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ABSTRACT
        A study was conducted to develop a retrieval system
for slides in the History of Art Collection at Cornell University to
make it more consistent and easier for patrons from other academic
disciplines to use than the system currently in use. To determine
whether slide library systems at other institutions could be adapted
to the History of Art Department's needs, five systems were examined:
(1) the International Museum of Photography at the George Eastman
House; (2) the Smithsonian Institution's National Collection of Fine
Arts (NCFA) Slide and Photographic Archives; (3) the Santa Cruz
Classification System; (4) the slide library of Cornell University's
College of Architecture, Art, and Planning; and (5) the slide
classification scheme of Stanford University's Art Department. Based
on such criteria as adaptability to machine-readable classification
and the subject terminology used, the NCFA system was selected to
test a sample of approximately 250 slides by assigning them to
subject categories. It was found that NCFA is applicable, with some
modifications, to the History of Art Department's slides of
paintings, graphic arts, and sculpture. Recommendations for
reorganizing the slide library include adapting general filing
procedures and indexing the slides by subject. A 22-item bibliography
and three appendices, one a prototypical thesaurus, are provided.
(RBF)

Slide Library of the History of Art Department

Cornell University

Classification and Retrieval System

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IST 996 - Reading and Research

December 19, 1981

The aim of my reading and research, as stated in my proposal, is
to help devise a new system of slide classification and retrieval in
the Slide Library of the History of Art Department of Cornell University.

I. Organization of the History of Art Slide Library.

The present organization of the slide library, which houses about
175,000 slides, is eclectic and clearly reflects the merging of several
slide collections on various areas, organized according to different
criteria.

The History of Art library at Cornell has no uniform policy for the
filing of slides. Slides are divided according to the following categories:

> European paintings
> European graphics
> Photography
> European sculpture
> Architecture - maps - Waage classif.* - Art theory
> Medieval
> China
> Japan
> Korea
> India
> Southeast Asia
> Central Asia - Kasmir - Nepal - Tibet - Ceylon
> Pacific Islands: Melanesia, Micronesia, Polynesia
> North American Indian
> Pre-Columbian Central and South America
> Latin America
> 3-D Typology
> 2-D Typology
> Minor Arts
> Theatre Arts
> Dance

The divisions are not uniform. They are partly geographic, partly by media.

Even the geographic ones are unclear. Where do we find, for example, modern

American painters: under "European painting" or under "North American Indian"?

* A classification compiled in 1962 by F. O. Waage, a professor at Cornell.

Within this listing, four broad divisions can be detected, -- though they are not mentioned:

Western art
Eastern art
American art
Other (this being a miscellaneous division, not
a geographic one)

It seems, then, that after broad geographic divisions, the medium determines the subdivision for Western art slides, and the country for Eastern and American art slides. There are exceptions, however. "Medieval art," which belongs to "Western art," is kept together, and not parcelled up according to medium. While "European painting" (i.e., from Renaissance on) is divided according to period (Renaissance, Baroque, Modern), sculpture and architecture is not. Instead, a straight alphabetical division by artist determines the location of the slides on sculpture, while in architecture the division is by countries. Thus, for example, the faculty member putting together the slides for a survey course in Renaissance art, will find all Renaissance paintings in one location, but will have to look through all slides on architecture of various countries in order to find the Renaissance buildings, and will have to locate Renaissance sculptors in a long list of sculptors.

European paintings are divided, as mentioned above, according to broad art historical periods. Within these, the division is alphabetical by artist and, within each artist, by subject. A quick browsing among Baroque painters showed the following filing order of slides:

Boucher

Miscellaneous: La petite jardinière
                       Apollo revealing his divinity
                       Boucher Room

<u>Boucher</u> cont'd.

Miscellaneous:
Le Déjeuner
Rest on Flight to Egypt
L'aller au marché
Allegory of Painting
Modiste
La petite jardinière
Three Graces
The Ribbon Seller
Forge of Vulcan
The Nativity
The tiger hunt
The tiger hunt (detail)
L'enlèvement d'Europe
Pastorale: Peasant Fishing
Leda and Swan (detail)
Allegory of Music
Annette and Lubin
Allegory of Music
Spring (detail)
The Ribbon Seller
Reclining nude
A rustic scene (detail)
Pan and Syrinx
Leda and Swan
Allegory of Painting
Le Nid

Chinese Scenes:
Chinese Dance
Banquet of the Emperor.
Chinese Fishing Scene
Chinese Wedding
Emperor of China

Dianna, Venus, Nudes:
Dianna
Venus, Mercury and Amor
Birth of Venus
Diana and Callisto
Venus chez Vulcan
The Toilet of Venus
Danae and the Rain of Gold
Toilet of Venus
Triumph of Venus
Diana
Birth and Triumph of Venus
Venus, Mercury and Amor
Triumph of Venus (detail)
Triumph of Venus (detail)
Triumph of Venus

Boucher cont'd.

Dianna, Venus, Nudes: Triumph of Venus
                         Diana Leaving her Bath
                         Venus consoling love
                         Diana returned from the Hunt
                         Bath of Diana

Landscapes: Pense-t-il aux raisins?
                         Pense-t-il aux raisins?
                         Autumn
                         Landscape with Mill and Ruins
                         Winter
                         Le Hameau d'Isse
                         Landscape with a watermill
                         Pastoral scene
                         Landscape with a watermill
                         Dovecot or Landscape with a mill
                         Landscape near Beauvais
                         Landscape around Beauvais
                         Spring
                         Winter

Portraits: Portrait of Philippe d'Orléans
                         L'Odalisque
                         Nude (Louise O'Murphy)
                         Mme de Pompadour
                         Odalisque
                         Mme Boucher
                         Portrait of a lady
                         Mme Boucher (detail)

Drawings: Four heads of cherubim
                         Venus
                         Study for fig. of Eraste
                         Drawing
                         Costume design
                         Lady with umbrella showing influence of chinoiserie
                         Young woman with wedding ring
                         Reclining Female Nude from the back
                         Three Graces

The subject division of the slides on Boucher does not seem to follow

a logical pattern.   For example, many allegorical paintings are placed under

"Miscellaneous" (Allegory of Painting, Forge of Vulcan, L'enlèvement d'Europe,

Allegory of Music), while others are under "Landscape" (Autumn, Spring, Winter).

Some mythological figures are under "Miscellaneous" (Leda and Swan, Pan and Syrinx, Apollo revealing his divinity, Three graces), while there is a separate division for "Dianna, Venus, Nudes." However, we find L'Odalisque and Nude under "Portraits."

The paintings of Canaletto are grouped as follows:

```
        Miscellaneous
        England, scenes
                London
        Italy, scenes
                Venice
                        Grand Canal
                        San Marco
                                Basino San Marco
                                Piazza San Marco
        Drawings
```

Rembrandt's works, in turn, have the following subdivisions:

```
        Miscellaneous
        Mythological
        Portraits           )
                Group       )
                Men         )
                Women       ) subdivided approx. by decennials
                Self-portrait )
        Religious           )
        Secular
                Miscellaneous
                Anatomy lesson
                Aristotle
                Bridal couple (or The Jewish Bride)
                Man seated
                Ox
        Drawings (in two chronological subdivisions)
```

The recent addition of a new category of slides, "Graphic works," has further confused the organization of the library. In many instances, graphic works already appear within the broad category of "European paintings," under the individual artist's name, after his paintings (cf. Rembrandt - paintings). In other instances (mostly 20th century), they are located under the new broad category of "Graphic works".

The above arrangement may be quite clear to the faculty member of the History of Art Department. It is completely inadequate, however, to students, work-study employees (who file the slides), and library patrons from other disciplines.

Today, the slide library of the History of Art Department caters to about fifteen other departments at Cornell: English, History, American History, Classics, Archaeology, Foreign Languages, Near Eastern Studies, Philosophy, Center for the Humanities, Theater Arts - among others. It has become imperative, therefore, to devise a system for easy retrieval of slides, accessible and understandable not only to the faculty of the History of Art Department but to patrons from other academic disciplines as well.

It is to be decided which overall broad classification (by medium, chronology or geographical area) is the most suitable for the physical set-up of the History of Art slide library, and what kind of classification or indexing should be adopted in order to expedite slide retrieval.

The organization of the slide libraries of several institutions has been studied in order to assess whether one system presently in use can be adapted to the needs of the History of Art library at Cornell University.

II. Classification systems of different slide libraries

1. **International Museum of Photography** at George Eastman House. [1]

    This museum uses a computer as an aid in cataloguing photographs.
It processes approximately 25,000 photographs per year. Its aim is to
provide, if possible, an individual record for each photograph.

    The museum uses the GRIPHOS (General Retrieval and Information
Processor for Humanities Oriented Studies) computer program of Museum
Computer Network, Inc. Photographs are handled at two levels: (1) regis-
tration (or accessioning), and (2) classification.

    Each photo receives a catalogue card filed according to photo-
grapher. The tagging sheet has at least the following information:

> Name of photographer
> Country
> title of photography
> date
> process: technique
> dimensions
> subject
> reduced-size copy of photograph
> source
> location in the files
> restrictions
> accession numbers.

Additional data classes may also be used, such as credit (for exhibit label),
physical description of the object, name of process, publisher, geographic place
of origin of photograph, etc.

    The photographs can be retrieved through the following indexes:

> photographer
> subject matter
> process
> place of origin

---

1. Eskind and Barsel

A microfiché update of the collections is issued periodically.

As regards the classification by subject, Eastman's system has two parallel categories:

Proper subject - for proper names of people, places, buildings, animals, monuments, streets, etc.

Generic subject, which conforms to a thesaurus of primary and secondary terms, based largely on the thesaurus of the Yale Center for British Art, (which also uses the GRIPHOS program).

As emphasized in Eastman's description of their classification system, accessioning by subject matter is the most difficult of all cataloguing:
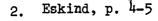
> Although entries are restricted to a controlled list
> of primary terms, the judgment which must be used in
> choosing one or more generic entries is every bit as
> difficult as for proper subject entries. The cataloguer
> must place him/herself in the collective shoes of every
> researcher who will use the Museum's collection in order to
> anticipate the varied potential uses to which a photograph
> (whether created for that purpose or not) might be put. [2]

An interesting feature of the Eastman system is that each catalogue card contains a reduced-size copy of the photograph.

The usefulness of this system lies in its multiple access points. It is strongly geared toward museum use.

2. <u>Smithsonian Institution / National Collection of Fine Arts</u> Slide and Photographic Archives [3]

It is similar in conception to the Eastman system. It also a computer-based retrieval system, utilizing the Smithsonian Institution's SELGEM (Self-Generating Master) system of information management.

2. Eskind, p. 4-5

3. National Collection of Fine Arts

A tagging sheet is prepared for each slide, which contains the following information:

    source of the slide or photograph
    year and month slide or photograph was produced
    title of the picture
    subjects of the picture (as many as six subjects may be assigned)
    name of artist
    dates of birth and death
    minority group
    birthplace
    principal country of residence
    exhibition name and checklist number for works which are part of an NCFA
        exhibition
    date of execution
    period
    medium
    medium remarks
    dimensions
    location
    remarks
    classification numbers

Among the indices generated by the Slide and Photographic Archives (SAPA)

data bank are:

    Master index, including each record in its entirety and listed in serial
    number order;

    Artist index, listing the works of each artist by medium and by title;

    Subject index, listing for each descriptor (subject heading) the medium
    as well as the artist and title;

    Artist authority index, in which artist, date of birth, source of
    biographical data, and artist's principal country of residence are
    listed.

Subject cataloguing at SAPA is also carried out through a controlled

vocabulary (thesaurus), with primary, secondary, and tertiary terms. Contrary

to the GRIPHOS system, the SELGEM system used at the Smithsonian Institution

does not have proper subject division   Instead, proper names are added as

secondary or tertiary references only (for instance: Landscape – waterfall –

Niagara).

SAPA's own innovation is the compilation of a "test thesaurus." This test thesaurus is actually an alphabetical index of secondary and tertiary terms indicating the primary term to which each of them belongs. Thus in the test thesaurus we would find both "Niagara" and "waterfall" listed alphabetically, with the mention "see Landscape" in parenthesis. It could also be termed a "Master Subject Index".

From the descriptions studied I have been unable to assess the physical set-up of the files of both the Eastman International Museum of Photography and the National Collection of Fine Arts' Slide and Photographic Archive. I gather they are filed according to a registration or accession number, their retrieval being based solely upon one of the indices to the collection.

3. <u>Santa Cruz Classification System</u> [4].

Santa Cruz has a consolidated, standardized classification system for art, history, and science slides. It aims at encompassing all academic disciplines, with primary concern for the social sciences, natural sciences, and humanities, as well as art history and creative art. The university has a strong inter-disciplinary approach to teaching, and the slide library reflects this emphasis.

In the fields of history and art, slides are grouped by historical period and, within each period, by country (time and place being the two common elements between history and art).

Art historical files maintain the traditional division of Architecture - Sculpture - Painting - Minor arts. Alphabetical order is followed for all subdivisions: countries are listed alphabetically within each continent,

4. Simons and Tansey

as are subject lists, personal names, and titles.

The classification of slides follows three steps:

1. assigning the classification number:

2. labeling the slide; and

3. keypunching the classification data.

The classification number consists of an 18-digit call number reflecting

10 sorting fields, i.e.,

chronological period
country
medium
style-optional
origin: artist - city
subject content
subdivision of subject (technique) - optional
title
detail number (date of work)
additional detail number (source of the slide) - optional

The system is useful at three levels:

The data cards can be used manually: the structured format of the call

number (the 18 digits are arranged in three rows of six digits each) aids

in recognizing slides of related subject matter. Thus landscapes, portraits,

etc. can easily be grouped together. This is in keeping with the Santa Cruz

library system's aim of facilitating easy browsing of the slides.

If keypunch and sorting machinery is used, a collection of a few thousand

slides can be semi-automated. One keypunch card per slide is punched with the

pertinent data. This retrieval device is much more efficient than manual

sorting. (The McBee cards used by the circulation departments of Cornell

University Libraries for the retrieval of books works in basically the same way).

At a third level the cataloguing of the slides can be fully automated by transferring the card data to a computer tape or disk. This is, of course, the fastest way of identification and retrieval of slides. At this level, indexes of each of the 10 sorting fields can be easily produced.

4. Cornell University - Slide Library of the College of Architecture, Art, and Planning 5

This library, which handles over 175,000 slides, as adapted the system utilized at the State University of New York at Buffalo. The slide library serves the faculty of the faculty of the College of Architecture, Art, and Planning.

The collection is divided into 27 major classification areas (appendix 1). Architecture (i.e., all architecture except modern) slides are subdivided by

> country
> city (alphabetically within country)
> building type
> name of building

Modern architecture (i.e., 20th century architecture) omits the country and city, and replaces them by the name of the architect.

Fine arts, in turn, are subdivided by

> country
> artist

A third category, Theory, is subdivided according to historical period:

> Ancient
> Medieval
> Renaisance
> Modern,

and then by architect.

Cataloguing is done directly on the slides. The fine art slides' upper labels, for example, contain the following information:

5. Webster

call code + number of slide in series
Medium. Nationality. Name of artist.
Title of work. Date. (Material)
Location. Name of museum or collection

The bottom label contains:

Cornell, College of Architecture stamp
Spill-over information from top label (two lines)
Source information

Identification of the slides by color-labels renders them readily

accessible.

5. <u>Slide classification scheme of the Art Department of Stanford University</u>

<u>Stanford University</u> 6

The classification of árt slides in Stanford University, based

on the Minnesota system, is not computerized. All art is first divided into

the areas:

Aboriginal
Asia
Near East
West
XYZ (Photography, Principles of Art, Art Building at Stanford
        University, etc.)

Subsequent divisions are as follows:

Aboriginal	Asia	Near East	West
region	country	geogr. area	era (prehist. -20th c.)
culture (exc. Africa)	period	era	country
medium	medium	medium	medium
tribe	subd. of	subd. of	subd. of
subdiv. of medium	medium	medium	medium

Aboriginal art is first divided by region (Africa, Central America,

North America, etc.). Further divisions depend upon the characteristics of

each culture. Thus, South American aboriginal art is subdivided as follows:

6. Terry

        Aboriginal
            South America
                Andean
                    Architecture - Sculpture - Painting - Minor Arts (jewellery,
                    quiltwork, etc.)
                        Subdivision of medium, where applicable
                        Style or country

African aboriginal art is subdivided as follows:

        Aboriginal
            Africa

                Medium
                    Tribe
                        Subdivision of medium, where applicable (figure, mask,
                        relief)

All information is contained on the slides. Cross-reference cards are

interfiled with the slides. Slides are divided by different color cards:

    Main divisions get white cards

    Second divisions get buff cards

    Third divisions get pink cards (usually used for titles; used for
        cross-references)

Different color edges are assigned to different media. The system of

coloring, however, is not apparent from the description studied.

    All artists in the slide file are entered on 3 x 5 cards with a

notation as to where slides of each artist's work may be found. This is,

it appears, an expanded "artist authority file".

    Of all five slide libraries studied, three use a computer-generated

classification system, while two (Cornell University College of Architecture,

Art and Planning, and Stanford University Art Department) use manual

classification systems based on colors and other visual aids.

Since it has been decided that the slide library of the History of
Art at Cornell will use a machine-readable classification, I shall con-
centrate now on the three libraries which have adopted such a system.
Of these, both Eastman's and the National Collection of Fine Arts'
(N.C.F.A.) are museum libraries, while Santa Cruz's is the library of
a university with strong interdisciplinary approach to teaching. The
emphasis is important because it shows that all three had to devise a
retrieval system understandable and simple for patrons in all discip-
lines, - not necessarily art historians. This requires a very detailed
input, enabling access to the slides from a great variety of points.
The tagging sheets of these systems, detailed above, are evidence to
this variety.

The more access points each slide has, the more easily it is re-
trievable, - but also becomes the more expensive. The price of computer
programs depends greatly on the variety of input we feed them.

For the purpose of our library, some access points used by Eastman
would be superfluous, such as "date of display," "credit for exhibited
label," "copy negative number," "inscription/signature." So would be
some entries in the N.C.F.A.'s system, such as "artist-minority group,"
"exhibition name and checklist number for works which are part of an
N.C.F.A. exhibition." Clearly, such access points are important only to
a museum. As to the Santa Cruz system, the nature and number of its
access points would be suitable for our purposes. We decided not to try
it, however, because its use is fairly complicated and major shortcomings
need to be corrected.

. Another consideration in choosing a classification system is the
subject terminology (thesaurus) it uses. The thesauri of all three
classification systems studied seem good: all have extensive, detailed
terminology, with ample cross-referencing. The terminology used by the
N.C.F.A., with subjects broken down in primary, secondary and tertiary
categories, seemed most applicable at first glance to our slide library.
This, coupled with the existence of a clear instruction manual of the
N.C.F.A., was a primary factor in our decision with Ingeborg Wald to test
its applicability on our own collection.

III. Research at the slide library of the History of Art Department
of Cornell University.

In order to acquire a better understanding of the working of sub-
ject cataloguing in general and the adequacy of the thesaurus of N.C.F.A.
for our purposes in particular, I made a sample testing of about 250 slides,
assigning each slide to one or more subject categories.

Baroque art.

First, I examined slides on paintings of the Baroque period, namely,
all slides available of works by Boucher, da Cortona, and de la Tour, as well
as some by Baburen and Poussin. In general, it was possible to assign the
subject of the slides examined to the categories of the N.C.F.A. thesaurus.
On the other hand, many categories relate specifically to American art, his-
tory, and customs. This is natural, since the thesaurus was created for use
by the N.C.F.A. Some of the categories or their manner of subdivision are
not applicable to the Cornell collection. They have to be either deleted,

replaced, or reworded. I refer specifically to categories such as
ARCHITECTURE--EXTERIOR ("civic," "bank-name," "hotel"), ETHNIC, FIGURES
IN EXTERIOR/INTERIOR, HISTORY, RELIGION, WESTERN,-- as explained in Ap-
pendix C. I have therefore changed the categories mentioned to align
them better with our needs. Where necessary, I have also created new
primary and secondary terms. The changes have b.en added to the existing
thesaurus (Appendix B). An explanation of the rationale for these changes
or addenda is found in Appendix C.

Other categories tested

I also tested some categories which could present new problems:

> Photography
> Posters
> Art theory
> Kitsch
> Forgery (fake)

Photographs can be subject-indexed the way paintings are. Posters,
art theory, and forgery should be added to the thesaurus as primary cate-
gories. A category of this kind already exists in the N.C.F.A. thesaurus:
CARTOONS.

"Kitsch" is, however, harder to define. It includes such eclectic
slides as that of the motion picture set of a Greek temple, or the dif-
ferent rooms of an "anaesthetic" (and unesthetic) modern hotel, abounding
with pink, plush, and posh. It is, of course, subjective categorization
of visual phenomena, and, as such, it should probably be omitted from
the thesaurus.

There is an additional group which requires our attention, even though
no examples have been found in the sample. These are paintings which follow

(in style and/or subject matter) works of a well-known artist (as are, for example, all the Bacchanals painted after Titian). This category should probably also be represented in the thesaurus.

Cross-referencing

The addition of new categories does not solve every problem. The subject of some paintings is not clear-cut. Poussin's "Landscape with burial of Phocion" is both mythology and landscape. Velazquez's "Maids of Honor" could be called both genre and portrait painting. In such instances, cross-referencing (i.e., assigning of more than one primary category) is necessary.

There are also instances in which the title of the painting does not correspond with the subject as seen. This is especially the case with slides of details of paintings. For instance, the detail of da Cortona's "Samaritan at the Well" would have to be classified as FIGURES IN A LANDSCAPE. Yet the title clearly indicates a religious subject. In such an instance, cross-referencing is again necessary: the painting should appear under both FIGURES IN A LANDSCAPE and REL-IGION-- New Testament--Christ.

As to the "unorthodox" categories discussed before (forgeries, art theory, posters), they could be much more easily retrieved if they were cross-referenced (when possible) with the subject they represent. Thus, while an original painting of, for instance, a peasant boy feeding chicken could be subject-indexed as both FIGURES IN EXTERIOR--farm, and ANIMAL--bird--chicken, a forgery of that same painting would be indexed under FORGERY and the above two subject categories.

Media not tested

It is apparent from the above description that the thesaurus of the N.C.F.A. is applicable--with some modifications--to our collection of painting, graphic art, and sculpture.

The thesaurus seemingly provides for subject classification in all forms of art. Architecture is represented under the primary category ARCHITECTURE--EXTERIOR, ARCHITECTURE--INTERIOR. However, on closer analysis we realize that these categories cover paintings with architectural subjects rather than architecture per se. (This is understandable considering that the N.C.F.A. is essentially a picture collection, and therefore the emphasis of its thesaurus must be on painting.)

It must also be asked whether the thesaurus of the N.C.F.A. is applicable to forms other than the graphic arts. Can, for instance, textile works, illuminated manuscripts, pottery, metalwork also be subject-indexed and, if so, is it really useful to do so? Will we ever want to retrieve a slide on Inca pottery under ANIMALS, only because llamas are the main figures on that pottery? The fact that it is a pottery, and its shape or function are more important characteristics than the ornamentation. The same consideration applies to textiles, metalwork, and ceramics. The search would usually be made according to what the object is (coat, tapestry, rug; necklace, tool, reliquiary; pot, vase, statuette). A brocade on the reliquiary of S. Librada Siquenza depicts a stylized eagle and other animals. Who would look for this as "Textile with eagle?" Probably the more precise terms under which this brocade would be sought is "Textile for church use."

It becomes apparent that either separate thesauri should be compiled for the different media or one "union-thesaurus" has to be devised, which contains all primary, etc, entries for all media. The latter solution has several disadvantages:

(a) The thesaurus becomes unwieldy for the user; it makes the search more difficult.

(b) It will be a mixed list of actual objects (in architecture, jewelry, etc.) and subjects represented on them.

(c) Confusion may arise between categories. For example, "Church" in painting is an adequate tertiary category (ARCHITECTURE EXTERIOR--Religious--church) for the representation of churches in paintings. In architecture, however, it should be a primary category, with numerous subclasses (style, architectural details).

It seems more practical to use several thesauri according to media.
For example, Santa Cruz uses the following classifications:

By subject in sculpture, painting, drawing, photography, graphic arts, mosaics and stained glass.

By technique (subdivided by subject) in book arts, art theory, commercial art and theater arts. /

By building type in architecture.

By shape, subdivided by subject (if applicable) in ceramic and glassware.

By product in fashion and fabric design (textiles) and in so-called "minor arts" in other materials (subdivided by dominant material).[7]

7. Simons and Tansey, p. 74.

IV. Conclusion

The slide library of the History of Art department needs to be reorganized, in order to facilitate swift retrieval and filing of the slides. This reorganization should cover three different areas:

A. The physical set-up of the library

B. Computerization of the catalog

C. Subject indexing of the collection.

A. Physical set-up of the library

At the beginning of this study I pointed out that the History of Art library has no uniform policy for the filing of slides. Classes are established according to medium in some cases and according to geography in others. To fully reorganize the collection following a uniform criterion might prove more cumbersome than useful to the users of the library (especially faculty members). However, even if the overall physical setting of the library is not altered, some changes should be made for the sake of consistency:

1. Graphic works should be broken down into individual categories (painting, drawings, etchings, etc.) or they should be consolidated, i.e., grouped under the artist.

2. Some changes in the names of classes should be made. For example, "European painting" should be changed to "Western painting" to give room to North and South American painters as well as European ones.

3. Misfiling could be avoided by adopting some general procedures:

a. Slides of the same object should be-labeled with the same title. At present, for instance, two copies of the slide of a painting by Boucher have two different titles: "Odalisque (Mlle O'Murphy)" and "Mlle O'Murphy." Furthermore, they are filed in two different places.

b. Assign each slide a number, to avoid misunderstandings when slides are replaced in the files. I have found da Cortona's painting "Darius and Alexander" filed under "Religion" and "Hagar" filed both under "Religion" and under "History." Boucher's Allegories (Autumn, Winter) were filed under "Landscapes."

B. Computerization of the catalog

The aim is a complete cataloging of each slide. The catalog can be set up for one of three systems of retrieval, as described in the summary of the Santa Cruz system:

a. using data cards manually;

b. using keypunch and sorting machinery;

c. putting the catalog on a computer tape or disk.

The three systems differ mainly in the ease of use and in the cost of establishing and using the system.

Computerization provides a most expeditious retrieval. It can also be adapted easily to subject indexing and cross-referencing at the level desired.

Data storage in the computer can be used to print out several indexes, the first of which could be a master index for artists.

The tagging sheet will determine the information about each slide which can be stored in the computer and the search categories (access points) according to which the slide can be retrieved. Six main access points are necessary:

> medium
>
> country
>
> artist
>
> date
>
> title
>
> subject.

Additional information should be included on the tagging sheet:

1. Medium. It should include such subcategories as lithography, drawings, illuminated manuscripts, etc.

2. Title. Each word of the title should be retrievable, not just the complete title. Thus, for example, "The rape of the Sabines" should be retrievable under "Rape" and under "Sabines" as well.

3. Subject indexing. There should be room for at least two entries for subject categories.

4. Additional data can be included on the tagging sheet (or in the computer record), such as:

> actual dimensions of the work of art
>
> location of the work of art
>
> bibliographic references.

C. Subject indexing

Art historians may have doubts about the usefulness of subject

indexing of an art slide collection. They generally do not look for
slides according to subject, but according to artist, period or country.

Subject indexing would soon prove useful, however, to the faculty
member teaching comparative art, or studying the different themes of
painting by an artist (Boucher's "Chinese scenes," Canaletto's Venetian
paintings or Rembrandt's group portraits, for example). Retrieval of
slides by subject would also help art history students.

Finally, subject indexing would be extremely important to users
outside the History of Art department. I refer to the fifteen departments
at Cornell presently borrowing slides from the collection, for instruction
in fields as diverse as archaeology and theatre arts.

The thesaurus submitted (Appendix B) could be used as a basis for
the subject indexing of the collection. I consider it merely a draft,
which can be expanded or modified. The definitive list of terms in the
thesaurus should by all means be determined jointly by an art historian
and a librarian.

MAJOR CLASSIFICATION DIVISIONS

As used in the Slide Library of the College of Architecture, Art and Planning - Cornell University.

A - Maps (World & Large Geographic Areas)

B - ARCHITECTURE

MA - MODERN ARCHITECTURE

C - SCULPTURE

D - Drawing

E - PAINTING

F - Mosaics

G - Manuscripts

H - Book Arts

I - Prints

J - PHOTOGRAPHY (Alphabetically by photographer, type, exhibition, etc.

K - Landscape

L - Military (Military camps, military organization, etc.)

M - Numismatics (Coins, medals, seals)

N - Portraits

O - THEORY

P - Ornament

Q - Ceramics

R - Glass & Enamels

S - Jewelry, Jewels, Metalwork

T - Wrought Metal, Arms, Armor

U - Furniture

V - Tapestry, Textiles, Wallpaper, Embroidery

W - Culture

X -   Tools & Inventions

Y - Transportation

Z - Government
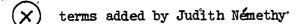
Thesaurus of the National Collection of Fine Arts

as changed to adjust it to the needs of the

Slide Library of the History of Art Department at

Cornell University

Symbols used:

✓   categories encountered in the sample testing

Ⓧ   terms added by Judith Némethy

Z   should be deleted

PRIMARY CATEGORY	SECONDARY	TERITIARY	EXPLANATORY NOTES
ABSTRACT			art works which appear to have no reference to known visible objects, and identifiable objects that have been distorted (Always use title of art work as a cross reference for other appropriate categories e.g. "Abstract Landscape" use LANDSCAPE as well as ABSTRACT.)
ALLEGORY o See note 1	name of what is being symbolically represented: A-Z; charity, death, democracy, good & evil, justice, spring, war, ☉ papacy, ☉ ages of the world, etc. ☉ unspecified representation		corporeal representation of abstract concepts, do not confuse with mythology ☉ c.r. with "religion", if applicable
ANIMAL	for mammals, record name: A-Z bull,cat (lion, etc.),cow,dog, goat,horse,mule (include donkey), ox,pig (include boar, hog), rabbit, sheep for others, record general type first: amphibian bird crustacean fish insect reptile	 frog, etc. chicken,eagle,hummingbird, parrot,rooster,etc. crab,lobster,crawfish,barnacle,etc. trout,salmon,etc. butterfly,spider,etc. lizard,snake,turtle,etc.	If a work contains too numerous examples only reference the most prominent and put plain ANIMAL for the rest

PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
ARCH INTERIOR	boat (incl. figureheads)	name of boat: e.g. Belle Creole	(views of interiors or exteriors
✓	bridge	name: e.g. Brooklyn	of buildings relatively close up)
&	castle	name	
✓	civic	CA-Capitol	
ARCH EXTERIOR		DC-Capitol	
		prison	
		Senate	
See note 2		town hall	
	classical		
	commercial	bank-name	
		hotel, etc.	
	detail	door,window,etc.	
	domestic	bathroom,bedroom,	
		kitchen,etc.	
		(teepee, etc.)	
	education	library,museum,	
		school, etc.	
	farm		
	industry	grain elevator,etc.	
	machine	fort (only if name not known, otherwise name only)	
	military		
	mill		
	plan (any kind)		
	religious	church,temple,etc.-name	
	sign (incl.trade signs,	monastery	
	cigarstore figures)		
	studio		
	theater		
	weathervane		
ART THEORY			
See note 3			

PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
BIZARRE	death, violence	war, crime	strange & grotexque scenes; incl. scenes
	erotica, illness, occult, handicapped		showing death (crucifixions included)
CARTOON	political		
CATACLYSM	name type; earthquake,fire,flood, shipwreck,storm, tornado,volcanic eruption		
CEREMONY	name type; baptism, Christmas,dance,festival, funeral,harvest,parade,wedding		
CHILDREN			if a portrait, no need to list again here if single, place under FIGURE
CITYSCAPE	location: country	city name	Z (if not US) put country & city;
	Z foreign	city name	Z (also put FOREIGN-city name.)
	type: imaginary		if US or CANADA put state (or province) & city name (use two-letter abbreviations)
	night		e.g. CITYSCAPE-PA-PHILDADELPHIA
	river	name, e.g. Hudson	CITYSCAPE-NS-HALIFAX
	rural water wharf winter		
EQUESTRIAN			not necessary to c.r. under ANIMAL-HORSE: if a monument, no need to list again here

PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
Z			
ETHNIC	black		any depiction of
	Indian	tribe, e.g. Fox, Choctaw, Iroquois, etc.	
See note 4	oriental		
	name of nationality e.g. Italian, French, etc.		
ETHNOGRAPHY	⚭ country	⚭ ceremonies	⚭ do not confuse with EXOTIC LANDS
		⚭ daily life	
		⚭ performing arts	
See note 5		⚭ religious images	
EXOTIC LANDS	⚭ country	⚭ ceremonies	⚭ do not confuse with ETHNOGRAPHY
		⚭ daily life	
See note 6			
FANTASY			fantastic creatures
FEMALE & CHILD			
✓FIGURE FEMALE	✓bust (primarily sculpture)		if figure and setting share equal importance, prefer FIGURE(S) IN INTERIOR/ EXTERIOR – but c.r. if appropriate here
	child elderly		
	fragment (primarily sculpture) hand,foot,etc.		
	✓head		
	✓nude		
	torso (sculpture)		
✓FIGURE GROUP	artist & model	✓nude	closely knit group, with little definition in background; c.r. here if homogeneous group in a setting (main cat. FIG. IN INT./EST.)
	bust	⚭ bust	
	children	⚭ head	
	elderly		
	✓female		
	male		
	nude		
	⚭ couple		

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PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
FIGURE MALE	✓ bust (primarily sculpture) child elderly fragment (primarily sculpture) ✓ head nude torso (sculpture)	nude 🆎 head	if sex of figure is unknown, class as male if figure and setting share equal importance prefer FIGURE(S) IN INTERIOR/EXTERIOR but c.r. if appropriate here
FIGURE(S) IN INTERIOR & FIGURE(S) IN EXTERIOR See note 7	domestic farm Ƶ frontier ✓ rural urban 🆎 pastoral scene	🆎 market place	scenes in the home or yard scenes showing routine life on farm western, wagon train life styles village or countryside city life
FORGERY See note 3			
HISTORY See note 8	Ƶ US	Ƶ anecdote Ƶ Civil War Ƶ depression Ƶ exploration, space Ƶ flag Ƶ invention Ƶ immigration Ƶ medicine? Ƶ Revolution Ƶ Spanish-Amer War Ƶ War of 1812 Ƶ World War I, II	isolated event; specific happening, not in war when the flag is whole painting, as in Jasper Johns use STILL LIFE
	Ƶ name other country 🆎 art, literature, music 🆎 Antiquity 🆎 Mediaeval 🆎 Modern 🆎 Historical legends or anecdotes	🆎 Greek 🆎 Roman 🆎 Near East 🆎 country	

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PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
LANDSCAPE	✓place name		if not US put country first-city if US put state-city
	beach		
	building		
	canyon		
	coast		
	desert		
	Z foreign-	city, town, place	
	farm		
	forest		
	garden		
	imaginary		
	island	name	
	lake-	name, e.g. Lake George	
	marsh		
	meadow		
	moon		
	✓mountain-	name, e.g. Mt. McKinley	
	night		
	orchard		
	park-	name, e.g. Yellowstone	
	phenomenon-	type or name, e.g. geyser, natural bridge, etc.	
	plain		
	prairie		
	rainbow		
	river-	name, e.g. Hudson	
	road		
	✓rural		
	trees		
	tropic		
	valley		
	water		when type is not known
	waterfall	name, e.g. Niagara	
	wharf		
	winter		

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PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
LITERATURE	author: A-Z Cooper, Dante, Goethe, Homer, Irving, Keats, Longfellow, Shakespeare, etc.	name of work	scenes from literary works name, if known, otherwise just LITERATURE, incl. fairytales
MAP	geog. area name city plan	name	
MISCELLANEOUS	emblem - insignia - shield	group,city,club,etc.	see also: STILL LIFE-LETTERS
MODERN ART MOVEMENT	assemblage body art comic strip earth work happening kinetic luminist & earth art	box	contemporary art (primarily of the 60's) which does not fit into any other category
MONUMENT	column cross equestrian fountain gravestone obelisk tomb proper name e.g. Statue of Liberty	place-if known, state-city name of person buried last name first	 put under FIGURE or PORTRAIT first this category includes free-standing arches and statues

ERIC

PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
MYTHOLOGY	✓ classical	character or person e.g. Venus, Aphrodite (only 'classical' is broken down by character)	include Greek and Roman
		̴ ♀ cherubs, ♀ Fury	if author, see also LITERATURE
	other		
OCCUPATION	agriculture	harvesting, sowing	
	beggar		
	cook		
	craft (includes all arts)		scenes depicting potters, blacksmiths, etc.
	domestic	sewing, ironing, etc.	
	education		schools, libraries, etc.
	engineer		
	entertainment		entertainers that do not fit under RECREATION or PERFORMING ARTS
	fireman		
	industry		
	labor		
	law		
	medicine		
	military		
	policeman		
	political		
	religion		
	service	barber, waiter	
	♀ tailor		
	speaker		
	transportation		ship's captain, taxi driver, etc.
	vagrant		
	✓ vendor		
	writer		

PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
PERFORMING ARTS	dance music √theater opera	₳ costume	ballet, etc. concerts, or someone playing instrument stage performances see also: OCCUPATION-ENTERTAINMENT; ARCH INTERIOR-THEATER; RECREATION includes amateur performances
PORTRAIT FEMALE	√name, last name first (both maiden & married, if given), Indian names, e.g. She Who Bathes Her Knees; actress, artist, dance, education, law, medicine, music, suffragette, stateswoman, writer, self	√bust, carricature, child, miniature, head ₳ nude	put as PORTRAIT only if name is known; first name is sufficient
PORTRAIT GROUP	√name, last name first actors, artists, family female, male, writers	carricature, child miniature	
PORTRAIT MALE	√name, last name first (no titles); Indian names e.g. Big Elk; actor, artist, dance, explorer, education, industry, law, medicine, music. military, philanthropist, president, religion, scientist, statesman, writer, self	√bust, carricature, √child, miniature, √head	
POSTER See note 3	₳ commercial ₳ cultural ₳ political ₳ tourism		

PRIMARY	SECONDARY	TERTIARY	EXPLANATORY NOTES
PRIMITIVE	fracture, theorem; mourning		
RECREATION	A-Z boating cafe * circus courting craft		* do not c.r. under eating or drinking
		carving, knitting sewing, etc.	
	dancing	square dancing, etc.	
	drinking eating fair fishing		
	games	cards	
	horse-racing		
	✓ hunting ice-skating kite-flying park		
	picnic *		*do not c.r. under eating or drinking
	reading roller skating sleeping smoking		
	sports	fight, football, baseball	
	swimming tennis		
	theater	cinema, ballet, opera, music; spectator's point of view only	
RELIGION See note 9	✓ OT ✓ NT Z prayer?	⊗ Creation, Ⓦ Moses ✓ Christ, ✓ Saints, Apostles, Z Holy Family ⊗ Madonna & Child ⊗ Nativity, ⊗ Passion	⊗ For religious architecture use ARCHITECTURE
	name of religion, if known ⊗ Allegorical representation		

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PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
SERIES	name		several works by an artist known by a collective name, including murals and comic strips
✓STILL LIFE	botanical drawing ✓flowers foliage furniture foodstuffs fruit game japonica letters mixed musical instruments numerals	⚫ bouquet name: lily, rose, etc. bed, chair, etc. apples, peaches, etc. bird, deer, rabbit, etc. collage flowers, foodstuffs, etc.	include still lifes that are part of other scenes e.g. Stuart Davis e.g. Robert Indiana
TRAVEL	air land water	balloon, helicopter, plane, etc. bus, car, carriage, cycle, train, trolley, truck, wagon boat, canoe, submarine	 include railroad tracks
WATERSCAPE	name type (lake, river, ocean, sea, etc) boat harbor night wharf	proper name, e.g. Atlantic Ocean, Mediterranean Sea canoe, gondola name name	
Z WESTERN			

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Notes on the changes and addenda to the terminology of the

Thesaurus of the National Collection of Fine Arts

1. ALLEGORY. I encountered the following subjects: Winter,
Painting, Music, Spring, Autumn. Some paintings required
the creation of unorthodox categories, such as "Ages of the
World" (for da Cortona's frescos, "Age of Gold" and "Age of
Silver") and "Papacy" (for da Cortona's painting "Glorification
of the reign of Pope Urban VIII").

2. ARCHITECTURE EXTERIOR. The terminology used is useful for
19th century America, but is not good for our purposes. In
medieval architecture, "Church" is a main category. One might
ask for architectural or decorative features such as portals,
naves, sculptural decoration, vaulting. A tertiary reference
to "church, temple" does not suffice. The exact terms and
categories will become obvious only when a sampling of
classical, medieval, and Renaissance art is also undertaken.

3. ART THEORY, FORGERY, POSTERS. They should be included in the
thesaurus as subjects, just as "cartoons," which is already con-
tained in it.

4. ETHNIC. It should be replaced by Ethnography, with corresponding
secondary and tertiary terms.

5. ETHNOGRAPHY. Included in this category is all art documenting
the life and customs of peoples. Thus, the photographs taken
of Balinese culture (their ceremonies, market, art, etc.) falls
into this category. If the authenticity of the depiction is

doubtful, it should be included under "Exotic lands."

6. EXOTIC LANDS. Depictions of a country as imagined or as interpreted by the artist belong here. (For example, Boucher's "Chinese scenes").

7. FIGURES IN INTERIOR/EXTERIOR. These terms seem too general and a bit awkward. The figures are usually placed within a context, and it is in this context that they should be retrievable. I doubt, for example, that anyone would look for Monet's "Field of poppies" under "Figures in exterior." The possibility of breaking down this general primary category into some more specific primary categories should be examined. I can think, off-hand, of:

> - Figures in a landscape.
>
> - Genre or everyday scenes, with secondary categories such as domestic interiors, tavern scenes, "fêtes galantes," farm, rural, urban, etc.

The existing secondary categories in this group should also be reexamined. "Frontier" clearly refers to 19th century American life, and probably is unnecessary for general use as a separate category. On the other hand, baroque paintings such as "La petite jardinière," "Annette et Lubin," "Pense-t-il aux raisins?" (all by Boucher) call for the creation of the category "Pastoral scene." Other categories reflecting mostly the taste of a specific period should also be devised.

8.. HISTORY. This category has been completely changed, to reflect
world history. Among the new secondary categories I have in-
cluded "Historical legends or anecdotes," to account for paintings
which depict historical but unauthenticated events. Such is the
case with the paintings by da Cortona: "Antiochus III and the
Priestess of Diana" and "The rape of the Sabine women."

9. RELIGION. A new secondary category: "Allegorical representation"
should be added, to account for religious scenes such as da
Cortona's "Divine Providence." Among the tertiary references,
more important than the "Holy Family" is the category of "Madon-
na and Child," a central theme of medieval art. I also added to
"Christ" the tertiary categories of "Nativity" and "Passion,"
both recurrent themes in religious art. Among Old Testament
subjects, the Creation and Moses are frequently represented. For
this reason, they should be included as tertiary categories.

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