TWO NOTES FOR ART LIBRARIES.

I.

ON THE CLASSIFICATION AND CATALOGUING OF
PHOTOGRAPHS OF PAINTINGS.

PHOTOGRAPHS of paintings should be sorted, first, into national schools : Italian, German, Netherlandish, French, Spanish, English, etc. ; secondly, those of each national school should be classed according to the local school to which they belong, *e.g.*, the Italian, as Tuscan, Sienese, Umbrian, Lombard, Venetian, etc., and then each master's works should be brought together and arranged in chronological order, thus enabling the student of painting to follow the development of each master's work as far as is possible by means of photographs, and to compare it with his predecessors', contemporaries', and followers' productions.

The cataloguing of each national school should then be carried out in the following manner : (1) A list of the best works on its history should be drawn up ; (2) a list of books and articles on each local school ; (3) the names of the painters of each school with date of birth and death, or, if not known, of the period during which he flourished, followed by a list of books and articles relating to his biography and work in general ; then (4) the subject of each picture ; its date ; material on which painted (mural, panel, canvas, or metal) ; process by which executed (fresco, tempera, or oil) ; size ; locality in which preserved (church, museum, or private collection) ; process by which reproduced and size of print ; (5) references to critical notices of the picture ; (6) cross-references to painters to whom the picture is ascribed by critics of repute, and (7) from any painter to whom the picture was formerly ascribed.

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In cataloguing such photographs for the use of students of applied art, something more than this is required. Index slips should be written for all objects represented in the pictures likely to be useful to students of any branch of art. Let me illustrate this by a few examples drawn from our own National Gallery.

A photograph of the painting by John van Eyck (No. 186), representing John Arnolfini and his wife, would have special slips for the following class catalogues :

1. Architecture. Belgium, interior of a Flemish room, Bruges.
2. Metal-work. Brass chandelier with seven branches, pendent, Netherlandish.
3. Furniture. Mirror, convex, with frame adorned with paintings.
4. Costume. Flemish silk merchant.
Flemish merchant's wife.
5. Portraits. Arnolfini, Giovanni, Lucchese silk merchant settled in Bruges.
Chenany, Jeanne de, Bruges.
6. Animals. Flemish terrier, known as a griffon.

Each of these would have a reference to John van Eyck, London, National Gallery, No. 186.

The Donor and three Saints by Gerard David (No. 1045), would have a cross-reference from John Gossaert of Maubeuge, to whom it was formerly ascribed, and to Joachim Patenir, to whom the landscape background is attributed. There would be special slips for the class catalogues of

1. Goldsmith's work, under Cross, archiepiscopal ; Crosier ; Morse of cope ; Spilla of cope-hood ; Mitre, jewelled ; Bookbinding, with enamelled centre-piece.
2. Textiles and embroidery. Brocade ; storied orfreys.

3. Costume. Archbishop in processional vestments; Bishop in processional vestments; Canon, secular, in surplice and almuce; Friar minor in grey.
4. Iconography. Saints: Bernardin of Siena; Donatian of Rheims; Martin of Tours.
5. Portraits. Bernardin de' Salviati, canon of Saint Donatian, Bruges, 1501.
6. Landscape, probably by Joachim Patenir.

Such catalogues of details would be useful not only to art students, but also to persons engaged in cataloguing art objects, guiding them as to date and local origin of many works. Not only might a history of costume, from c. 1400 on, and its variations in different countries, be traced with accuracy; but the date at which different patterns of woven textiles, such as brocades and carpets, of lace, majolica, and other art manufactures, first appear, be fixed. Or, again, a good deal may be learnt relating to the habits and tastes of bygone days, the arrangement of domestic and ecclesiastical interiors, of gardens, etc., and of the intercourse with foreign countries and commerce. Thus, in the altar-piece painted by Hugh Van der Goes at Bruges in 1474 for the Portunari, the vase in the central panel not only enables that particular pattern of majolica ware to be dated, but proves it to have been imported to Bruges; its counterpart was (and may be still) exhibited as a loan in the museum at South Kensington.

The National Art Library attached to that museum possesses the largest collection of photographs of paintings accessible to the public in London. It is, I believe, the only institution which has a complete set of those issued by Braun, and a very large collection of others published by Alinari, Hanfstängl, and other firms.

The Department of Science and Art very wisely expended large sums of money, and accumulated an immense number of photographs, but unfortunately never took any trouble to make them accessible and really useful to

students. The cataloguing of them was intrusted to the attendants, who merely copied the information, as often as not incorrect, given by the photographer. The photographs of pictures in each public gallery remained in the portfolios in which they had been supplied, and no attempt had ever been made to classify them until about five years ago, when, having got the collection of books into something like decent order, I undertook and carried out the very arduous task of classing the series by Braun myself, and then devised the system of classification and cataloguing which I have just described. The chronological—the only really useful—arrangement of the works of each local school and its painters, and the index slips have, I am told, been given up, owing probably to there being no one on the staff with the special knowledge requisite to carry these on.

II.

A SUBJECT-CLASSIFICATION OF BOOKS ON ARCHITECTURE.

At the International Library Conference held in London in July, 1897, I explained to the members the system of cataloguing I had devised with the view of making the contents of every volume in the National Art Library at South Kensington accessible to students. Each main title written for the general or dictionary catalogue was endorsed with the indication of the class catalogue in which the book or article should be entered, specifying moreover the section and subdivision. I spent much time in drawing up the schemes of these class catalogues. One of them, that of books relating to Ceramics, was issued by me during my librarianship. The following scheme for the arrangement of a catalogue of books relating to Architecture may be of use to those in charge of the libraries of architectural societies :

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I. History of Building and of Building Styles.

1. Orders of Columns.
2. Theory.

II. General Biographies.

1. Greek and Roman Architects.
2. Mediæval.
3. Renascence.
4. Modern.

III. Dictionaries and Glossaries.

IV. Architecture of Periods and Styles not confined to one Country.

1. Classic.
2. Christian.
 - A. Early Christian.
 - B. Byzantine.
 - C. Saracenic.
 - D. Mediæval General.
 - a. Ecclesiastical General.
 1. Cathedrals and Churches.
 2. Monastic: Benedictine, Cluniac, Cistercian, Grandmont; Austin Canons, Præmonstratensian Canons, Gilbertines, Carthusians.
 3. Conventual: Dominican, Franciscan, Carmelite, Augustinian.
 4. Knights Templars, Teutonic Knights, Hospitallers of S. John of Jerusalem.
 - b. Military.
 - c. Civil.
 - d. Domestic.
 - E. Renascence.
 - a. Ecclesiastical General.
 1. Cathedrals and Churches.

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2. Monastic : Benedictine, Cluniac,
Cistercian ; Austin Canons,
Præmonstratensian Canons,
Carthusians.
3. Conventual : Dominican, Fran-
ciscan, Carmelite, Augustinian.
4. Jesuit.
- b.* Military.
- c.* Civil.
- d.* Domestic.
- F. Rococo and Modern to end of Eighteenth
Century.
 - a.* Ecclesiastical.
 - b.* Civil.
 - c.* Domestic.
- G. Modern.

V. Architecture of Countries.

1. Oriental.

- A. Egypt, Nubia, Abyssinia.
- B. Babylonia, Assyria, Chaldæa.
- C. Persia.
- D. Syria and Palestine.
- E. Phœnicia, Asia Minor.
- F. India, the Eastern Peninsula, and the
Pacific Islands.
- G. China.
 - a.* Domestic Architecture and Palaces.
 - b.* Pagodas.
 - c.* Pai-loos and Paifongs.
 - d.* Temples and Tombs.
- H. Corea.
- I. Japan.

2. Europe.

- A. Austria-Hungary, Croatia, Dalmatia.
- B. Belgium,
- C. Denmark.

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- D. France: Auvergne, Poitou, Normandy,
Picardy (Dioceses of Laon, Soissons,
Amiens, Boulogne, Meaux, Paris,
Senlis and Beauvais), Burgundy, Ger-
mano-French, South.
- E. Germany.
- F. Great Britain.
 - a. England and Wales.
 - b. Ireland.
 - c. Scotland.
- G. Holland.
- H. Italy.
- I. Portugal.
- K. Russia.
- L. Spain.
- M. Sweden and Norway.
- N. Switzerland.
- O. Turkey and the Balkan Peninsula.
- 3. America.
 - A. Mexico and Central America.
 - B. South America.
 - C. United States.
 - D. Canada.

VI. Illustrations of Architecture.

- 1. Amphitheatres.
- 2. Asylums, Hospitals, Workhouses.
- 3. Baths and Washhouses.
- 4. Castles.
- 5. Cathedrals and Collegiate Churches.
- 6. Churches and Chapels.
- 7. Commercial Buildings.
- 8. Conservatories.
- 9. Convents.
- 10. Domestic Architecture.
 - A. Palaces.
 - B. Town Houses.

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C. Country Houses and Villas.

D. Houses for Working Men.

E. Cottages and Farm Buildings, Stables.

11. Fountains.

12. Libraries.

13. Monasteries.

14. Monuments, Commemorative.

15. Museums.

16. Parks and Gardens.

17. Prisons.

18. Railroad Stations and Buildings.

19. Record Offices.

20. Schools, Colleges.

21. Theatres.

22. Town-halls.

VII. Architectural Details.

1. Domes and Towers.

2. Roofs.

3. Doors and Windows.

4. Altars.

5. Mantel-pieces.

6. Staircases.

VIII. Technical Details : Construction, Materials, Sanitation.

IX. Ornamental Details : Capitals, Gargoyles, String-courses.

X. Handbooks : Estimates, Formulæ, Specifications.

XI. Building Laws : Contracts.

XII. Bibliography.

XIII. Periodicals.

W. H. JAMES WEALE.