



Part THREE

Authorities

A.1 Personal and Corporate Name Authority

A.1.1 ABOUT THE NAME AUTHORITY

A.1.1.1 Discussion

The Personal and Corporate Name Authority contains names and other information about artists, architects, studios, architectural firms, and others responsible for the design and production of cultural works. This authority file will also contain information about patrons, repositories, and other persons or corporate bodies related to particular works. This authority file includes records for individuals (persons) and for organizations or any other two or more persons working together (corporate bodies).

Person

Persons include individuals whose biographies are well known, such as *Rembrandt van Rijn (Dutch painter and printmaker, 1606-1669)*, and creators with identified oeuvres but whose names are unknown and whose biography is estimated or surmised, such as *Master of Alkmaar (North Netherlandish painter, active ca. 1490-ca. 1510)*. The name authority is limited to real, historical persons. Fictional persons are recorded in the Subject Authority.

Corporate Body

A corporate body may be a legally incorporated entity, such as a modern architectural firm, but does not necessarily have to be legally incorporated; for example, a 16th-century sculptors' studio or family of artists may be recorded as a corporate body. Corporate bodies should be organized, identifiable groups of individuals working together in a particular place and within a defined period of time. A work-

shop may be included in the Personal and Corporate Name Authority if the workshop itself is a distinct group of individuals, collectively responsible for fostering the creation of art (for example, the 13th-century group of French illuminators, Soissons Atelier). Museums and most other repositories are also corporate bodies. Certain events, such as conferences, are typically treated as corporate bodies and recorded in this authority (for historical events, see A4: Subject Authority).¹

Persons and Corporate Bodies That Are Not Creators

The discussion in this chapter focuses on creators and repositories. However, institutions may use a single authority file to record all nonfictional persons and corporate bodies associated with the work; for example, the Personal and Corporate Name Authority should include records for art academies, merchants, rulers, manufacturers, patrons, and any person depicted in works.

Unknown Creators

Note that a designation such as *workshop of Raphael* is outside the scope of this kind of authority file. In this example, the concept *workshop of* is considered a qualifier of the attribution to *Raphael* (whose record would be in this authority file). This qualifier belongs in the Work Record. Qualifiers may be used in Work Records when the identity of a creator is unknown but he has worked closely with a known creator; in such cases, it is common to associate the work with the name of a known creator whose oeuvre is stylistically similar or otherwise related to the work at hand. In such cases, you should link the Work Record to the Authority Record for the known creator, but the known creator's name needs to be qualified in the Work Record with a phrase such as *workshop of*, *follower of*, *attributed to*, or *studio of*. For definitions of these qualifiers and further discussion of this issue, see Chapter 2: Creator Information: Suggested Terminology for Qualifier and Extent.

Other examples of unknown creators include unidentified artistic personalities with unestablished oeuvres, referred to by designations such as *Florentine* or *unknown 16th-century Florentine*, and may be included in this authority.

In this approach, separate Authority Records are maintained for cultures and ethnic groups in the Personal and Corporate Name Authority that can be linked to all Work Records for which this heading applies (illustrated in Figure 46). In such cases, the generic identification does not refer to one identified, if anonymous, individual; but instead the same heading refers to any number of anonymous, unidentified artistic personalities linked in various Work Records. The heading may or may not include the word *unknown*, provided that it is done consistently.

Another approach for cases in which the identity of a hand and its oeuvre is not established is to devise a generic identification for display in the Work Record by concatenating terms from the culture element (see Chapter 4: Stylistic, Cultural, and Chronological Information), with or without a word such as *unknown* (but be consistent). In the example in Figure 45, the word *unknown* has been added to the culture term to create a heading for the Creator display.

Figure 45
Unknown Artist's Appellation Constructed for End Users

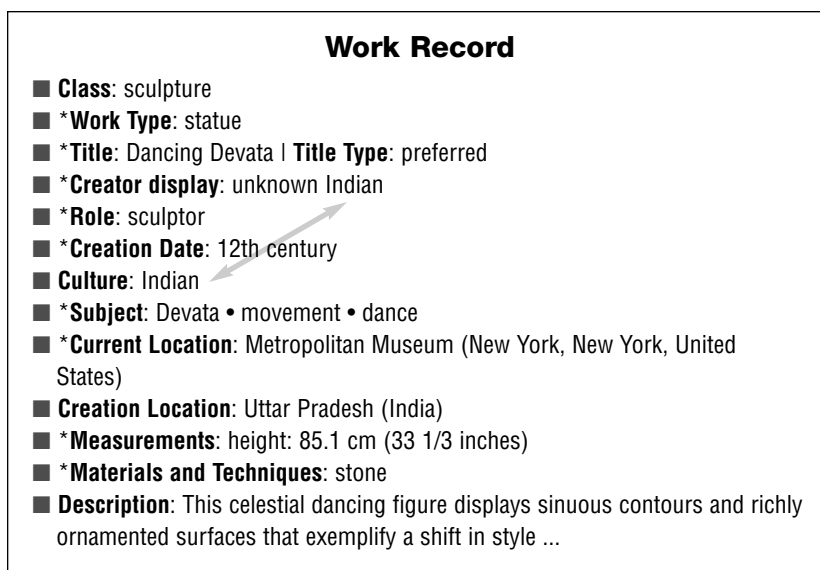
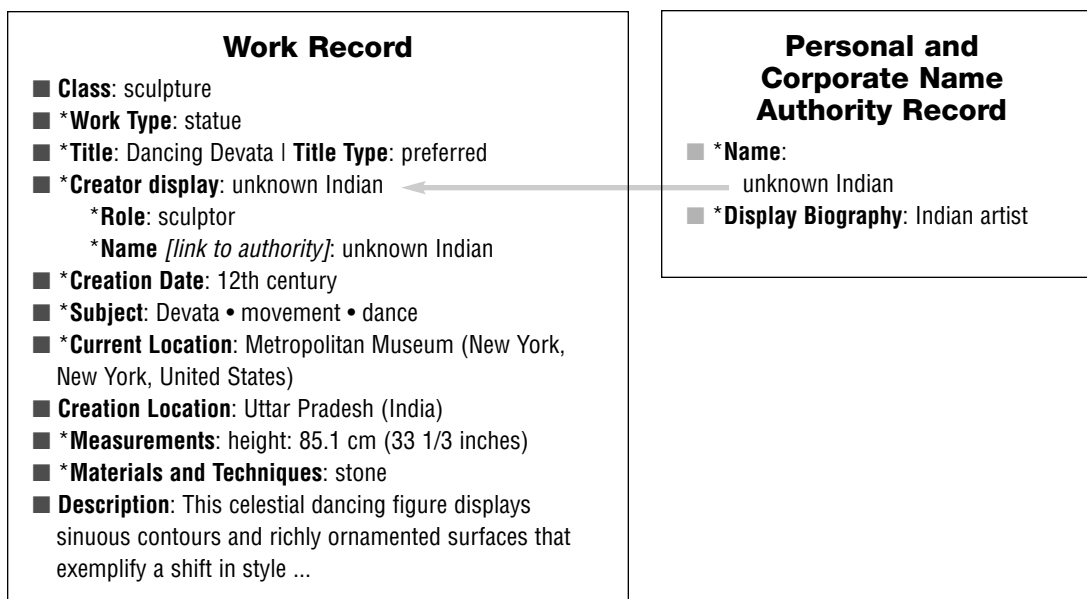


Figure 46
Unknown Artist's Appellation Stored in Authority File



About Repositories

The location of a work (recorded in the Work Record) may be a repository. Administrative repositories (for example, museums and other institutions) should be controlled by corporate body authority records in this authority file; the record for the museum should in turn contain the geographic location of the repository, ideally through a link to the Geographic Place Authority. Other locations for works are

buildings (not administrative repositories) and geographic locations; see Chapter 5: Location and Geography, A2: Geographic Place Authority, and A4: Subject Authority.

For repositories and other corporate bodies in this authority file, some cataloging institutions may also need to record the buildings that house the corporate bodies as architectural works in their own right. Both the corporate body and the building as a work may have the same name, but they are separate entities. Records for these buildings as architectural works should be separately recorded with other Work Records, even if this requires some redundancy. For example, the *National Gallery of Art* in Washington is a corporate body that has a board of directors and other related people; it acquires art works and cares for the objects under its protection. In a hierarchical data model, its parts would be the departments in the National Gallery, such as the *Department of Prints, Drawings, and Photographs*, *Index of American Design*, and so forth. The corporate body would likely still exist if the art collection were moved to new buildings. The buildings that currently house this corporate body and its art works are collectively also called the *National Gallery of Art*, but that work of architecture has different characteristics from the institution and is recorded in different database fields; it therefore should be recorded as a work in its own right, if such information is pertinent for the cataloging institution. As a work of architecture, the National Gallery has building materials, dates of design and construction, styles, and creators (the architects John Russell Pope and I. M. Pei). In a hierarchical data model, its parts would be the *West Building* and the *East Building*. Of course, in such a data structure, the record for the National Gallery of Art as an institution would be linked to the record for the National Gallery of Art as an architectural work.

Ambiguity and Uncertainty

When creating an Authority Record, if information about a person or corporate body is ambiguous or uncertain, the cataloger should state only what is known. When information is uncertain, it may still be recorded, but with an indication of uncertainty or approximation—such as *ca.* or *probably*—in the Note or Display Biography fields. Important information in these free-text fields should be indexed in controlled fields. Rules should be in place to ensure consistency in recording uncertain data. If biographical information is uncertain or ambiguous, this should be indicated in the Display Biography. Such uncertainty may require that the multiple possibilities be indexed in the controlled fields. For example, if it is uncertain whether a creator was Flemish or French, this should be explained in the Display Biography (for example, *Flemish or French painter, 14th century*), and both nationalities should be indexed in the controlled fields for retrieval. If a cataloger is uncertain whether one artist is the same person as another person with a similar name, rather than mistakenly linking the two names in one record, separate records should be made for each person until the issue is resolved through additional research.

Organization of the Data

The creator's names, nationality, life roles, and life dates are critical access points and are required.

Some fields in this authority file are intended for display. Others should be formatted and used for indexing and retrieval (see Display and Indexing below). The only required free-text field discussed in this section is the Display Biography for the creator. It is assumed that key data values must be separately formatted and linked to controlled vocabularies to allow for retrieval, which this manual refers to as *indexing*.

Ideally, this authority file should be in the form of a thesaurus to allow for equivalence, associative, and occasionally whole-part relationships (see *Controlled Vocabulary: Thesaurus*).

Although names and biographical information about creators are stored in this authority file separately from the Work Records, in retrieval such information should be accessible in combination with fields in the Work Record. For example, a user may request *tapestries* (work type in the Work Records) by *Italian artists* (artist nationality in the Personal and Corporate Name Authority Records). The relationships between the Work Record and the authority file should also permit, when referring to the creator in the Work Record, the preferred name of the creator and a Display Biography—generally the nationality, life roles, and life dates—to be displayed through a link to an Authority Record.

Display Biography, Birth Date, Death Date, Note, and Gender should not be repeatable elements. All other elements should be repeatable. One of the names should be flagged as preferred. A brief discussion of the elements or fields recommended for this authority file is included in this section. For further discussion of the relationships between this authority file and the Work Record, see Chapter 2: Creator Information. For further discussion of this authority file and additional fields, see *Categories for the Description of Works of Art: Creator Identification*. For a fuller set of editorial rules for personal and corporate body names, see the *Union List of Artist Names Editorial Guidelines*.²

Recommended Elements

A list of the elements discussed in this chapter appears below. Required elements are noted. Display may be a free-text field or concatenated from controlled fields. Note that the same elements are used for persons and corporate bodies.

- Names (preferred, alternates, and variants) (required)
- Note
- Display Biography (required)
- Birth Date (required) (Start Date for corporate bodies)
- Death Date (required) (End Date for corporate bodies)
- Nationality (required) (National Affiliation for corporate bodies)
- Life Roles (required) (Functions for corporate bodies)
- Gender (not applicable for corporate bodies)
- Date of Earliest Activity
- Date of Latest Activity
- Place/Location
- Related People and Corporate Bodies
- Relationship Type
- Events
- Sources (required)
- [Record Type (Person or Corporate Body) (controlled list)]

About the Examples

The examples throughout this section are for illustration only. Local practice may vary. The examples tend to show the fullest possible use of display and indexing fields, which may not be necessary for all institutions.

A.1.1.2 Terminology

A.1.1.2.1 Sources for Terminology

A.1.1.2.1.1 NAMES OF PERSONS AND CORPORATE BODIES

Published sources of names of individual creators, firms, and repositories include the following:

Getty Vocabulary Program. *Union List of Artist Names (ULAN)*. Los Angeles: J. Paul Getty Trust, 1988-. http://www.getty.edu/research/conducting_research/vocabularies/ulan/.

Library of Congress Authorities. Washington, DC: Library of Congress, 2002. <http://authorities.loc.gov/>.

Grove Dictionary of Art Online. New York: Grove's Dictionaries, 2003. <http://www.groveart.com/>.

Thieme, Ulrich, and Felix Becker, eds. *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*. 37 vols. 1907. Reprint, Leipzig: Veb E. A. Seemann Verlag, 1980-1986.

Bénézit, Emmanuel, ed. *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs*. 1911-1923. Reprint, Paris: Librairie Gründ, 1976.

Meissner, Günter, ed. *Allgemeines Künstlerlexikon: die bildenden Künstler aller Zeiten und Völker*. Munich: K. G. Saur, 1992-.

Macmillan Encyclopedia of Architects. Edited by Adolf K. Placzek. New York: Free Press; London: Collier Macmillan, 1982.

Official Museum Directory. Washington, DC: American Association of Museums, 2004.

Additional general encyclopedias and dictionaries of creators may be used. In addition, standard textbooks for art history and Web sites or catalogs for art museums can serve as sources for names and biographical information about creators and repositories. You may also refer to more specialized sources of creator names, including national sources such as Bolaffi's *Dizionario dei pittori italiani* (1972-1976) for Italian artists or Snodgrass's *American Indian Painters* for Native American artists.³

A.1.1.2.1.2 NATIONALITY AND PLACES

Nationality and places of birth, death, and activity may be controlled by the *Getty Thesaurus of Geographic Names (TGN)* or another source of geographic names or nationality terms (and recorded in the geographic authority file; see A2: Geographic Place Authority). The nationality field may also record culture, race,

or ethnicity, which may be controlled by the *Art & Architecture Thesaurus* (AAT) or another appropriate source (and recorded in the Concept Authority). The Nationality file for the *Union List of Artist Names* contains terms for nationality and for culture, race, and ethnicity.

Getty Vocabulary Program. *Art & Architecture Thesaurus*. Los Angeles: J. Paul Getty Trust, 1988-. http://www.getty.edu/research/conducting_research/vocabularies/aat/. (Especially the Styles and Periods facet, where culture names are sometimes included).

Getty Vocabulary Program. *Getty Thesaurus of Geographic Names*. Los Angeles: J. Paul Getty Trust, 1988-. http://www.getty.edu/research/conducting_research/vocabularies/tgn/. (Includes noun forms of geographic names as well as adjectival forms, which are nationalities).

Getty Vocabulary Program. *Union List of Artist Names: Editorial Guidelines: Appendix G: Nationality and Places*. 2000-. http://www.getty.edu/research/conducting_research/vocabularies/guidelines/ulan_4_7_appendix_g_nationality_place.html. (Terms in this list are derived from the TGN and the AAT).

Library of Congress Authorities. *Library of Congress Subject Headings*. Washington, DC: Library of Congress, <http://authorities.loc.gov/>.

A.1.1.2.1.3 LIFE ROLES AND FUNCTIONS

Life roles for persons or terms for function for corporate bodies may be controlled by the AAT, especially the People hierarchy.

A.1.1.2.1.4 BIRTH/START DATES AND DEATH/END DATES

Date information must be formatted consistently to enable retrieval on dates. Local formatting rules should be in place; suggested formats are available in the ISO standard and *W3C XML Schema Part 2*.

ISO 8601:2004 Numeric representation of Dates and Time. *Data elements and interchange formats. Information interchange. Representation of dates and times*. Geneva, Switzerland: International Organization for Standardization, 2004.

XML Schema Part 2: Datatypes, 2001. <http://www.w3.org/TR/xmlschema-2/>.

A.1.1.2.1.5 OTHER ELEMENTS

Display Biography is a free-text field; controlled vocabulary is advised, but not required. Gender should be controlled with values such as *male*, *female*, *unknown*. Related people and corporate bodies may be controlled by linking to other records in this authority file.

A.1.2 EDITORIAL RULES

A.1.2.1 Rules for Names

A.1.2.1.1 *Brief Rules for Names*

Record one or more proper names, appellations, pseudonyms, nicknames, or other identifying phrases for the person or corporate body. It is required to record at least one name—the preferred name, which is the name used most often in scholarly literature to refer to the person or corporate body.

Capitalization and Abbreviations

Capitalize proper names. For the preferred name, capitalize surnames, initials, forenames, and honorifics consistently. Avoid abbreviations, except for the abbreviations for numbers (such as *3rd*) and for abbreviations that are part of a corporate body's official name (such as the ampersand, &).

Examples

Name: Warhol, Andy

Name: López, José Antonio

Name: Sullivan, Louis H.

Name: Boyle, Richard, 3rd Earl of Burlington

Name: El Greco

Name: Gobelins Tapestry Manufactory

Name: Richard Meier & Partners

For the preferred name, if a name includes an article or preposition used as a prefix (such as *de*, *des*, *le*, *la*, *l'*, *della*, *van*, *von*, *von der*), generally use lowercase (for example, Loo, Abraham Louis van). If the inverted form of the name is indexed with the prefix as the first word, however, the prefix should generally be capitalized (for example, *Le Gros*, *Jean*).

Language of the Names

For the preferred name, for persons and corporate bodies, use the name in the language of the catalog record, if applicable: for example, *Raphael* in English, *Raffaello* in Italian; *National Museum* in English, *Národní Muzeum* in Czech. Use diacritics as appropriate.

In brief, for the preferred name for English-language records, use the commonly used English name if warranted by authoritative sources. If an English name does not exist or is not warranted by sources, use the vernacular name as the preferred name.

PERSONAL NAMES

Most non-English-language personal names do not have an English equivalent. In such instances, use authorized sources and do not invent English translations of names when they are not found in the sources.

CORPORATE BODY NAMES

Most major institutions in non-English-speaking places, however, do have an English equivalent for their name. If the English name appears in an authoritative source, including catalogs and Web sites published by the institution, use the English name as the preferred name. If you cannot find an English name in an authoritative source, however, do not invent one. Instead, use the vernacular name.

VERNACULAR AS VARIANT NAME

If an English name is the preferred name, that is, when English is not the vernacular name for this person or corporate body, include the vernacular name as a variant name.

Examples

[for a museum in Prague, Czech Republic, the preferred name is English because the English name appears most often in English-language sources and on the English page of the official Web site of the Museum]

Names: National Museum (preferred) • Národní Muzeum

[for a museum in Mexico City, the preferred name is English as warranted by English-language sources]

Names: National Museum of Anthropology (preferred) • Museo Nacional de Antropología

[for a French architectural studio, preferred name is French because the French name is most often used in English-language sources]

Names: Atelier Le Corbusier (preferred) • Le Corbusier Studio

ENGLISH AS VARIANT NAME

If the English name is used only in minor sources, that is, when the vernacular name is preferred in authoritative sources, include the English name as a variant name.

Example

[for a museum in Bologna, Italy, preferred name is Italian because the Italian name is generally used in authoritative English-language sources, including English translations of catalogs published by the institution itself; the English name appears only occasionally in minor and antiquated sources]

Names: Pinacoteca Nazionale (preferred) • National Picture Gallery

A.1.2.1.2 *Additional Recommendations for Names*

A.1.2.1.2.1 PREFERRED NAME

For each person and corporate body, label one name or appellation as preferred. Choose the name used most often in authoritative sources and scholarly literature.

Examples

Name: O'Keeffe, Georgia (preferred)

Name: Arakawa, Shusaku (preferred)

Name: Sullivan, Louis H. (preferred)

Name: Leonardo da Vinci (preferred)

Name: Master of the Zurich Adoration (preferred)

Name: I. M. Pei & Partners (preferred)

In choosing the preferred name, for each person or corporate body record, label one name as preferred. To select a preferred name, consult the recommended sources for terminology. If the name is not in these sources, use the name preferred in general reference sources and standard textbooks in art history in the language of the catalog record (English in the United States). For non-artists, choose the name most commonly used in appropriate standard sources, such as a general encyclopedia or biographical dictionary.

If sources disagree, go down the list of preferred sources and use the name in the first-listed source. If the ULAN and Library of Congress authorities or subject headings disagree on the form of the name for a given person or corporate body, choose one of the two as the preferred name, and always include the other as a variant. Your institution should have a rule denoting the preferred source.

For names that are not found in standard sources, consult journal articles or other published sources; you may also consult the signature on the work at hand. In the rare case when a name cannot be found in a published source, construct a preferred name based on *Anglo-American Cataloguing Rules: 22* (Headings for Persons), 24 (Corporate Bodies), or the *Chicago Manual of Style: (Personal Names), (Names of Organizations)*.⁴

A.1.2.1.2.2 ADDITIONAL NAMES

Include alternate and variant names that appear in published sources and represent significant differences in form or spelling. Include names in multiple languages, variants that differ in diacritics and punctuation, name inversions, translations, and variant transliterations. Include married names, pseudonyms, and nicknames, if appropriate.

Examples

Names: Šiškin, Ivan Ivanoviè (preferred) • Schischkin, Iwan Iwanowitsch • Chichkin, Ivan Ivanovitch

Names: Zinkeisen, Anna Katrina (preferred) • Heseltine, Anna Katrina, Mrs.

A.1.2.1.2.3 NATURAL AND INVERTED ORDER

Names may be in natural order (for example, *Christopher Wren*, used for display) or in inverted order (for example, *Wren, Christopher*, used for indexing). Record the preferred name in both natural and inverted order; if possible, flag them so they may be used in different situations (for example, natural order for wall labels; inverted order for lists and reports).

Syntax

For the inverted order form of the name, record the name in the following order: last name, comma, first name, comma, followed by middle names or initials and title, if any.

For the natural order form of the name, record the name in the following order: first name, middle names or initials (if applicable), and last name. If there is a title, separate it from the name with a comma. For *the Elder* or *the Younger*, do not use a comma. For *Jr.* or *Sr.*, use a comma.

Use periods with initials; if there are multiple initials, include a space between them. Exceptions are for initials that are part of an official name of a corporate body (for example, the acronym *MoMA*, which would be an alternate name, not the preferred name).

Examples

Names: Harpignies, Henri-Joseph (preferred) • Henri-Joseph Harpignies (display name)

Names: Lücke, Carl August, the Younger (preferred) • Carl August Lücke the Younger (display name)

Names: Alexander, R. M. (preferred) • R. M. Alexander (display name)

No Last Name

If there is no last name for a person, as for early artists or corporate bodies, flag the natural order form of the name as the preferred name.

Example

Names: Bartolo di Fredi (preferred) • Bartolo di Fredi Cini • Bartholus Magistri Fredis de Senis

A.1.2.1.2.4 VARIOUS KINDS OF NAMES

Include names as outlined below.

Fullness of the Name

Include significant differences in the fullness of the name. The preferred name should not necessarily be the fullest name, but rather the most commonly used name in authoritative sources and scholarly literature.

Example

Names: Meier, Richard (preferred) • Meier, Richard Alan

Abbreviations

Include commonly used abbreviations and initials among the alternate names. Put the abbreviation and a corresponding full name in separate instances of the Name element, as in the example below; do not append the abbreviated name in parentheses after the preferred name.⁵ In general, avoid abbreviations in the preferred name, unless the official, commonly used name contains initials or abbreviations.

Example

Names: Skidmore, Owings and Merrill (preferred) • SOM

Pseudonyms and Nicknames

Include pseudonyms and nicknames if these are found in standard sources. If a pseudonym or nickname is the preferred name, do not invert it if it is not inverted in authoritative sources.

Examples

Names: Man Ray (preferred) • Radnitzky, Emmanuel • Rudnitsky, Emmanuel

Names: El Greco (preferred) • Theotokopolous, Domenikos

Names: Pontormo (preferred) • Carrucci, Jacopo • Giacomo da Pontormo

Distinguishing Members of the Same Family

Include designations that distinguish two or more members of the same family bearing the same name (for example, *the Elder* or *Jr.*).

Examples

Names: Breughel, Pieter, the Elder (preferred) • Pieter Bruegel the Elder • Brueghel, Pieter, I

Names: Hartray, John F., Jr. (preferred) • John F. Hartray, Jr. • Hartray, J. F., Jr.

Titles

Include honorifics and titles, as appropriate. For the preferred name, use the name most commonly used in standard sources (which may omit the title).

Examples

Names: Rubens, Peter Paul (preferred) • Peter Paul Rubens (display) • Rubens, Sir Peter Paul • Sir Peter Paul Rubens

Names: Leo X, Pope (preferred) • Pope Leo X (display) • Medici, Giovanni de'

Names in Different Languages

If there are commonly used variants in various languages, include them as alternate names.

Examples

[in English and Native American language]

Names: Kicking Bear (preferred) • Mato Wanartaka

[in Italian and French]

Names: Giambologna (preferred) • Bologna, Giovanni • Bologna, Giovanni da • Bologne, Jean de • Boulogne, Jean de

Early Creators

For Western creators dating from the 16th century and before, do not invert the preferred name if it is not inverted in authoritative sources. Such names are often a combination of a given name plus a patronymic, place name, or other descriptive phrase, and are thus not inverted. You may include an inverted version of the name as an alternate name. These same rules may occasionally apply to artists living after the 16th century as well.

Example

Names: Leonardo da Vinci (preferred) • Vinci, Leonardo da

Non-Western Creators

For non-Western creators, do not invert the preferred name if it is not inverted in authoritative sources. In such cases, the name may already be listed in inverted order or may otherwise be inappropriate for inversion.

Example

Names: Zhang Xu (preferred) • Chang Hsü • Zhang Chengshi

Corporate Bodies

For corporate bodies, do not invert the preferred name. Use abbreviations (for example, ampersand or initials), if found in authoritative sources.

Examples

Name: Adler and Sullivan (preferred)

Names: Eero Saarinen & Associates (preferred) • Saarinen & Associates, Eero

Former Names

Include former names and name changes as variants.

FOR PERSONS

If a person's name has changed over time, include the former names. Examples include legal name changes (for example, a married name) and any other instance of former appellations. The preferred name should be the one most often found in authoritative sources.

Example

[for married and maiden names]

Names: Alma-Tadema, Laura Theresa (preferred) • Laura Theresa Alma-Tadema • Alma-Tadema, Laura Theresa Epps • Alma-Tadema, Mrs. Laurence • Epps, Laura Theresa

FOR ANONYMOUS ARTISTS

For creators whose identity has changed over time through scholarship, include their previous appellations as alternate names.

Example

[it is generally accepted that Robert Campin is the formerly anonymous Master of Flémalle]

Names: Campin, Robert (preferred) • Robert Campin • Master of Flémalle

If the identity of a creator is uncertain, do not record the additional names together in the same record. If scholarly opinion is divided about whether or not the anonymous creator is the same person as a named creator, make two separate records and link them as Related People (see Related People and Corporate Bodies below).

FOR CORPORATE BODIES

Generally, include the former names as historical names in one record rather than two if the corporate body is a historical studio or institution (for example, *Manufacture Royale des Gobelins* and *Manufacture Nationale des Gobelins* are two names in the same record), or if the primary partners have remained the same for a modern firm. Make two separate records if the function or location of the historical corporate body changed with the name change, or if the question involves a modern firm and legal incorporation, the primary partners have changed, and the firm apparently prefers to clearly distinguish its separate incarnations. Link the related corporate bodies (see Related People and Corporate Bodies below).

Anonymous Creators

For anonymous creators, use an appellation provided by an authoritative source or devised by scholars. In the context of this manual, an *anonymous creator* is defined as a creator whose hand is identified and oeuvre is established, but whose name is not known (for example, *Master of the Morgan Leaf*). This type of creator is distinguished from *unknown creators*, discussed below. Generally, do not invert appellations for anonymous creators.

Examples

Name: Monogrammist A. D. L.

Name: Borden Limner

Unknown Creators

Some institutions may choose to create appellations for unknown generic groups to which works with unknown attributions may be linked.⁶ Make a generic appellation that includes the word *unknown* and the culture or nationality (for example, *unknown Korean*). Alternatively, include broad dates (for example, *unknown 18th-century Korean*). Whichever method is used, be consistent. See also Chapter 2: Creator Information.

Examples

Name: unknown 16th-century Italian

Name: unknown Sioux

Name: unknown

Name: 18th-century French

Name: Anasazi

Name: anonymous

Name: anonymous German

A.1.2.2 Rules for Other Elements

A.1.2.2.1 Rules for Display Biography

A.1.2.2.1.1 RECORDING DISPLAY BIOGRAPHY

Record a concise phrase noting the following biographical details for a person: nationality, life roles, and birth and death dates. Record a concise phrase noting the following pertinent characteristics of a corporate body: national affiliation, function, and dates of establishment and dissolution. Display biography is used to create labels or headings in the Work Record and in lists (see also Chapter 2: Creator Information: Listing Biographical Information).

Capitalization and Abbreviation

Capitalize nationality, culture, place names, period names, or other proper nouns. Use lowercase for all other words. Avoid abbreviations, except for the word *circa* (*ca.*), the numbers in century or dynasty designations (for example, *17th century*), and *BCE* and *CE*.

Examples

Display Biography: Russian painter, 1893-1936

Display Biography: American miniaturist, active 1860s

Display Biography: French porcelain manufactory, flourished ca. 1731-1794

Display Biography: Roman sculptor, 1st century BCE

Syntax

List information in the following order for a person: nationality, space, life role or roles, comma, birth and death dates.⁷ For a corporate body, list analogous information in the same order: national affiliation, term indicating function, and dates of establishment and dissolution. In a span of dates, list birth date (start date), dash, death date (end date). Include all digits for both years in a span (for example, *1831-1890*, not *1831-90*). Do not use an apostrophe (for example, *1350s* or *1900s*, not *1350's* or *1900's*). If *ca.* applies to both years in a date span, repeat it with the second year for clarity (for example, *ca. 1720-ca. 1785*).

Examples

Display Biography: Indian sculptor, 1923-1982

Display Biography: British architectural firm, 1910-1944

Display Biography: Flemish sculptor and architect, ca. 1529-1608, active in Italy

Display Biography: Kenyan craftsman, ca. 1865-ca. 1905

Display Biography: American photography studio, flourished 1850s

Display Biography: Maya vase painter, 10th century

If the word *probably* or other indications of uncertainty are included, change the order and syntax as necessary for clarity.

Examples

Display Biography: sculptor, probably Polynesian, 19th century

Display Biography: English photography studio, probably established before 1888

Include place of activity if nationality is unknown or if place of activity is different than nationality. Use natural word order.

Examples

Display Biography: Mexican mosaicist, active ca. 1820-ca. 1840

Display Biography: Flemish sculptor and architect, 1529-1608, active in Italy

Display Biography: Greek architect, active 4th century in southern Italy

Display Biography: British publishing house, 19th century, active primarily in India

Gregorian Calendar

List dates as years in the proleptic Gregorian calendar, which includes dates before the Gregorian was officially introduced. If another calendar is referenced, include the date in the Gregorian calendar. Use *BCE* (Before Current Era) and *CE* (Current Era) if the year alone would be confusing or ambiguous to the end user. Do not use *BC* and *AD*.

Example

Display Biography: Italian pietra dura workshop, active 1588 to the present

Display Biography: Roman emperor and patron, 63 BCE-14 CE

Display Biography: Persian weaver, died 946 anno Hegirae (1540 CE)

Display Biography: Sieneese painter, active by 1353, died 1410 (1409 Sieneese calendar)

A.1.2.2.1.2 AMBIGUITY AND UNCERTAINTY

Avoid phrasing the text in a way that can be confusing or ambiguous. Clearly indicate uncertain or ambiguous information, including approximate dates, by using *circa (ca.)* and qualifiers such as *probably*.

Examples

Display Biography: Netherlandish painter, ca. 1564-after 1612

Display Biography: French or Flemish draftsman, active by 1423, died 1464

Display Biography: Russian illuminator and designer, probably 1862-before 1910

Display Biography: Attic vase painters, active ca. 585-ca. 570 BCE

If only either the birth or start date or the death or end date is known, or for living artists or extant corporate bodies for whom a death or end date is not applicable, clearly indicate the meaning of the single date known by using *born* or *died* for persons, or other terms appropriate to corporate bodies.

Examples

Display Biography: African sculptor, died 1978

Display Biography: Japanese photographer, born 1963

Display Biography: Canadian architectural firm, established 1931

Alternatively, some local practice requires catalogers to list the birth date or start date followed by a dash (for example, *Japanese sculptor, 1963-*, or *Canadian architectural firm, 1931-*). Whichever method is used, be consistent.

For the Display Biography, use dates of activity when life dates are unknown for persons; use dates of flourishing when dates of establishment and dissolution are unknown for corporate bodies. Do not include your own guesses regarding life dates in the Display Biography. However, for the controlled dates for retrieval, estimate birth and death dates when necessary; see Rules for Birth/Start Dates and Death/End Dates.

Examples

Display Biography: Italian sculptor, ca. 1230-ca. 1275

Display Biography: Persian weaver, active mid-18th century

Display Biography: Chinese calligrapher, active 1730s

Display Biography: German printmaking studio, flourished 1930s

A.1.2.2.1.3 ANONYMOUS PERSONS

Some institutions prefer to keep name authority records for every anonymous circumstance. If that is the practice, then, for an anonymous person, or for any other person or corporate body where biographical information is unknown or incomplete, record the deduced nationality or locus of activity and approximate dates of activity.

Examples

Display Biography: Italian painter, active 1330s-1340s

Display Biography: sculptor, probably Spanish, active 18th century in California

Display Biography: group of vase painters, probably Greek, active in Campania in mid-4th century BCE

A.1.2.2.1.4 INDEX BIOGRAPHICAL INFORMATION

Use controlled fields to index important biographical information, including nationality, life roles, and birth and death dates for persons. Index the analogous elements for corporate bodies.

Example

Display Biography: French architect and designer, 1871-1922

Controlled fields:

Nationality: French

Life Roles: architect • designer

Birth Date: 1871

Death Date: 1922

A.1.2.2.2 *Rules for Nationality*

Record a term referring to the national, geopolitical, cultural, or ethnic origins or affiliation of the person or corporate body. This element does not refer only to nationality in a modern, legal sense. Record the adjectival name form of a nation, place name, culture, or ethnic group. Terms should be controlled by Nationality and Culture element terms from the Concept Authority and Geographic Place Authority.

Examples

Nationality: English

Nationality: Nigerian

Nationality: Vietnamese

Nationality: Italian

Nationality: Sienese

Nationality: Berber

Nationality: Celtic

Nationality: Native American

Nationality: ancient Roman

Specificity

Record a designation at the level of nation (for example, *Italian*) or a broad culture (for example, *Native American*). If known, for broad culture, also include a more specific designation (for example, *Sioux* or *Lakota* in addition to *Native American*, and *Florentine* in addition to *Italian*).

Historical Nationalities

Include a historical nationality when warranted (for example, for a 14th-century artist from Brussels, it is common practice in the discipline of medieval art history to list the nationality as *Flemish* rather than *Belgian*, because Belgium was not a nation until the 19th century). If appropriate for a specific discipline, include a more specific designation in addition to the modern nation (for example, both *Sieneese* and *Italian* for a 14th-century artist).

Multiple Nationalities

If the person was active in two nations, or if the nationality is uncertain and two nationalities are possible, include both.

Examples

[person had two nationalities over a lifetime]

Display Biography: Chinese architect, 1898-1967, naturalized American

Nationalities: Chinese • American

[nationality is uncertain]

Display Biography: Dutch or German printmaker, 16th century

Nationalities: Dutch • German

[national affiliation is uncertain]

Display Biography: American or Canadian photography studio, early 19th century

Nationalities: American • Canadian

[both the specific and more general culture terms are indexed]

Display Biography: Native American painter, ca. 1846-1904

Nationalities: Native American • Sioux

A.1.2.2.3 Rules for Birth/Start Dates and Death/End Dates

Record the year when the person was born, or when a corporate body was established or came into existence, and the year when the person died, or when the corporate body was dissolved.

Examples

Display Biography: British printmaker, 1876-1934

Birth Date: 1876

Death Date: 1934

Display Biography: Dutch art gallery, 1841-1928

Start Date: 1841

End Date: 1928

Syntax

Record the year of birth and death (or of founding and dissolution) using the proleptic Gregorian calendar. For indexing dates BCE, use negative numbers. Use four digits for most years. If possible, for years that require fewer than four digits, follow the ISO and W3C standards, which suggest inserting leading zeroes (for example, 0350).

Example

Display Biography: Greek vase painter, ca. 340-ca. 265 BCE

Birth Date: -0350

Death Date: -0275

If your institution records month and day, use the following syntax: YYYY-MM-DD (year, month, day, separated by dashes). Alternatively, use another syntax allowed by the standards listed in Sources for Terminology above.

Example

Display Biography: American sculptor, 1787-1852

Birth Date: 1787-01-24

Death Date: 1852-03-02

Uncertainty and Estimating Dates

Record uncertainty and ambiguity related to life dates or dates of existence (for corporate bodies) in the Display Biography. For every case where the exact birth and death date are not known with certainty, estimate dates for retrieval. However, do not include estimated dates in the Display Biography, because this would be misleading to the end user.

For birth and death dates for retrieval, estimate years by adding or subtracting years for expressions such as *ca.* or *possibly*. If only dates of activity are known, or if the dates of birth or death are uncertain or approximate, record birth and death dates that are the earliest and latest possible delimiters of lifespan of a person or of the existence of a corporate body. Estimations are appropriate because these dates are controlled for search and retrieval, and should not be displayed to the end user.

Examples

Display Biography: Armenian monk and copyist, active ca. 1065

Birth Date: 1020

Death Date: 1120

Display Biography: Canadian engineering firm, established 1857, dissolved ca. 1864

Start Date: 1857

End Date: 1869

For *ca.*, estimate the birth or start date or the death or end date by adding or subtracting ten years, or more or fewer, as appropriate, based on your source. For example, if the display biography states born *ca. 1620* or established *ca. 1620*, the controlled birth or start date for retrieval could be estimated by subtracting ten years, 1610. If no better information is available, estimate the greatest likely life

span as 100 or 120 years for the life of a person, or as the beginning and end dates of centuries.

Examples

Display Biography: German painter, ca. 1620-1654

Birth Date: 1610

Death Date: 1654

Display Biography: French miniaturist, 14th century

Birth Date: 1300

Death Date: 1399

Display Biography: American sculptor, died 1831

Birth Date: 1731

Death Date: 1831

Display Biography: French painting studio, 17th century

Start Date: 1600

End Date: 1699

Birth and death dates for a person, or start and end dates for a corporate body, are required. Do not leave the death or end date blank for living artists or extant corporate bodies, or those records will not be available for retrieval by date spans. Fill in the elements with an appropriate estimated value to allow efficient retrieval. Remember that these elements are intended for retrieval, not display; thus end users should never see these values. When in doubt, it is better to estimate dates that are too broad rather than too narrow. The examples include a death date that allows a 100-year life span for the person and uses 9999 for the corporate body. As you maintain the authority file over time, replace estimated values with the actual death dates based on death notices or updates from a published vocabulary, such as the ULAN.

Examples

[only birth date is known, death date is estimated for retrieval]

Display Biography: Sri Lankan architect, born 1921

Birth Date: 1921

Death Date: 2021

Display Biography: American art museum, founded 1923

Start Date: 1923

End Date: 9999

Estimate dates for other situations as necessary. For example, if you know only the death date, subtract 100 to 120 years for an estimated birth date for retrieval. For additional general information about dates, see Chapter 4: Stylistic, Cultural, and Chronological Information.

Example

[only death date is known, birth date is estimated for retrieval]

Display Biography: American illustrator, died 1896

Birth Date: 1796

Death Date: 1896

A.1.2.2.4 *Rules for Life Roles or Function Roles*

Record the major professional roles played by the individual throughout his or her lifetime, or the major functions or roles that define the activities or purpose of the corporate body.⁸

Examples

[for persons]

Life Role: painter
Life Role: sculptor
Life Role: goldsmith
Life Role: printmaker
Life Role: illuminator
Life Role: architect
Life Role: author
Life Role: pope
Life Role: publisher

[for corporate bodies]

Function/Role: architectural firm
Function/Role: art academy
Function/Role: religious order
Function/Role: museum
Function/Role: archive

Specificity

Use the most specific life role or function applicable. For example, use *painter* rather than *artist*, and *art museum* rather than *institution*, if it is known. A single artist may have multiple roles, including some that are very specific. Roles for an artist, for example, could include *painter*, *watercolorist*, and *portraitist*.

Multiple Roles

If an artist has multiple professional roles, or if a corporate body had multiple primary functions, include them all.

Example

Display Biography: Egyptian architect, urban planner, and engineer, born 1965
Life Roles: architect • engineer • urban planner

Display Biography: South African art museum and art gallery, established 1978
Functions/Roles: art museum • art gallery

A.1.2.2.5 *Rules for Sources*

Include citations for the vocabulary resource or other work, published or nonpublished, that was the source of names, note, or other information in the authority record. Using a Source Authority is recommended (see *Categories for the*

Description of Works of Art: Related Textual References). Whether or not a Source Authority is used, record citations consistently, using the rules in the *Chicago Manual of Style*.

A.1.2.2.6 Additional Elements

A.1.2.2.6.1 INCLUDE ADDITIONAL ELEMENTS AS NECESSARY

Additional elements may be included if necessary. For more information regarding elements in an authority record for creators and other persons or corporate bodies, consult the creator identification authority in *Categories for the Description of Works of Art*, the *Union List of Artist Names Editorial Guidelines*, *MARC21 Concise Format for Authority Data*, and *MADS: Metadata Authority Description Schema*.⁹

A.1.2.2.6.2 RECORD TYPE

CCO recommends using a Record Type element, although this is administrative rather than a descriptive metadata element and therefore outside of the scope of this manual. Record Type should be used to distinguish records for persons from those for corporate bodies. See the discussion in *Categories for the Description of Works of Art: Person/Corporate Body Authority*.

A.1.2.2.6.3 GENDER

Record the gender of the person, which refers to the sex of the individual. This is a controlled field with terminology such as *male*, *female*, and *unknown*. Gender is generally not applicable for corporate bodies, although exceptions may be made in the case, for example, of modern artists' collectives that are all male or all female.

A.1.2.2.6.4 DATES OF ACTIVITY

Include Earliest Active Date and Latest Active Date to delimit the known period of artistic activity of an individual or flourishing of a corporate body. Indexing dates of activity may be helpful for creators who were active as artists during only part of their adult lives (for example, for Grandma Moses, who became a painter late in life).

Example

[for Grandma Moses]

Display Biography: American painter, 1860-1961, active from 1930s

Birth Date: 1860

Death Date: 1961

Earliest Active: 1930

Latest Active: 1961

If only dates of activity or flourishing are known, birth and death dates and dates of establishment and dissolution should be estimated and recorded in Birth Date and Death Date, as described.

A.1.2.2.6.5 PLACE/LOCATION

Record the noun form of place names indicating where a person was born, died, or was active, or the location of a corporate body. This name should be displayed with its broader contexts, including the nation, for example, *Siena (Tuscany, Italy)*.

Examples

[for Andrea Schiavone]

Display Biography: Italian painter and printmaker, ca. 1500-1563, born in Dalmatia

Birth Date: 1490

Death Date: 1563

Birth Place/Location: Zadar (Dalmatia)

Death Place/Location: Venice (Italy)

Active Place/Location: Italy

[for the National Gallery of Art]

Display Biography: American art museum, established in 1937

Start Date: 1937

End Date: 9999

Place/Location: Washington (DC, United States)

A.1.2.2.6.6 RELATED PEOPLE AND CORPORATE BODIES

Link to records for related people and corporate bodies as necessary, including student-teacher relationships, relationships between family members who are creators, or relationships between a firm or studio and its members. These relationships are called associative relationships. See Part 1: Authority Files and Controlled Vocabularies.

Relationship Type

Record the type of relationship between two persons or corporate bodies. Examples include *student of*, *teacher of*, *sibling of*, *son of*, *partner of*, and *member of*. Note that relationships must be reciprocal and the phrases used to describe them must make sense from both records' points of view (for example, the reciprocal Relationship Type for *teacher of* would be *student of*).

Related Person's Name

Record (or link to) the name of the related person or corporate body. It should be a link to the Authority Record for the related person or corporate body.

Examples

[for Gao Jianfu]

Display Biography: Chinese painter, 1879-1952

Related Person:

Relationship Type: sibling of

Related Person label: Gao Qifeng (Chinese painter, 1889-1935)

[for Frank Lloyd Wright]

Display Biography: American architect, 1867-1959

Related Corporate Body:

Relationship Type: founder of

Related Corporate Body label: Oak Park Studio (American architectural firm, established ca. 1896, dissolved 1909)

Broader Contexts

Record broader contexts (hierarchical, whole-part relationships) between a corporate body and its divisions, such as divisions in an architectural firm, manufactory, or museum, as necessary. Ideally this should be done by using a hierarchy. An example is the French Gobelins manufactory, which had different divisions that produced tapestries (*Gobelins Tapestry Manufactory*), furniture (*Gobelins Furniture Manufactory*), and other types of works.

Example

[for Gobelins]

Display Biography: French craftsmen's factory, established in 1662 in Paris

Hierarchical relationships:

- Gobelins
- Gobelins Furniture Manufactory
- Gobelins Marquetry Studio
- Gobelins Pietra Dura Studio
- Gobelins Metalwork Studio
- Gobelins Engraving Studio
- Gobelins Silversmiths' Studio
- Gobelins Painting Studio
- Gobelins Sculpture Studio
- Gobelins Tapestry Manufactory
- Gobelins Dye Works

To organize a large authority file, hierarchical relationships may be used to divide records into facets, for example, for artists-persons, artists-corporate bodies, unknown creator designations, and non-artists.

A.1.2.2.6.7 NOTE

Record a free-text descriptive note to explain biographical information, such as current scholarly opinion regarding an ambiguous birth date or the possible identification of an anonymous artist, or to describe important aspects of the artist's career or the corporate body's activities.

Examples

[for the 14th-century Sieneese painter, Bartolommeo Bulgarini]

Note: Phases of Bartolommeo's career were formerly attributed to anonymous masters known as Ugolino Lorenzetti and the Master of the Ovile Madonna. Bartolommeo's early works were heavily influenced by Pietro Lorenzetti and Ugolino di Nerio. During the 1350s, he followed the fashion in Siena by returning to the two dimensionality, fluid lines, and decorative details of Simone Martini. He worked primarily in Tuscany, painting

extensively for various Sieneſe churches, including five panels for Santa Maria della Scala, where he and his wife were lay members of its charitable ſociety. He held minor public offices in Siena. He died on 4 September 1378.

[for the Gobelins manufactory]

Note: Established in 1662 in Paris, closed in 1694; the tapestry works reopened in 1699 and worked into the 20th century. Gobelins was established by Louis XIV for the production of furnishings for the royal household. The factory was formed largely from an amalgamation of existing workshops. The Gobelins specialized in tapestries, paintings, sculptures, metalwork, engraving, and furniture making. Each workshop operated semi-independently, and the head of each workshop was responsible for his own accounts.

A.1.2.2.6.8 EVENTS

Record events including activity, baptism (for example, when the birth date is unknown), or participation in competitions.

A.1.2.2.6.9 OTHER DATES

Record dates for various elements throughout the record, such as dates of a relationship between related people and corporate bodies (for example, between a student and teacher, or between an architectural firm and its members).

A.1.3 PRESENTATION OF THE DATA

A.1.3.1 Display and Indexing

A.1.3.1.1 *Free-Text vs. Controlled Fields*

For a discussion of when and why separate free-text and controlled fields are recommended, see Part 1: Database Design and Relationships: Display and Indexing.

A.1.3.1.2 *Fields in the Authorities and Work Record*

A.1.3.1.2.1 INDEXING AUTHORITY INFORMATION

Repeatable fields should be used for names, nationality, life roles, and places. Birth date, death date, and gender should not be repeatable. Linking to multiple related people and corporate bodies should be possible. Ideally, the biographical information should be recorded in a free-text display biography; important details of the biography should be indexed in controlled fields. If it is not possible to have a free-text field, a rudimentary display biography can be created by concatenating data from controlled fields.

Example

Names:

Le Corbusier (preferred)
Jeanneret, Charles Édouard
Charles Édouard Jeanneret
Jeanneret-Gris, Charles Édouard

Display Biography: Swiss architect, painter, and theorist, 1887-1965, active in France

[Birth Date: 1887]

[Death Date: 1965]

Nationality: Swiss • French

Life Roles:

architect • urban planner • painter • draftsman • theorist • author • designer

Places of Birth, Death, Activity:

Born: La Chaux-de-Fonds (Neuchâtel Canton, Switzerland)

Died: Roquebrune (Alpes-Maritimes, Provence-Alpes-Côte d'Azur, France)

Active: France (Europe) (from 1917)

Gender: male

Related People and Corporate Bodies:

director of: Atelier Le Corbusier (French architectural studio, established in first quarter of 20th century)

Source: *Union List of Artist Names* (1988-).

A.1.3.1.2.2 MINIMUM CONTROLLED FIELDS

Nationality or National Affiliation

Nationality should be a repeatable controlled field. If the controlled terminology for this element does not have a hierarchical structure in your system, catalogers will need to enter both the most specific and a more general term to allow efficient retrieval (for example, *Nigerian* and *African*).

Some institutions may wish to record nationality, culture, and race-ethnicity as three separate fields rather than a single field. However, given that it is often difficult for catalogers to draw the boundaries between these concepts and that end users are likely to blur these distinctions when searching (thus the distinction is not important in retrieval), most institutions will find it convenient to record them together, thus saving time and labor and avoiding the possibility of errors. In any case, all should be accessible together for retrieval.

Dates

Birth and Death Dates are controlled fields intended to provide consistently formatted data that will be used in retrieval. They index the dates expressed in the Display Biography.

Birth and Death Dates should be controlled by rules in ISO or W3C standards (see Chapter 4: Stylistic, Cultural, and Chronological Information). Practical considerations, such as the limitations of the institution's computer system, may require departure from the standards, however. For example, some systems do not allow storing leading zeroes with numbers.

Life Roles and Functions

Use a repeatable controlled field for life roles and functions. If the controlled terminology for this element does not have a hierarchical structure, catalogers may need to enter both the most specific and a more general term (that is, *artist* and *painter*) to allow good retrieval.

Sources

To control terminology for citations, use controlled lists or a separate authority file for sources, if possible.

A.1.3.1.3 For Display in the Work or Image Record

Creator names in the Personal and Corporate Name Authority will need to be appropriately displayed in the Work or Image Record—for example, in the Work Record in Creator display (Chapter 2). For display, the element names may be altered depending on whether the information refers to a person or a corporate body. For example, displaying the element tag Birth Date is appropriate for a person, but the element tag Start Date is more appropriate for a corporate body.

How to Create a Label for Display

To create a label to identify the person or corporate body in a display in the Work or Image Record, it is recommended to combine the preferred name and Display Biography (for example *Tenkamenin (King of Ghana, 1037-1075)*). Ideally, this may be done automatically by concatenating elements; alternatively, use a free-text field and construct the label by hand. A label display should be created for all persons and corporate bodies that are used in any field of the Work or Image Record.

Some institutions may wish to omit the life roles in the Work Record display because in that context the role specific to the work being cataloged will be displayed instead (see Chapter 2: Creator Information). Similarly, certain institutions may prefer to use the inverted indexing form of the name rather than the natural order in some situations (in alphabetized results lists, for example).

Syntax

In the examples, for the sake of clarity, the Display Biography is placed in parentheses. However, using no parentheses or another method of punctuation is also acceptable, provided it is applied consistently.

Examples

[displays with preferred name in natural order followed by Display Biography]

Vincent van Gogh (Dutch painter and draftsman, 1853-1890)
Kicking Bear (Native American painter, ca. 1846-1904)
María Luisa Fernanda de Borbón (Spanish painter, 1832-1897)
Pieter Bruegel the Elder (Flemish painter, ca. 1525-1569)
Oak Park Studio (American architectural firm, established ca. 1896, dissolved 1909)

[displays with inverted form of preferred name followed by Display Biography; note that not all names can be inverted]

Gogh, Vincent van (Dutch painter and draftsman, 1853-1890)
Kicking Bear (Native American painter, ca. 1846-1904)
Borbón, María Luisa Fernanda de (Spanish painter, 1832-1897)
Bruegel, Pieter, the elder (Flemish painter, ca. 1525-1569)
Oak Park Studio (American architectural firm, established ca. 1896, dissolved 1909)

[displays with preferred name in natural order followed by Display Biography, minus life roles]

Vincent van Gogh (Dutch, 1853-1890)

Kicking Bear (Native American, ca. 1846-1904)

María Luisa Fernanda de Borbón (Spanish, 1832-1897)

Pieter Bruegel the Elder (Flemish, ca. 1525-1569)

Oak Park Studio (American, established ca. 1896, dissolved 1909)

Syntax in Displays for Repositories

Label displays for repositories in Work Records typically differ from those for other corporate bodies. Repositories generally should be displayed with the preferred name and the geographic location rather than with the Display Biography. See Chapter 5: Location and Geography.

Examples

The Louvre (Paris, France)

National Gallery of Art (London, England)

Gallerie degli Uffizi (Florence, Italy)

Capital Museum (Beijing, China)

A.1.3.2 Examples

Examples of Authority Records are included below. For additional examples, see the end of Part 1, the end of each chapter in Part 2, and the CCO Web site. In the examples, *controlled* refers to values controlled by an authority file, controlled list, or other rules (for example, rules for recording dates). *Link* refers to a relationship between two Authority Records. All links are controlled fields. In all examples in this manual, both within and at the end of each chapter, data values for repeatable fields are separated by bullet characters.

Figure 47

Authority Record for a Person

*This is a full record; not all records require information in all these fields.
Required and recommended elements are marked with an asterisk.*

Personal and Corporate Name Authority Record

- ***Names:**
 - Gentileschi, Artemisia (preferred, inverted)
 - Artemisia Gentileschi (preferred, natural order)
 - Gentileschi, Artemesia (variant)
 - Schiattesi, Artemesia (variant)
 - Lomi, Artemisia (variant)
- ***Display Biography:** Italian painter, 1593-1651/1653
- ***Nationalities [controlled]:**
 - Italian
 - Roman
- ***Birth Date [controlled]:** 1593; **Death Date [controlled]:** 1653
- ***Life Roles [controlled]:**
 - painter
 - draftsman
- **Gender [controlled]:** female
- **Place of Birth [link]:** Rome (Lazio, Italy)
- **Place of Death [link]:** Naples (Campania, Italy)
- **Places and Dates of Activity [link]:**
 - Florence (Tuscany, Italy) | **Date:** 1612-1620
 - Rome (Lazio, Italy) | **Date:** 1620-1630
 - Naples (Campania, Italy) | **Date:** 1630-1638
 - London (England, United Kingdom) | **Date:** 1638-1641
- **Related People:**
 - Relationship Type [controlled]:** child of
[link to related person]: Gentileschi, Orazio (Italian painter, 1563-1639)
 - Relationship Type [controlled]:** student of
[link to related person]: Tassi, Agostino (Italian painter, ca. 1579-1644)
 - Relationship Type [controlled]:** spouse of; **Date:** married in 1612
[link to related person]: Stiattesi, Pietro (Italian painter, active 17th century)
- **Note:** Artemisia Gentileschi was the most ambitious and influential female painter of her time. She spread the Caravaggesque style throughout Italy and expanded the narrow possibilities for female artists. Artemisia was taught to paint by her father, Orazio Gentileschi, who painted directly on the canvas and used live models. Her paint-handling in her early works reflects her father's influence, yet she also departed from him by choosing to paint dramatic narratives starring female heroines. In 1612, Artemisia left Rome for Florence, after taking part in a trial against her art teacher, Agostino Tassi, who allegedly raped her. She then worked in Rome, Genoa, Venice, and Naples. In 1638 she was in London caring for her ailing father. She died between 1651 and 1653.
- ***Sources [links to Source Records]:**
 - Union List of Artist Names* (1988-).
 - Thieme-Becker, *Allgemeines Lexikon der Künstler* (1980-1986).
 - Bolaffi, *Dizionario dei pittori italiani* (1972-1976).

Figure 48
Authority Record for a Corporate Body
*Record for a repository. Required and recommended elements
are marked with an asterisk.*

Personal and Corporate Name Authority Record

- ***Names:**
 - Sterling and Francine Clark Art Institute (preferred)
 - Clark Art Institute (variant)
- ***Display Biography:** American Art Institute, founded 1950
- ***Nationality** *[controlled]*: American
- ***Start Date** *[controlled]*: 1950; **End Date** *[controlled]*: 9999
- ***Roles** *[controlled]*:
 - art institute
 - museum
 - research center
- **Place/Location** *[link]*: Williamstown (Massachusetts, United States)
- **Related Corporate Bodies:**
 - Relationship Type** *[controlled]*: associated with
[link to related corporate body]: Williams College
 - Relationship Type** *[controlled]*: broader context for
[link to related corporate body]: Sterling and Francine Clark Art Institute Library
- **Note:** The Sterling and Francine Clark Art Institute is an art museum and a center for research and higher education. Williams College, in cooperation with the Sterling and Francine Clark Art Institute, offers a two-year course of study leading to the degree of Master of Arts in the history of art.
- ***Sources** *[link to Source Records]*:
 - Official Museum Directory 2004* (2004).
 - Sterling and Francine Clark Art Institute online (2003-).

Figure 49

Authority Record for an Anonymous Creator with a Known Oeuvre
Record for an ancient Greek vase painter. Required and recommended elements
are marked with an asterisk.

Personal and Corporate Name Authority Record

- ***Names:**
 - Painter of the Wedding Procession (preferred)
 - Wedding Procession Painter (variant)
 - Der Maler des Hochzeitszugs (variant)
- ***Display Biography:** Greek vase painter, active ca. 360s BCE
- ***Nationality** [controlled]: Ancient Greek
- ***Start Date** [controlled]: -0390; **End Date** [controlled]: -0330
- ***Roles** [controlled]:
 - artist
 - vase painter
- **Place of Activity** [link]: Athens (Periféreia Protevoúsis, Greece)
- **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.
- ***Sources** [link to Source Records]:
 - J. Paul Getty Museum, collections online (2000-) (accessed January 21, 2005).
 - Schefold, Karl. *Kertscher Vasen*. Berlin: 1930.

Notes

1. Included in the Personal and Corporate Name Authority are events that are formally convened, directed toward a common goal, capable of being reconvened, and have formal names, locations, dates, and durations that can be determined in advance of the event (for example, *Society of Architectural Historians Annual Meeting*). See the Library of Congress Name Authority file and AACR for formulating names for such events. See also *PCC Task Group on Name Versus Subject Authorities Final Report*, at <http://www.loc.gov/catdir/pcc/archive/divworld.html>.
2. The *Union List of Artist Names Editorial Guidelines* can be found at http://www.getty.edu/research/conducting_research/vocabularies/editorial_guidelines.html.
3. *Dizionario enciclopedico Bolaffi dei pittori e degli incisori italiani dall'XI al XX secolo*. Turin: Giulio Bolaffi, 1972-1976. Snodgrass, Jeanne O. *American Indian Painters; A Biographical Directory*. New York: Museum of the American Indian, Heye Foundation, 1968.
4. Keep in mind that AACR is describing how to make headings, not how to fill in the name field of an authority file or database. In the Personal and Corporate Name Authority, you can add the Display Biography to the name to form a heading, but do not put the biographical information in the Name element.
5. If the preferred name is an abbreviation, you may put the full name in parentheses for heading displays, but do not put both values in one name element, as this would have a negative effect on indexing and retrieval. See *Presentation of the Data: Display and Indexing*.
6. Because it is recommended to always display a value in the Creator field in the Work Record, in order to control values for unknown attributions, unknown creators may be recorded in the Personal and Corporate Name Authority for local use. Alternatively, if the value for unknown creators is not recorded in the Creator element of the Work Record, it should be displayed and retrievable in this field for end users by concatenating values from other fields. See Chapter 2 for additional discussion.
7. For display in the Work Record, institutions may wish to omit the roles in the Display Biography because they could be confused with the role pertinent to the work being cataloged. See Chapter 2: Creator Information.
8. Note that Life Roles (Functions for a corporate body) are different from roles in the Work Record. The Life Roles are all the roles the artist had over a lifetime (or that a corporate body had over its existence); these roles are recorded in the Authority Record. Life roles or functions are distinguished from the element roles in the Work Record, which refers only to the artist's roles regarding that particular work.
9. The *Union List of Artist Names Editorial Guidelines* can be found at http://www.getty.edu/research/conducting_research/vocabularies/editorial_guidelines.html; *MARC21 Concise Format for Authority Data*, at <http://www.loc.gov/marc/authority/ecadhome.html>; *MADS: Metadata Authority Description Schema*, at <http://www.loc.gov/standards/mads/mads-outline.html>.