# 6. Local Authorities

Systems for cataloging art information should incorporate local authorities to control terminology. Local authorities should be populated with terms from published vocabularies; however, maintaining local authorities rather than relying exclusively upon external sources of terminology allows the multiple vocabularies necessary for cataloging to be combined or linked. Local authorities may also be streamlined or otherwise optimized for the particular requirements of local cataloging and retrieval applications in ways that using an external published authority would not facilitate.

A common way of creating local authorities is through *derivation* (also called *modeling*) based on a published vocabulary. In this approach, an appropriate controlled vocabulary is selected as a model for developing controlled terminology for local use, so that the local terms will be interoperable with the larger original vocabulary. This method encourages consistency in term selection, hierarchical structure, and format between the local authority and the published vocabulary. For example, many users of the *AAT* use only the portions of that thesaurus that apply to their own art or image collections. They often add their own local terminology to these core *AAT* terms. If the local terms are within scope for the *AAT,* they are submitted as contributions, so that the published *AAT* grows and reflects users' needs over time. See the additional discussion on interoperability in **Chapter 5: Using Multiple Vocabularies.**

Local authorities may provide terms not found in published authorities, including local terms that are out of scope for published vocabularies, nonexpert terms, and even so-called wrong terms that provide access to nonspecialist users. In the example on the opposite page, a collections management system includes the *AAT* as part of its thesaurus maintenance module. The *front* screen illustrates how local terminology for nonexpert end-user displays may be added to the system, in this case, dividing the collection into broad classifications based on function, such as *medical* or *decorative.* The local terms are flagged as such, and they may be submitted to the *AAT* for inclusion; however, in the model of broad generality underlying the *AAT,* these terms would likely not appear together in a specific area such as *decorative,* as they do in the local application.
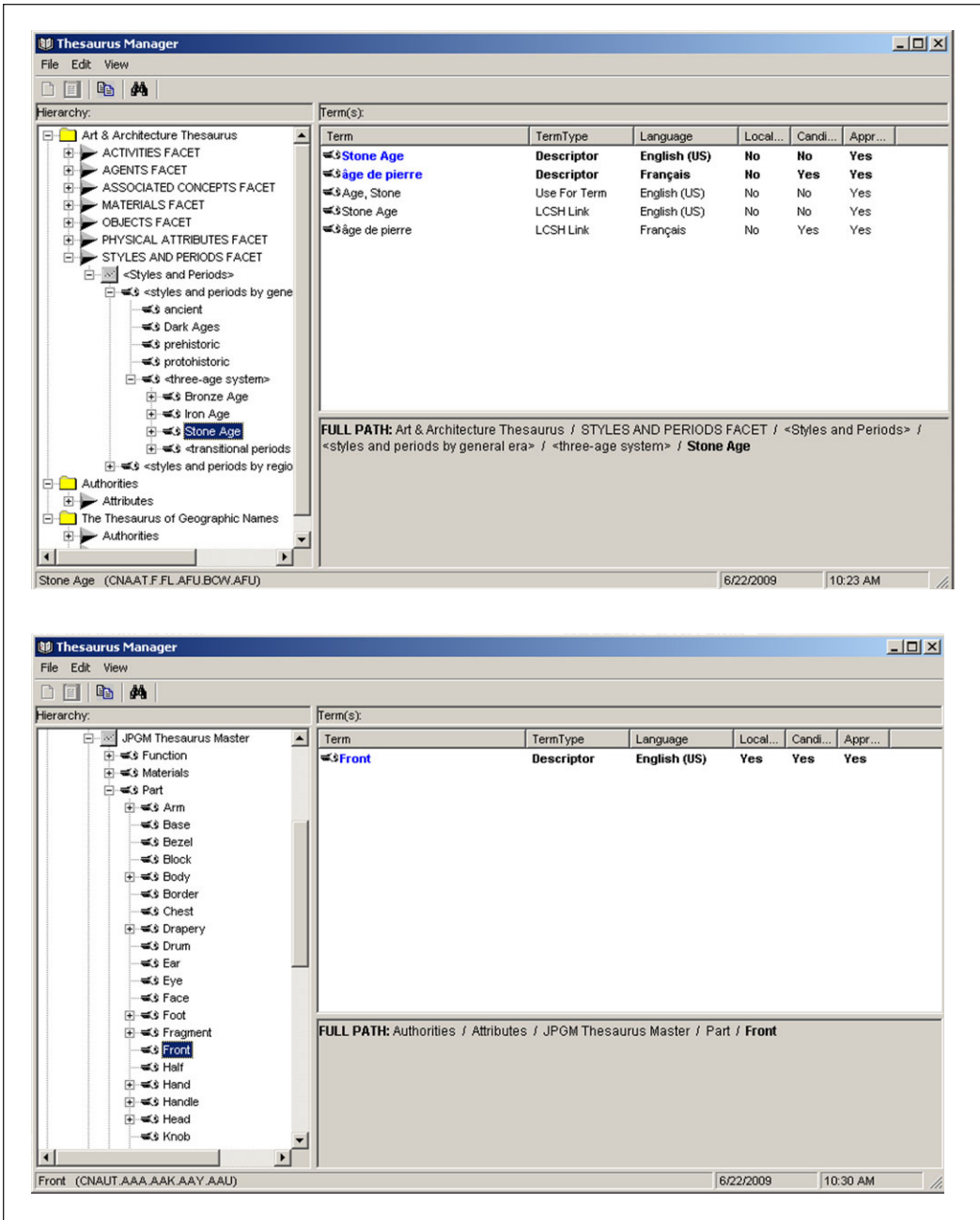
**Fig. 36.** Displays of published (*AAT*) and local (*JPGM Thesaurus Master*) thesauri in a museum's collection management system.

## 6.1. Which Fields Should Be Controlled?

Systems developers must understand that a system for cataloging art and cultural heritage objects requires certain fields that allow data to be formatted for display to end users. Display information may be free text or concatenated from controlled data, depending upon the requirements of a given field. For many other fields, it is necessary to use controlled vocabulary for indexing. A general guideline is that any information
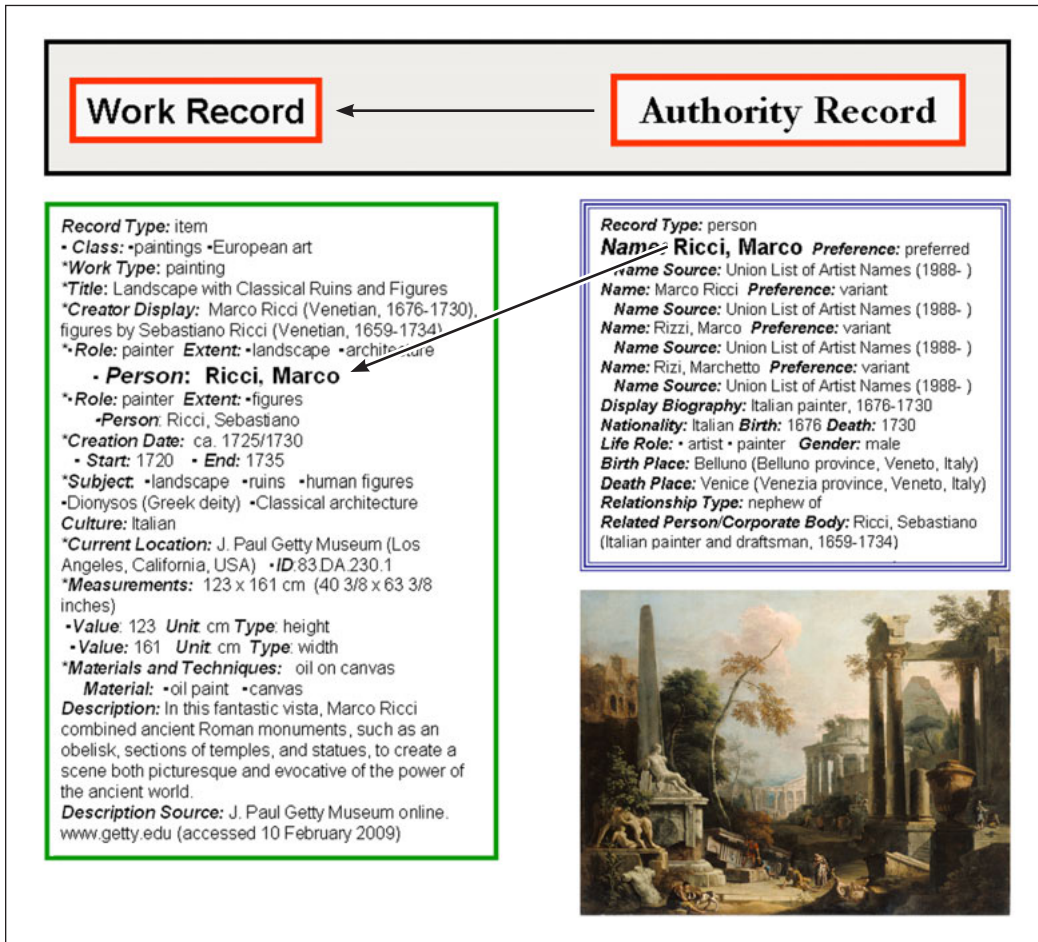


**Fig. 37.** Diagram of a work record linked to an authority record. Values in many fields are best controlled by an authority, including the indexing field for the creator. The authority in this example contains the variant names for Marco Ricci as well as biographical information. This information is entered or loaded once in the authority and can then be linked to all pertinent work records where Marco Ricci is the artist.

Marco Ricci (Italian, 1676–1730) and Sebastiano Ricci (Italian, 1659–1734); *Landscape with Classical Ruins and Figures;* 1720s; oil on canvas; 123 × 161 cm (48⅜ × 63⅜ inches); J. Paul Getty Museum (Los Angeles, California); 70.PA.33.

required as a variable in a retrieval query should be indexed in controlled fields to allow efficient retrieval. The distinction between display and indexed information is discussed in **Chapter 2: What Are Controlled Vocabularies?**

Systems developers must also understand that fields for indexing require various forms of control. In some cases, the format needs to be controlled, but no prescribed set of terminology is necessary, as in a field that contains numbers. For other fields, a simple, flat controlled list of terminology is sufficient, particularly where the list is relatively short and there is no need for synonyms or other relationships. However, for many fields, a linked local authority is the best way to control terminology and provide synonyms and thesaural relationships. Local authorities should be structured as thesauri whenever possible. Such local authorities should be populated with terminology from standard published controlled vocabularies and local terms and names as necessary.

One of the primary advantages of linking fields in work records to authority records is that when names or other information in the authority are updated, it need be done only once rather than repeatedly in every work record to which that authority information applies. In addition, the authority record can contain full information on the concept, making the power of the variant names and other information available to every linked work record, as represented in the example on the opposite page.

## 6.2. Structure of the Authority

If possible, local authorities should be compliant with ISO and NISO standards for thesauri; they should be structured as hierarchical, relational databases, as recommended and discussed in *CDWA* and *CCO.* These standards recommend the use of a relational database because of the complexity of cultural information and the importance of linking to authority records. A *relational database* provides a logical organization of interrelated information (e.g., data about works and images, authority files, and so on) that is managed and stored in a single information system. The data structure of an art information system should provide a means of relating works to each other, works to images, and works and images to authorities. When records of the same type are related, they have a reciprocal relationship. Hierarchical relationships between records of the same type should be possible.

## 6.3. Unique IDs in the Authority

Referencing unique numeric identifiers is a common way to express relationships in an information system.

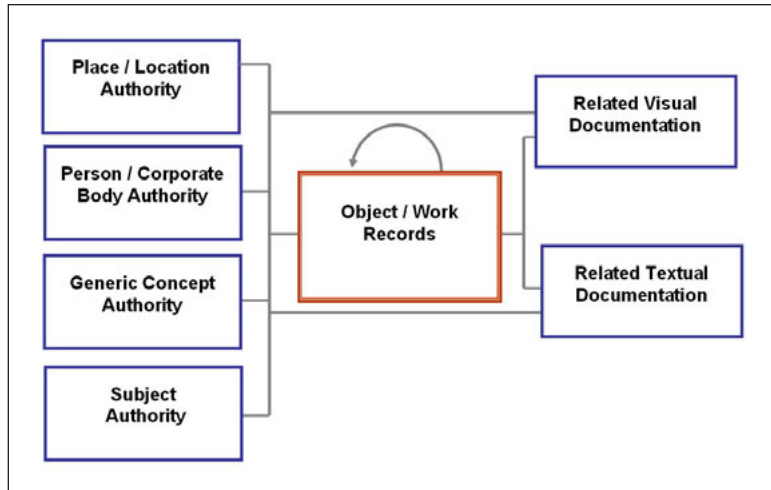| # P | H | T | V | Terms/Names | Qualifier | Term ID | Disp Nm | AACR2 Flag |
|-----|---|---|---|-------------|-----------|---------|---------|------------|
| 1 P | C | N | V | Firenze | | 45063 | N/A | N/A |
| 2 V | C | N | O | Florence | | 45064 | N/A | N/A |
| 3 V | C | N | O | Florencia | | 139941 | N/A | N/A |
| 4 V | C | N | O | Florenz | | 139942 | N/A | N/A |

**Fig. 38.** Display in the *TGN* editorial system illustrating unique numeric identifiers for the record (Subject ID), broader context (Parent ID), and terms (Term ID).

Note that qualifiers, parent strings, or other such methods of disambiguation are for the benefit of human users; they are not intended to uniquely identify terms in a database. Whether dealing with homographs or any other record in an authority, it is recommended to use a unique numeric or alphanumeric identification to uniquely distinguish each record and each term in the record. Reliance upon the name or term itself to identify the record in a database is not recommended, because names and terms may change over time. See also **Chapter 9: Retrieval Using Controlled Vocabularies.** In the example above, a *TGN* record illustrates several unique identification numbers: a Subject ID (meaning the ID for the focus record), a Parent ID (by which hierarchies are built), and a Term ID (for each name in the record).

The specifics of how records are linked and related is a local database design issue not explicitly prescribed in this book. However, a few basic requirements are illustrated in the simplified entity-relationship model illustrated on the opposite page, where several local authorities are linked to work records in an art information system. If images are cataloged, the authorities should also link to image records. Systems developers should allow for a given authority file to be used to control terminology in multiple elements (e.g., a Concept Authority to control Work Type, Materials, etc.). Furthermore, a given element may use controlled terms from multiple authorities (e.g., the Subject element of a Work may use terms from several authorities).

*CDWA* and *CCO* provide a full discussion of these issues, advice regarding which work and image fields require links to which vocabu-

laries, and basic editorial rules for constructing various local authorities. A brief discussion of the issues surrounding some specific types of authorities is included below. Additional information regarding building a local authority or a vocabulary for broader distribution is found in **Chapter 7: Constructing a Vocabulary or Authority.**

### 6.4. Person/Corporate Body Authority

The Person/Corporate Body Authority should contain information about artists, architects, and other individuals and corporate bodies responsible for the design and production of works of art and architecture. This authority may also contain information about patrons, repositories, and other people or corporate bodies important to the record for the work or image.

> **People:** This authority should contain information about individual people whose biographies are well known (e.g., *Vincent van Gogh (Dutch painter and draftsman, 1853–1890)*) as well as anonymous creators with identified oeuvres but whose names are unknown and whose biography is surmised (e.g., *Aberdeen Painter (Attic vase painter, active mid–5th century BCE)*). This authority is limited to real, historical people. Fictional people should be recorded in the subject authority.

> **Corporate bodies:** This authority should contain information about corporate bodies, which are organized, identifiable groups of individuals working together in a particular place and within

a defined period of time. Included are legally incorporated entities, such as a modern architectural firm (e.g., *Adler and Sullivan*) as well as studios, families (e.g., *della Robbia family*), or repositories. Certain events, such as conferences, are typically treated as corporate bodies and recorded in this authority; however, named historical events, such as the *U.S. Civil War,* would be recorded in the Subject Authority.

**Anonymous creators:** If the hand of a creator has been identified, but his or her name is unknown, it is common to create an identity for the creator by devising an appellation (e.g., *Master of St. Verdiana*) and recording his or her deduced locus of activity and approximate dates of activity. By establishing an identity, all works by this anonymous individual may be associated with that identity. For example, many paintings have been attributed to a particular person who worked in Florence, Italy, in the late fourteenth and early fifteenth centuries; he seems to have been influenced by the painter Orcagna. However, no one has yet been able to ascertain his name, so he is called the *Master of St. Verdiana* after a saint in an altarpiece by his hand, the *Santa Verdiana Triptych.*

**Unknown creators:** Unidentified artistic personalities may be recorded in this authority. Unknown creators are defined here as unidentified artistic personalities with unestablished oeuvres. If the identity of a hand is not established, a generic identification is often devised for the creator in the work record, such as *unknown Florentine* or *unknown Maya.* The generic identification differs from an anonymous creator in that it does *not* refer to one identified, if anonymous, individual; instead, the same heading refers to any of hundreds of unidentified artistic personalities. Including such designations in the authority is useful because the authority records may be used to control terminology and link all unattributed works by unknown artists that fit this description.

**Hierarchical relationships:** Although records for individual people do not typically have hierarchical depth (given that this authority is not used to build family trees), records for corporate bodies in this authority may have hierarchical administrative structures. For example, works may be created by *Feature Animation,* which is a part of *Disney Studios,* which in turn is

part of *The Walt Disney Company.* The authority could follow the same model as the *ULAN,* where there are separate facets for individual people and corporate bodies.

**Associative relationships:** Persons or corporate bodies may have associative relationships, meaning they are related nonhierarchically to other people or corporate bodies. Corporate bodies may be related to single individuals, as a workshop or architectural firm should be related to its members. Corporate bodies may be related to other corporate bodies, such as when the architectural firm Adler and Sullivan succeeded Dankmar Adler and Company. Likewise, single individuals may be related to other single individuals, as a master is related to a student, or a father is related to a daughter. All such relationships should be accommodated in this authority.

### 6.4.1. Sources for Terminology

All information in the authority record should be derived from published sources, where possible. A short list of sources appears below; fuller lists of authoritative published sources are found in *CDWA, CCO,* and the *ULAN Editorial Guidelines.* Variant names from all sources consulted should be included, with preference given to the most authoritative, up-to-date sources available, which may include the following, arranged in a general descending order of preference:

**Standard general reference sources**
- *Union List of Artist Names* (*ULAN*)
- *Library of Congress Authorities*
- *Grove Art Online*
- *Thieme-Becker Allgemeines Lexikon der bildenden Künstler*
- Saur's *Allgemeines Künstlerlexikon*
- Emmanuel Bénézit's *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*
- *Macmillan Encyclopedia of Architects*
- American Association of Museum's *Official Museum Directory* textbooks such as *Gardner's Art through the Ages* and *Janson's History of Art*
- general biographical dictionaries

**Other authoritative sources**
- repository publications, including catalogs and official Web sites
- general encyclopedias and dictionaries

- authoritative Web sites other than museum sites
  (e.g., university sites)

**Other sources**
- inscriptions on art objects, coins, or other artifacts
- journal and newspaper articles
- archives, historical documents, and other original sources
- authority records of the cataloging institution's databases

### 6.4.2. Suggested Fields

Below is a relatively extensive list of fields that may be used for a Person/
Corporate Body Authority, as discussed in *CDWA*. A subset of these
fields is discussed in *CCO*. Suggested required fields are flagged *core*.
Builders of local authorities may decide to use only the core fields,
adding any others that may be useful for their specific needs. In any
case, it is advised to record the sources of all vocabulary and to allow
for periodic additions and updates from published vocabularies, such
as the *ULAN*.

Record Type

Name **Core**
   Preference
   Language
   Historical Flag
   Name Source **Core**
      Page
   Name Type
   Name Date
     Earliest Date
     Latest Date

Display Biography **Core**

Birth Date **Core**

Death Date **Core**

Birth Place Place

Nationality/Culture/Race **Core**
   Preference
   Type

Gender

Life Roles
   Preference
   Role Date
     Earliest Date
     Latest Date

Event
   Event Date
     Earliest Date
     Latest Date
   Event Place

Related Person/Corporate
    Body
   Relationship Type
   Relationship Date
     Earliest Date
     Latest Date

Broader Context
   Broader Context Date
     Earliest DateDeath
     Latest Date

Label/Identification

Descriptive Note
   Note Source
     Page

Remarks

Citations
   Page

Below are examples of authority records from *CDWA,* illustrating fuller
and less full records, records for individual people and for corporate
bodies, and records for both anonymous and unknown people.

This is a brief authority record for a person:

> **Record Type:** person
> **Name:** Harpignies, Henri-Joseph
>   **Preference:** preferred
>   **Name Source:** Thieme-Becker, *Allgemeines Lexikon der
>   Kunstler* (1980–1986)
>   **Name Source:** *Union List of Artist Names* (1990–)
>   **Name Source:** *Witt Checklist of Painters c. 1200–1976* (1978)
> **Name:** Henri-Joseph Harpignes
>   **Preference:** variant
>   **Name Source:** Thieme-Becker, *Allgemeines Lexikon der
>   Kunstler* (1980–1986)
> **Display Biography:** French painter and printmaker, 1819–1916
>   **Birth Date:** 1819    **Death Date:** 1916
> **Nationality/Culture/Race:** French
> **Life Role:** artist
> **Life Role:** painter
> **Life Role:** printmaker
> **Gender:** male
> **Relationship Type:** teacher of
> **Related Person/Corporate Body:** Bouchaud, Jean (French
> painter and draftsman, 1891–1977)

This is a fuller authority record for a person:

> **Record Type:** person
> **Name:** Riza
>   **Preference:** preferred
>   **Name Source:** *Union List of Artist Names* (1990–)
> **Name:** Reza
>   **Preference:** variant
>   **Name Source:** *Union List of Artist Names* (1990–)
> **Name:** Riza-yi ʿAbbasi
>   **Preference:** variant
>   **Name Source:** *Union List of Artist Names* (1990–)
> **Display Biography:** Persian painter, ca. 1565–1635
> **Nationality:** Persian
> **Birth Date:** 1560    **Death Date:** 1635
> **Life Role:** artist

**Life Role:** painter
**Life Role:** court artist
**Gender:** male
**Role Date:** under Abbas I (reigned 1588–1629)
**Earliest Date:** 1588    **Latest Date:** 1635
**Birth Place:** Kashan (Esfahan province, Iran)
**Death Place:** Esfahan (Esfahan province, Iran)
**Event:** active    **Place:** Mashhad (Khorasan, Iran)
**Relationship Type:** parent of
**Related Person/Corporate Body:** Muhammad Shafiʾ (Persian painter, active ca. 1628–1674)
**Relationship Type:** teacher of
**Related Person/Corporate Body:** Muhammad Qasim Tabrizi (Persian illustrator, painter, and poet, died 1659)
**Descriptive Note:** Riza, son of ʿAli Asghar, was a leading artist under the Safavid shah Abbas I (reigned 1588–1629). He is noted primarily for portraits and genre scenes. The various names for this artist and the attributions of paintings in his oeuvre are somewhat uncertain, since his signatures and contemporary documentary references to him are ambiguous.
**Note Source:** *Grove Dictionary of Art* online (1999–2002)
**Page:** accessed 6 Aug 2003

This is an authority record for a firm:

**Record Type:** corporate body
**Name:** Eero Saarinen & Associates    **Preference:** preferred
   **Name Source:** *Union List of Artist Names* (1990–)
**Nationality:** American
**Birth Date:** 1950    **Death Date:** 1961
**Life Roles:** architectural firm
**Gender:** not applicable
**Event:** location    **Place:** Birmingham (Michigan, United States)
**Event:** location    **Place:** Camden (Connecticut, United States)
**Relationship Type:** founder
**Related Person/Corporate Body:** Eero Saarinen (American architect, 1910–1961)

This is an authority record for a repository:

**Record Type:** corporate body
**Name:** Museo Nacional de Arte Moderno
   **Preference:** preferred    **Language:** Spanish
   **Name Source:** *Union List of Artist Names* (1990–)

**Name:** National Museum of Modern Art
   **Name Source:** *Union List of Artist Names* (1990–)
   **Preference:** variant   **Language:** English
**Display Biography:** Guatemalan museum
**Nationality:** Guatemalan
**Birth Date:** 1850   **Death Date:** 9999
**Life Role:** art museum
**Gender:** not applicable
**Event:** location   **Place:** Guatemala City (Guatemala department, Guatemala)

This is an authority record for an anonymous person:

**Record Type:** person
**Name:** Painter of the Wedding Procession
   **Preference:** preferred
   **Language:** English
   **Name Source:** *Union List of Artist Names* (1990–)
**Name:** Wedding Procession Painter
   **Preference:** variant
   **Name Source:** *Union List of Artist Names* (1990–)
**Name:** Der Maler des Hochzeitszugs
   **Preference:** variant
   **Language:** German
   **Name Source:** *Union List of Artist Names* (1990–)
   **Name Source:** Schefold, Karl. *Kertscher Vasen* (1930)
**Nationality:** Ancient Greek
**Display Biography:** Greek vase painter, active ca. 360s BCE
**Birth Date:** –0390   **Death Date:** –0330
**Role:** artist   **Role:** vase painter
**Event:** active   **Place:** Athens (Periféreia Protevoúsis, Greece)
**Descriptive Note:** Working in Athens in the 300s BCE, the Painter of the Wedding Procession decorated pottery primarily in the red-figure technique. As with most vase painters, his real name is unknown, and he is identified only by the style of his work. He decorated mostly large vases, such as hydriai and lebetes. He was also one of the many vase painters who received a commission for Panathenaic amphorai, which were always decorated in the old-fashioned black-figure technique. The Painter of the Wedding Procession was among the last vase painters working in Athens before the tradition of painted ceramics died out in Greece. He produced vases in the Kerch style, named for a city on the Black Sea in southern Russia where many vases in this style have been found.

**Note Source:** J. Paul Getty Museum, collections online (2000–)
**Page:** accessed 21 January 2009

Finally, this is a generic authority record for an unknown artist:

**Record Type:** person
**Name:** unknown Indian
**Display Biography:** Indian artist
**Nationality:** Indian
   **Birth Date:** 1400   **Death Date:** 1800
   **Life Role:** artist

## 6.5. Place/Location Authority

The Place/Location Authority should contain information about
geographic places directly related to the work of art, architecture—such
as locations or subjects—or creators of works. This authority includes
administrative entities, such as nations or cities, and physical features,
such as rivers or continents.

**Physical geographic features:** Geographic authorities for art
and cultural information typically focus on the names of cities
and towns. However, physical features may be included, as
necessary. Physical features include entities that are part of the
natural physical condition of the planet, such as continents,
rivers, and mountains. Surface features as well as underground
and submarine features may be included, as necessary. Former
features, such as submerged islands and lost coastlines, may also
be included, as necessary.

**Administrative geographic entities:** Most records in this
authority probably represent nations and the administrative
subdivisions and inhabited places belonging to them. Admin-
istrative geographic entities include man-made or cultural
entities that are circumscribed by political and administrative
boundaries: examples are empires, nations, states, districts,
townships, and cities. In addition to such administrative entities
set up by independent sovereign states, entities established by
ecclesiastical or tribal governing bodies may also be included,
as necessary. Both current and historical places (e.g., deserted
settlements and former nations) may be included.
   Recording streets within cities is generally not appro-
priate to this authority, because it adds an unnecessary level
of complexity; however, the authority could accommodate the

names of streets if this level of detail is considered important by the cataloging institution. Built works are outside the scope of the Place/Location Authority. They should be recorded as works or in the Subject Authority. Repositories, in the sense of administrative bodies that have control of art objects (not the building housing the artwork), should be recorded as corporate bodies in the Person and Corporate Name Authority.

The Place/Location Authority may contain names for archaeological sites (e.g., *trench 6A (Bundy-Voyles site, Morgan County, Indiana, United States)*) and street addresses. This authority may also include *general regions,* which are recognized, named areas with undefined, controversial, or ambiguous borders. An example is the *Middle East,* which refers to an area in southwestern Asia and northeastern Africa that has no defined borders and may be variously interpreted to mean different sets of nations.

Terminology for generic cultural and political groups (e.g., the Incas) is outside the scope of this geographic authority file; it should be recorded in the Concept Authority. However, the political state of a cultural or political group, and the territory within its boundaries (e.g., the Inca Empire), are within the scope of the Place/Location Authority.

**Hierarchical relationships:** If possible, this authority should be compliant with ISO and NISO standards for thesauri; it should be structured as a hierarchical, relational database. A geographic thesaurus such as a Place/Location Authority should be polyhierarchical, because geographic places often have multiple parents or broader contexts.

**Associative relationships:** Places may have associative relationships, meaning they are related nonhierarchically to other places, including relationships described as *distinguished from, ally of, predecessor of, possibly identified as, adjacent to,* etc.

### 6.5.1. Sources for Terminology

All information in the authority record should be derived from published sources, where possible. A short list of sources appears below; fuller lists of authoritative published sources are found in *CDWA, CCO,* and the *TGN Editorial Guidelines.* Variant names from all sources consulted should be included, with preference given to the most authoritative, up-to-date sources available, which may include the following, arranged in a general descending order of preference:

**Standard general reference sources**

- *Getty Thesaurus of Geographic Names* (*TGN*)
- National Geospatial-Intelligence Agency's *GEOnet Names Server* (*GNS*)
- U.S. Geological Survey (USGS)
- *Times Comprehensive Atlas of the World*
- *Oxford Atlas of the World*
- *National Geographic Atlas of the World*
- Rand McNally's *New International Atlas*
- *Merriam-Webster's Geographical Dictionary*
- *Columbia Gazetteer of the World*
- *Princeton Encyclopedia of Classical Sites*
- *Grove Art Online*
- other atlases, loose maps, and gazetteers
- other geographic dictionaries, general encyclopedias, and guidebooks
- government Web sites for other nations or regions

**Other authoritative sources**

- newsletters from the ISO and United Nations
- communications with embassies
- *Library of Congress Authorities*

**Other material on topics of geography or current events**

- books, journal articles, and newspaper articles
- archives and other original sources

**Other sources**

- books on the history of art and architecture
- inscriptions on art objects, and catalog records of repositories of art objects

### 6.5.2. Suggested Fields

Below is a relatively extensive list of fields that may be used for a Place/Location Authority, as discussed in *CDWA*. A subset of these fields is discussed in *CCO.* Suggested required fields are flagged *core.* Builders of local authorities may decide to use only the core fields, adding any others that may be useful for their specific needs. In any case, it is advised to record the sources of all vocabulary and to allow for periodic additions and updates from published vocabularies, such as the *TGN.*

Record Type
Place Name **Core**
   Preference
   Language
   Historical Flag
   Name Source **Core**
      Page
   Name Type
   Name Date
      Earliest Date
      Latest Date
Coordinates
Place Types **Core**
   Preference
   Place Type Date
      Earliest Date
      Latest Date

Related Places
   Relationship Type
   Relationship Date
      Earliest Date
      Latest Date
Broader Context **Core**
   Broader Context Date
      Earliest Date
      Latest Date
Label/Identification
Descriptive Note
   Note Source
   Page
Remarks
Citations
   Page

Below are examples of authority records from *CDWA,* illustrating full records for an administrative place, a physical feature, and a historical place.

This is a full record for a historical region, administrative:

**Record Type:** administrative entity
**Name:** Burgundy
   **Preference:** preferred   **Language:** English
   **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
**Name:** Bourgogne
   **Preference:** preferred vernacular
   **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
**Name:** Burgund
   **Preference:** variant
   **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
**Name:** Bourgogne, duché de
   **Preference:** variant
   **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
**Name:** Duchy of Burgundy
   **Preference:** variant
   **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
**Broader Context:** Europe
   Europe (continent)
      France (nation)
      Burgundy (historical region)

**Place Types:** historical region, kingdom, duchy
**Coordinates:**
   **Lat:** 47 00 00 N degrees minutes
   **Long:** 004 30 00 E degrees minutes
   (**Lat:** 47.0000 decimal degrees)
   (**Long:** 4.5000 decimal degrees)
**Descriptive Note:** Historic region that included a kingdom
founded by Germanic people in the 5th century CE. It was
conquered by the Merovingians and incorporated into the
Frankish Empire in the 6th century. It was divided in the 9th
century, and united as the Kingdom of Burgundy or Arles
in 933. The area flourished culturally during the 14th–15th
centuries.
   **Note Source:** *Webster's Geographical Dictionary* (1988)
   **Page:** 191
**Citation:** *Cambridge World Gazetteer* (1990)    **Page:** 211

This is a full record for a geographic feature, physical:

**Record Type:** physical feature
**Name:** Ötztaler Alps    **Preference:** preferred
   **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
**Name:** Ötztal Alps    **Preference:** variant
   **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
**Name:** Oetztaler Alps    **Preference:** variant
   **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
**Name:** Venoste, Alpi    **Preference:** variant
   **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
**Name:** Ötztaler Alpen    **Preference:** variant
   **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
**Broader Context:** Alps (Europe)
   Europe (continent)
      Alps (mountain system)
      Ötztaler Alps (mountain range)
**Place Type:** mountain range
**Coordinates:**
   **Lat:** 46 45 00 N degrees minutes
   **Long:** 010 55 00 E degrees minutes
   (**Lat:** 46.7500 decimal degrees)
   (**Long:** 10.9167 decimal degrees)
**Descriptive Note:** Located in the eastern Alps on the border of
South Tirol, Austria, and Trentino-Alto Adige, Italy.

**Citation:** *Webster's Geographical Dictionary* (1988)    **Page:** 906
**Citation:** NIMA, *GEOnet Names Server* (2000–)   **Page:**
accessed 23 November 2003

This is a full record for a city:

**Record Type:** administrative entity
**Name:** Alexandria
  **Preference:** preferred    **Language:** English
  **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
  **Name Date:** used since 4th century BCE, named after
  Alexander the Great
  **Earliest:**–399   **Latest:** 9999
**Name:** Al-Iskandariyah
  **Preference:** preferred vernacular
  **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
  **Name Date:** Arabic name used since 640 CE
  **Earliest:** 0640   **Latest:** 9999
**Name:** Alexandrie
  **Preference:** variant    **Language:** French
  **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
**Name:** Alejandría
  **Preference:** variant    **Language:** Spanish
  **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
**Name:** Alessandria
  **Preference:** variant
  **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
**Name:** Alexandria Aegypti
  **Preference:** variant    **Historical:** historical
  **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
  **Name Date:** Roman name
  **Earliest:**–100   **Latest:** 1500
**Name:** Rhakotis
  **Preference:** variant    **Historical:** historical
  **Name Source:** *Getty Thesaurus of Geographic Names* (1997–)
  **Name Date:** name of original village on the site
  **Earliest:**–800
  **Latest:**–300
**Broader Context:** Urban region (Egypt)
  Africa (continent)
    Egypt (nation)
      Urban (region)
        Alexandria (inhabited place)

**Fig. 40.** Names and other information for places such as *Alexandria, Egypt,* would be collected in the Place/ Location Authority.

Foto Zurich (Swiss firm, 19th–20th centuries); *Cemetery and Column of Pompey the Great in Alexandria, Egypt;* ca. 1906; from *Basse Egypte Janvier 1906* (album), in *Travel Albums from Paul Fleury's Trips to Switzerland, the Middle East, India, Asia, and South America* (collection); Research Library; The Getty Research Institute (Los Angeles, California); 91.R.5-v01.3-p.2r.

**Place Types:** inhabited place, city, regional capital, port
**Coordinates:**
  **Lat:** 31 12 00 N degrees minutes
  **Long:** 029 54 00 E degrees minutes
  (**Lat:** 31.2000 decimal degrees)
  (**Long:** 29.9000 decimal degrees)
**Descriptive Note:**
The city is located on a narrow strip of land between the Mediterranean Sea and Lake Mariut; it is now partially submerged. Alexandria was built by the Greek architect Dinocrates for Alexander the Great, and was the renowned capital of the Ptolemies when they ruled Egypt. It was noted for its library and a great lighthouse on the island of Pharos. It was captured by Julius Caesar in 48 BCE, taken by Arabs in 640 and by Turks in 1517. The city was famed for being the site of convergence of Greek, Arab, and Jewish ideas. Occupied by the French 1798–1801, by the British in 1892; evacuated by the British in 1946.

Note Source: *Princeton Encyclopedia* (1979)     **Page:** 36
**Citation:** NIMA, *GEOnet Names Server* (2000–)
**Page:** accessed 18 April 2003

## 6.6. Generic Concept Authority

The Generic Concept Authority should contain information about generic concepts needed to catalog or describe works or images, including the type of object, materials, activities, its style, other attributes, or the role of a creator.

This authority includes terms used to describe generic concepts. It does not include proper names of persons, organizations, places, named events, or named subjects. This authority file may include terminology used to describe the type of work (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, other people, or corporate bodies (e.g., *sculptor, architectural studio*); and other attributes or various abstract concepts (e.g., *symmetry*). It may include the generic names of plants and animals (e.g., *house mouse* or *Mus musculus,* but not *Mickey Mouse*).

> **Divisions of the authority:** In the Generic Concept Authority, dividing terms into various logical categories (called *facets* in the jargon of thesaurus construction) makes the authority file more useful, easier to maintain, and more effective in retrieval. Terminology might fall into the following categories (which are derived from the facets of the *AAT*): objects (e.g., *cathedral*); materials (e.g., *oil paint*); activities (e.g., *exhibitions*); agents (e.g., *printmakers*); styles, periods, and cultures (e.g., *Renaissance*); physical attributes (e.g., *waterlogged*); and associated concepts (e.g., *beauty*).

> **Hierarchical relationships:** If possible, this authority should be compliant with ISO and NISO standards for thesauri; it should be structured as a hierarchical, relational database. It should be polyhierarchical, because generic concepts often have multiple parents or broader contexts.

> **Associative relationships:** Generic concepts may have associative relationships *(*related nonhierarchically to other generic concepts), including relationships described as *distinguished from, usage overlaps with, causative action is, activity performed is,* etc.

### 6.6.1. Sources for Terminology

All information in the authority record should be derived from published sources, where possible. A short list of sources appears below; fuller lists of authoritative published sources are found in *CDWA, CCO,* and the *AAT Editorial Guidelines.* Variant names from all sources consulted should be included, with preference given to the most authoritative, up-to-date sources available, which may include the following, arranged in a general descending order of preference:

**Standard general reference sources**

- *Art & Architecture Thesaurus* (*AAT*)
- Other authoritative thesauri and controlled vocabularies, such as Robert Chenhall's *Revised Nomenclature for Museum Cataloging*
- major encyclopedias, such as *Encyclopedia Britannica*
- major authoritative dictionaries of the English language, including *Merriam-Webster's, Random House, American Heritage,* and the *Oxford English Dictionary* (for the *OED,* be aware that words may be spelled differently in American English)
- dictionaries in languages other than English
- *Library of Congress Subject Headings* (*LCSH*)
- *Oxford Companion to Art*
- Ralph Mayer's *Artist's Handbook of Materials and Techniques*
- Library of Congress *Thesaurus for Graphic Materials II: Genre and Physical Characteristic Terms*
- Association of College and Research Libraries (ACRL)/ American Library Association (ALA) *Genre Terms* and *Paper Terms*

**Other authoritative sources**

- textbooks such as *Gardner's Art through the Ages* and *Janson's History of Art*

**Other material on pertinent topics**

- books, journal articles, and newspaper articles
- archives, historical documents, and other original sources (for historical terms only)

**Other sources**

- articles or databases on museum or university Web sites

### 6.6.2. Suggested Fields

Below is a relatively extensive list of fields that may be used for a Generic Concept Authority, as discussed in *CDWA*. A subset of these fields is discussed in *CCO*. Suggested required fields are flagged *core*. Builders of local authorities may decide to use only the core fields, adding any others that may be useful for their specific needs. In any case, it is advised to record the sources of all vocabulary and to allow for periodic additions and updates from published vocabularies, such as the *AAT*.

| | |
|---|---|
| Record Type | Relationship Date |
| Term **Core** | Earliest Date |
| Term Qualifier | Latest Date |
| Preference | Broader Context **Core** |
| Language | Broader Context Date |
| Historical Flag | Earliest Date |
| Term Source **Core** | Latest Date |
| Page | Label/Identification |
| Term Type | Scope Note **Core** |
| Term Date | Note Source **Core** |
| Earliest Date | Page |
| Latest Date | Remarks |
| Related Generic Concepts | Citations |
| Relationship Type | Page |

Below are examples of authority records from *CDWA,* illustrating full records for an object type, material, style, and animal species.

This is a full record for an object type:

**Record Type:** concept
**Term:** dinoi
  **Preference:** preferred   **Term Type:** descriptor
  **Term Source:** *Art & Architecture Thesaurus* (1990–)
**Term:** dinos
  **Preference:** variant   **Term Type:** alternate descriptor
  **Term Source:** *Art & Architecture Thesaurus* (1990–)
**Broader Context:** vessels (containers)
  **Objects Facet**
    Furnishings and Equipment
      containers
        <containers by form>
          vessels (containers)
            dinoi

**Relationship Type:** distinguished from
**Related Generic Concept:** lebetes
**Scope Note:** Used by modern scholars to refer to ancient Greek large, round-bottomed bowls that curve into a wide, open mouth, and that often stood on a stand. Metal vessels of this shape were probably used for cooking and those made of terracotta were used for mixing wine and date from the mid-seventh through the late fifth centuries BCE. They are distinguished from "lebetes" by their larger size. Ancient literary evidence suggests that the term was originally applied to drinking cups rather than bowls, and that such bowls were at that time called "lebetes."
　　**Note Source:** Clark, Elston and Hart, *Understanding Greek Vases* (2002)　**Page:** 87
**Citations:** *Grove Dictionary of Art* (1996)　**Page:** 8:906
**Citations:** Boardman, *Athenian Black Figure Vases* (1988)
**Page:** 30

This is a full record for a material:

**Record Type:** concept
**Term:** travertine
　**Preference:** preferred
　**Term Type:** descriptor　**Language:** American English
　**Term Source:** *Art & Architecture Thesaurus* (1990–)
**Term:** travertine
　**Preference:** variant
　**Term Type:** descriptor　**Language:** Italian
　**Term Source:** *Art & Architecture Thesaurus* (1990–)
**Term:** lapis tiburtinus
　**Preference:** variant
　**Term Type:** used for term　**Language:** Latin
　**Term Source:** *Art & Architecture Thesaurus* (1990–)
**Term:** travertine marble
　**Preference:** variant
　**Term Type:** used for term
　**Term Source:** *Art & Architecture Thesaurus* (1990–)
**Term:** roachstone
　**Preference:** variant
　**Term Type:** used for term
　**Term Source:** *Art & Architecture Thesaurus* (1990–)
**Broader Context:** sinter, limestone
　Materials

       rock
          sedimentary rock
            limestone
               sinter
                  travertine

**Scope Note:** A dense, crystalline or microcrystalline limestone that was formed by the evaporation of river or spring waters. It is named after Tivoli, Italy ("Tibur" in Latin), where large deposits occur, and it is characterized by a light color and the ability to take a good polish. It is typically banded, due to the presence of iron compounds or other organic impurities. It is often used for walls and interior decorations in public buildings. It is distinguished from "tufa" by being harder and stronger.

   **Note Source:** *Art & Architecture Thesaurus* (1990–)
**Relationship Type:** distinguished from
**Related Generic Concept:** tufa (sinter, limestone)

This is a full record for a style:

**Record Type:** concept
**Term:** Mannerist
   **Preference:** preferred
   **Term Type:** descriptor   **Language:** English
   **Term Source:** *Art & Architecture Thesaurus* (1990–)
**Term:** Mannerism
   **Preference:** variant
   **Term Type:** used for term
   **Term Source:** *Art & Architecture Thesaurus* (1990–)
**Term:** Maniera
   **Preference:** variant
   **Term Type:** descriptor   **Language:** Italian
   **Term Source:** *Art & Architecture Thesaurus* (1990–)
**Broader Context:** Renaissance-Baroque style
   Styles and Periods
      <styles and periods by region>
         European
            <Renaissance-Baroque styles and periods>
               Mannerist
**Relationship Type:** usage overlaps with
**Related Generic Concept:** Late Renaissance
**Scope Note:** Refers to a style and a period in evidence approximately from the 1520s to 1590, developing chiefly in Rome and spreading elsewhere in Europe. The style is characterized by a

distancing from the Classical ideal of the Renaissance to create a sense of fantasy, experimentation with color and materials, and a new human form of elongated, pallid, exaggerated elegance.
> **Note Source:** *Art & Architecture Thesaurus* (1990–)

This is a full record for an animal species:

> **Record Type:** concept
> **Term:** Canis lupus     **Qualifier:** species name
>> **Preference:** preferred
>> **Term Type:** descriptor
>> **Term Source:** *Art & Architecture Thesaurus* (1990–)
> **Term:** gray wolf
>> **Preference:** variant
>> **Term Type:** alternate descriptor
>> **Term Source:** *Art & Architecture Thesaurus* (1990–)
> **Term:** timber wolf
>> **Preference:** variant
>> **Term Source:** *Art & Architecture Thesaurus* (1990–)
> **Term:** grey wolf
>> **Preference:** variant
>> **Term Source:** *Art & Architecture Thesaurus* (1990–)
> **Broader Context:** Canidae (Animals)
>> Animal Kingdom
>>> Vertebrates (subphylum)
>>>> Mammalia (class)
>>>>> Carnivora (order)
>>>>>> Canidae (family)
>>>>>>> Canis lupus
> **Scope Note:** The best-known of the three species of wild doglike carnivores known as wolves. It is the largest nondomestic member of the dog family (Canidae) and inhabits vast areas of the Northern Hemisphere. It once ranged over all of North America from Alaska and Arctic Canada southward to central Mexico and throughout Europe and Asia above 20 degrees N latitude. There are at least five subspecies of gray wolf. Most domestic dogs are probably descended from gray wolves. Pervasive in human mythology, folklore, and language, the gray wolf has had an impact on the human imagination in mythology, legends, literature, and art.
>> **Note Source:** "Wolf." *Encyclopedia Britannica online*
>> **Page:** accessed 25 May 2005

**Note Source:** *Animal Diversity Web.* University of Michigan Museum of Zoology, 1995–2002. http://animaldiversity. ummz.umich.edu/    **Page:** accessed 25 May 2005

## 6.7. Subject Authority

The Subject Authority includes iconographical subjects and other named subject matter of works of art (sometimes referred to as *content*); this is the narrative, iconic, or nonobjective meaning conveyed by an abstract or figurative composition. It is what is depicted in and by a work of art or architecture. This authority is used for the Subject field of the work record.

Note that the Subject field of the work record is linked not only to the Subject Authority but also to other authorities; subjects described with the names of places or people should be taken from the Person/ Corporate Body Authority and the Place/Location Authority (e.g., *Rome, Italy*). Subjects described by generic terms that are not proper nouns should be taken from the Generic Concept Authority (e.g., *cathedral, still life, landscape*). If a particular term or name is recorded in one of these other authorities, it does not need to be repeated in the Subject Authority.

**Iconography:** The Subject Authority may be used to record *iconography,* which is the narrative content of a figurative work depicted in terms of characters, situations, and images that are related to a specific religious, social, or historical context. Themes from religion (e.g., *Ganesha* or *Life of Jesus Christ*) and mythology (e.g., *Herakles* or *Quetzalcóatl (Feathered Serpent)*) are within the scope of this authority. Themes from literature (e.g., *Jane Eyre* or *Lohengrin*) are also included.

**Events:** This authority may include records for historical events (e.g., *Coronation of Charlemagne* or *U.S. Westward Expansion*).

**Built works:** This authority may include the proper names of buildings. Note, however, that if built works are the focus of a cataloging effort, they should be recorded as works as described in *CDWA* and *CCO,* rather than in an authority.

**Hierarchical relationships:** If possible, this authority should be compliant with ISO and NISO standards for thesauri; it should be structured as a hierarchical, relational database. It should be polyhierarchical, because the entities in the Subject Authority often have multiple parents or broader contexts.

**Associative relationships:** Subjects have associative relationships when they are related nonhierarchically to other subjects.

**Other relationships:** Entities in the Subject Authority may be linked to records in the other three authorities, referring to the people, places, and generic concepts associated with a particular subject.

**Fig. 41.** The iconography of the Greek and Roman hero Herakles (Hercules) may be indexed using a Subject Authority, which may be populated with terminology from *Iconclass* and other sources.

Unknown Roman; *The Lansdowne Herakles;* 125 CE; marble; height: 193.5 cm, weight: 385.5 kg (76³⁄₁₆ inches, 850 pounds); J. Paul Getty Museum (Los Angeles, California); 70.AA.109.

### 6.7.1. Sources for Terminology

All information in the authority record should be derived from published sources, where possible. A short list of sources appears below. Variant names from all sources consulted should be included, with preference given to the most authoritative, up-to-date sources available, which may include the following, arranged in a general descending order of preference:

**Standard general reference sources**

- major authoritative dictionaries and encyclopedias
- *Library of Congress Subject Headings* (*LCSH* )

**Other authoritative sources**

- other authoritative subject thesauri and controlled vocabularies (e.g., *Iconclass*)
- textbooks on art history, history, or other relevant topics

**Other material on pertinent topics**

- books, journal articles, and newspaper articles
- archives, historical documents, and other original sources (for historical terms only)

**Other sources**

- articles or databases on museum or university Web sites

**Sources for iconographic themes**

- François Garnier's *Thesaurus iconographique*
- *Iconclass*
- *Index of Jewish Art*
- Helene Roberts's *Encyclopedia of Comparative Iconography*
- Margaret Stutley's *Illustrated Dictionary of Hindu Iconography*

**Sources for fictional characters**

- Frank Magill's *Cyclopedia of Literary Characters*
- Martin Seymour-Smith's *Dent Dictionary of Fictional Characters*

**Sources for events**

- Bernard Grun and Eva Simpson's *Timetables of History*
- *Holidays, Festivals, and Celebrations of the World Dictionary*
- George Kohn's *Dictionary of Wars*
- *Library of Congress Subject Headings* (*LCSH* )
- H. E. L. Mellersh's *Chronology of World History*

**Sources for names of buildings**

- *Cultural Objects Name Authority* (*CONA,* in development)
- *America Preserved: A Checklist of Historic Buildings, Structures, and Sites*
- *Avery Index to Architectural Periodicals at Columbia University*
- *Grove Art Online*
- Banister Fletcher's *History of Architecture*
- *Library of Congress Subject Headings* (*LCSH*)
- *Macmillan Encyclopedia of Architects*

### 6.7.2. Suggested Fields

Below is a relatively extensive list of fields that may be used for a Subject Authority, as discussed in *CDWA*. A subset of these fields is discussed in *CCO.* Suggested required fields are flagged *core*. Builders of local authorities may decide to use only the core fields, adding any others that may be useful for their specific needs.

| | |
|---|---|
| Record Type | Relationship Date |
| Subject Name **Core** |   Earliest Date |
|   Name Preference |   Latest Date |
|   Language | Broader Context **Core** |
|   Historical Flag |   Broader Context Date |
|   Name Source **Core** |     Earliest Date |
|     Page |     Latest Date |
| Name Type | Related Place/Location |
| Name Date |   Relationship Type |
|   Earliest Date | Related Person/Corporate |
|   Latest Date |   Body |
| Subject Date |   Relationship Type |
|   Earliest Date | Related Generic Concept |
|   Latest Date |   Relationship Type |
| Subject Roles/Attributes | Label/Identification |
|   Preference | Descriptive Note |
|   Role/Attribute Date |   Note Source |
|     Earliest Date |     Page |
|     Latest Date | Remarks |
| Related Subject | Citations |
|   Relationship Type |   Page |

Below are examples of authority records from *CDWA,* illustrating full records for two mythological characters, an episode in a story, a fictional place, an event, a literary topic, and a built work.

This is a record for a mythological character:

> **Record Type:** religion/mythology, character/person
> **Subject Name:** Hercules
>    **Preference:** preferred
>    **Name Source:** *Iconclass* (1979–)
> **Subject Name:** Herakles
>    **Preference:** variant
>    **Name Source:** *Iconclass* (1979–)
> **Subject Name:** Heracles
>    **Preference:** variant
>    **Name Source:** *Iconclass* (1979–)
> **Subject Name:** Ercole
>    **Preference:** variant
>    **Language:** Italian
>    **Name Source:** *Iconclass* (1979–)
> **Subject Name:** Hercule
>    **Preference:** variant
>    **Language:** French
>    **Name Source:** *Iconclass* (1979–)
> **Subject Name:** Hércules
>    **Preference:** variant
>    **Name Source:** *Iconclass* (1979–)
> **Subject Roles/Attributes:** Greek hero, king, strength, fortitude, perseverance
> **Broader Context:** Story of Hercules (Greek heroic legends, Classical Mythology)
>    Classical Mythology
>       Greek heroic legends
>          Story of Hercules
>             Hercules
> **Citation:** *Iconclass.* http://www.*Iconclass*.nl/
> **Citation:** Grant and Hazel, *Gods and Mortals in Classical Mythology* (1973)   **Page:** 212 ff.

This is a fuller record for a mythological character:

**Record Type:** religion/mythology, character/person
**Subject Name:** Shiva
  **Preference:** preferred
  **Name Source:** *Encyclopedia Britannica* online (2002–)
**Subject Name:** Siva
  **Preference:** variant
  **Name Source:** *Encyclopedia Britannica* online (2002–)
**Subject Name:** Siwa
  **Preference:** variant
  **Name Source:** *Encyclopedia Britannica* online (2002–)
**Subject Name:** Sambhu
  **Preference:** variant
  **Name Source:** *Encyclopedia Britannica* online (2002–)
**Subject Name:** Sankara
  **Preference:** variant
  **Name Source:** *Encyclopedia Britannica* online (2002–)
**Subject Name:** Pasupati
  **Preference:** variant
  **Name Source:** Besset, *Divine Shiva* (1997)
**Subject Name:** Mahesa
  **Preference:** variant
  **Name Source:** *Encyclopedia Britannica* online (2002–)
**Subject Name:** Mahadeva
  **Preference:** variant
  **Name Source:** *Encyclopedia Britannica* online (2002–)
**Subject Name:** Auspicious One
  **Preference:** variant
  **Name Source:** *Encyclopedia Britannica* online (2002–)
**Subject Roles/Attributes:** Hindu deity, androgynous, destroyer, dancer, restorer, mendicant, ascetic, yogin, sensuality, herdsman, avenger
**Broader Context:** Hindu gods (Hindu Iconography)
  Hindu Iconography
    Hindu gods
      Shiva
**Relationship Type:** focus of
  **Related Generic Concept:** Saivism
**Relationship Type:** manifestation is
  **Related Generic Concept:** lingus
**Relationship Type:** manifestation is
  **Related Subject:** Ardhanarisvara (Hindu Iconography)

**Relationship Type:** manifestation is
    **Related Subject:** Nataraja (Hindu Iconography)
**Relationship Type:** consort is
    **Related Subject:** Parvat (Hindu Iconography)
**Relationship Type:** consort is
    **Related Subject:** Uma (Hindu Iconography)
**Relationship Type:** consort is
    **Related Subject:** Sati (Hindu Iconography)
**Relationship Type:** consort is
    **Related Subject:** Durga (Hindu Iconography)
**Relationship Type:** consort is
    **Related Subject:** Kali (Hindu Iconography)
**Relationship Type:** consort is
    **Related Subject:** Sakti (Hindu Iconography)
**Relationship Type:** parent of
    **Related Subject:** Ganesha (Hindu Iconography)
**Relationship Type:** parent of
    **Related Subject:** Skanda (Hindu Iconography)
**Relationship Type:** animal image is
    **Related Subject:** Nandi the Bull (Hindu Iconography)
**Relationship Type:** developed in
    **Related Place/Location:** India (Asia)
**Descriptive Note:** One of the primary deities of Hinduism. He is the paramount lord of the Shaivite sects of India. Shiva means "Auspicious One" in Sanskrit. He is one of the most complex gods of India, embodying contradictory qualities: both the destroyer and the restorer, the great ascetic and the symbol of sensuality, the benevolent herdsman of souls and the wrathful avenger. He is usually depicted as a graceful male. In painting, he is typically white or ash-colored with a blue neck, hair represented as coil of matted locks, adorned with the crescent moon and the Ganges. He may have three eyes and a garland of skulls. He may have two or four arms and carry skulls, a serpent, a deerskin, trident, a small drum, or a club with a skull on it. He is depicted in art in various manifestations, often with one of his consorts.
    **Note Source:** Toffy, *Gods and Myths: Hinduism* (1976)
**Citation:** Besset, *Divine Shiva* (1997)
**Citation:** *Encyclopedia Britannica* online (2002–)    **Page:** "Siva," accessed 4 February 2004

This is a record for an episode in a story:

> **Record Type:** religion/mythology, literature
> **Subject Name:** Marriage of the Virgin
>    **Preference:** preferred
>    **Name Source:** *Iconclass* (1979–)
> **Subject Name:** Sposalizio
>    **Type:** variant   **Language:** Italian
>    **Name Source:** *Iconclass (*1979–)
> **Subject Name:** Betrothal of the Virgin
>    **Preference:** variant
>    **Name Source:** *Iconclass* (1979–)
> **Subject Name:** Marriage of Mary and Joseph
>    **Preference:** variant
>    **Name Source:** *Iconclass* (1979–)
> **Broader Context:** Life of the Virgin Mary (New
> Testament, Christian Iconography)
>    Christian Iconography
>      New Testament
>        Life of the Virgin Mary
>          Marriage of the Virgin
> **Subject Roles/Attributes:** betrothal, high priest, marriage,
> temple
> **Relationship Type:** actor is
>    **Related Subject:** Mary (Biblical characters, New Testament,
>    Christian Iconography)
> **Relationship Type:** actor is
>    **Related Subject:** Joseph (Biblical characters, New Testament,
>    Christian Iconography)
> **Descriptive Note:** Mary and Joseph are married by the high
> priest (*Iconclass*). The story is not in the canonical Bible; it comes
> from the apocryphal Book of James (or Protoevangelium, Infancy
> Gospel 8–9) and the Golden Legend by Jacobus de Voragine.
> The "marriage" scene is technically a betrothal. It generally takes
> place in or outside the temple. Mary and Joseph typically stand
> to either side of the priest, who joins their hands in betrothal.
> Joseph may be depicted as an older man. He has been chosen
> from a group of suitors, all of whom had been asked by the high
> priest to bring a rod (a branch or twig) to the altar; the rod of
> Joseph bloomed miraculously by intervention of the Holy Spirit,
> thus designating him as the man chosen by God to be the spouse
> of Mary.
>    **Note Source:** *Golden Legend of Jacobus de Voragine* (1969)

**Citation:** *Iconclass* (1979–)    **Page:** Notation: 73A42
**Citation:** *Oxford Companion to Art* (1996)    **Page:** 1195 ff.
**Citation:** Testuz, *Protoevangelium Jacobi: Apocryphal Books* (1958)

This is a record for a fictional place:

**Record Type:** fictional place
**Subject Name:** Niflheim    **Preference:** preferred
   Name Source: *Encyclopedia Britannica* online (2002–)
**Subject Name:** Niflheimr    **Preference:** variant
   Name Source: *Encyclopedia Britannica* online (2002–)
**Subject Name:** House of Mists    **Preference:** variant
   Name Source: *Encyclopedia Britannica* online (2002–)
**Broader Context:** Creation story (Norse Mythology)
   Norse Mythology
      Creation story
         Niflheim
**Subject Roles/Attributes:** underworld, creation, death, mist, cold, dark
**Relationship Type:** ruled by
   Related Subject: Hel (Norse goddess)
**Descriptive Note:** In the Norse creation story, Niflheim was the misty region north of the void (Ginnungagap) in which the world was created. It was also the cold, dark, misty world of the dead, ruled by the goddess Hel. In some accounts it was the last of nine worlds, a place into which evil men passed after reaching the region of death (Hel). It was situated below one of the roots of the world tree (Yggdrasill). Niflheim contained a well (Hvergelmir) from which many rivers flowed.
   Note Source: *Encyclopedia Britannica* online (2002–)
   Page: "Niflheim," accessed 13 June 2005

This is a record for an event:

**Record Type:** event
**Subject Name:** First Battle of Bull Run    **Preference:** preferred
   Name Source: *Encyclopedia Britannica* online (2002–)
**Subject Name:** First Battle of Manassas    **Preference:** variant
   Name Source: *Encyclopedia Britannica* online (2002–)
**Subject Date:** 21 July 1861
   **Earliest:** 1861    **Latest:** 1861
**Broader Context:** American Civil War (American History, Historical Events)

Historical Events
  American History
    American Civil War
      First Battle of Bull Run
**Subject Roles/Attributes:** battle, invasion, casualties
**Relationship Type:** predecessor was
  **Related Subject:** First Shenandoah Valley Campaign
**Relationship Type:** participant
  **Related Person/Corporate Body:** General Irvin McDowell
  (American Union general, 1818–1885)
**Relationship Type:** participant
  **Related Person/Corporate Body:** General P. G. T.
  Beauregard (American Confederate general, 1818–1893)
**Relationship Type:** location
  **Related Place/Location:** Manassas (Virginia, United States)
**Descriptive Note:** One of two battles fought a few miles north
of the crucial railroad junction of Manassas, Virginia. The First
Battle of Bull Run (called First Manassas by the South) was
fought on July 21, 1861, at a very early stage of the Civil War.
Both armies were ill-prepared, but political pressures forced the
Northern General Irvin McDowell to advance to a small stream
named Bull Run near Manassas in northern Virginia, southwest
of Washington; this was a move against the Southern city of
Richmond, Virginia.
  **Note Source:** *Antietam National Battlefield* [online] (2003)
  **Page:** accessed 5 February 2004
**Citation:** Kohn, *Dictionary of Wars* (2000)

This is a record for a literary topic:

**Record Type:** literature
**Subject Name:** Wuthering Heights    **Preference:** preferred
  **Name Source:** Brontë, *Wuthering Heights,* edited by Sale and
  Dunn (1990)
  **Page:** title
**Broader Context:** British Literature
  Literary Themes
    British Literature
**Subject Roles/Attributes:** love, romance
**Relationship Type:** author
  **Related Person/Corporate Body:** Emily Brontë (English
  novelist, 1818–1848)

**Relationship Type:** character
  **Related Subject:** Catherine Earnshaw
**Relationship Type:** character
  **Related Subject:** Heathcliff
**Relationship Type:** location
  **Related Place/Location:** Yorkshire (England, United Kingdom)
**Descriptive Note:** An emotional story of heartbreak and mystery surrounding a doomed romance. The novel was written between October 1845 and June 1846; it first appeared in print in December 1847. The work did not receive critical recognition until after Emily Brontë's death from consumption in 1848.
**Citation:** Brontë, *Wuthering Heights,* edited by Sale and Dunn (1990)
**Citation:** Brontë, *Wuthering Heights,* prefaces by Emily and Anne and Charlotte Brontë and H. W. Garrod (1950)

This is a record for a built work, but some institutions will wish to catalog built works as works in their own right rather than recording them only in their local Subject Authority:

**Record Type:** built work
**Subject Name:** Eiffel Tower    **Preference:** preferred
  **Language:** English
  **Name Source:** *Encyclopedia Britannica* online (2002–)
**Subject Name:** Tour Eiffel    **Preference:** alternate preferred
  **Language:** French
  **Name Source:** *Encyclopedia Britannica* online (2002–)
**Subject Name:** Three-Hundred-Metre Tower    **Preference:** variant
  **Historical Flag:** historical
  **Name Source:** *Encyclopedia Britannica* online (2002–)
**Broader Context:** Built Works
  Built Works
    Eiffel Tower
**Subject Roles/Attributes:** industrial exposition, tower
**Relationship Type:** location
  **Related Place/Location:** Paris (France)
**Relationship Type:** event
  **Related Subject:** International Exposition (Paris, 1889)
**Citation:** Harriss, *The Tallest Tower: Eiffel and the Belle Epoque* (1975)

## 6.8. Source Authority

It is critical to record sources for cultural heritage information. The reliability and authoritativeness of work records and the controlled vocabularies associated with them are dependent upon the information in these records having been well researched, with the sources of information cited. Given that one publication may be the source for numerous pieces of information in a vocabulary or catalog record, it is recommended to maintain a Source Authority.

The Source Authority contains information about published bibliographic materials, Web sites, archival documents, unpublished manuscripts, and references to verbal opinions expressed by scholars or subject experts. While libraries typically prefer to use the MARC format for recording citations, museums and other institutions may wish to record sources in a Source Authority that uses a relational tables format or another format familiar to them.

### 6.8.1. Sources for Terminology

The information to construct a bibliographic citation is generally found on the title page of the source. If the source is not physically in hand, *copy cataloging* may be employed, which is preparing a bibliographic record by using or adapting one already prepared by someone else. Citations may be copied from the Library of Congress online catalog or another library catalog.

### 6.8.2. Suggested Fields

Below is a list of fields that may be used for a Source Authority. Suggested required fields are flagged *core*. Builders of local authorities may decide to use only the core fields, adding any others that may be useful for their specific needs.

> Type
> Brief Citation **Core**
> Full Citation **Core**
>   Title
>   Broader Title
>   Author
>   Editor/Compiler
>   Publication Place
>   Publisher
>   Publication Year
>   Edition Statement
> Remarks

Below are examples of Source Authority records from *CDWA*.

The following are examples of brief authority records:

>**Brief Citation:** Higgins, *Minoan and Mycenaean Art* (1967)
>**Full Citation:** Higgins, Reynold. *Minoan and Mycenaean Art.* New York: Praeger Publishers, 1967.
>
>**Brief Citation:** *Dictionary of Architecture and Construction* (2000)
>**Full Citation:** *Dictionary of Architecture and Construction.* 3rd ed. Edited by Cyril M. Harris. New York: McGraw-Hill, 2000.
>
>**Brief Citation:** *Oxford Concise Dictionary of Art and Artists* (1996)
>**Full Citation:** *Concise Oxford Dictionary of Art and Artists.* Ian Chilvers, ed. Oxford: Oxford University Press, 1996.
>
>**Brief Citation:** Cole, *Sienese Painting* (1980)
>**Full Citation:** Cole, Bruce. *Sienese Painting: From Its Origins to the Fifteenth Century.* New York: Harper & Row, 1980.
>
>**Brief Citation:** Janson, *History of Art* (1971)
>**Full Citation:** Janson, H. W. *History of Art.* New York: Harry N. Abrams, Inc., 1971.
>
>**Brief Citation:** Pope-Hennessy, *Raphael* (1970)
>**Full Citation:** Pope-Hennessy, John. *Raphael.* New York: Harper & Row, Publishers, 1970.
>
>**Brief Citation:** Adkins and Adkins, *Thesaurus of British Archaeology* (1982)
>**Full Citation:** Adkins, Lesley, and Roy A. Adkins. *Thesaurus of British Archaeology.* Newton Abbot, England: David & Charles, 1982.

The following are fuller authority records:

>**Type:** catalog
>**Brief Citation:** Trubner et al., *Asiatic Art* (1973)
>**Full Citation:** Trubner, Henry, William J. Rathbun, and Catherine A. Kaputa. *Asiatic Art in the Seattle Art Museum.* Seattle: Seattle Art Museum, 1973.
>>**Title:** *Asiatic Art in the Seattle Art Museum*
>>**Author:** Trubner, Henry
>>**Author:** Rathbun, William J.
>>**Author:** Kaputa, Catherine A.

**Publication Place:** Seattle (Washington, United States)
**Publisher:** Seattle Art Museum
**Publication Year:** 1973

**Type:** reference
**Brief Citation:** Smith, *Egypt* (1981)
**Full Citation:** Smith, W. Stevenson. *Art and Architecture of Ancient Egypt.* 2nd ed., revised with additions by William Kelly Simpson. Pelican History of Art. New Haven and New York: Yale University Press, 1981.

    **Title:** *Art and Architecture of Ancient Egypt*
    **Author:** Smith, W. Stevenson
    **Publication Place:** New Haven (Connecticut, United States)
    **Publication Place:** New York (New York, United States)
    **Publisher:** Yale University Press
    **Publication Year:** 1981
    **Edition Statement:** 2nd edition