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 (JPOM 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

Marco Ricci (Italian, 1676–1730) and Sebastiano Ricci (Italian, 1659–1734); Landscape with Classical Ruins and Figures; 1720s; oil on canvas; 123 × 161 cm (48 3⁄8 × 63 3⁄8 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.
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-
Fig. 39. Entity-relationship diagram for work records and linked authorities.

Figures, 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.

<table>
<thead>
<tr>
<th>Record Type</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name Core</td>
<td>Event Date</td>
</tr>
<tr>
<td>Preference</td>
<td>Earliest Date</td>
</tr>
<tr>
<td>Language</td>
<td>Latest Date</td>
</tr>
<tr>
<td>Historical Flag</td>
<td>Event Place</td>
</tr>
<tr>
<td>Name Source Core</td>
<td>Related Person/Corporate Body</td>
</tr>
<tr>
<td>Page</td>
<td>Relationship Type</td>
</tr>
<tr>
<td>Name Type</td>
<td>Relationship Date</td>
</tr>
<tr>
<td>Name Date</td>
<td>Earliest Date</td>
</tr>
<tr>
<td>Earliest Date</td>
<td>Latest Date</td>
</tr>
<tr>
<td>Latest Date</td>
<td></td>
</tr>
<tr>
<td>Display Biography Core</td>
<td>Broader Context</td>
</tr>
<tr>
<td>Birth Date Core</td>
<td>Broader Context Date</td>
</tr>
<tr>
<td>Death Date Core</td>
<td>Earliest DateDeath</td>
</tr>
<tr>
<td>Birth Place Place</td>
<td>Latest Date</td>
</tr>
<tr>
<td>Nationality/Culture/Race Core</td>
<td>Label/Identification</td>
</tr>
<tr>
<td>Preference</td>
<td>Descriptive Note</td>
</tr>
<tr>
<td>Type</td>
<td>Note Source</td>
</tr>
<tr>
<td>Gender</td>
<td>Page</td>
</tr>
<tr>
<td>Life Roles</td>
<td>Remarks</td>
</tr>
<tr>
<td>Preference</td>
<td>Citations</td>
</tr>
<tr>
<td>Role Date</td>
<td>Page</td>
</tr>
</tbody>
</table>
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 Kunster* (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 Kunster* (1980–1986)
**Display Biography:** French painter and printmaker, 1819–1916
  **Birth Date:** 1819  **Death Date:** 1916
**Nationality/Culture/Race:** French
**Life Role:** artist  painter  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 ‘Abbasi
  **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 Shafi’ (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 ‘Ali 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)

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

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.
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. Administrative 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 appropriate 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.
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)
- Burgund (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.

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: Venost, 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.
Record Type: administrative entity

Name: Alexandria
   Preference: preferred   Language: English
   Name Date: used since 4th century BCE, named after Alexander the Great
   Earliest: −399   Latest: 9999

Name: Al-Iskandariyah
   Preference: preferred vernacular
   Name Date: Arabic name used since 640 CE
   Earliest: 0640   Latest: 9999

Name: Alexandrie
   Preference: variant   Language: French
   Name Date: Getty Thesaurus of Geographic Names (1997–)

Name: Alejandría
   Preference: variant   Language: Spanish
   Name Date: Getty Thesaurus of Geographic Names (1997–)

Name: Alessandria
   Preference: variant
   Name Date: Getty Thesaurus of Geographic Names (1997–)

Name: Alexandria Aegypti
   Preference: variant   Historical: historical
   Name Date: Roman name
   Earliest: −100   Latest: 1500

Name: Rhakotis
   Preference: variant   Historical: historical
   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.
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.

<table>
<thead>
<tr>
<th>Record Type</th>
<th>Relationship Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Term Core</td>
<td></td>
</tr>
<tr>
<td>Term Qualifier</td>
<td></td>
</tr>
<tr>
<td>Preference</td>
<td></td>
</tr>
<tr>
<td>Language</td>
<td></td>
</tr>
<tr>
<td>Historical Flag</td>
<td></td>
</tr>
<tr>
<td>Term Source Core</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td></td>
</tr>
<tr>
<td>Term Type</td>
<td></td>
</tr>
<tr>
<td>Term Date Earliest Date</td>
<td></td>
</tr>
<tr>
<td>Latest Date</td>
<td></td>
</tr>
<tr>
<td>Label/Identification</td>
<td></td>
</tr>
<tr>
<td>Broader Context Core</td>
<td></td>
</tr>
<tr>
<td>Broader Context Date</td>
<td></td>
</tr>
<tr>
<td>Earliest Date</td>
<td></td>
</tr>
<tr>
<td>Latest Date</td>
<td></td>
</tr>
<tr>
<td>Remarks</td>
<td></td>
</tr>
<tr>
<td>Related Generic Concepts</td>
<td>Citations</td>
</tr>
<tr>
<td>Relationship Type</td>
<td>Page</td>
</tr>
</tbody>
</table>

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: 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. Perva-
sive 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
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 (76 3⁄16 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.

<table>
<thead>
<tr>
<th>Record Type</th>
<th>Relationship Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject Name</td>
<td>Core</td>
</tr>
<tr>
<td>Name Preference</td>
<td>Core</td>
</tr>
<tr>
<td>Language</td>
<td>Core</td>
</tr>
<tr>
<td>Historical Flag</td>
<td>Core</td>
</tr>
<tr>
<td>Name Source</td>
<td>Core</td>
</tr>
<tr>
<td>Page</td>
<td>Core</td>
</tr>
<tr>
<td>Name Type</td>
<td>Core</td>
</tr>
<tr>
<td>Name Date</td>
<td>Core</td>
</tr>
<tr>
<td>Earliest Date</td>
<td>Core</td>
</tr>
<tr>
<td>Latest Date</td>
<td>Core</td>
</tr>
<tr>
<td>Subject Date</td>
<td>Core</td>
</tr>
<tr>
<td>Earliest Date</td>
<td>Core</td>
</tr>
<tr>
<td>Latest Date</td>
<td>Core</td>
</tr>
<tr>
<td>Subject Roles/Attributes</td>
<td>Core</td>
</tr>
<tr>
<td>Preference</td>
<td>Core</td>
</tr>
<tr>
<td>Role/Attribute Date</td>
<td>Core</td>
</tr>
<tr>
<td>Earliest Date</td>
<td>Core</td>
</tr>
<tr>
<td>Latest Date</td>
<td>Core</td>
</tr>
<tr>
<td>Related Subject</td>
<td>Core</td>
</tr>
<tr>
<td>Relationship Type</td>
<td>Core</td>
</tr>
<tr>
<td>Label/Identification</td>
<td>Core</td>
</tr>
<tr>
<td>Descriptive Note</td>
<td>Core</td>
</tr>
<tr>
<td>Note Source</td>
<td>Core</td>
</tr>
<tr>
<td>Page</td>
<td>Core</td>
</tr>
<tr>
<td>Remarks</td>
<td>Core</td>
</tr>
<tr>
<td>Citations</td>
<td>Core</td>
</tr>
</tbody>
</table>

Introduction to Controlled Vocabularies
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)
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.

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.

<table>
<thead>
<tr>
<th>Type</th>
<th>Brief Citation</th>
<th>Full Citation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Broader Title</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Author</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Editor/Compiler</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Publication Place</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Publisher</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Publication Year</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edition Statement</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Remarks</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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)

**Brief Citation:** *Dictionary of Architecture and Construction* (2000)

**Brief Citation:***Concise Oxford 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)

**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)

**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)

**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)


**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