

**BIOGRAPHISCHES HANDBUCH DEUTSCHSPRACHIGER
KUNSTHISTORIKER IM EXIL / Ulrike Wendland.-Munich, Germany: K.G.
Saur, 1999.-855 p. in 2 vol.-ISBN 3-598-11339-0 (cl., alk. paper): \$150.00.**

**METZLER KUNSTHISTORIKER LEXIKON: ZWEIHUNDERT PORTRÄTS
DEUTSCHSPRACHIGER AUTORTEN AUS VIER JAHRHUNDERTEN / Peter
Betthausen, Peter H. Feist, Christiane Fork.--Stuttgart, Germany: Metzler Verlag,
1999.--523 p.-ISBN 3-4760153-51: \$65.00.**

At first glance, two German-language dictionaries of art historians may have limited appeal to many libraries. These are not, to be sure, for beginning art history students or the local public library. However each is quite a valuable compendium of useful information not found readily elsewhere.

Until now, no dictionary-style reference devoted solely to art historians had been published. [A literature review of books discussing art historians can be found at: <http://www.lib.duke.edu/lilly/dah.htm>]. No large-scale list of art historian names suitable, for example, for term-paper research was available. Alternatively, if one already had the name of an art historian, he / she could consult Biography & Genealogy Master Index, Who's Who in American Art, or the The Grove Dictionary of Art, which may contain an entry on the individual--or more likely, may not. These two publications fill a void.

The two-hundred most famous art historians of Germany, Austria, and historians of other countries, who rose to prominence in the German-speaking world (e.g. Max Dvorák) are the focus of Metzler Kunsthistoriker Lexikon. A number of these people, Panofsky and Krauthiemer, for example, completed their careers in the United States. The essays are short, averaging about a page and-a-half plus bibliography. Because articles were written by one of three contributors, their style and content are even. Each entry includes a review of the historian's academic career, including discussion of methodology and feuds with other art historians, and a full bibliography of writings and biographical works. . This dictionary is most useful for the student in a methods course. Librarians will find it a handy reference.

Similar to a number of monographs that recount the stories of artists displaced by Hitler, Ulrike Wendland's 1996 dissertation inventoried the careers and lives of art historians displaced or destroyed by fascism in Germany. Her account always sobers. Her Biographisches Handbuch is an outgrowth of her dissertation, the result of questionnaires and interviews conducted between 1989 and 1995. K. G. Saur has done a fine job of reformatting her work into a dictionary format, but the text lacks the assuredness of the Metzler Kunsthistoriker Lexikon, authored by more established art historians. Nevertheless, it has some unexpected and extremely useful features. Firstly, it includes women; the dictionary is full of the names of females who never used their Ph.D.'s for anything art related, either because of the war or the hiring practices of the English-speaking world. Secondly, I was struck by the number of non-Jews included; Wendland continues a handy-if not politically correct-tradition among European biographical

dictionaries of stating the scholar's religion. Scanning the list over and over again one is confronted with the number of Catholic, Protestant, and non-religious art historians who, along with the Jews, were forced to flee. Wendland's book is a gold mine for Women's Studies, modern European Studies, and art historical research. Her entry arrangement is well suited for the quick reference scan. For most entries, she creates a bullet-point chronology of the historian's life, evaluations of the art historian's life by other scholars, and the location of personal papers. Overall, the two volumes are an exciting "jumping off point" to further scholarship.

Neither dictionary contains photos, which in this image-seeking age, is a drawback. Since images affect a book's price and are frequently harder to secure copyright permission, this is understandable, but still a loss. Neither dictionary attempts to define "art historian" in a way that would assure the librarian that an entry would or would not be in the respective dictionary. Wendland seems to have traced the career of just about every person granted a Habilitation in art history in the Kaisertum. The Metzler Kunsthistoriker Lexikon covers only those German art historians readily recognizable in the discipline. Still, both are distinct, scholarly contributions to the field, deserving to be in many art libraries regardless of sub-specialization.

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