the authority on Calder, but doubted his opinion that the work was not authentic -- essentially because it relied on archival photographs and was contradicted by someone with much less expertise and experience. In another recent case, the irate owner of a purported Seurat drawing sued the Metropolitan Museum of Art, curator Gary Tinterow, and others, alleging that his drawing could not be sold because of doubts that had been raised regarding its authenticity.

Such cases raise questions of what can be done to avoid problems and how to succeed in convincing a court or other authority of one's opinions about authenticity when conflicts involving this issue arise. The situation becomes even more difficult if a scholar's opinion is contained in a catalogue raisonné. In two recent lawsuits involving works rejected for inclusion in *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings and other Works* and its *Supplement* (1995), the disgruntled owners sued Eugene Victor Thaw and Francis V. O'Connor, the authors, and others associated with these publications contending that the refusal to accept the works as authentic was for anti-competitive reasons. Similarly, the Yves Klein Archive was sued because its purportedly unique authority to authenticate works by that artist was being used for business rather than for scholarly purposes. Thus, the recognized success of scholarly activities, like the publication of a definitive catalogue raisonné, can itself be used to question that authority and lead to costly litigation. [In a future newsletter, Mr. Shapiro will explain how scholars can avoid some of the legal pitfalls--eds.]

## REPORT on the 1996 CAA ANNUAL MEETING, BOSTON

CRSA and CAA personnel are working hard to decrease the difficulties and frustrations felt by art historians, and especially those of us compiling extensive databases, as increasingly we need to understand and use electronic storage and publication of our research and analyses. In addition to CRSA's "Publishing the Catalogue Raisonné: New Technologies," thirteen other sessions were devoted to electronic media and technology. Of special interest to CR Scholars are the Getty Art History Information Program's "Introduction to Imaging" (Chair: Jennifer Trant, Getty); CAA Intellectual Property Rights Committee's "Making Money, Making Art in the New Media: Law, Business, Policy, and Ethics in a Digital Environment" (Input from Part II will be used in revising the "CAA Statement on Fair Use of Visual Materials in the Print and Digital Media" which is in progress), (Part I Chair: Barbara Hoffman, CAA; Part II Chair: Christine Sundt, Univ. of Oregon); Art Libraries Society of North America's "Intellectual Property Rights in the Electronic Age: The Issues for Librarians, Visual Resource Curators, Scholars, and Artists," (Chairs: Alfred Willis, Arts Library, UCLA and Janis Ekdahl, MOMA Library); the CAA Committee on Electronic Information's "Who Owns the Mona Lisa?" (Chairs: Kathleen Cohen, San Jose State University and Nancy Macko, Scripps College); the Visual Resources Association's "The Visual Surrogate as Intellectual Property: Is 'Fair Use' on the Verge of Extinction?" (Chair: Caron L. Carnahan, Williams College); and an organizational meeting of "Computers in the Visual Arts."

Many of us who attended one or more sessions and viewed several CD-ROMS were put off by the use of music to dramatize works of art, rapid panning of and zooming in on images, and tour-guide patter--all of which seemed to be chosen to appeal to a mass market. On the other hand, CD-ROMS that allow one to access 5000 Frank Lloyd Wright drawings in color and to explore the collections of the Vatican Library in the privacy of one's own office have great promise as research tools. Most CAA attendees came away from Boston with a more complete understanding of the new paradigm for research and publishing that is evolving so rapidly.

### CRSA SESSION 1996: "Publishing the Catalogue Raisonné: New Technologies"

Kevin Donovan of Luna Imaging, Inc. ("The Electronic Catalogue Raisonné: Promises and Practical Considerations) and Scott Bell of Digital Collections, Inc. ("Opportunities and Problems in Re-Inventing Publishing") reported that currently CD-ROM is suitable for the CR publication of large bodies of

works stored in one museum or institution and for artists who had copyrighted their works before the works of art were dispersed. All speakers concurred that, otherwise, permissions to publish were too difficult to procure and that the legal issues pertaining to the publication of digitized images have not been resolved.

The discussants made clear that certain procedures are critical to the success of any CR project. These include developing and using a consistent vocabulary when entering information into databases, using high-resolution scanning equipment, digitizing images from high-quality transparencies, and developing a system for maintaining and up-dating the information in the database. Just as images stored on media accessed only through such now-outmoded machines as betamax video, 8-track tape, early laser disc and optical-magnetic drives are difficult to retrieve, scholarly research we are now putting into electronic form also could fall victim to technological obsolescence. Scholars who publish their work electronically should create and retain a hard copy of it as a safeguard against not being able to retrieve their data.

Mr. Donovan said that although new technologies such as CD-ROM and the World Wide Web offer promising alternatives to print publishing, the economics of CD-ROM publishing were no better than those of print. Given the absence of profits for all but a few CD-ROM art titles, the future of scholarly CD-ROM publishing is not rosy.

In the CRSA and other CAA sessions on new technology, attendees heard that CD-ROM publication may be short-lived because mammoth databases of museum collections with digitized images and publications will be available on line (Internet/WWW vs. a purchasable, separate, drop-in disk of CD-ROM). Traditional book publication, however, will not become obsolete because people, especially scholars, enjoy the aesthetic experience of holding, reading, and browsing through books. (See "News Flashes" herein for Standard and Poor's assessment of marketing books.)

Barbara Hoffman of Schwartz, Weiss, Steckler, and Hoffman and legal counsel for CAA, brought to the attention of CR scholars new parts of publishing contracts dealing with electronic publication and the need for authors to retain control of electronic imaging. "Do not give away digital rights when signing a contract," she said. (See "News Flashes" for a case in the courts.) Most other copyright issues, however, have not changed. Scholars still need to determine whether the artist or the museum has established copyright, for example.

Gail Levin reported on using the first catalogue raisonné on CD-ROM. The one that accompanies hers on Edward Hopper contains provenance, exhibition and publication histories, and the artist's record books. She noted that one



great advantage to having information on CD-ROM is its electronic search capacity. A disadvantage is the length of time required for digitized images to appear in full resolution (dependent on the speed and power of your computer and CD-ROM drive). But, then, in the case of Hopper, all images are also printed in book form.

## PUBLICATIONS OF INTEREST

The essays summarized or reprinted below bring to the attention of our readers materials of special interest to catalogue raisonné authors.

### WORLD ART ON CD-ROM

Summary of Lee Rosenbaum, "Taking the Grand Tour of World Art on CD-ROM," Arts and Leisure Section, *Wall Street Journal*, 31 August 1995.

Lee Rosenbaum, author of *The Complete Guide to Collecting Art* and frequent contributor to the *WSJ*, perused and compared twelve CD-ROMs, most of which are of museum collections. She noted some advantages that CD-ROM presentation has for major collections of art. For example, the electronic format makes it possible for users to engage in complex searches of museum holdings and to access and look at works on display or in storage. Such a museum without walls encourages audiences to become familiar with and to develop a new appreciation for works of art. "With Open Eyes: Great Art for Kids (and their Grownups)," made for the Art Institute of Chicago, approaches its collections as an interactive search and game for children (Voyager). The Barnes Foundation's CD-ROM, "A Passion for Art," incorporates video clips and musical accompaniment and, thus, utilizes more dimensions of the technology available with the CD-ROM format (Corbis).

Rosenbaum was impressed with the seriousness of purpose of *Frank Lloyd Wright: Presentation and Conceptual Drawings* (Luna Imaging, Inc. and Oxford Univ. Press; four-disk set), Gail Levin's *Edward Hopper: A Catalogue Raisonné* (Whitney Museum of American Art and W. W. Norton & Co.; Vol. IV. is a CD-ROM), the Frick Collection (Digital Collections, Inc.), and the Brooklyn Museum's collection of works from Egypt (Digital Collections). Rosenbaum felt that London's National Gallery of Art's "Great Artists" (produced by Attica Cybernetics of Oxford, England) satisfies both amateur and scholarly audiences.

Rosenbaum pointed out that one can experience technical difficulties with "Microsoft Art Gallery," the pioneering (1993) CD-ROM from London's National Gallery of Art and with the CD-ROM of the Uffizi Gallery collection (produced

by Milan-based Opera Multimedia). She also reported that the CD-ROM, "Masterpieces of the Metropolitan Museum of Art," is forthcoming this year and that the Detroit Institute of Art's CD-ROM is in progress.

### THE CATALOGUE RAISONNÉ

W. McAllister Johnson, "The Catalogue Raisonné," *Art History* (Toronto: University of Toronto Press, 1988), pp. 272-76.

La critique souvent n'est pas une science; c'est un métier, où il faut plus de santé que d'esprit, plus de travail que de capacité, plus d'habitude que de génie. Si elle vient d'un homme qui ait moins de discernement que de lecture, et qu'elle s'exerce sur de certains chapitres, elle corrompt et les lecteurs et l'écrivain.

La Bruyère, *Des ouvrages de l'esprit*

This is no ordinary catalogue. It results from an abiding interest in an artist and the honest estimate of his art-historical stature. These, taken together, must demonstrably justify the inordinate effort and expense required for its creation. If these initial criteria be respected, its publication is thereafter of enormous help to anyone by its concentration 'in one place' of the reference corpus of an artist's entire work.

The *catalogue raisonné* is just that--reasoned--and serves three purposes:

- the establishment of critical means of an artistic oeuvre;
- enabling others to find what you could not;
- providing, through selection and discussion, elements likely to be of use to others working in the same general area and more than likely facing much the same problems.

The very definition of the *catalogue raisonné* addresses the dangerous but stimulating game of Attribution, which presumes a sure intuitive sense and rationale for making attributions. These may depend upon style or documentation, usually both. The *catalogue raisonné* requires a full explanation of method just as it requires one to be honest about one's doubts and certainties. It is normally a piece of mature work undertaken individually so as to 'maintain control,' although in a larger sense it is also a collaborative or even a collective endeavour through its pursuance of scholarly contacts and the science of a particular generation or epoch.

Properly pursued, the *catalogue raisonné* eschews but cannot altogether avoid the temptations of commercial interests that feed into and on it. Its creation is dependent not so much upon difficulties inherent in the size of the oeuvre in question, but upon the *travel* required to locate and

(repeatedly) compare a scattered oeuvre and to gain--in some cases, to win--access to private and even public collections.

The first of these difficulties is to some degree alleviated by the 'ready' availability of photographs and through insertions (scholarly queries) in the expected journals. Direct knowledge of the 'works arising' is supposed, but is not invariably the case. (Actually, once his reputation is established through the appearance of his *catalogue raisonné* or as a result of a steady stream of studies and articles on specific points, an author is often sought out for his expert opinion by the naïve, the hopeful, and the crassly interested.)

The second difficulty may involve a veritable spectrum of personal and institutional relations, research on and contacts with collateral relatives, cast-off mistresses, and other *ayants droit*, and the relative availability within one's own lifetime of certain types of documentation, whether in the public domain or not. Moreover, some artistic personalities may be deemed sufficiently within a national or institutional interest so as to give rise to a type of 'protectionism' regarding availability to other scholars and curators. While this may lead to wide discussion in specific instances (these things are hard to conceal but may flourish because of their very notoriety), such practices are rather less reprehensible if the Protector is actually *working* on the material rather than hatching it like the Phoenix.

It may be seen from this that the *catalogue raisonné* requires a certain type of practitioner for whom The Hunt is both the attraction and the satisfaction. While concentrating attention upon his subject, the very density of information required supposes the accomplished exercise of the most disparate types of research methodology. Some would say, not without reason, that the *catalogue raisonné* is Art History *en grand* in its balanced attention to each relevant component--stylistic aspects, iconographic analysis, portrait identification, and all the sticky or rusted 'nuts and bolts' of provenance and exhibition history whose elucidation is very easy. For this reason, many people all too capable of doing the research for such catalogues are temperamentally unsuited to putting them together coherently.

The *catalogue raisonné* accordingly follows no fashionable trends since its *raison d'être* and the time required for its completion virtually preclude any real profit from simple modishness. When one adds to this equation the horrendous economic factors inherent in its publication and the great personal discipline required to get it to the compositor (and to correct it), it is surprising that this scholarly mainstay has not gone the way of all flesh.

The genre qua genre has doubtless been preserved *because* of its archaic nature and the essentiality of its

information, but it is becoming increasingly rare. It is, after all, somewhat easier to put out exhibition catalogues and coffee-table books because of their quite *unsystematic* nature. What has happened is that the term Critical Catalogue has come into vogue, further clouding the issue. Here the term Critical is a redundancy, an anglicism, or, more likely, it is simply not realized that a critical catalogue may be selective while the *catalogue raisonné* is necessarily critical but just as necessarily aims at completeness. (The worst presumption is that *any* catalogue is critical and complete, which is simply not true despite its currency.) Were these misapprehensions generally overcome, it is quite possible that Critical Catalogue could become the official English translation of the French *catalogue raisonné*. Until then, the term and its cognates--catalogue, corpus, *Werkverzeichnis*--continue to assume as many meanings as the catalogue itself assumes forms.

Presentation of the *catalogue raisonné* is entirely dependent upon the date of issue of the publication in conjunction with the level of funding and production that characterize the work as a physical object. Even the quality of paper informs the quality of reproduction fully as much as the reproductive process chosen. *It is best with a complete illustration in a format sufficient to permit the works to be judged rather than simply identified.* This or any lesser ambition is further costed through the length and complexity of the entries and apparatus.

The whole question of scholarly apparatus must not only be faced, it must be mastered, particularly when there is a question of Addenda/Supplements. (For the exceptionally well-documented artist it may even be possible to leave space for 'lost' or 'homeless' works.) But the most real underlying concern is whether a *catalogue raisonné* can--or should--be put into a single volume, whether as text and plates together, or as a text with matching plate volume.

The 'unitary' approach is likely to be the least satisfactory for historical artists. *Addenda* and *corrigenda*, if they appear at all, are likely to be printed only in the periodical literature unless they are sufficient to justify a substantial supplementary volume--which may by its very existence constitute an embarrassment. In contrast, the 'multiple volumes' approach has the distinct advantage that each succeeding volume permits a recapitulation of what has emerged since publication of all preceding volumes; the oeuvre is therefore considered within a single publication, albeit in several tomes and at specified intervals. The corresponding disadvantage of this mode of publication is that rising costs over the years may force abandonment of the project or considerable diminution in production standards unless the first volume proves a best-seller. Also, this latter method supposes a more sophisticated approach to the apparatus of a chronological ('development') catalogue obviously difficult of



execution except through long familiarity with the research process and the artist being catalogued. After all, one must *begin publication* with the difficult and obscure origins of artists who were fortunate enough to emerge from the pack and became recognized, even recognizable to the point of setting other artists out on more or less honest careers as copyists, popularizers, or forgers.

In the decision of apparatus and critical approach to entries it is wise to consult many *catalogues raisonnés* to see what most nearly approaches the problems occasioned by one's chosen artist. One must also examine reviews, *catalogues in hand*, to gain some further idea as to their perceived merits and failings in the eyes of other experts in the field. At this point it does not really matter that you know (or hope to know) the most about the subject; the issue is how well and succinctly it can be got across and how well your apparatus serves other, usually less-specialized readers. The order of rubrics may be varied and more complex models proposed. None of these may be useful in themselves, but their example provides insights that may result in an appropriate model for your own work.

The *catalogue raisonné* done as other than the *Liber Veritatis* of the artist himself is, not without reason, often considered as that part of Art History that serves as the 'research, development and validation bureaux of the art market,' particularly as concerns more modern painting, where 'dealers as either authors or publishers, or both, have a monopoly of all the most important and expensive artists--and at times even possess their archives. However, the 'critical difference' within this critical mass is that a fine *catalogue raisonné*, resplendent in its scholarly probity, necessarily *unsettles* even as it clarifies. A commercially oriented one resembles the sales list it likely is, and is further revealed in its effortless resolution of likely and even apparent difficulties.

In the evaluation of such works, one must take into account the likelihood of ever being able to verify and weigh assertions not less than documentation for oneself. The *catalogue raisonné* may not restore to us all that an artist, were he also restored to us, would choose to accept as his work; for all its faults in human judgment and documentary *lacunae*, it is probably the next best thing. Even if redone, it remains a monument to scholarship and to the art that inspired it. It is also the point of departure for further work since its contents are, as has been charmingly put, 'hostages to Time.'

## THE CATALOGUE RAISONNÉ: RECENT PUBLICATIONS

Peter H. Hassrick and Melissa J. Webster, *Frederic Remington: A Catalogue Raisonné of Watercolors and*

*Drawings* (Cody, Wyoming: Buffalo Bill Historical Center in association with Seattle: Univ. of Washington Press, 1996), 2 vols. with 100 color plates and 3000 B/W illus., CD-ROM, \$250.

John Rewald, in collaboration with Walter Feilchenfeldt and Jane Warman, *The Paintings of Paul Cézanne: A Catalogue Raisonné* (New York: Abrams, 1996), 2 vols. with 60 color plates and 940 B/W illus., \$400.

Gail Levin's *Edward Hopper: A Catalogue Raisonné* published by W.W. Norton & Co., Inc., 1995, received a 1996 "Special Mention, George Wittenborn Memorial Awards," from the Art Libraries Society of North America (ARLIS/NA). In Levin's and Hassrick's pioneering CRs on CD-ROM, works of art are reproduced in both hard copy and on the CD-ROM, but the scholarly information (provenance, exhibition history, bibliography on individual works) is available only on the CD-ROM.

## NEWS FLASHES

Standard and Poor reported in its lead article, "Favored Industry: Book Publishing Stocks Poised for Further Gains/America's love affair with books bodes well for publishers" in *Investor's Monthly* (June 1996), that stocks of book publishers have outperformed other stocks in the strong market of 1996. Despite the growing popularity of electronic media, consumer spending on printed books continues to advance and, moreover, consumers elect to purchase printed books when choosing between them and digitized publications.

Contractual issues dealing with electronic publication raised by Barbara Hoffman, CAA's legal counsel, in the 1996 CRSA Session are currently in the news. In "CD-ROM Dispute Leads to Lawsuit by Academic Group (*The Chronicle for Higher Education*, 14 June 1996, A33), Robert L. Jacobson reported that the American Council of Learned Societies has sued Macmillan Inc. to bar publication of four allegedly unauthorized works, including a CD-ROM version of its 30-volume *Dictionary of American Biography*. Some \$2.8-million has been provided for the project by the National Endowment for the Humanities and the Andrew W. Mellon and Rockefeller Foundations, and others. ACLS told a U.S. district court in New York that Macmillan's plans violated its copyrights and trademarks, as well as agreements dating from 1927 between the council and Charles A. Scribner's Sons (now a division of Macmillan). The original contract, which predated desktop computers by several decades, gave Scribner's and its successors exclusive rights to publish the dictionary "in all forms." The "council says that meant books alone" and not "a medium that was not foreseeable."



## RESEARCH TIPS

The nonprofit Commission on Preservation and Access has published *Preservation in the Digital World* (\$15 prepaid) by Paul Conway, head of preservation at the Yale University Library and, with The Council on Library Resources, an updated version of *Digital Collections Inventory Report* (\$20 prepaid). The Commission's address is 1400 16th St., N.W., Suite 740, Washington, D.C. 20036. In "College Libraries Cautioned Not to Rely on CD-ROMs" (*The Chronicle of Higher Education*, 19 April 1996), Robert L. Jacobson highlighted Conway's warning that the comparatively low prices of CD-ROMs relied on their production as "stamped copies" that are not permanent. Master recordings created through laser technology will last longer but are purchased rarely by scholars or libraries because they cost more.

"Switchboard Locates Almost Anyone--Free," [(Wilmington, DE) *News Journal*, 15 April 1996] by Joel Smith (jsmith@detnews.com), who writes on technology and computers for the *Detroit News*, reported that the World Wide Web site called "Switchboard" (<http://www.switchboard.com/>) by Banyan Systems Inc. "searches through more than 90 million names nationwide for individuals. The information is provided by Database America, a demographic-gathering company that compiles such data from telephone books and other public documents." On "Switchboard," you can register your e-mail address and additional information. Some functions are purposely limited to protect privacy.

*Please share your thoughts with the CRSA membership. Send your letters, research tips, and articles to Gail Levin (Baruch College, CUNY, Box E-1020, 17 Lexington Ave., New York, NY 10010), Barbara Buhler Lynes (27 Warrenton Rd., Baltimore, MD 21210), or Roberta K. Tarbell (250 Fine Arts Bldg., Rutgers Univ, Camden, NJ 08102).*

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