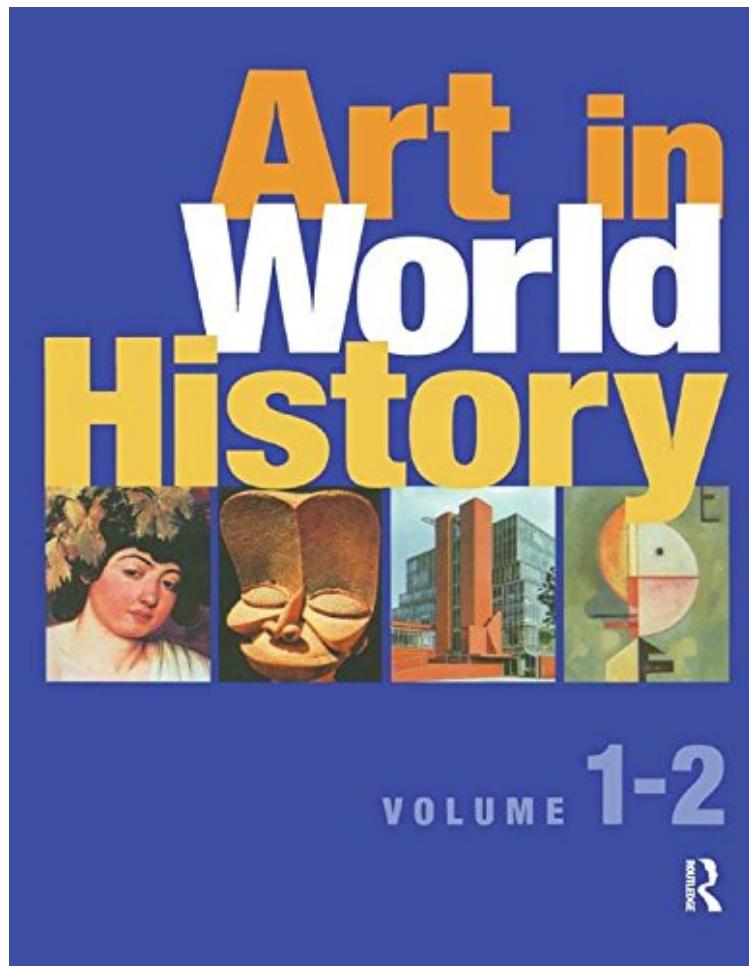


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Hollingsworth : Art in World History 2 Vols before purchasing it in order to gage whether or not it would be worth my time, and all praised Art in World History 2 Vols:

A guide to the establishment of the library which covers materials acquisition, the organization and usage of the library's collection to provide a variety of services and the use of automation. This book aims to instruct the librarian on managing the small library effectively.

From School Library JournalGrade 9 Upndash;A superbly illustrated survey with quality, full-color reproductions and photographs of sites, architecture, and sculptural pieces from the civilizations of Mesopotamia and ancient Egypt to 20th-century modernism. Each volume has a full table of contents, glossary, and a volume index of names and places, making information quick and easy to locate, but the sophisticated writing style indicates that this title is definitely

geared toward motivated students. It is an ambitious undertaking, but, sadly, female artists are largely overlooked throughout. Marie-Louise-Eacute;lisabeth Vigacute;e-Lebrun, the greatest female portraitist of the 18th century, is not even mentioned. Despite this serious oversight, Art in World History is notable for its concise organization, remarkable and numerous reproductions, and accessibility.*ndash;*Robert Gray, East Central Regional Library, Cambridge, MN Copyright copy; Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Art history reference sources tend to be chronological surveys, and this one, first published in Italy, is no exception. Content is arranged in 52 chapters, from "The Origins of Art" to "Modernism Revisited: Art and Architecture from 1945 to the Present Day." Intervening chapters cover topics such as "Buddhism, Taoism, and Confucianism: Art in China, 600-1368", "Gothic Cathedrals: Technology and Style", and "Artistic Freedom: Impressionism and Post-Impressionism." The highlight of the volumes is more than 1,300 illustrations, which occupy more than two-thirds of each page. Almost all in color, the illustrations have informative captions and are arranged in useful groupings that give a better overall sense of the art of a culture or period than isolated images would do. Maps and time lines serve to situate the art in time and place. Occasional sidebars discuss specific artists or works. Volume 2 concludes with a glossary and an "Index of Names and Places." Although the goal of the set is never stated, there seems to be an effort to differentiate it from standard art history surveys by emphasizing art as an expression of culture. Comments about art as it reflects religious and political power or signals a cultural shift pop up frequently in the text. At the same time, although there are chapters on art in Africa, Asia, and Mesoamerica, the volumes are fairly conventional in their emphasis on Western Europe. In the chapter "Spain and the Catholic Empire: Art in the Spanish Dominions," dominions refers mainly to the Netherlands; there is just one brief paragraph and no illustrations on Spanish colonial art. The art of Oceania is treated only in terms of its influence on Western art. Although readers will need to turn to large surveys such as Janson's History of Art (6th ed., Abrams, 2001) for more in-depth text and for bibliographic references, Art in World History offers an attractive introduction for general readers and students. It is recommended for public and undergraduate libraries. RBBCopyright copy; American Library Association. All rights reserved