

## 4. Vocabularies for Cultural Objects

A wide range of controlled vocabularies may be used to describe and enhance access to art and material culture resources. Many of these vocabularies are created and maintained by research institutions, national and international cultural organizations, and professional societies and associations. They can be used individually or together, depending on the type of material being described. Only a sampling of the most commonly used vocabularies is discussed in this chapter. A fuller list of pertinent vocabularies and sources of terminology may be found in the **Appendix**.

### 4.1. Types of Vocabulary Terms

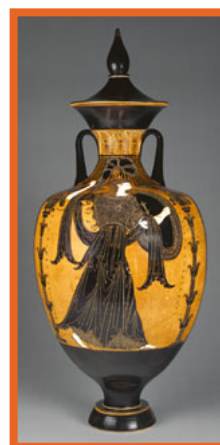
The types of terms that are necessary for describing art and architecture include the names for people, corporate bodies, geographic locations, objects, iconographic subjects, and genre terms.

Personal names are used for creators, publishers, donors, patrons, clients, and any other individual associated with the design, production, subject, or other aspect of cultural works.

**Fig. 23.** Illustration highlighting the types of controlled terminology typically required for cataloging art and cultural heritage information.

Attributed to Painter of the Wedding Procession (Greek, active ca. 362 BCE); potter: signed by Nikodemos (Greek, active ca. 362 BCE); *Prize Vessel from the Athenian Games*; 363/362 BCE; terracotta; height with lid, 89.5 cm (35¼ inches), circumference at shoulder, 115 cm (44⅞ inches); J. Paul Getty Museum (Los Angeles, California); 93.AE.55.

- **classification terms:**
  - Antiquities**
- **object names:**
  - Panathenaic amphora**
  - storage vessels**
- **personal names:**
  - Painter of the Wedding Procession** (Greek vase painter, active ca. 360s BCE)
  - Nikodemos** (Attic potter, active ca. 362 BCE)
- **material / technique names:**
  - terracotta**
  - turning**
  - sintering**
  - vase painting**
- **geographic names:**
  - Athens (Periféreia Protevoúsis, Greece)**
- **corporate names:**
  - Getty Villa Malibu, J. Paul Getty Museum** (Los Angeles, California, United States)
- **subject terms:**
  - religion and mythology**
  - Nike crowning the victor**



Georgia O’Keeffe (American painter, 1887–1986)

Painter of the Wedding Procession (Greek vase painter, active ca. 360s BCE)

Corporate names are used for repositories, architectural and photographic firms, workshops, families of artists, and any other group of people working together as an entity who are associated with the work. The group need not be legally incorporated. Corporate names are often included in the same vocabulary as personal names.

Metropolitan Museum of Art (New York, New York, United States) (American art museum, formed in 1870)

Adler and Sullivan (American architectural firm, 1883–1924)

Geographic names are used for the current location, creation location, discovery location, various other former locations, places of conservation, subject (when the work depicts a named place), and any other geographic place associated with the work and its history.

Athens (Periféreia Protevoúsis, Greece) (inhabited place)

Taihezhen (Yunnan, China) (deserted settlement)

Pampa del Tamarugal (Chile) (plain)

Geographic names are also linked to the authority records for the artists, museums, and other people and corporate bodies listed in the work record. For example, if the *Metropolitan Museum of Art* is linked as the repository in a work record, the geographic location of the museum, *New York*, would by default also be associated with the work.

Generic terms—which are terms that may each refer generically to many things—are used for object types, materials, techniques, styles, and many other areas of the records for art and architecture. By definition, generic terms exclude proper names and are usually written in lowercase in English. However, the term may begin with a capital letter if a proper name is incorporated in a term (e.g., *Panathenaic amphorae*).

casein paint (tempera, water-base paint, Materials)

Panathenaic amphorae (neck amphorae, storage vessels, Furnishings and Equipment)

Iconographic subjects and themes, religious and mythological characters, events, and other such terminology also require controlled vocabulary.

Buddha (Buddhist iconography)

Nike Crowning the Victor (Story of Nike, Greek Iconography)

Battle of the Little Big Horn (American Indian Wars)

A discussion of several of the most prominent vocabularies used for art and architecture information is included below. In addition to the ones listed here, there are dozens of local and regional databases of vocabularies—such as *Artists in Canada*, compiled and maintained by the National Gallery of Canada Library, and Elizabeth Glass's *A Subject Index for the Visual Arts* (1969), developed to enhance access to the prints and drawings of the Victoria and Albert Museum—as well as published encyclopedias and other sources that are discussed in **Chapter 6: Local Authorities** and the **Appendix**.

## 4.2. The Getty Vocabularies

Three Getty vocabularies are thesauri that provide terminology, relationships, and other information about the objects, artists, concepts, and places important to various disciplines that specialize in art, architecture, and material culture: the *Art & Architecture Thesaurus (AAT)*, the *Getty Thesaurus of Geographic Names (TGN)*, and the *Union List of Artist Names (ULAN)*. A fourth Getty vocabulary, the *Cultural Objects Name Authority (CONA)*, is currently under development (as of this writing).

The Getty vocabularies can be used in three ways: as sources of terminology at the data entry stage by catalogers or indexers who are describing works of art, architecture, material culture, archival materials, visual surrogates, or bibliographic materials; as knowledge bases, providing information for researchers; and as search assistants to enhance end-user access to online resources.

Beginning in the 1980s, the Getty vocabularies were developed as sources of terminology for—and to supply scholarly information about—concepts needed to catalog and retrieve information about the visual arts and cultural heritage. The Getty vocabularies are thesauri containing names and other information about people, places, and things in the realm of art and cultural heritage, linked together to show relevant relationships. The focus of each record is the concept, to which terms are linked. The concepts are generally displayed in three ways: in hierarchies with indentation; in full records with all pertinent associated terms and names, other data, and relationships; and in abbreviated strings in results lists.

The Getty vocabularies are compilations of terms gathered from various cataloging and documentation projects. They are edited, managed, and distributed by the Getty Vocabulary Program. The vocabularies are not comprehensive; they are living thesauri that grow and evolve through work with internal and external contributors. Some of the current contributors to the Getty vocabularies include museums, libraries, archives, and bibliographic and documentation projects, including projects at the Getty

Research Institute such as the Getty Provenance Index, the Photo Study Collection, and the Research Library catalog. Former Getty projects were contributors in the past, including the *Avery Index to Architectural Periodicals*, the *Bibliography of the History of Art (BHA)*, and the *Foundation for Documents of Architecture (FDA)*. Various projects in the Getty Conservation Institute and the J. Paul Getty Museum also contribute data. External contributors include the Canadian Centre for Architecture; the Frick Art Reference Library; the Smithsonian National Museum of African Art; the Courtauld Institute of Art; the National Art Library in London; the Victoria and Albert Museum (V&A); the Mystic Seaport museum; the Harry Ransom Humanities Research Center at the University of Texas at Austin; the Bunting Visual Resources Library at the University of New Mexico; the Centro de Documentación de Bienes Patrimoniales, Chile; the Istituto Centrale per il Catalogo e la Documentazione, Rome; and the Canadian Heritage Information Network. Up-to-date information about contributors and how to make contributions is available on the Getty Vocabulary Program Web pages.

The Getty vocabularies are compliant with ISO and NISO standards for thesaurus construction. The terms and associated information in the *AAT*, *TGN*, and *ULAN* are valued as authoritative because they are derived from published sources and represent current research and usage in the art history and cultural heritage communities. The rules for content of the Getty vocabularies are available in comprehensive *Editorial Guidelines* that comply with *CDWA*, *CCO*, and other standards.

The Getty vocabularies are published in licensed files and in an online application that is free of charge to all Web users. They are integrated into various collections management systems. The primary users of the Getty vocabularies include museums, art libraries, archives, visual resources collection catalogers, bibliographic projects concerned with art, researchers in art and art history, and the information specialists who address the needs of these users. In addition, a significant number of users of the Getty vocabularies are students and members of the general public.

#### **4.2.1. Art & Architecture Thesaurus (AAT)**

The *AAT* is a structured vocabulary containing, as of this writing, approximately 131,000 terms and other information relating to objects, materials, techniques, activities, and other concepts. Terms in the *AAT* may be used to describe art, architecture, decorative arts, material culture, and archival materials.

The focus of each *AAT* record is called a *concept*. Currently there are approximately 34,000 concepts in the *AAT*. In the database, each

concept's record (also called a *subject*) is identified by a unique numeric identifier. Linked to each concept record are terms, related concepts, a *parent* (that is, an immediate broader context), sources for the data, and notes. Each record has one preferred term in American English and may have other terms preferred in other languages. Additional synonymous terms may be included as well.

The *AAT* is a hierarchical database; its trees branch from a root called *Top of the AAT hierarchies* (*Subject\_ID: 300000000*). The structure of the *AAT* allows for multiple broader contexts, making the *AAT* polyhierarchical; for example, *jade* has two broader contexts: *metamorphic rock* and *gemstone*. In addition to the hierarchical relationships, the *AAT* has equivalence and associative relationships.

#### 4.2.1.1. Scope

The *AAT* includes terms describing concepts related to art and architecture, excluding proper names and iconographic subjects; thus, it contains information about generic concepts (as opposed to proper nouns or names). That is, each concept is a case of many (a generic thing), not a case of one (a specific thing). For example, the generic term *cathedral* is in the *AAT*, but the specific proper name *Chartres Cathedral* is out of scope for the *AAT* (*Chartres Cathedral* is in scope for *CONA*).

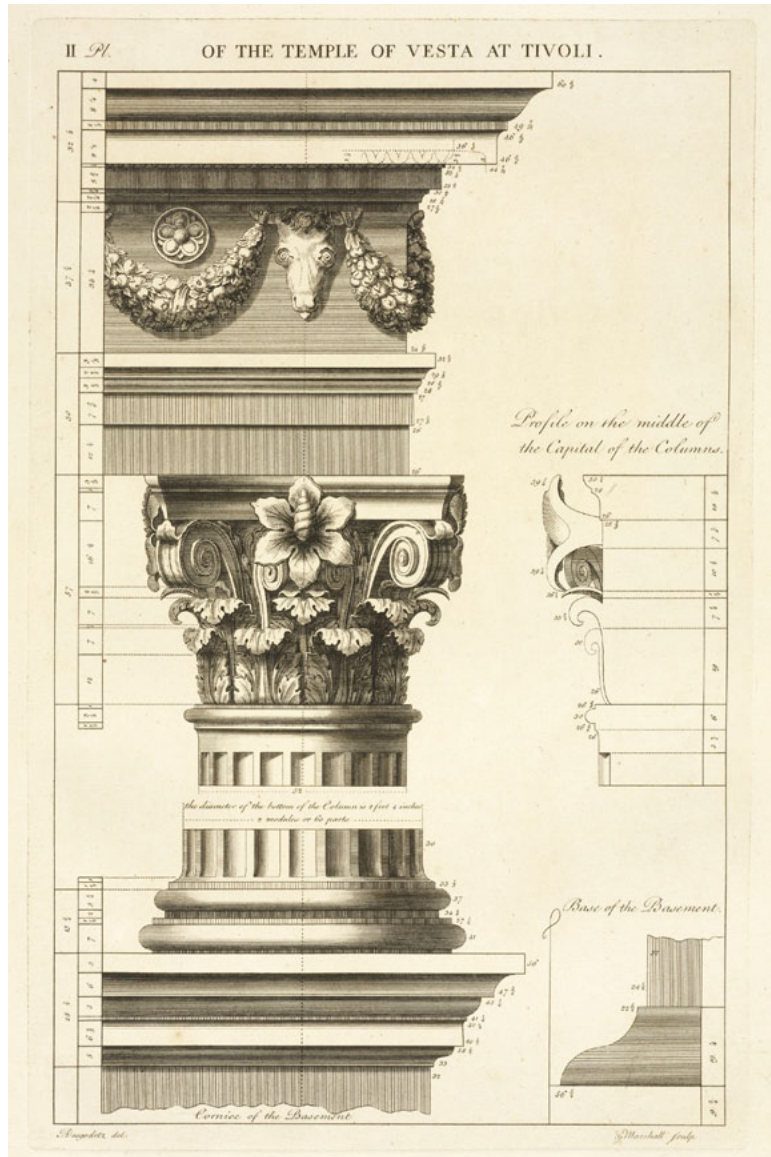
The temporal coverage of the *AAT* ranges from Antiquity to the present, and the scope is global. To be within scope, terms must be applicable to the creation, use, discovery, maintenance, description, appreciation, or conservation of art, architecture, decorative arts, archaeology, material culture, archival materials, or related concepts.

The *AAT* includes terminology to describe the type of artwork (e.g., *sculpture*), its material (e.g., *bronze*), activities associated with the work (e.g., *casting*), its style (e.g., *Art Nouveau*), the role of the creator or other persons (e.g., *sculptor*, *doctor*), and other attributes or various abstract concepts (e.g., *symmetry*). It may include the generic names of plants and animals (e.g., *domestic cat* or *Felis domesticus*), but not specific names. For example, *Fanchette*, as a literary character (the cat in the *Claudine* novels by Sidonie-Gabrielle Colette), would go in a Subject Authority. The *AAT* does not include proper names of persons, organizations, geographic places, named subjects, or named events.

The scope of the *AAT* is multicultural and international. Terms for any concept may include the plural form of the term, singular form, natural order, inverted order, spelling variants, various forms of speech, terms in different languages, and synonyms that have various etymological roots.

**Fig. 24.** *Composite order* is the descriptor, and *Roman order* and *italic order* are synonyms in the AAT for the architectural order illustrated in this print.

Draftsman: Antoine Babuty Desgodets (French, 1653–1728); engraver: George Marshall (Scottish, died ca. 1732); *The Temple of Vesta at Tivoli: Profile of the Capital of the Column*; plate: ca. 1682, published 1795; engraving; in *The Ancient Buildings of Rome*; published: London: I. and J. Taylor, 1795; Research Library; The Getty Research Institute (Los Angeles, California); 86-B5394-v.1-ch.5-p1.2.



#### 4.2.1.1.1. Facets and Hierarchies in the AAT

New concepts must fit into the facets and hierarchies already established in the AAT. The facets are conceptually organized in a scheme that proceeds from abstract concepts to concrete, physical artifacts. A broader term provides an immediate class or genus to a concept and serves to clarify its meaning. The narrower term is always a type of, kind of, or

generic manifestation of its broader context. For example, *orthographic projections* is the broader context for *plans (images)* because all plans are orthographic (i.e., the projectors are perpendicular to the picture plane).

The conceptual framework of facets and hierarchies in the *AAT* is designed to allow a general classification scheme for art and architecture. The framework is not subject-specific; for example, there is no defined portion of the *AAT* that is specific only for *Renaissance painting*. Terms to describe *Renaissance painting* are found in many locations in the *AAT* hierarchies. The following are the seven facets into which the *AAT* is divided:

**Associated Concepts:** This facet contains abstract concepts and phenomena that relate to the study and execution of a wide range of human thought and activity, including architecture and art in all media as well as related disciplines. Also covered here are theoretical and critical concerns, ideologies, attitudes, and social or cultural movements. Examples are *beauty*, *balance*, *connoisseurship*, *metaphor*, *freedom*, and *socialism*.

**Physical Attributes:** This facet concerns the perceptible or measurable characteristics of materials and artifacts as well as those features of materials and artifacts that are not separable as components. Included are characteristics such as size and shape, chemical properties of materials, qualities of texture and hardness, and features such as surface ornament and color. Examples are *strapwork*, *borders*, *round*, *waterlogged*, and *brittleness*.

**Styles and Periods:** This facet provides terms for stylistic groupings and distinct chronological periods that are relevant to art, architecture, and the decorative arts. Examples are *French*, *Louis XIV*, *Xia*, *Black-figure*, and *Abstract Expressionist*.

**Agents:** This facet contains terms for designations of people, groups of people, and organizations identified by occupation or activity, physical or mental characteristics, or social role or condition. Examples are *printmakers*, *landscape architects*, *corporations*, and *religious orders*.

**Activities:** This facet encompasses areas of endeavor, physical and mental actions, discrete occurrences, systematic sequences of actions, methods employed toward a certain end, and processes occurring in materials or objects. Activities may range from branches of learning and professional fields to specific life

events, from mentally executed tasks to processes performed on or with materials and objects, from single physical actions to complex games. Examples are *archaeology, engineering, analyzing, contests, exhibitions, running, drawing (image-making),* and *corrosion*.

**Materials:** This facet deals with physical substances, whether naturally or synthetically derived. These range from specific materials to types of materials designed by their function, such as colorants, and from raw materials to those that have been formed or processed into products that are used in fabricating structures or objects. Examples are *iron, clay, adhesive, emulsifier, artificial ivory,* and *millwork*.

**Objects:** This facet is the largest of all the *AAT* facets. It encompasses discrete tangible or visible things that are inanimate and produced by human endeavor; that is, objects that are either fabricated or given form by human activity. In physical form, they range from built works to images and written documents. In purpose, they range from utilitarian to aesthetic. Also included are landscape features that provide the context for the built environment. Examples are *paintings, amphorae, façades, cathedrals, Brewster chairs,* and *gardens*.

#### 4.2.1.2. What Constitutes a Term in the *AAT*?

Terms in all of the Getty vocabularies require literary warrant, meaning that they are found in an authoritative published source. The preferred term in the *AAT* is the term most often used in authoritative sources in American English. Descriptors in other languages may also be included.

##### 4.2.1.2.1. Warrant for a Term

Whereas in the *TGN* and *ULAN* it is generally clear what word or combination of words is considered a place name or a person's name in a published source, the *AAT* presents a unique challenge: how to determine if a word or words truly represent a definable, unique concept in common and scholarly usage, or if it is simply a string of words (in which case it would not be included in the *AAT*). A *concept* is defined as a single word or multiple words that are used consistently to refer to the identical generic concept, type of work material, activity, style, role, or other attribute.

In order to determine whether or not the term is truly established by common usage in the community, that it consistently represents a definable concept, and that the preferred term (descriptor) is the one



most often used to refer to this concept, the *AAT* generally requires three pieces of literary warrant (although exceptions are described in the guidelines for contributions).

#### 4.2.1.2.2. Discrete Concepts

A *concept* in the context of the *AAT* is a discrete thing or idea. The *AAT* maintains *discrete concepts*, as opposed to *headings* or *compound terms*, in order to make the thesaurus more versatile in cataloging and more powerful in retrieval. However, a term for a discrete concept is not necessarily composed of only one word; examples of multiple-word terms describing discrete concepts include the following: *rose windows*, *flying buttresses*, *book of hours*, *High Renaissance*, and *lantern slides*. These terms are bound compound terms, meaning the words must remain joined in order to retain meaning.

In contrast to a discrete concept, a *subject heading* typically concatenates multiple terms or concepts together in a string. For example, *Pre-Columbian sculptures* is a heading composed of terms representing two discrete concepts: *Pre-Columbian* (a style and period) and *sculpture* (a type of work). *Pre-Columbian* as a style and period term can be combined with many other terms and retain its meaning, as may *sculpture*.

#### 4.2.1.3. What Is Excluded from the *AAT*?

All terms in the *AAT* must refer to a case of many (generic things), not a case of one (unique things). In general, if a term is a proper name, it is excluded from the *AAT*. Therefore, individual people and named buildings, corporate bodies, and historical events are out of scope for the *AAT*.

Also excluded are concepts that are not directly related to the visual arts and architecture. Terms that are peripherally related to the visual arts may be included if the general user community deems them necessary for cataloging works of art and architecture and if the terms fit into the facets already established in the *AAT*. Brand names are generally excluded from the *AAT*, except in the rare case where the brand name has come to mean the generic item (e.g., *Bakelite*); unbound compound concepts and terms that have not been accepted in general language or by the scholarly community are also excluded.

#### 4.2.1.4. Fields in the *AAT*

On the following page is a sample record from the published *AAT*, showing many of the fields in the record. In addition to these fields displayed to the public, there are additional fields hidden from public view but used for retrieval or administrative purposes in the production system. For a brief discussion of the *AAT* fields, see *About the AAT* on

**ID:** 300015613 **Record Type:** concept

**▀ graffiti** (<visual works by location or context>, <visual works (Guide Term)>, ... Visual and Verbal Communication)

**Note:** In archaeology and art history, refers to casual scribbles or pictographs on walls, stones, or other surfaces. In the context of ancient Greek vase painting, graffiti refers to marks incised or cut into the ceramic, usually on the underside of the foot of the vase; they were generally trademarks. In recent times the term is applied to humorous, satirical, obscene, or gang-related writings or drawings executed anonymously in public places. Graffiti is distinct from "sgraffito," in that sgraffito is not casual, but is instead a formal decorative mark-making technique used on pottery, glass, or other surfaces.

**Terms:**

- graffiti (preferred, C, D, U, LC, English-P, Italian-P)
- graffito (writing) (C, AD, U, English, Italian)
- graffitos (C, D, U, Spanish-P)
- grafito (C, AD, U, Spanish)
- graffittes (C, D, U, French-P)
- graffite (C, AD, U, French)

**Facet/Hierarchy Code:** V.VC

**Hierarchical Position:**

- ▀ Objects Facet
- ▀ .... Visual and Verbal Communication
- ▀ ..... Visual Works (Hierarchy Name)
- ▀ ..... <visual works (Guide Term)>
- ▀ ..... <visual works by location or context>
- ▀ ..... graffiti

**Additional Parents:**

- ▀ Objects Facet
- ▀ .... Visual and Verbal Communication
- ▀ ..... Information Forms (Hierarchy Name)
- ▀ ..... <information forms (Guide Term)>
- ▀ ..... <document genres>
- ▀ ..... <document genres by form>
- ▀ ..... inscriptions
- ▀ ..... graffiti

**Related concepts:**

- creator(s) are .... graffiti artists
- ..... (muralists (painters), <painters by location or context>, ... People) [300312066]
- distinguished from .... sgraffito (technique)
- ..... <image-making processes and techniques>, <processes and techniques by specific type>, ... Processes and Techniques) [300266416]

**Sources and Contributors:**

- graffite..... [VP]
- ..... Cassell's French Dictionary (1981)
- graffittes..... [VP]
- ..... Cassell's French Dictionary (1981) 220
- graffiti..... [VP Preferred]
- ..... Avery Index (1963-) (source AAT)
- ..... CDMARC Subjects: LCSH (1988-)
- ..... Clark, Elston and Hart, Understanding Greek Vases (2002) 96
- ..... Mayer, Dictionary of Art Terms and Techniques (1969)
- ..... RIBA, Architectural Keywords (1982)
- ..... RILA, Subject Headings (1975-1990)
- graffito (writing)..... [VP]
- ..... Cassell's Italian Dictionary (1983)
- ..... Clark, Elston and Hart, Understanding Greek Vases (2002) 96
- ..... Oxford English Dictionary Online (2002-) accessed 28 January 2004
- grafito..... [VP]
- ..... Cassell's Spanish Dictionary (1990)
- graffitos..... [VP, DIBAM preferred]
- ..... Cassell's Spanish Dictionary (1990) 795
- ..... Fatás Cabeza and Borrás Gualis, Diccionario (1980)
- ..... Sturgis y Hollis, Entender la pintura (2002) 202
- ..... Tesouro de Arte & Arquitectura (2000-)
- Subject:** .... [VP]
- ..... RIBA, Architectural Keywords (1982) Vandalism
- Note:** ..... [VP]
- ..... Clark, Elston and Hart, Understanding Greek Vases (2002) 96
- ..... Mayer, Dictionary of Art Terms and Techniques (1969)

**Fig. 25.** Example of a full record display for the concept *graffiti* in the AAT.

the *AAT* Web site. For a full description of the *AAT* fields and the methodology for compiling and editing the data, see the Getty Vocabulary Program *Editorial Guidelines* online.

#### 4.2.2. Getty Thesaurus of Geographic Names (TGN)

The *TGN* is a structured vocabulary containing, at the time of this writing, approximately 1,115,000 names, as well as other information about places. It is a thesaurus containing hierarchical, equivalence, and associative relationships. The *TGN* is not a geographic information system (GIS). While many records in the *TGN* include coordinates, these coordinates are approximate and intended for reference only.

The focus of each *TGN* record is a place. There are approximately 895,000 places represented in the *TGN*. In the database, each place record (also called a *subject*) is identified by a unique numeric identifier. Linked to the place records are names, the place's parent (i.e., immediate broader context) in the hierarchy, other relationships, geographic coordinates, notes, sources for the data, and *place types*, which are terms describing the role of the place (e.g., *inhabited place* and *state capital*). Each record has at least one preferred name and may have additional names that are preferred in other languages. Names for a place may include names in the vernacular language, English, other languages, historical names, and names in natural order and inverted order. The *preferred name* is flagged in order to serve as a default in displays (although any name in the record may be preferred by users in different situations).

The *TGN* is a hierarchical database; its trees branch from a root called *Top of the TGN hierarchies* (*Subject\_ID: 1000000*). Currently, most of the *TGN* data is located under the facet World. Under World, the places are generally arranged in hierarchies representing the current political and physical world, although some historical nations and empires are also included. There may be multiple broader contexts for a given place, making the *TGN* polyhierarchical; for example, the town of *Siena* is placed under modern *Italy*, but also under the historical confederation of *Etruria*, of which it was a part. The *TGN* also includes a facet called *Extraterrestrial Places*.

##### 4.2.2.1. Scope

The temporal coverage of the *TGN* ranges from prehistory to the present, and the scope is global. The *TGN* includes administrative entities and physical features that have proper names, are of the types typically found in atlases and gazetteers, and are required for cataloging art and architecture.

#### 4.2.2.1.1. *Nations, Cities, Archaeological Sites*

The *TGN* focuses on political and administrative bodies defined by administrative boundaries and conditions, including inhabited places, nations, empires, states, districts, townships, and some neighborhoods. These administrative entities include places defined by boundaries established by standard, independent sovereign states as well as entities with government and boundaries defined by ecclesiastical or tribal authorities. Archaeological sites and general regions without defined boundaries are also included.

#### 4.2.2.1.2. *Physical Features*

Physical features are characteristics of the earth's surface that have been shaped by natural forces—including continents, mountains, forests, rivers, oceans, submerged islands, and former continents. The *TGN* generally excludes man-made features that may resemble physical features, such as roads, reservoirs, and canals. A small number of extra-terrestrial places are included in the *TGN*.

#### 4.2.2.1.3. *Places That No Longer Exist*

The *TGN* may include places that are no longer extant, such as deserted settlements, historical states, and lost physical features, such as submerged islands.

#### 4.2.2.2. What Is Excluded from the *TGN*?

Smaller features typically found within the boundaries of a city—buildings, landmarks, and streets—are generally not included in the *TGN*. Also excluded are mythical and legendary places, such as the *Garden of Eden*. Lost sites may be included if they are generally believed to have existed, even if their precise historical location is not currently known.

##### 4.2.2.2.1. *Built Works*

In general, architectural works are outside the scope of the *TGN* (but should be recorded in *CONA*). Building names are occasionally included in the *TGN*, but these are limited to names of structures or complexes that are located in the countryside (e.g., abbeys, villas, and shopping centers), where the name serves as a place name in the absence of a larger populated place. Certain other large, major man-made features, such as the *Great Wall of China* and the *Appian Way*, are also included in the *TGN*.

##### 4.2.2.2.2. *Cultural and Political Groups*

Cultural and political groups are outside the scope of the *TGN*. However, the political state of a cultural or political group and the territory within its

**ID:** 7030330 **Record Type:** administrative

**Epirus (province)**

**Note:** Refers to the ancient region and province in northwestern Greece and southern Albania; Illyrium lay to the north and Macedonia to the east. The greatest Molossian king Pyrrhus (319-272) led a coalition of Epirote tribes and brought prosperity to the region; after the Third Macedonian War (171-168), Epirus was transferred to Roman rule, under which it prospered. The famous Battle of Actium (31 BCE) took place off the coast of Epirus. When the Roman Empire split in 395 CE, Epirus was the westernmost province of the Eastern Empire. When the Byzantine Empire became fragmented, an independent principality was maintained in Epirus from 1204 CE. See also the modern region of the same name, referring to area only within Greece; see also the general region of Epirus, consisting of coastal areas of northwestern Greece and southern Albania.

**Names:**  
**Epirus** (preferred, C, V, N, English-P)  
**Epiros** (C, V, N, English)  
**Ipiros** (C, V, N, Greek)

**Hierarchical Position:**  
 World (facet)  
 ... Roman Empire (former nation/state/empire) (H)  
 ... Epirus (province) (H) ca. 167 BCE-395 CE

**Additional Parents:**  
 World (facet)  
 ... Byzantine Empire (former nation/state/empire) (H)  
 ... Epirus (province) (H) 395 CE-1337

**Place Types:**  
 province (preferred, H) ..... of the Roman and Byzantine empire, from ca. 167 BCE  
 principality (H)  
 despotate (H) ..... of the Byzantine Empire, 1204-1337  
 league (H) ..... Epirote League, 232-170 BCE

**Related geographic places:**  
 distinguished from ... **Epirus** ..... (general region)  
 ..... (World, Europe) [7030329]  
 distinguished from ... **Epirus** ..... (region)  
 ..... (World, Europe, Greece) [7002705]

**Sources and Contributors:**  
**Epiros** ..... [VP]  
 ..... Encyclopaedia Britannica Online (2002-) accessed 1 July 2004  
**Epirus** ..... [VP preferred, BHA preferred]  
 ..... Encyclopaedia Britannica Online (2002-) accessed 1 July 2004  
 ..... Times Atlas of World History (1993) 89  
**Ipiros** ..... [VP]  
 ..... Encyclopaedia Britannica Online (2002-) accessed 7 August 2006  
**Subject:** ..... [VP]  
 ..... Encyclopaedia Britannica Online (2002-) accessed 1 July 2004; accessed 7 August 2006  
 ..... Times Atlas of World History (1993) 89  
**Note:** ..... [VP]  
 ..... Encyclopaedia Britannica Online (2002-) accessed 1 July 2004

**Fig. 26.** Example of a full record display for the historical province *Epirus* in the *TGN*.

boundaries may be included in the *TGN*. For example, the *Ottoman Turks* are outside the scope of the *TGN*, but the *Ottoman Empire* is included.

#### 4.2.2.3. Fields in the *TGN*

Above is a sample record from the published *TGN*, showing many of the fields in the record. In addition to the fields displayed to the public, there are additional fields hidden from public view but used for retrieval or administrative purposes in the production database. For a brief discussion of the *TGN* fields, see *About the TGN* on the *TGN* Web site. For a full description of the *TGN* fields and the methodology for compiling and editing the data, see the Getty Vocabulary Program *Editorial Guidelines* online.

### 4.2.3. Union List of Artist Names (ULAN)

The *ULAN* is a structured vocabulary containing, at the time of this writing, approximately 293,000 names and other information about artists and other creators of cultural works. Names in the *ULAN* may include given names and surnames, pseudonyms, variant spellings, names in multiple languages, and names that have changed over time (e.g., married names). Among these names, one is flagged as the *preferred name*.

Although it is usually displayed as a list, the *ULAN* is structured as a thesaurus, compliant with ISO and NISO standards for thesaurus construction; it contains hierarchical, equivalence, and associative relationships.

The focus of each *ULAN* record is an artist or other creator. As of this writing, there are approximately 120,000 individuals and corporate bodies represented in the *ULAN*. In the database, each person or corporate body record is identified by a unique numeric identifier. Linked to each record are names, related people and corporate bodies, sources for the data, and notes.

Even though the structure is relatively flat, the *ULAN* is constructed as a hierarchical database; its trees branch from a root called *Top of the ULAN hierarchies (Subject\_ID: 500000001)*; it currently has three published facets: Person, Corporate Body, and Unknown Artist. Entities in the Person Facet typically have no hierarchical children (if they have genetic children who are artists, they are linked as associative relationships). Entities in the Unknown Artist Facet may be arranged under guide terms. Entities in the Corporate Body Facet may branch into trees, for example with the departments or divisions of a museum or manufactory. There may be multiple broader contexts, making the *ULAN* structure polyhierarchical. In addition to the hierarchical relationships, the *ULAN* also has equivalence and associative relationships.

The *ULAN* includes records for individual people, whether or not their proper name is identified, such as *Katsushika Hokusai (Japanese printmaker and painter, 1760–1849)* and *Master of the Albrecht Altar (German painter, active 1430/1450)*. It also includes records for corporate bodies, which are a legally incorporated entity or an organized, identifiable group of individuals working together in a particular place and within a defined period of time, such as the *Bisson Frères (French photography studio, 1841–1864)*. The Unknown Artist Facet contains appellations used in cataloging to designate culture or nationality when the individual creator is unknown, such as *unknown Maya*.

#### 4.2.3.1. Scope

The temporal coverage of the *ULAN* ranges from Antiquity to the present, and the scope is global. The *ULAN* includes records for individual artists,

rulers and other patrons, architectural firms and other groups of artists working together, and repositories of artworks.

#### 4.2.3.1.1. Artists

In the context of the *ULAN*, an *artist* or *artisan* is any person or group of people who create art or other items of high artistic merit. The definition hinges upon the sometimes nebulous, often controversial, constantly changing definition of art. For the *ULAN*, artists and artisans represent creators who have been involved in the design or production of the visual arts that are of the type collected by art museums. Included are the creators of fine art such as paintings, sculpture, drawings, photographs and other prints, as well as the craftsmen who make ceramics, furniture, jewelry, calligraphy, costume, and many other types of works. The objects themselves may be in an art museum; an ethnographic, anthropological, or other museum; or owned by a private collector.

#### 4.2.3.1.2. Architects

In the context of the *ULAN*, a creator of architecture may be included if he or she was involved in the design or creation of structures or parts of structures that are the result of conscious construction, are of practical use, are relatively stable and permanent, and are of a size and scale appropriate for—but not limited to—habitable buildings. Architecture is often limited to the built environment that is typically classified as fine art, meaning that it is generally considered to have aesthetic value, was designed by an architect, and constructed with skilled labor.

#### 4.2.3.1.3. Non-Artists

The *ULAN* may include people and corporate bodies closely related to artists, such as prominent patrons (e.g., *Hadrian* or *Louis XIV*). Museums and other repositories of art are included as well. Other examples of persons include teachers, patrons, famous spouses, or other family members. Examples of corporate bodies include associated firms, art academies, museums, and other repositories of art.

#### 4.2.3.1.4. Workshops and Families

A workshop may be included if the workshop itself is a distinct, definable group of people collectively responsible for the creation of art (e.g., the thirteenth-century group of French illuminators known as the *Soissons atelier*). Generic attributions to studios or workshops are outside the scope of the *ULAN*. For example, when a painting is attributed to an unknown hand in the workshop of a known artist (e.g., as might be expressed in an object record as *workshop of Raphael*), this is outside the scope of the *ULAN*. Families of artists may be included as corporate bodies.

#### 4.2.3.1.5. Anonymous and Unknown Artists

Anonymous artists are placed in the Person Facet if the hand of the anonymous artist has been identified. In such cases, it is common for scholars or a museum to have created an identity for him or her (e.g., *Monogrammist A. C.* or *Master of the Aeneid Legend*). The Unknown Artist Facet includes designations for cultures or nationalities that are used for cataloging when the work is not attributed to an identified artistic personality with an established oeuvre—for example, *unknown Ancient Egyptian*.

#### 4.2.3.1.6. Amateur Artists

Amateur artists are individuals who create art as a pastime rather than as a profession, and who are typically not formally trained in creating art. Such artists may be included in the *ULAN* if their work is of the type and caliber typically collected by art museums and if their work has been documented by an authoritative source or reviewed in a published source. A criterion for inclusion is the availability of information for all required *ULAN* fields, including a published source (which may be an entry in a museum catalog).

#### 4.2.3.2. What Is Excluded from the *ULAN*?

Excluded from the *ULAN* are those professionals who may play one of the roles described above—such as painters, sculptors, printmakers, photographers, ceramicists, architects, etc.—but whose products are not considered art. For example, a portrait painter is considered an artist, but a house painter is not. Photographers who create still photographs of landscapes, portraits, still lifes, events, or abstract compositions of the caliber of *art* are artists, but photographers producing forensic photographs are generally outside the scope of the *ULAN*. Likewise, an engineer involved in the artistic process of designing architecture is included in the *ULAN*, but engineers who design diesel engines and biomedical engineers are not.

Note that the nature of a designated role may be typically artistic in one period but not in another. A medieval mason was often involved in the creative design process, while a modern bricklayer generally is not. A cabinetmaker in the court of Louis XVI was probably producing high-quality furnishings considered art, while the work of a modern craftsman who remodels a kitchen is probably not considered art.

Creators outside the scope of the *ULAN* include those who create in media not typically collected by art museums. For example, still photographers are included, but cinematographers are generally outside the scope of the *ULAN*, as are authors, choreographers, directors of plays and movies, composers of music, dancers, musicians, singers, and actors. A creator may be included in the *ULAN* even if his or her primary or



most famous life role was not that of an artist or architect. For example, Thomas Jefferson is best known as a founding father and president of the United States, but he was also an influential architect. Conversely, history remembers Leonardo da Vinci primarily as a painter and draftsman (i.e., artist), and for these roles he is included in the *ULAN*, but in his own time, his role as military engineer was one of his most important activities.

#### 4.2.3.3. Fields in the *ULAN*

On the following page is a sample record from the published *ULAN*, showing many of the fields in the record. In addition to these fields displayed to the public, there are additional fields hidden from public view but used for retrieval or administrative purposes in the production database. For a brief discussion of the *ULAN* fields, see *About the ULAN* on the *ULAN* Web site. For a full description of the *ULAN* fields and the methodology for compiling and editing the data, see the Getty Vocabulary Program *Editorial Guidelines* online.

#### 4.2.4. Cultural Objects Name Authority (*CONA*)


*CONA* is the fourth Getty vocabulary and is in the early stages of development, as of this writing. It will be released initially with a core set of data from Getty projects and will be enlarged over the years through contributions from the user community. *CONA* fills a need for brief authoritative records for works of art and architecture. The target users are the visual resources, academic, and museum communities. *CONA* is a hierarchical database containing names, titles, and other core information for works of art. It is structured as a thesaurus and is compliant with ISO and NISO standards, as are the other three Getty vocabularies. Although *CONA* is an authority—not a full-blown database of object information—it complies with the cataloging rules for adequate minimal records described in *CDWA* and *CCO*.

##### 4.2.4.1. Scope

*CONA* includes authority records for cultural works, including architecture and movable works such as paintings, sculpture, prints, manuscripts, photographs, performance art, archaeological artifacts, and various functional objects that are from the realm of material culture and of the type collected by museums. The focus of *CONA* is works cataloged in scholarly literature, museum collections, visual resources collections, archives, libraries, and indexing projects with a primary emphasis on art, architecture, and archaeology. The coverage is global, from prehistory through the present. Names or titles for the works may be current, historical, and in various languages.

**Fig. 27.** Example of a full record display for the artist *Mark Rothko* in the *ULAN*.

|                      |                            |
|----------------------|----------------------------|
| <b>ID:</b> 500014869 | <b>Record Type:</b> Person |
|----------------------|----------------------------|

 **Rothko, Mark** (American painter, born in Russia, 1903-1970)

**Note:** Noted as one of the primary artists of Abstract Expressionism and color field painting. Rothko moved to Portland in 1913. He attended Yale University for two years before moving to New York in 1925, where he attended the Art Students League and studied under Max Weber. He was a founding member of a group of abstract painters called Ten. In 1936, Rothko worked with the WPA Federal Art Project in the easel painting division. In 1945, he had a solo show in Peggy Guggenheim's Art of This Century gallery in New York. He also taught at the California School of Fine Arts in San Francisco with Clifford Still. Rothko finished his first commission in 1958, a monumental painting for the Four Seasons restaurant in New York. He also painted murals for Harvard University and a chapel in Houston, which was dedicated to him after his death. Rothko committed suicide on February 25, 1970, in New York.

**Names:**  
**Rothko, Mark** (preferred,V,index, English-P)  
**Mark Rothko** (V,display)  
**Rothkowitz, Marcus** (V,BN, Russian-P) .... the name given to him at birth in Russia (today in Latvia)

**Nationalities:**  
 American (preferred)  
 Russian  
 Jewish



**Roles:**  
 artist (preferred)  
 painter  
 abstract artist

**Gender:** male

**Birth and Death Places:**  
 Born: Daugavpils (Daugavpils district, Latvia) (inhabited place)  
 Died: New York City (New York state, United States) (inhabited place)

**Events:**  
 immigration: in 1913 United States (North and Central America) (nation)

**Related People or Corporate Bodies:**  
 colleague of .... Still, Clifford taught at the California School of Fine Arts, San Francisco  
 ..... (American painter, 1904-1980) [500020155]  
 parent of .... Rothko, Kate  
 ..... (American, born 1950) [500069309]  
 student of .... Weber, Max Art Students League  
 ..... (American painter, printmaker, and sculptor, 1881-1961) [500029261]  
 teacher of .... Frey, Viola  
 ..... (American sculptor and ceramicist, 1933-2004) [500061622]  
 teacher of .... Hultberg, John  
 ..... (American painter, 1922-2005) [500030565]

**List/Hierarchical Position:**  
 .... Person  
 ..... Rothko, Mark

**Biographies:**  
 (American painter, born in Russia, 1903-1970) ..... [VP Preferred]  
 (American artist, 1903-1970) ..... [WCI]  
 (American artist, 1903-1970) ..... [WCP]  
 (American painter, 1903-1970) ..... [GRLPSC]  
 (American painter, 1903-1970) ..... [BHA]  
 (American artist, 1903-1970) ..... [WL-Courtauld]

**Sources and Contributors:**  
 Mark Rothko ..... [VP]  
 ..... Getty Vocabulary Program rules  
 Rothko, Mark ..... [BHA Preferred, GRLPSC Preferred, VP Preferred, WCI Preferred, WCP Preferred,  
 WL-Courtauld Preferred]  
 ..... Grove Dictionary of Art online (1999-2002) accessed 1 April 2003  
 ..... Museum of Modern Art (MoMA) [online] (2003) accessed 1 April 2003  
 ..... RILA/BHA (1975-2000)  
 ..... Witt Library, Authority files  
 Rothkowitz, Marcus ..... [VP, WCI]  
 ..... Witt Computer Index database

**Note:** ..... [VP, WL-Courtauld]  
 ..... Bruce and Wells, Art and Context, the '50s and '60s (2006) 30  
 ..... Museum of Modern Art (MoMA) [online] (2003) accessed 1 April 2003

**Subject:** ..... [BHA, GRLPSC, VP, WCI, WCP, WL-Courtauld]  
 ..... Bruce and Wells, Art and Context, the '50s and '60s (2006) 30  
 ..... Bénézit, Dictionnaire des Peintres (1976)  
 ..... Getty Vocabulary Program rules  
 ..... Grove Dictionary of Art online (1999-2002) accessed 1 April 2003  
 ..... Museum of Modern Art (MoMA) [online] (2003) accessed 1 April 2003  
 ..... RILA/BHA (1975-2000)  
 ..... Who Was Who in America (1943-)  
 ..... Who Was Who in American Art (1985)  
 ..... Witt Computer Index database  
 ..... Witt Library, Authority files

With the exception of performance art, *CONA* records unique physical works. However, *CONA* may include works that were never built or that no longer exist—for example, designs for a building that was not constructed or a work that has been destroyed.

**Fig. 28.** *CONA* includes records for built works as well as for paintings, sculpture, and other movable works. Both *Hagia Sophia* and the photograph of *Hagia Sophia* would be within scope.

James Robertson (English, 1813–1888); *Hagia Sofia, Constantinople, Turkey*; 1855; salt print; image: 25.7 × 30 cm (10 $\frac{1}{8}$  × 11 $\frac{15}{16}$  inches), mount: 44.5 × 61.3 cm (17 $\frac{1}{2}$  × 24 $\frac{1}{8}$  inches); from *Photographs of the Crimea and Constantinople* (album); J. Paul Getty Museum (Los Angeles, California); 84.XO.1375.54.

#### 4.2.4.1.1. Built Works

Built works within the scope of *CONA* are architecture, which includes structures or parts of structures that are the result of conscious construction, are of practical use, are relatively stable and permanent, and are of a size and scale appropriate for—but not limited to—habitable buildings. Most built works in *CONA* are manifestations of the built environment typically classified as fine art, meaning it is generally considered to have aesthetic value, was designed by an architect (whether or not his or her name is known), and was constructed with skilled labor.

#### 4.2.4.1.2. Movable Works

The term *movable works* is borrowed from legal jargon, referring to tangible objects capable of being moved or conveyed from one place to another, as opposed to real estate or other buildings. It is useful to



separate the two types of works into different facets in *CONA* because movable works are typically located in a repository, have a repository identification number, have a provenance of former locations, and have other characteristics that generally differ from built works.

Movable works within the scope of *CONA* include the visual arts that are of the type collected by art museums, although the objects themselves may actually be held by an ethnographic, anthropological, or other type of museum, or owned by a private collector. Performance art is included in *CONA* under this facet as well.

#### 4.2.4.2. What Is Excluded from *CONA*?

In general, *CONA* does not include records for objects in natural history or scientific collections, although there are exceptions for works of particularly fine craftsmanship that are of the type collected by art museums. *CONA* does not include names of musical or dramatic art, titles of documentary or feature films, or titles of literature. Exceptions that are included in *CONA* are illuminated manuscripts or illustrated books, artists' books, and artists' films. *CONA* does not include records for corporate bodies, although the building that houses the corporate body would be included, even if it has the same name as the corporate body. For example, the buildings of the *National Gallery of Art* in Washington, D.C., are included in *CONA*; however, the corporate body that inhabits those buildings, also called the *National Gallery of Art*, is outside the scope of *CONA* (but within the scope for the *ULAN*).

#### 4.2.4.3. Fields in *CONA*

On the opposite page are draft sample records of a built work and a movable work appropriate for *CONA*.

#### 4.2.5. *Conservation Thesaurus (CT)*

At the time of this writing, the Getty Conservation Institute, working with the Getty Vocabulary Program, is embarking on the development of the *Conservation Thesaurus (CT)*, which is intended to improve consistency in indexing and to allow more efficient vocabulary-assisted retrieval of professional literature and other records related to the discipline of conservation. The *CT* will be developed in collaboration with the professional conservation community. It will be designed to be integrated with the *AAT*, with which there will be some overlap.

**Fig. 29.** Drafts of full record display in *CONA* for the architectural work *Hagia Sophia* and for the print *Great Wave at Kanagawa*, by Katsushika Hokusai.

**ID:** 1000001 **Record Type:** built work

**Hagia Sophia** (Istanbul, Turkey; 532-537 CE; museum)

**Note:** Nothing remains of the earlier two basilicas on this site: a 4th-century church and a 5th-century one built by Constantius, the son of Constantine the Great, which burned during the Nika riots of 532. The current church was rebuilt under the personal supervision of emperor Justinian I.

**Names/Titles:**

- Hagia Sophia** (preferred)
- Church of the Holy Wisdom**
- Ayasofya** (Turkish)
- Agia Sofia**
- Agia Sophia**
- Sancta Sophia** (Latin)

**Current Location:** Istanbul (Marmara region, Turkey) **Location type:** geographic

**Repository ID:**

**Display Creator:** architects: Anthemios of Tralles (Byzantine architect and mathematician in Asia Minor, ca. 474-ca. 534) and Isidoros of Miletus, the Elder (Byzantine architect and engineer in Asia Minor, active mid-6th century)

**Related People/Corporate Bodies:**

- Anthemios of Tralles** **Role:** architect
- Isidoros of Miletus** **Role:** architect

**Display Creation Date:**

original structure dated from 4th century CE; present structure built 532-537 CE; rebuilt in 12th century  
*[start: 532 end: 9999]*

**Work Type:**

- church** *Display Date:* from 4th century  
*[start: 300 end: 1500]*
- mosque** *Display Date:* under Ottomans  
*[start: 1400 end: 1934]*
- museum** *Display Date:* since 1934  
*[start: 1934 end: 9999]*

**Technique/Medium display:** system bearing masonry, centralized plan ; interior surfaces are sheathed with polychrome marble, porphyry, and mosaics

**indexing Tech/Med:** -masonry -load-bearing walls -centralized plan

**Measurements display:** central dome: diameter 31 meters (102 feet); height 56 meters (184 feet)

**indexing measurements:** *value:31 unit:m type: diameter: extent: dome value:56 unit:m type: height*

**Style:** **Culture:**

**Subject:** -architecture -religion/mythology - Holy Wisdom (Christian iconography) - worship

**Related Works:**

**List/Hierarchical Position:**

- ..... Built works
- ..... Hagia Sophia





**Sources and Contributors:**

- Hagia Sophia ..... [BHA Preferred, VP Preferred, Avery Preferred]  
Fletcher, *History of Architecture* (1987) 286 ff.
- ..... Grove Art Online (2002-) "Istanbul: Hagia Sophia," accessed 17 March 2010
- Church of the Holy Wisdom ..... [VP]
- ..... Grove Art Online (2002-) "Istanbul: Hagia Sophia," accessed 17 March 2010
- Ayasofya ..... [BHA]
- ..... Kalliopi, *Architecture of Hagia Sophia* (1988) 12
- Agia Sofia ..... [BHA]
- ..... Kalliopi, *Architecture of Hagia Sophia* (1988) 12
- Agia Sophia ..... [Avery]
- ..... Avery database
- Sancta Sophia ..... [VP]
- ..... Britannica online (2002-) accessed 17 March 2010

**Note:** ..... [VP]  
 ..... Fletcher, *History of Architecture* (1987) 286 ff.  
 ..... Grove Art Online (2002-) "Istanbul: Hagia Sophia," accessed 17 March 2010

**Subject:** ..... [BHA, Avery, VP]  
 ..... Kalliopi, *Architecture of Hagia Sophia* (1988) 12  
 ..... Fletcher, *History of Architecture* (1987) 286 ff.  
 ..... Grove Art Online (2002-) "Istanbul: Hagia Sophia," accessed 17 March 2010  
 ..... Britannica online (2002-) accessed 17 March 2010

Fig. 29. (continued)

|  |  |
|--|--|
| <b>ID:</b> 1000002   | <b>Record Type:</b> <a href="#">movable work</a> |
|  <b>Great Wave at Kanagawa</b> (Katsushika Hokusai; ca. 1831-1833; color woodcut; Metropolitan Museum of Art, New York)   |  |
| <b>Note:</b> The large wave dominates the scene, with the small mountain in the background. It is said to have inspired said to have inspired both Debussy's "La Mer" and Rilke's "Der Berg."  |  |
| <b>Names/Titles:</b>   |  |
| <b>Great Wave at Kanagawa</b> ( <a href="#">preferred</a> , <a href="#">English-P</a> )<br><b>In the Hollow of a Wave off the Coast at Kanagawa</b> ( <a href="#">alternate</a> )<br><b>La Vague</b> ( <a href="#">French-P</a> )<br><b>Die große Welle</b> ( <a href="#">German-P</a> )   |  |
| <b>Current Location:</b> <a href="#">Metropolitan Museum of Art, New York, New York, USA</a>   |  |
| Location type: <a href="#">corporate body</a>  |  |
| Repository ID: <b>JP1847</b>   |  |
| <b>Display Creator:</b> <b>Katsushika Hokusai (Japanese, 1760-1849); published by Nishimura Eijudo (Japanese, 19th century)</b>  |  |
| <b>Related People/Corporate Bodies:</b>  |  |
| <a href="#">Hokusai, Katsushika</a> Role: <a href="#">printmaker</a><br><a href="#">Nishimura Eijudo</a> Role: <a href="#">publisher</a>   |  |
| <b>Display Creation Date:</b> <b>ca. 1831/1833</b>   |  |
| [ Start: 1829 - End: 1836 ]  |  |
| <b>Work Type:</b>  |  |
| <b>color woodcut</b> Display Date: [ Start: - End: ]   |  |
| <b>Technique/Medium display:</b> <b>woodcut, polychrome ink and color on paper</b><br><small>Indexing Material [inks]: - polychrome ink -paper - color (pigment) Technique [inks]: - woodcut</small>   |  |
| <b>Measurements display:</b> <b>25.7 x 37.9 cm (10 1/8 x 14 15/16 inches)</b><br><small>-Value: 25.7 Unit: cm Type: height   -Value: 37.9 Unit: cm Type: width</small>   |  |
| <b>Style:</b> <b>Edo</b> Culture:  |  |
| <b>Subject:</b> <b>-seascape -wave -fishermen -boat -Mount Fuji (Chubu, Japan) -Kanagawa (Kanto, Japan)</b>  |  |
| <b>Related Works:</b>  |  |
| Relationship Type:   |  |
| Link to related work:  |  |
| <b>List/Hierarchical Position:</b>   |  |
|  ... <a href="#">Movable works</a><br> ..... <a href="#">Thirty-six Views of Mount Fuji: First Series: Katsushika Hokusai : 1827-1837</a><br> ..... <a href="#">Great Wave at Kanagawa: Katsushika Hokusai: ca. 1831-1833</a> |  |
| <b>Sources and Contributors</b>  |  |
| <b>Great Wave at Kanagawa</b> ..... [BHA Preferred, VP Preferred]<br><small>Janson, History of Art, 3rd Edition (1986) index.<br/> Metropolitan Museum of Art online (2000-) accessed 17 March 2010</small>  |  |
| <b>In the Hollow of a Wave off the Coast of Kanagawa</b> ..... [VP]<br><small>Grove Art Online (2002-) accessed 17 March 2010</small>  |  |
| <b>La Vague</b> ..... [BHA]<br><small>BHA database (2000-)</small>   |  |
| <b>Die große Welle</b> ..... [VP]<br><small>Kollontai, Wege der Liebe (1925)</small>   |  |
| <b>Note:</b> ..... [VP]<br><small>Metropolitan Museum of Art online (2000-) accessed 17 March 2010<br/> Grove Art Online (2002-) accessed 17 March 2010</small>  |  |
| <b>Subject:</b> ..... [BHA, VP]<br><small>Janson, History of Art, 3rd Edition (1986)</small>   |  |

### **4.3. Chenhall's *Nomenclature for Museum Cataloging***

The *Revised Nomenclature for Museum Cataloging* is a revised and expanded version of Robert Chenhall's system for classifying man-made objects. *Nomenclature* was first published in 1978 as a cataloging tool for historical organizations. It was developed at the Strong Museum in Rochester, New York, under the guidance of museum director Robert Chenhall and in consultation with a group of museum professionals. The goal was to provide names of object types for indexing materials in the Strong Museum, other history museums, and other types of museums. It was to be based on taxonomic approaches already being used by the scientific community. The book was revised and expanded in 1988 by a committee of expert users and museum professionals. *Nomenclature* underwent another significant revision by a committee of experts and was published under the title *Nomenclature 3.0 for Museum Cataloging*.

#### **4.3.1. Organization and Scope of *Nomenclature for Museum Cataloging***

*Nomenclature* is organized alphabetically and also by hierarchy, based on artifact categories and classifications. It was designed as an open-ended system into which new terms could be added over time. In organizing his system of classification, Chenhall tried to avoid overlapping and inconsistent categories, which he saw as a problem with previous classification schemes. He decided that the unifying principle of his classification would be original functional context of each object.

The revised *Nomenclature* contains six levels of hierarchy, arranged in ten categories: (1) Structures, (2) Furnishings, (3) Personal Artifacts, (4) Tools and Equipment for Materials, (5) Tools and Equipment for Science and Technology, (6) Tools and Equipment for Communication, (7) Distribution and Transportation Artifacts, (8) Communication Artifacts, (9) Recreational Artifacts, and (10) Unclassifiable Artifacts.

Subclassifications have been created as necessary, designating more specific functional groupings—for example, Storage and Display Furniture. The terms actually used for indexing are positioned alphabetically under these subdivisions. In the third edition, the earlier alphabetical listing has been replaced by a three-level object-term hierarchy, with primary object terms at the broadest level; under these primary terms there may be narrower secondary and tertiary terms.

#### **4.3.2. Terms in *Nomenclature for Museum Cataloging***

*Nomenclature* makes a distinction between what it calls *object names* and *object terms*. In the context of *Nomenclature*, an *object name* is the common word or phrase used to designate an object, while an

*object term* is the preferred designation for that object in *Nomenclature*. For example, in local usage, a particular type of chair may be called a *rocker*; this is its local object name. However, when that object is indexed using *Nomenclature*, the cataloger is advised to use the preferred *Nomenclature* term *chair, rocking*. In this case, the object name *rocker* is not included in *Nomenclature* as an alternate term for *chair, rocking*; however, local catalogers are advised to include the object name *rocker* in the local catalog record for retrieval by their users. In this example, the object name is a true synonym for the object term; in other cases, the object term may be a broader context for an object name that is not included in *Nomenclature*.

The use of the words *names* and *terms* is different in *Nomenclature* than in the *AAT*, although the same principle of distinguishing preferred terms from common terms and other variants exists in both. In the *AAT*, terms representing the same concept (including objects) are gathered into records. The terms are flagged as *preferred*, *alternate preferred*, *used for* (UF), as well as designations such as *common term*, *scientific term*, and *neologism*, among others. In the case of *rocking chairs*, the term *rockers* is included in the *AAT* as a *used for* term.

#### **4.3.3. Nomenclature for Museum Cataloging vs. the AAT**

Users of vocabularies often ask how Chenhall's *Nomenclature* differs from the *AAT*. There is some overlap, but the two vocabularies differ in several ways; thus, catalogers often need to use both.

- *Nomenclature* is more generalist, with shallow coverage of more disparate types of cultural artifacts, and it has headings in addition to terms. For art and architecture, the *AAT* has broader and deeper coverage.
- The only overlap between *Nomenclature* and the *AAT* is in the *AAT* Objects Facet.
- The *AAT* has incorporated all of *Nomenclature* that is within scope for the *AAT*.
- Much of *Nomenclature* is out of scope for the *AAT* (e.g., medical and surgical equipment) because the *AAT* focuses on art and cultural heritage.
- The *AAT* is a polyhierarchical thesaurus, compliant with national and international standards for thesaurus construction. The first two editions of *Nomenclature* were categorized authority lists. The third edition more closely approaches the model of a monohierarchical thesaurus. Accepted usage practice of the third edition of *Nomenclature* allows for objects



to be cataloged with more than one term for cross-indexing purposes. By contrast, in the first two editions, standard practice was to assign only one term to an object, which discouraged and complicated cross-indexing of objects with multiple functional contexts.

- *Nomenclature* has fewer *used for* terms than the *AAT*. In *Nomenclature*, nonpreferred terms do not appear in the hierarchical list of terms but in the alphabetical list of terms in the back of the book, with the preferred term noted.
- *Nomenclature* has no qualifiers, while the *AAT* has qualifiers.
- *Nomenclature* is in English. The base language of the *AAT* is English; however, terms may exist in multiple languages.
- *Nomenclature* includes some compound terms (headings) that *AAT* users would construct for themselves.
- The third edition of *Nomenclature* will have definitions for broad terms at the category, classification, and subclassification level. Object terms will not have definitions, although some terms will be accompanied by helpful hints about usage. The *AAT* has scope notes for most terms at all levels.
- At the time of this writing, the draft revision of *Nomenclature* prefers capitalized and inverted terms, while the *AAT* prefers terms in lowercase and expressed in natural order.
- *Nomenclature* does not include the published warrant for each term. The *AAT* cites published sources and institutional contributors for most terms.

#### **4.4. Library of Congress Authorities**

The *Library of Congress Authorities* include subject, name, and title authority records created by or for the Library of Congress. These authorities comprise a tool used by librarians to establish forms of names for persons, places, meetings, and organizations as well as titles and subjects (i.e., topics) indexed in bibliographic records. Although the authorities were designed to provide uniform access and cross-references to materials in library catalogs, catalogers of art and art information who work outside the museum community also use the *Library of Congress/NACO Authority File (LCNAF)* and *Library of Congress Subject Headings (LCSH)*. The Library of Congress Authorities and Vocabularies Service uses the *MARC 21 Format for Authority Data*, which provides a carrier for information concerning the authorized forms of names and subjects to be used as access points in MARC records.

#### 4.4.1. Library of Congress/NACO Authority File (LCNAF)

At the time of this writing, the *LCNAF* includes over seven million personal names, corporate names, geographic names, and meeting names. Personal names include authors and other creators, such as editors, performers, photographers, and artists. The *LCNAF* also includes group authors and creators, such as corporate entities, government bodies, conferences, and jurisdictions.

*LCNAF* entries are established by the cooperating partners, which are primarily libraries in the United States, the British Library, the National Library of New Zealand, the National Library of South Africa, and the National Library of Australia. The Library of Congress also participates in the Program for Cooperative Cataloging (PCC), an international cooperative effort to provide cataloging that meets mutually accepted standards of libraries around the world. Rules for establishing name forms are found in the *Anglo-American Cataloguing Rules (AACR2)* manuals (currently under revision, with the working title *Resource Description and Access [RDA]*).

*LCNAF* exemplifies a controlled vocabulary that contains equivalence relationships between terms (or headings) and other relationships between related entities. For example, in the *LCNAF* MARC record, the 100 field may contain the preferred name for a person, and the 400 fields may contain variant names that refer to the same person;

**Fig. 30.** Example of the *LCNAF* record for *Diego Rivera*, including the control number, heading, additional names, and citations.

```

LC Control Number: n 79056051
HEADING: Rivera, Diego, 1886-1957
000 01088cz a2200229n 450
001 1889574
005 20081004072447.0
008 790702n| acannaabn |b aaa
010 __ |a n 79056051
035 __ |a (OCoLC)oca00289158
040 __ |a DLC |b eng |c DLC |d DLC |d OCoLC
100 1_ |a Rivera, Diego, |d 1886-1957
400 1_ |a Rivera Barrientos, Diego María, |d 1886-1957
400 1_ |a Barrientos, Diego María Rivera, |d 1886-1957
400 1_ |a ריבּוּרָא, דִּיִּיעָגוֹ, |d 18861957-
667 __ |a Machine-derived non-Latin script reference project.
667 __ |a Non-Latin script reference not evaluated.
670 __ |a Worcester Art Museum, Worcester, Mass. Exhibition of sketches ...
670 __ |a Rivera Barrientos, M. del P. Mi hermano Diego, 1986: |b p. 11 (Diego María Rivera Barrientos)
p. 24 (b. 12/8/1886) p. 219 (Diego Rivera; b. Guanajuato) p. 221 (d. 11/24/57; muralista)
670 __ |a His Diego Rivera, una retrospectiva, 1986: |b p. 9 (José Diego María de la Concepción Juan
Nepomuceno Estanislao de la Rivera Barrientos Acosta y Rodríguez)
952 __ |a RETRO
953 __ |a :x00 |b bv16

```

in other words, they are synonyms for the concept. Preferred names for authors are generally the inverted form of the name found on the title page of books and other published works. The 500 fields may contain references to related entities, such as between a group and the members of the group. The *LCNAF* record may include information in addition to the names/terms, such as biographical information including the birth and death dates. The LC Control Number provides a stable, unique numeric identification for the record.

#### **4.4.2. Library of Congress Subject Headings (LCSH)**

The *LCSH* system was originally designed as a controlled vocabulary for indexing the subject and form of the books and serials in the Library of Congress collection. Most libraries in the United States have now adopted the *LCSH* system. The *LCSH* was originally developed for print material, but it is also used for moving images, art objects, and architecture, primarily by art libraries or librarians. The Library of Congress participates in the Subject Authority Cooperative Program (SACO), a component of the PCC.

The *LCSH* authority contains approximately four hundred thousand Subject Authority records that are maintained by the Library of Congress. These subject headings are applied to every item within a library's collection and are designed to allow access to items that have similar subject matter; the cross-references may represent near-synonymous relationships rather than true synonyms. In the example on the following page, the heading in the 150 field, *Motion pictures*, is the preferred term for the concepts in the 450 fields—*Films*, *Feature Films*, *Movies*, and *Cinema*—which have similar, but not identical, meanings.

The *LCSH* system is often used as a subject retrieval tool in an automated environment that is very different from that for which it was developed. Displays may sometimes label entries with thesaurus codes for broader and narrower concepts, scope notes, etc.; however, it was not designed as a thesaurus, and the links do not always comply with standards for thesaurus construction.

A subject heading representing a single concept or object may appear as one word or as a multiple-word phrase that usually includes a noun and an adjectival or prepositional phrase (e.g., *Human settlements*). A heading may also comprise a precoordinated multiple-concept heading, which is made of two or more otherwise individual or independent concepts coordinated or related through one or more linking devices. Precoordination results in phrase headings or main-heading/subdivision combinations (e.g., *Maya—Kings and rulers*).

**LC Control Number:** sh 85088084  
**HEADING:** Motion pictures  
 000 01888cz a2200349n 450  
 001 4738393  
 005 20080909002741.0  
 008 860227i| ananbabi |a ana  
 035 \_\_ |a (DLC)sh 85088084  
 035 \_\_ |a (DLC)85078  
 035 \_\_ |a (DLC)5715683  
 035 \_\_ |a (DLC)sp 85088084  
 035 \_\_ |a (DLC)287562  
 035 \_\_ |a (DLC)7606751  
 035 \_\_ |a (DLC)406855  
 906 \_\_ |t 0834 |u te04 |v 0  
 010 \_\_ |a sh 85088084 |z sj 96005965  
 040 \_\_ |a DLC |c DLC |d DLC  
 053 \_0 |a PN1993 |b PN1999  
 150 \_\_ |a Motion pictures  
 360 \_\_ |i subdivision |a In motion pictures |i under names of countries, cities, etc., and under names of individual persons, families, and corporate bodies, and headings of the type [topic] in motion pictures, e.g. |a Children in motion pictures; Death in motion pictures; |i and titles of individual motion pictures  
  
 450 \_\_ |a Cinema  
 450 \_\_ |a Feature films |x History and criticism  
 450 \_\_ |a Films  
 450 \_\_ |a Movies  
 450 \_\_ |w nne |a Moving-pictures  
 550 \_\_ |w g |a Audio-visual materials  
 550 \_\_ |w g |a Mass media  
 550 \_\_ |w g |a Performing arts  
 680 \_\_ |i This heading is used as a topical heading for general works about motion pictures themselves, including motion pictures as an art form, copyrighting, distribution, editing, plots, production, etc. Works about the technical aspects of making motion pictures and their projection onto a screen are entered under |a Cinematography. |i Works about the technical aspects of making video recordings, i.e., creating and storing moving images in an electronic form and displaying them on an electronic display are entered under |a Video recording. |i Works about the artistic aspects of making video recordings are entered under |a Video recordings--Production and direction.  
 681 \_\_ |i Notes under |a Cinematography; Video recording; Video recordings--Production and direction  
 953 \_\_ |a xx00 |b lg14

**Fig. 31.** LCSH record for *Motion pictures*, including a control number, the heading, and cross-references.

#### 4.5. *Thesaurus for Graphic Materials (TGM)*

The *Thesaurus for Graphic Materials (TGM)* was developed from a list of terms for visual images used by the Library of Congress Prints and Photographs Division, including subject terms and descriptive terms. The Library of Congress developed the *TGM* in recognition of the differences in terms for visual rather than textual materials. Since its original appearance in 1980, the *TGM* has evolved into two separate lists, the *TGM I: Subject Terms* and the *TGM II: Genre and Physical Characteristic Terms*.

| <b>Civil rights</b>                 |   |
|-------------------------------------|---|
| <b>--[country or state]--[city]</b> |   |
| Public Note                         | Search also under the subdivision --CIVIL RIGHTS used with names of ethnic, racial, and regional groups and classes of persons (Appendix A).  |
| Catalogers Note                     | Used in a note under CIVIL LIBERTIES and CIVIL RIGHTS DEMONSTRATIONS.   |
| Used For                            | Civil rights movements<br>Freedom from discrimination<br>Rights, Civil  |
| Broader Term                        | <a href="#">Civil liberties</a>   |
| Narrower Term                       | <a href="#">Children's rights</a><br><a href="#">Employee rights</a><br><a href="#">Gay rights</a><br><a href="#">Veterans' rights</a><br><a href="#">Women's rights</a>  |
| Related Term                        | <a href="#">Abolition movement</a><br><a href="#">Civil rights demonstrations</a><br><a href="#">Civil rights leaders</a><br><a href="#">Discrimination</a><br><a href="#">Integration</a><br><a href="#">Legal aid</a> |

**Fig. 32.** Example of the *TGM* record for *Civil rights*, including a heading, usage note, cross-references (*used for* headings), broader and narrower terms, and related terms.

#### 4.5.1. Scope of the *TGM*

The principal source for terms in the *TGM* was the *LCSH*. Other sources include the *Legislative Indexing Vocabulary (LIV)* for political and social issues, the *AAT*, and published dictionaries and encyclopedias. Although the *TGM* is in large part based on the *LCSH*, the *TGM* differs fundamentally in that it has, from the outset, applied a consistent hierarchical structure to the terms.

The format of the *TGM* is as an alphabetical display. Hierarchical, equivalence, and associative relationships may be included. The example above is a screen shot from the *TGM I*.

#### 4.5.2. The *TGM* vs. the *AAT*

How does the *TGM* differ from the *AAT*? The *TGM* aims for a broader application, dealing with topics not generally covered in the *AAT*. However, the *AAT* has deeper, more comprehensive coverage of art and architecture. The *TGM* entries are presented with initial capital letters rather than lowercase; uses the standard thesaural abbreviations UF (used for), BT (broader term), NT (narrower term), and RT (related term); uses PN (public note) and CN (cataloger's note), which are unique to the *TGM*; and often omits scope notes (SN). The *TGM* thesaurus is displayed as a single alphabetical list of terms rather than as indented hierarchies.

**TGM****Altarpieces**

--[country or state]--[city]

Used For Predellas

Reredoses

Retables

Retablos

Broader Term [Religious architectural elements](#)Related Term [Altars](#)[Art](#)[Churches](#)

Control Number lctgm000273

**Hierarchy**<<<(3)[Architectural & site components\(+\)](#)<<(2)[Architectural elements](#)<(1)[Religious architectural elements](#)[Altarpieces](#)**AAT**

ID: 300075940

Record Type: [concept](#)

✚ altarpieces (<religious visual works>, <visual works by function>, ... Visual and Verbal Communication)

Note: Refers to painted or carved image-bearing objects in a Christian church. Altarpieces are characterized by usually being framed and either set on the rear part of the altar abutting the back of the altarblock or hung on the wall behind the altar. Altarpieces may be set on both the central high altar and side altars. The subject of the image is typically a religious figure or figures, often included in a narrative or didactic scene; it may also include a patron of the church.

**Terms:**altarpieces ([preferred](#), C, D, U, American English-P)

altarpiece (C, AD, U, American English)

altar-pieces (C, D, U, British English-P)

altar-piece (C, AD, U, British English)

tableaux d'autel (C, D, U, French-P)

tableau d'autel (C, AD, U, French)

tableaux d'autels (C, UF, U, French)

retable (altarpiece) (C, UF, U, French)

postautel (C, UF, U, French)

Altaraufsätze (C, D, U, German-P)

Altaraufsatz (C, AD, U, German)

Altäre (altarpieces) (C, UF, U, German)

Altare (altarpieces) (C, UF, U, German)

Altar (altarpiece) (C, UF, U, German)

..... Austrian spelling

Altarbild (C, UF, U, German)

Altarretabel (C, UF, U, German)

pale d'altare (C, D, U, Italian-P)

Fig. 33. Examples comparing the TGM and AAT records for *altarpieces*.

|   |  |
|---|--|
| <b>pala d'altare</b> (C,AD,U,Italian)   | ..... from the Latin "paillium," meaning cloak and referring to the ancient practice of hanging drapery behind the altar   |
| <b>cuadros de altar</b> (C,D,U,Spanish-P)   |  |
| <b>cuadro de altar</b> (C,AD,U,Spanish)   |  |
| <b>Facet/Hierarchy Code:</b> V.VC   |  |
| <b>Hierarchical Position:</b>   |  |
| <ul style="list-style-type: none"> <li>▲▲ Objects Facet</li> <li>▲▲▲ Visual and Verbal Communication</li> <li>▲▲▲▲ Visual Works (Hierarchy Name)</li> <li>▲▲▲▲▲ &lt;visual works (Guide Term)&gt;</li> <li>▲▲▲▲▲▲ &lt;visual works by function&gt;</li> <li>▲▲▲▲▲▲▲ &lt;religious visual works&gt;</li> <li>▲▲▲▲▲▲▲▲ altarpieces</li> </ul> |  |
| <b>Related concepts:</b>  |  |
| distinguished from ....   | <b>devotional images</b><br>(<religious visual works>, <visual works by function>, ... Visual and Verbal Communication) [300178241]  |
| distinguished from ....   | <b>dossals (curtains)</b><br>(<altar and altar component coverings and hangings>, <coverings and hangings for religious building fixtures>, ... Furnishings and Equipment) [300204866] |
| distinguished from ....   | <b>superfrontals</b><br>(<altar and altar component coverings and hangings>, <coverings and hangings for religious building fixtures>, ... Furnishings and Equipment) [300204866]      |
| locational context/setting is ....  | <b>altars (religious building fixtures)</b><br>(<altars and altar components>, <religious building fixtures>, ... Components (Hierarchy Name)) [300003725]                             |
| thing(s) involved are ....  | <b>predellas</b><br>(<visual works components>, <components by specific context>, ... Components (Hierarchy Name)) [300003745]   |
| <b>Sources and Contributors:</b>  |  |
| Altar (altarpiece).....   | [VP]<br>..... Grove Dictionary of Art online (1999-2002)   |
| Altaraufsatz.....   | [VP]<br>..... Grove Dictionary of Art online (1999-2002)   |
| Altaraufsätze.....  | [VP]<br>..... Cassell's German Dictionary (2002)   |
| Altarbild.....  | [VP]<br>..... Grove Dictionary of Art online (1999-2002)   |
| Altäre (altarpieces).....   | [VP]<br>..... Cassell's German Dictionary (2002) 27  |
| Altare (altarpieces).....   | [VP]<br>..... Cassell's German Dictionary (2002) 27  |
| altarpiece.....   | [VP]<br>..... Chenhall, Revised Nomenclature (1988)  |
| altar-piece.....  | [VP]<br>..... Oxford English Dictionary Online (2002-)   |
| altarpieces.....  | [DIBAM, VP Preferred]  |

Fig. 33. (continued)

The *TGM* users are encouraged to add nationality, geographic, chronological, and topical facet indicators when creating indexing entries, as is done in the *LCSH* (e.g., *Civil rights—Georgia—Atlanta*).

The *TGM* is intended to be a controlled vocabulary for describing a broad range of subjects, including activities, objects, and types of people, events, and places depicted in still pictures. While much of the *TGM* overlaps with the *AAT*, the *TGM* has subject terms that are typically out of scope for the *AAT*, such as *Hammer & sickle*. However, the *TGM* has fewer terms to describe the art objects themselves; for example, the *TGM* often includes narrower terms as UFs rather than as NTs (i.e., generic postings), making it more difficult to adopt the indexing principle of using the most specific term available.

Differences between the *TGM* and the *AAT* are illustrated in the example on the previous page. The hierarchical placement of the term differs in each vocabulary, based on the distinct logical structure inherent in each. The *TGM* includes generic postings, while the *AAT* does not: in the *TGM*, components of an altarpiece (*predellas*) and types of altarpieces (*retables* and *reredoses*) are UFs, while in the *AAT* they are all separate entries, though linked through associative relationships. In the *AAT*, the UFs and other variant terms are always true synonyms for the descriptor. This allows the *AAT* to be more precise, while the generic postings of the *TGM* allow it to be less complex (if less precise). In the example, there is no note defining the scope or usage of the term in the *TGM*, while most *AAT* terms have scope notes.

## 4.6. *Iconclass*

*Iconclass* was originally conceived by Henri van de Waal. It is now maintained by the Dutch art history institute Rijksbureau voor Kunsthistorische Documentatie (RKD) in The Hague.

### 4.6.1. Structure and Scope of *Iconclass*

*Iconclass* is an alphanumeric classification scheme designed for the iconography of art, focusing primarily on religious and mythological stories and themes in Western art. Each alphanumeric code in *Iconclass* has an associated natural language entry in English (called a *textual correlate*) that identifies the meaning of the code. The textual correlates have been translated into several other languages.

*Iconclass* alphanumeric codes are used as a controlled vocabulary to describe and classify subjects of artworks in a standardized manner. Unlike other vocabularies, *Iconclass* is not based on terms per se. The textual correlates are generally long and too unwieldy to use as controlled terms. *Iconclass* has been supplemented with an index of keywords that



|  |  |
|--|--|
| 9 Classical Mythology and Ancient History  |  |
| .....94 the Greek heroic legends (I)   |  |
| ..... 94L (story of) Hercules (Heracles)   |  |
| .....94L1 early life, prime youth of Hercules  |  |
| .....94L2 love-affairs of Hercules   |  |
| .....94L3 most important deeds of Hercules: the Twelve Labours                         |  |
| .....94L31 preliminaries to the Twelve Labours of Hercules                             |  |
| .....94L32 the Twelve Labours: first series  |  |
| .....94L321 (1) Hercules chokes the Nemean lion with his arms                          |  |
| .....94L322 (2) the Hydra of Lerna is killed by Hercules                               |  |
| .....94L323 (3) the Ceryneian hind of Arcadia is captured by Hercules                  |  |
| .....94L324 (4) the Erymanthian boar is captured by Hercules                           |  |
| .....94L325 (5) Hercules cleanses the stables of Augeas by diverting the rivers...     |  |
| .....94L326 (6) the Stymphalian birds are shot by Hercules, or driven away with        |  |
| .....94L327 (7) the Cretan bull is captured by Hercules                                |  |
| .....94L328 (8) the four mares of King Diomedes are captured; when Diomedes is slain   |  |
| .....94L329 (9) Hippolyte, the Amazon, offers her girdle to Hercules                   |  |
| .....94L33 the Twelve Labours of Hercules: second series                               |  |
| .....94L4 aggressive, unfriendly activities and relationships of Hercules              |  |
| .....94L5 non-aggressive, friendly or neutral activities and relationships of Hercules |  |
| .....94L6 suffering, misfortune of Hercules  |  |
| .....94L7 specific aspects, allegorical aspects of Hercules; Hercules as patron        |  |
| .....94L8 attributes of Hercules   |  |

**Fig. 34.** Example illustrating how a section of *Iconclass* could be displayed as a hierarchy constructed from the alphanumeric classification codes. *Iconclass* is managed by the RKD (Rijksbureau voor Kunsthistorische Documentatie/Netherlands Institute for Art History). All rights reserved RKD, The Hague, The Netherlands.

help users locate the entries; however, these keywords are not unique and cannot be used as controlled vocabulary terms. Thus, the main indexing component of *Iconclass* remains the alphanumeric classification, which is explained to the user via textual correlates; the textual correlates are then indexed with keywords to provide additional access.

A standard entry in the *Iconclass* system consists of an alphanumeric notation and its textual correlate. The *Iconclass* system allows implementers to use additional features to increase the accuracy of meaning of a notation, including the addition of bracketed texts and designated *keys*, which are supplementary terms taken from an authorized list.

The main divisions of the *Iconclass* system are represented by the digits 0 to 9:

- 0 for Abstract, Nonrepresentational Art
- 1 for Religion and Magic
- 2 Nature
- 3 Human Being, Man in General
- 4 Society, Civilization, Culture
- 5 Abstract Ideas and Concepts
- 6 History
- 7 Bible
- 8 Literature
- 9 Classical Mythology and Ancient History

Within each division of *Iconclass*, entries are organized in increasing specific order. Each main division may be further divided by adding a

second digit to the right of the first one. A third level of specificity may be attained by adding a letter in upper case. After that, subsequent levels of specificity are made by extending the notation to the right with more digits. Through this method of increasing specificity, the codes may be used to create a hierarchy, descending from broader to more specific.

In the example on the previous page, the *Iconclass* codes were used as the starting point to create the appearance of a hierarchy with indentation. The broader/narrower relationships represent a genus/species relationship.