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THE METROPOLITAN
MUSEUM OF ART

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—
PHOTOGRAPH CLASSIFICATION
BY ETHEL A. PENNELL

BOOK CLASSIFICATION
BY LUCIE E. WALLACE

NEW YORK
M C M X I

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THIS pamphlet is issued by the Trustees of the Metropolitan Museum of Art in response to many inquiries which have been received as to the system followed in the arrangement and cataloguing of the books and photographs in the library of the Museum. To the two authors belongs the credit of having worked out, each in her respective department, the method of classification which is set forth in the following pages, and which has successfully stood the test of an experience that has included rapid growth, the transference of books and photographs from small, cramped quarters to the ample space provided in our new library, and a constantly increasing use on the part of students and other visitors.

EDWARD ROBINSON,
Director.

December, 1911.

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CLASSIFICATION
FOR
PHOTOGRAPHS

INTRODUCTION

THE Library of the Metropolitan Museum of Art contains a collection of photographs of Architecture, Sculpture, and Painting, and of all creative work that may be included under the term Minor Arts, or Decorative Arts. The collection had already grown beyond the number of 15,000, and was being used by a variety of art students, archæologists, connoisseurs, collectors, and craftsmen, when the work of classification and cataloguing was commenced. Several librarians and collections of photographs were consulted, and each system of classification was found to differ from every other according to the class of students that used the photographs. In view of the breadth of this collection, and the wide range of students that were likely to consult it, the need became increasingly evident of a classification that should be logical and consistent, simple and easy of application, and entirely comprehensible to anyone who should use the photographs for any purpose. It was to satisfy these requirements that this classification was arranged, and it is now published, together with notes on cataloguing and all other points connected with the handling of photographs, in the hope that it may prove useful to the growing number of art librarians and teachers who desire help and information, many of whom have sought such help at the Metropolitan Museum.

The more important steps in the care of photographs are taken up in the order in which they naturally follow one another, the explanation of the Classification being placed at the end of the Introduction.

PURCHASING

The majority of the photographs in this collection have been purchased of the foreign dealers in person, not ordered by mail. Valuable notes on this subject and on the mounting of photographs will be found in the preface of a pamphlet entitled List of Photograph Deal-

ers, compiled by Miss Etheldred Abbot (1907), and obtainable of Miss Hooper, Librarian of the Public Library of Brookline, Mass.

ACCESSIONING

All photographs are accessioned before they are mounted, in large books that contain 5000 entries each. Every left-hand page is numbered for forty photographs, and the items are entered under these headings, running across both pages: Accession No., Class, Artist, Subject, Original in, Photographer and Number, Process (*i.e.*, kind of print), Size of Print, Size of Mount, Cost of Print, Cost of Mount, Source (gift or purchase), Where obtained, Remarks. The accession number is written in pencil on the back of the photograph, whence it is transferred by the mouter to the mount. It is then written in ink on the paper label after it is pasted on the mount (see below), and on the back of the main catalogue card (p. 9). Each lot of photographs should be accessioned as soon as possible after it is received, and the date of accessioning noted in the extreme left-hand margin of the page. Experience has shown that it is more practicable to keep accounts of expenditures for photographs and mounting in a separate book, in which the itemized bills may be entered entire, rather than in the Accession Book.

MOUNTING

Notes on mounting will be found in the pamphlet referred to above (p. 3). All mounting for this collection has been done with entire satisfaction by the Rose Bindery of Boston, Mass. Dark mounts, known as stone gray and steel gray, have been used in preference to the light gray, as they harmonize better with the tones of the photographs and are less easily soiled. For some of the larger carbon prints, brown mounts have been chosen. It is of the greatest importance that the mounting should be well done in order to prevent warping, and that the mounts should be light in weight, thin, and flexible, yet tough.

LABELING

The photographer's label is removed from the print in most cases before mounting, as it is often inaccurate and always unsightly. This fact and the dark color of the mount, which makes writing on it illegible, necessitate the pasting of a white paper label on the back of each mount, in the upper right-hand corner. The following forms were adopted, (1) for Architecture, (2) for Sculpture and Painting, (3) for the Minor Arts. The labels measure $2\frac{3}{4}$ x $3\frac{3}{4}$ inches.

The paper of the labels is thin, and the paste (Higgins' Photo Mounter) is applied as lightly and as dry as possible to prevent its curling the mount.

(1)

CLASS.....
.....
.....

PLACE.....
SUBJECT.....
.....

DETAIL.....

THE METROPOLITAN MUSEUM OF ART ACCESSION.....

(2)

CLASS.....
.....
.....

AUTHOR.....
SUBJECT.....
.....

PLACE.....

THE METROPOLITAN MUSEUM OF ART ACCESSION.....

(3)

CLASS.....
.....
.....

OBJECT.....
.....

STYLE.....
PLACE.....

THE METROPOLITAN MUSEUM OF ART ACCESSION.....

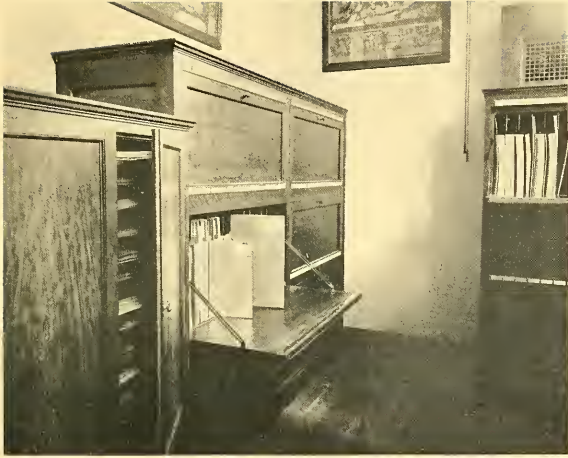
LABELS

The blank lines of the label are filled in with information necessary to identify the photograph. In the case of this collection, where the photographs had to be labeled and stacked for use before they could be catalogued, brief information taken from the Accession Book was written in pencil on the labels, and a tentative class and division number assigned. After each photograph is catalogued and finally classified, information corresponding with the catalogue card is written in ink.

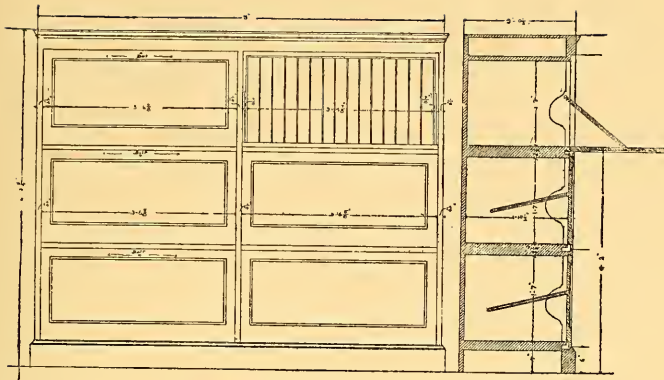
STACKING

The photographs are stacked in oak cases especially designed for this collection. As will be seen from the illustrations, a case has one vertical partition and three horizontal shelves. Each of these six divisions has its own door, which opens downward to the horizontal and provides a shelf upon which to draw out the photographs. In each division are upright partitions forming fifteen compartments, with a card holder above each one and a card indicating briefly the contents of the compartment. These card holders are of brass, and are attached to the outside of the shelf doors in such a way that the contents of a compartment can be read before as well as after the shelf door has been opened. That is, the card holders for one shelf are placed on the lower part of the door of the shelf above it, the upper row being placed on the case itself, beneath the top moulding. Each door is held firmly in place, when closed, by a steel bar that slides through its upper edge into sockets in the case at either end, and is operated by a knob in the centre of the upper panel of the door. One compartment easily holds from 45 to 50 photographs, so that the capacity of the whole case is between 4000 and 4500, there being 90 compartments in a case. These cases hold the three smaller sizes of mounts, 11 x 14, 14 x 18, and 18 x 22 inches. The photographs are stacked like books; that is, they stand on end and the class numbers read from left to right, the photographs facing to the right so that the class numbers are easily seen on the white labels in the upper right-hand corner of the back, as above noted.

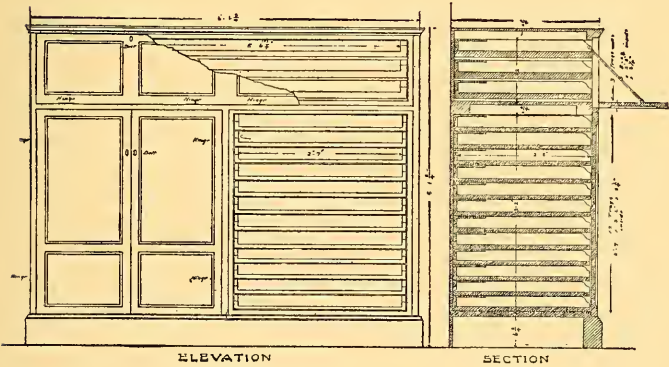
For mounts larger than 18 x 22 inches, another specially designed case is provided, with shallow sliding shelves and dust-proof double doors. The photographs are laid flat and face down, with the white label conspicuous in the outer right-hand corner of the back. To protect the face of the lowest photograph a sheet of paper or pasteboard should be placed on the shelf.



CASES SHOWING STORAGE OF PHOTOGRAPHS



ELEVATION Scale 1/4" = 1 foot SECTION



ELEVATION SECTION

THE CASES

CATALOGUING

The work of cataloguing photographs if done thoroughly is necessarily slow. It is well to start out by doubting the accuracy of the photographer's label in the case of paintings, or at least believing it to be wrong until it is proved right, not only by the gallery catalogue, but also by careful study of the best authorities in art histories, monographs, and periodicals. For identifying architectural photographs, Baedeker's Guide Books are most useful. Once this research work is satisfactorily accomplished—that is, the gallery and artist attributions determined—the actual work of printing the catalogue cards may be done. The neatest, clearest, most compact and uniform cards can be printed on a typewriter, the Hammond being used here. For use on this machine, the cards may be fairly heavy, and should of course be without lines, with the exception of top and left-hand margins.

In cataloguing, the aim should be to make each card describe the photograph sufficiently to identify it and to show its position in the case. Unnecessary and complex details that distract and confuse the layman (such as size and kind of print, photographer, etc.) should be omitted, as they can be found in the Accession Book, in the rare instances when they are desired. If no Accession Book is used, the items can be entered on the back of the main catalogue card, in such a way as not to interfere with other entries noted below (p. 9); or, better, on the back of the shelf-list card, which is blank.

ARCHITECTURE

The method of cataloguing each class of photographs should be in harmony with the scheme of classification. That is, on the main card for a photograph of a building (Architecture), the first word on the top margin line is the name of the city, as in this classification the photographs are arranged alphabetically by cities under the different country divisions, as will be seen later (p. 16). Next follows, also on the top line, the name of the building, given either in English or in the language of the country, according to best usage, as found in Baedeker's Guides. On the second line, indented five spaces (about one-half inch), should be shown the exact part of the building represented in the photograph, using always first the general term Exterior or Interior. It is desirable also, for the sake of alphabetizing together the cards for all views of the same part of the building, to state next whether it is west side, or apse, or south aisle, or court façade, etc. For example, we have a photograph showing a part of an exterior doorway of Chartres Cathedral, and the card reads as follows:

175 C486	CHARTRES, Cathedral of Notre-Dame.
286	Exterior, north transept, porch: coving of east side of central doorway.

CARD FOR ARCHITECTURE: FACE

On the reverse of the card, where it can be read without being taken from the tray, are printed the accession number and a list of the subject headings by which this photograph is represented in the catalogue. The purpose of this is, of course, to make it possible to remove from the catalogue all cards for one photograph, in case of additions or other changes.

○
Architecture, Gothic, in France. Sculpture, Gothic, French.
24111

CARD FOR ARCHITECTURE: REVERSE

It is essential to make subject style cards for every important building to accommodate students in the history of architecture who wish to see many examples of a style, but do not know in what places they exist. Also, in the case of the photograph under consideration, for students of mediæval sculpture we make a subject card under Sculpture, Gothic, French.

The subject catalogue should be regarded as a supplement to the classification, and therefore of great importance. For any classification can arrange the photographs in but one order; and whereas it may stack together, as in this case, all details of Chartres Cathedral and be satisfactory for a student of architecture, it can not also keep in one class all examples of Gothic sculpture, most of which exist as adjuncts of the cathedral architecture of the period. Any features of the building that may interest an architect, or perhaps assist in identifying some other photograph, are also noted, such as towers, rose windows, doorways, balustrades, and particularly any ornament characteristic of a style. Again, for the student of sculpture or iconography, the subjects of reliefs and statues are entered in the subject catalogue. For each building a card is made, giving the historic style, dates, names of architects, etc.

Only one photograph is represented on each *main* card, except in the case of a duplicate, when the words "Same, another copy" are added two lines below the first entry, and its number is placed in the margin opposite. On the contrary, a *subject* card may represent the entire series of views of one building, when the form is as follows:

175 C486	ARCHITECTURE, Gothic, in France.
201 L	<u>Chartres</u> , Cathedral of Notre-Dame.
270-298	Exterior, ensemble from northwest.
233-266	" north side and details.
211-230	" south " " "
305, 308	" west portal, details.
	Interior, nave and south transept.
	○

PAINTING AND SCULPTURE

The artist cards (that is, the main cards) for painting and sculpture have much the same form as an author card for a book. Preceding each artist's cards in the catalogue is a biography card which gives his full name, dates, school, and all variations of his name. The first line of the main card contains the artist's name, the best known form being adopted, and only the initials of his given names. The second line gives the title of the picture or piece of sculpture, in English with rare exceptions. The gallery in which

it is found is placed two lines below the title. Below this may be placed a brief note as to disputed attribution or other facts that would help to identify the photograph. Cross references are made from unused forms of the artist's name, and rejected attributions, as well as secondary artist cards in the case of "joint authorship." Gallery cards are made for painting, sculpture, and the minor arts, as well as subject cards. As in cataloguing architecture, the accession number and list of subject headings are printed on the back of the card, and a painting and all its details may be entered on one subject or gallery card.

A few typical examples may be given.

(1) Form for main artist card for painting and sculpture.

374.1 D994	DYCK, A. van.
523	Portrait of a little girl with dogs. <u>Antwerp</u> , Royal Museum. (Dogs by J. <u>Fyt</u>). ○

(2) Form for secondary artist card, for disputed attributions, etc.

374.1 D994	FYT, J. <u>see also</u>
523	<u>Dyck</u> , A. van. Portrait of a little girl with dogs. (Dogs by J. <u>Fyt</u>). <u>Antwerp</u> , Royal Museum. ○

(3) Form for the gallery card for Painting, Sculpture, and the Minor Arts.

374.1 D994	ANTWERP, Royal Museum.
523	<u>Dyck, A. van.</u> Portrait of a little girl with dogs. (Dogs by J. Fyt). <div style="text-align: center;">○</div>

(4) Form for the subject card for Painting, Sculpture, and the Minor Arts, with a painting and detail on one card.

374.1 D994	PORTRAITS, Children, Flemish.
515	<u>Dyck, A. van.</u> Portraits of William II, Prince of Orange, and his bride, Henrietta Maria Stuart.
518	— Same, detail: head of Henrietta Maria. <u>Amsterdam, Ryks Museum.</u> <div style="text-align: center;">○</div>

Works by an unknown pupil, follower, etc., of an artist are arranged immediately after his own works by adding a figure to his Cutter author number: 1 for Copy of, 2 for Pupil of, 3 for School of, 4 for Follower or Style of. The card is written as shown on page 13.

In the case of paintings and sculpture by unknown artists, the photographs are catalogued and stacked under "Master" or "School," with a sufficient addition to the Cutter number representing these words to keep all of one school and century together. The first line of

374.1 D994	DYCK, A. van, Copy of.
521	<p style="text-align: center;">Portrait of Abbé Scaglia.</p> <p style="text-align: center;"><u>Antwerp</u>, Royal Museum.</p> <p style="text-align: center;">(Copy of an original in the possession of Capt. G. L. Holford, London.)</p> <p style="text-align: center;">○</p>

the card would read: Master of Flémalle, and the class and author

number would be M³⁷⁴_{423Fl}; or, School (Painting, French) of Amiens,

15th century, with the number S³⁷⁵_{372Am5}; or School (Sculpture,

Greek) Archaic, with the number S²³¹₃₇₂₂, assuming that Greek sculpture by unknown artists is divided into (1) prehistoric, (2) archaic, (3) 5th century, etc. In the case of Egyptian (and Assyrian) sculpture where no artists' names are known, the author line of the main card reads: Sculptor, Egyptian, 18th dynasty. The class number is

²²¹18—, with additions in the second line to group together all sculpture from the same local school or of the same provenance.

Wherever necessary, cross reference cards should be made, as: Painting, French, *see* School (Painting, French), etc. Cards with lists of artists in the various schools, of whose work photographs are to be found in the collection, may be kept in the catalogue if desired, as: School (Sculpture, Greek) 4th century B.C., *see also* Bryaxis, Damophon, Lysippus, Praxiteles, Scopas. The names should be written in a column and arranged alphabetically. For the larger schools, as the Florentine school of painting in Italy, lists on sheets of paper would be preferable, if it is desirable to save space in the catalogue case.

MINOR ARTS

The name of an artist is rarely known in connection with any of the Minor Arts. The important items are the craft and the style (locality and century, or smaller division), as will be seen in the notes on classification (p. 18). The author line on the main card,

therefore, gives the kind of work, the country, and century, as: Gold, Egyptian, 12th dynasty, the word gold being understood to mean work in gold, or goldsmith, as author. The second line gives the name of the object, followed by a description sufficient to identify it, and its provenance, in most cases. The gallery is given two lines below the title, as in Painting and Sculpture.

572.1 12DK	GOLD, Egyptian, 12th dynasty.
923	<p>Crown of gold and colored stones, alternating lyres and rosettes; from tomb of Princess Khnumuit, at <u>Dahshur</u>.</p> <p><u>Cairo</u>, Museum.</p> <p style="text-align: center;">○</p>

Subject cards are necessary for the name of the object, as Chair, Chippendale; or for the class of object, as in this case, Jewelry, Egyptian. Provenance cards are similar in form to subject cards. Artist cards, where the artist or maker is known, have the form of secondary artist cards, given on page 11, and the gallery card is identical with the sample on page 12.

A shelf-list card is made for every photograph. Its form is similar to the main card, but the title is much simplified, and the accession number is printed on the face, in the lower left-hand margin. The back, as noted above (p. 8), may give items of size, publisher, etc., if desired. These cards are of course filed by the class number and are kept in catalogue trays separate from the main catalogue.

CLASSIFYING

As was said in the beginning of the Introduction, the aim of this Classification is to be simple and logical, yet comprehensive enough to cover all forms of art in all countries. It is not especially designed for the archæologist, who would place together all Greek art from architecture to terracottas; nor for the student of mediæval art, who would place together everything of one style from a Gothic Cathedral to a panel of Gothic wood carving. This arrangement,

though it has undoubted advantages, would not be convenient for the student who is interested simply in architecture or in wood carving. Experience has shown that it is more practical to give to each class of the arts its own number and to subdivide it by countries, depending on the subject catalogue or one's knowledge of art in general to bring together all the work of one nation or one period, as it is manifested in various forms of art.

All creative work in the arts was easily divided into nine main classes (p. 21), and each class of such work, whether of the architect, the silversmith, or the furniture designer, was considered by itself as showing a somewhat continuous development from the pre-Christian era to the present in the important countries of the world. It remained to arrange a system of notation that should express this independence of the arts, and yet serve to trace their development and to show the influence of the art of one nation upon that of its neighbors. A decimal classification with a figure notation was adopted unhesitatingly as being the most elastic and the clearest to write and to read, as well as the most logical means of emphasizing or subordinating points. Thus Architecture stands by itself as 100, and work of the silversmith by itself and yet subordinated, under 560, that is, the 6th section of Metal Work, 500.

It should be kept in mind that for the general public a simple geographical and alphabetical arrangement is undoubtedly best suited. Beginning with the pre-Christian era in Asia, the art of Architecture is divided into two great time-periods (ancient and modern) and by countries, following in its main outlines the progress of civilization, while at the same time keeping together countries that though unimportant are contiguous to those of greater prominence. Similarly, all classes of the arts are given the same chronological and geographical sequence. In this way, each art or craft in each country has been assigned a separate number, regardless of whether any examples of it exist or not. The dividing line between ancient and modern is drawn at about the beginning of the Christian era. Inasmuch as the pagan influence actually extended beyond the year 1 A.D., Roman art and Early Christian art overlap in point of date, but all late Roman art, being pre-Christian in style, is classed as ancient. All Roman architecture in Europe, for instance, though it may date in the early centuries A.D., is numbered 130. No further chronological or style divisions are made in the main classification, as of Romanesque, Gothic, and Renaissance in architecture, or of Schools in painting, since they would tend to destroy the simplicity of the original scheme and inevitable confusion of styles would arise. The subject catalogue is so arranged as to group the architectural photographs by styles (p. 9) and lists of painters and sculptors grouped by schools are kept easily accessible (p. 13). The secondary division of all arts is therefore in-

icated in the second line of the class number, as will be explained below.

ARCHITECTURE

To classify architecture further under the country division, the most obvious method is an alphabetical arrangement by cities, since styles are disregarded. The second line in the class number therefore stands for the city, the Cutter three-figure author table being used here as well as for the names of the artists in painting

and sculpture. Thus classic architecture in Rome is R¹³²763; in Nîmes, ¹³⁵ (France) it is N713.

The third line of the class number must provide an individual number for each building in a city and for all of its details. For this purpose buildings of a kind are grouped together, and at least 100 numbers are available for each group, as follows:

- 100 General views, city walls and gates, bridges, aqueducts, triumphal arches, fountains, and monuments (if not classed as Sculpture).
- 200-400 Ecclesiastical architecture: temples, churches, chapels, convents.
- 500-600 Educational institutions: schools, museums, libraries,
- 700 Institutions for public amusement: theatres, amphitheatres, gymnasias, baths.
- 800 Municipal and commercial architecture, hospitals, etc.
- 900 Domestic architecture.

For example, a comprehensive view of the Roman amphitheatre at Nîmes has the number N¹³⁵713, and other views or details would be ⁷⁰²

703, 704, etc., or if desired 7021, 7022, etc. So far as possible, all views of one side of a building are kept together, and a detail next to its whole, for convenience in careful study and comparison. The main façade stands first; then, if the building is a church, the south, east, and north sides follow; and views of the exterior all precede those of the interior.

PAINTING AND SCULPTURE

These arts under the different country divisions naturally group themselves by artists, and the alphabetical sequence is adopted, disregarding school groups. The artist's number is of course obtained from the Cutter table, and is placed in the second line of the class number. Notes as to the disposal of unknown artists will be found

under Cataloguing (p. 12). Paintings (and drawings) by a given artist are grouped by subjects, and then by museums arranged alphabetically by the name of the city. The groups are nine and each group is divisible into 100, as under Architecture.

- 100 Old Testament and Apocryphal subjects.
- 200-300 New Testament subjects and Christian mythology.
- 400 Classic mythology, legend, allegory, history.
- 500-700 Portraits.
- 800 Landscape and marine.
- 900 Genre, still life, animals, hunting scenes, etc.

No definite rule for the numbers assigned to the different museums can be established, but some estimate of the probable place in a group occupied by a given city can be formed from the position in the alphabet of its initial letter. Thus, van Dyck's Pietà in Antwerp is num-

374.1	374.1
bered D994, and his Madonna and Child in Paris is D994, where	
209	330

Antwerp being near the beginning of the alphabet has a number near the beginning of the group 200-399, and Paris being past the middle of the alphabet is placed past the middle of the group, which is 300. In the case of the great artists, an estimate of the numbers needed for a city can be made from lists of their works found in monographs. Here, again, details of a painting are numbered to follow the whole, either by consecutive numbers or by adding 1, 2, 3, etc., to the number of the whole painting. The former method is preferable and usually possible, except in the case of an overcrowded group. In case of too great overcrowding, however, it would be permissible to extend one group into the next; for example, the portraits by van Dyck can be numbered 500-800, since no provision need be made for landscapes by him.

Under Christian sculpture the subject groups are nearly parallel with those under painting; but in classic or other ancient sculpture some such grouping as the following is suggested:

- 100 Male divinities.
- 200 Female divinities.
- 300 Mixed groups of above.
- 400 Mythological figures: heroes, centaurs, nymphs, etc.
- 500 Athletes.
- 600 Portraits.
- 700 Grave reliefs (if merely inscriptions, they are placed under Stone Carving).
- 800 Votive reliefs, contracts, etc.
- 900 Genre, animals, and miscellaneous.

Another possible group division for sculpture is into statues, statuettes, busts, reliefs; but there would still remain a need of subject subdivision, and for the sake of uniformity as well as convenience the subject division is made directly under the artist division. In any case, all sculpture as well as all painting is arranged by museums alphabetically within each group division (p. 17).

In classifying Greek and Roman sculpture inevitable difficulties will arise, many of which will require an individual solution. Only broad outlines of methods can be given here, but with these clearly in mind it should be fairly easy to settle each question as it presents itself. It is important, for the sake of being consistent and therefore comprehensible, to remember that the first line of the class number should represent the art and the country; the second line, the artist or century-school (and sometimes the provenance; see p. 14); the third line, the subject and museum.

MINOR ARTS

Many collections of photographs do not give a separate classification to these arts, placing them as architectural details or as a kind of sculpture. In view of the growing importance of the crafts in the modern world, and their recognized place in ancient and mediæval times, it seemed imperative to assign to each of them a section in this scheme of classification. The wide range of work covered by the term Minor Arts makes it impossible to give more than very general directions for their classification. The main idea of the division of the arts into sections will be seen in Table IV. Materials are considered as governing processes, and a section is in some cases named by the material, meaning of course all objects made in that material. Work in metals (500) has to be divided into sections according to the various metals or materials, while work in wood (600) can be divided directly into groups of allied objects made of wood.

Following the method of grouping the architecture of a country by cities, and the painting and sculpture by artists, the first subdivision of a minor art should be into such groups as the nature or historical development of the art may suggest. This will in most cases be by time-periods, in order that one may see together all the Greek pottery (483.1) of the fifth century, or all French tapestries (827.5) of the sixteenth century, or all English household furniture (657.7) of the eighteenth century. In the latter case a primary separation into chairs, tables, beds, desks, etc., with a secondary division by centuries or shorter periods, is possible, but the first suggestion seems more worthy of approval, and is certainly more consistent with methods adopted in the other classes. The figures used in the second line of the class number must of course represent the development of the art in historical order, and its phases within the century divis-

ions if necessary. For instance, a simple number such as 160, 170, 180, may be used to denote the 16th, 17th, and 18th centuries A.D. or the dynasties in Egyptian art. The provenance of the object or any variation in the style of the century, as governed by different localities, artists, or schools in the country, may be indicated by a figure or letter in place of the 0. Thus, most of the 18th-century domestic furniture in England naturally falls into groups as the work of Chippendale, Sheraton, or Hepplewhite, and the numbers may be accordingly 184, 186, 188, allowing 181, 182, 183 for earlier 18th-century work, and 185, 187, 189 for furniture in the style of these designers.

The third line of the class number is used as before to group all examples of one style or period by subjects and museums, and to give to each photograph an individual number in that group. Thus the subject-group divisions of English 18th-century domestic furniture by Chippendale would be into chairs and sofas, desks, tables, beds, etc. Supposing chairs are assigned the first three groups (100-300), then the chairs by Chippendale in the South Kensington Museum, London, would be numbered about 250, and the whole class number

657.7

of one would be 184 . Similarly, work in the metals can be roughly

257

grouped as architectural, sculptural, for church use, for domestic use, for personal use or ornament; and the group numbers assigned as above.

Even with the scheme of classification in mind, it is not always easy to place each photograph in its proper class at a glance. A carved door, for example, may be most interesting as a piece of wood carving, and yet, if the photograph shows the frame of the door or other architectural features of the building, it will be more logical to class it under Architecture, as a detail of the building, than under Wood Carving. Whichever class is decided upon, however, it is always possible by cross references in the subject catalogue to place the photograph theoretically in the other class or classes, and thus provide for it several points of contact, as it were, by which it may be reached, according to the varying needs of the public.

CLASSIFICATION FOR PHOTOGRAPHS

TABLE I

THE CLASSES OF THE ARTS

- 100 ARCHITECTURE (including general views)
- 200 SCULPTURE
- 300 PAINTING AND DRAWING
- 400 WORK IN MINERAL STUFFS
- 500 WORK IN METALS
- 600 WORK IN WOOD
- 700 WORK IN IVORY, LEATHER, PAPER, ETC.
- 800 TEXTILES AND EMBROIDERIES
- 900 LACE

TABLE II

CHRONOLOGICAL AND GEOGRAPHICAL OUTLINE FOR
ARCHITECTURE, SCULPTURE, AND PAINTING

100 ARCHITECTURE AND GENERAL VIEWS

- 110 Ancient, in Asia
- 120 in Africa and Oceanica
- 130 in Europe
- 140 in America
- 150 Modern, in Asia
- 160 in Africa and Oceanica
- 170 in Europe
- 180 in America
- 190 Unidentified (temporary provision)

200 SCULPTURE

- 210 Ancient, of Asia
- 220 of Africa and Oceanica
- 230 of Europe
- 240 of America
- 250 Modern, of Asia
- 260 of Africa and Oceanica
- 270 of Europe
- 280 of America
- 290 Unidentified (temporary provision)

300 PAINTING AND DRAWING

- 310 Ancient, of Asia
- 320 of Africa and Oceanica
- 330 of Europe
- 340 of America
- 350 Modern, of Asia
- 360 of Africa and Oceanica
- 370 of Europe
- 380 of America
- 390 Unidentified (temporary provision)

TABLE III

SCHEME OF DIVISION BY COUNTRIES FOR ARCHITECTURE (100), SCULPTURE (200), PAINTING (300)

SUBSTITUTE 1, 2, OR 3 IN PLACE OF THE FIRST CIPHER IN THE NUMBER THAT REPRESENTS THE DESIRED TIME DIVISION AND COUNTRY IN THE TABLE BELOW

	ANCIENT	MODERN
ASIA	010	050
Siberia	011	051
Japan	012	052
China (Korea .1, French Indo-China .2, Siam .3)	013	053
India (Baluchistan .1, Afghanistan .2, Turkestan .3)	014	054
Persia	015	055
Chaldea and Assyria	016	056
Arabia	017	057
Syria	018	058
Asia Minor or Turkey in Asia	019	059
AFRICA AND OCEANICA	020	060
Egypt	021	061
Tripoli (Tunis .1, Algeria .2, Morocco .3)	022	062
Liberia (Sahara .1, Guinea .2, Abyssinia .3)	023	063
French Congo (Congo Free State .1, British East Africa .2, German East Africa .3)	024	064
Portuguese West Africa (British Central and South Africa .1, Cape Colony .2, German Southwest Africa .3)	025	065
Madagascar and Mauritius	026	066
Australia	027	067
Oceania (except Australia)	028	068
Hawaii and the Philippines	029	069
EUROPE	030	070
Greece (Archipelago .1, Turkey .2)	031	071
Italy (Sicily .1, Corsica .2, Sardinia .3)	032	072
Germany	033	073
Austria-Hungary	033.1	073.1
Switzerland	033.2	073.2
Netherlands	034	074
Belgium	034.1	074.1
France	035	075
Spain (Portugal .1)	036	076
England (Wales .1, Scotland .2, Ireland .3)	037	077
Sweden (Norway .1, Denmark .2, Iceland .3)	038	078
Russia (Rumania .1, Servia .2)	039	079
AMERICA	040	080
Canada (Alaska .1)	041	081
United States	042	082
Mexico	043	083
Central America	044	084
West Indies and other Islands	045	085
The Guianas (Venezuela .1, Colombia .2, Ecuador .3)	046	086
Brazil	047	087
Peru (Bolivia .1, Paraguay .2, Uruguay .3)	048	088
Argentina (Chile .1)	049	089

TABLE IV

OUTLINE OF ARRANGEMENT OF THE MINOR ARTS
BY SECTIONS

400	WORK IN MINERAL STUFFS	700	WORK IN IVORY, LEATHER, ETC.
410	Stone and Marble (if not 200)	710	Carved ivory and bone
420	Gems, cut (crystal, jade)	720	Tortoise shell
430	Mosaics and Cosmati	730	Leather
440	Cloisonné	740	Vellum MSS., miniatures
450	Enamels, painted, etc.	750	Illuminations on paper
460	Glass, stained, painted	760	Papier maché and paper manufactures
470	Glass, cut and other	770	Papyrus
480	Pottery, terracotta, and stucco	780	Mummies, skeletons
490	Porcelain	790	Photograph - portraits, groups, animals, etc.
500	WORK IN METALS	800	TEXTILES
510	Steel	810	Carpets and rugs
520	Iron	820	Tapestry
530	Brass, copper	830	Velvet brocade, etc.
540	Bronze	840	Silk and satin woven fab- rics
550	Lead, tin, pewter	850	Linen, cotton, wool stuffs
560	Silver	860	Gold and silver thread fabrics
570	Gold (and stones in gold)	870	Embroideries
580	Ormolu	880	Crocheted and knitted wool
590	Coins and medals	890	Costumes (if not classed by material)
600	WORK IN WOOD	900	LACE
610	Figure carving, altar- pieces, etc.	910	Passements
620	Church furniture: stalls, screens, organs, etc.	920	Network (filet)
630	Church furniture: pulpits, lecterns, confessionals	930	Drawnwork
640	Interior decorative wood- work: doors, panels, mantels (if not 100)	940	Cutwork
650	Domestic furniture: large	950	Needlepoint
660	Domestic furniture: small	960	Bobbin, gold and silver lace
670	Lacquer, inlay, Boulle, marquetry	970	Macramé (knotted)
680	Paintings on wood, deco- rative	980	Crocheted lace
690	Baskets and wicker work	990	Machine lace

TABLE V

SCHEME OF DIVISION BY COUNTRIES FOR ANY SECTION OF THE MINOR ARTS

FIND IN TABLE IV THE NUMBER FOR ANY GIVEN SECTION; THEN SUBSTITUTE ITS FIRST TWO FIGURES IN PLACE OF THE FIRST TWO CIPHERS IN THE NUMBER THAT REPRESENTS THE PROPER TIME PERIOD AND COUNTRY IN THE TABLE BELOW. FOR EXAMPLE: IVORIES ARE 710; THEN IVORIES, CHRISTIAN, ITALIAN, WOULD BE 717.2.

	ANCIENT	MODERN
ASIA	001.0	005.0
Siberia	001.1	005.1
Japan	001.2	005.2
*China	001.3	005.3
*India	001.4	005.4
Persia	001.5	005.5
Chaldea and Assyria	001.6	005.6
Arabia	001.7	005.7
Syria	001.8	005.8
Asia Minor or Turkey in Asia	001.9	005.9
AFRICA AND OCEANICA	002.0	006.0
Egypt	002.1	006.1
*Tripoli	002.2	006.2
*Liberia	002.3	006.3
*French Congo	002.4	006.4
*Portuguese West Africa	002.5	006.5
Madagascar and Mauritius	002.6	006.6
Australia	002.7	006.7
Oceanica (except Australia)	002.8	006.8
Hawaii and the Philippines	002.9	006.9
EUROPE	003.0	007.0
*Greece	003.1	007.1
*Italy	003.2	007.2
Germany	003.3	007.3
Austria-Hungary	003.31	007.31
Switzerland	003.32	007.32
Netherlands	003.4	007.4
Belgium	003.41	007.41
France	003.5	007.5
*Spain	003.6	007.6
*England	003.7	007.7
*Sweden	003.8	007.8
*Russia	003.9	007.9
AMERICA	004.0	008.0
*Canada	004.1	008.1
United States	004.2	008.2
Mexico	004.3	008.3
Central America	004.4	008.4
West Indies and other Islands	004.5	008.5
*The Guianas	004.6	008.6
Brazil	004.7	008.7
*Peru	004.8	008.8
*Argentina	004.9	008.9

* See Table III for further country subdivision.

INDEX TO CLASSIFICATION FOR PHOTOGRAPHS

As the Minor Arts are understood to be classed by materials, no attempt is made to index them fully by objects. For period and country divisions under the classes, refer to Tables III and V.

Agate, set in gold or silver	570, 560		
unset	420		
Animals, living	790		
Architecture	100		
American (U. S.)	182		
Assyrian	116		
Belgian	174. 1		
Byzantine in Armenia	159		
France	175		
Greece	171		
Italy	172		
Russia	179		
Turkey	171. 2		
Chaldean	116		
Chinese	153		
Dutch	174		
Early Christian in			
Asia Minor	159		
Egypt	161		
Italy	172		
Syria	158		
Egyptian, ancient	121		
Saracenic and modern	161		
English	177		
Flemish	174. 1		
French	175		
German	173		
*Gothic in Europe	170		
Greek, ancient	131		
modern	171		
Indian	154		
Italian	172		
Japanese	152		
*Renaissance in Europe	170		
*Roman in Asia	118		
Europe	130		
		*Romanesque in Europe	170
		Saracenic in Arabia	157
		Egypt	161
		India	154
		Persia	155
		Spain	176
		Syria	158
		Turkey	171. 2
		Spanish	176
		Turkish	171. 2
		United States	182
		Armor and Arms, of steel	510
		mounted in gold, etc.	570
		Baskets, reed, wicker	690
		Bobbin Lace	960
		Boule Inlay	670
		Brass	530
		Brocade, satin or silk	840
		velvet	830
		Bronze	540
		gilt (Ormolu)	580
		Carpets	810
		Ceramics	480, 490
		Chimney-piece, <i>in situ</i>	100
		stone or wood, not <i>in situ</i>	410, 640
		Church Furniture	620, 630
		Cloisonné	440
		Coins	590
		Copper	530
		Cosmati Work	430
		Costumes (if not classed by materials)	890
		Cotton Fabrics	850
		Crocheted Lace	980
		Wool	880

* For country divisions see Table III.

Crystal, cut.	410	Lead.	550
mounted in gold or		Leather.	730
silver	570, 560	Limousin-Leonard Enamel.	457.5
Cutwork, lace	940	Linen Fabrics.	850
Domestic Furniture.	650, 660	Machine Lace	990
Door, as architectural de-		Macramé Lace.	970
tail.	100	Manuscripts, paper.	750
bronze	200, 540	vellum.	740
wood, carved.	640	Marble, carved (ornament,	
Drawings.	300	etc.).	410
Drawnwork, lace	930	sculpture.	200
Embroideries.	870	Marquetry.	670
Enamel, painted.	450	Medals (of metal).	590
set in gold.	570	Metal, gilt.	570
set in silver.	560	See also Ormolu and	
Fabrics, see divisions under	800	Silver gilt.	
Faïence.	490	Metal Work.	500
Filet Lace.	920	brass.	530
Furniture, church.	620, 630	bronze.	540
domestic.	650, 660	copper.	530
Gardens.	100	gold.	570
Gems, cut.	420	iron.	520
set in gold.	570	lead.	550
Gilt Metal (see also Or-		ormolu.	580
molu).	570	pewter.	550
Glass, cut.	470	silver.	560
painted, stained.	460	steel.	510
Goldsmith's Work.	570	tin.	550
Gold Thread Fabrics.	860	Miniatures on ivory.	300
Graffito.	410	on paper.	300
Granite, carved.	410	on vellum.	740
Illuminations, on paper.	750	Mosaics.	430
on vellum.	740	Mummies, Egyptian.	782.1
Inlay, wood.	670	Musical Instruments,	
Ivory, carved.	710	ivory.	710
Jade, unset.	420	metal.	500
Jasper, unset.	420	wood.	660
Jet.	420	Needlepoint Lace.	950
Jewelry, gold.	570	Network, lace	920
silver.	560	Onyx, set in gold or sil-	
Jewels set in gold.	570	ver.	570, 560
set in silver.	560	unset.	420
unset.	420	Ormolu.	580
Knitted Wool.	880	Ornament, architectural, <i>in</i>	
Lace, bobbin.	960	<i>situ</i>	100
crocheted.	980	(Otherwise, class by ma-	
cutwork	940	terial).	
drawnwork	930	Painting and Drawing.	300
machine made.	990	American (U. S.).	382
macramé.	970	Dutch.	374
needlepoint.	950	Egyptian, ancient.	321
network (filet).	920	English.	377
passements.	910	Flemish.	374.1
Lacquer.	670	French.	375

* For country divisions see Table III.

- Painting and Drawing (cont'd)
 German..... 373
 *Gothic in Europe..... 370
 Greek, ancient..... 331
 Japanese..... 352
 *Renaissance in Europe.. 370
 Roman..... 332
 Spanish..... 376
 Painting on Silk..... 300
 on Wood..... 680
 Paper..... 760
 Papier Maché..... 760
 Papyrus, Egyptian..... 772. 1
 Passements..... 910
 Pewter..... 550
 Playing Cards..... 760
 Porcelain..... 490
 Portraits, photograph.... 790
 Pottery..... 480
 Rugs..... 810
 Satin Fabrics..... 840
 Sculpture..... 200
 American (U. S.)..... 282
 Assyrian and Chaldean. 216
 Dutch..... 274
 Egyptian..... 221
 English..... 277
 Flemish..... 274. 1
 French..... 275
 German..... 273
 *Gothic in Europe (if not
 under 100)..... 270
 Greek..... 231
 Italian..... 272
 *Renaissance in Europe. 270
 Roman..... 232
 *Romanesque in Europe
 (if not under 100).. 270
 Spanish..... 276
 Sculpture, in ivory..... 710
 in metals (small) 500
 in terra-cotta.. 480
 in wood (small) 610
 Sheffield Plate..... 567.7
 Silk Fabrics..... 840
 Silver and Silver Gilt... 560
 Silver Thread Fabrics... 860
 Skeletons, human or ani-
 mal..... 780
 Stained Glass..... 460
 Statuette, bronze..... 540
 ivory..... 710
 silver..... 560
 terra-cotta.... 480
 wood..... 610
 Steel..... 510
 Stone, carved..... 410
 precious, set... 560, 570
 precious, unset... 420
 Stoneware..... 480
 Stucco (if not architectural
 detail)..... 480
 Sword..... 510
 with gold handle.. 570
 Tanagra Statuettes..... 483. 1
 Tapestry..... 820
 Terra-cotta, ornamental... 480
 sculpture (della
 Robbia).... 272
 statuettes... 480
 Textiles, see divisions under 800
 Tin..... 550
 Tortoise Shell, carved... 720
 Vellum MSS. and minia-
 tures..... 740
 Velvet..... 830
 Views..... 100
 Wall Paper..... 760
 Window, stained glass... 460
 Wood, inlaid..... 670
 painted..... 680
 Wood Carving, figures, 200, 610
 ornament.. 640
 See also Furniture
 Woodwork, interior, *in situ* 100
 not *in situ*... 640
 Wool, crocheted and knitted 880
 Fabrics..... 850

*For country divisions see Table III.

CLASSIFICATION
FOR
BOOKS

INTRODUCTION

THE following classification was prepared originally for use in the Library of The Metropolitan Museum of Art, with no thought of its publication. So many inquiries have been made, however, as to the Museum's system of arranging books that it was finally decided to have it printed. Having stood the test of five years' use in a growing library, it is now presented in an elaborated form with the hope that it may save others the labor of classifying and reclassifying under an inadequate system.

Little explanation of its use is necessary, as it is based upon the decimal system, a form of classifying which Melvil Dewey has made familiar to all librarians—indeed, Architecture has, with slight alterations, been reprinted from his decimal classification, by permission of the publishers, Forest Press, Lake Placid Club, N. Y.

The Cutter numbers alluded to throughout the classification refer to the C. A. Cutter Alfabetic Order Table.

Numbers have been used for Ancient Art and letters for Post-Christian Art, for two reasons: in this day of departmental libraries it seemed well to have Ancient and Modern Art independent of each other; at the same time a greater uniformity could be secured by giving a full number to each division of the classification, which this plan enables one to do.

The table in front gives the scheme entire. It may be used in that form by those who wish a simple method. In our own experience we have found that too simple classifying produces a complicated appearance upon the shelves, and so, although it involves more labor on the part of the cataloguer, we recommend the amplified form which will greatly facilitate the work of the reference librarian and present a comprehensive shelf arrangement to the reading public.

The table of "Subdivisions for close classification" is to be referred to in each class since in the main work only numbers 7 and 8 (for special works) have been elaborated.

Ancient Art has been arranged by countries for the sake of the

Egyptologists, and the Greek and Roman archæologists, who expect to find all works relating to their particular studies together. On the other hand, Post-Christian Art has been arranged under subjects with period and local subdivision, for the reason that requests from students of modern art are invariably for access to the books on painting, ceramics, furniture, etc.—never for all of the works on the Byzantine, Gothic, or Renaissance arts together.

There is a difference of opinion as to the historic development of art in general, different branches and styles of art following individual lines of development. Yet it seemed wisest to sacrifice accuracy in this direction to the uniformity of the general scheme, since the classification is not a history of art but a working plan to simplify, as much as possible, the problem of the librarian and to present the contents of the library to the reader in a way that may be readily grasped and retained.

CLASSIFICATION OF BOOKS

FIRST DIVISION

1	GENERAL WORKS OF REFERENCE.	G	DECORATION, ORNAMENT.
2	ANCIENT ART.	H	BOOK ARTS.
3	EGYPT.	I	PRINTS.
4	ASSYRO-CHALDÆAN AND ÆGEAN ART.	J	PHOTOGRAPHY.
5	GREECE.	K	MUSIC.
6	ETRURIA.	L	SPORTS.
7	ROME.	M	MUNICIPAL ARTS.
8	NONHISTORIC: ORI- ENTAL AND WEST- ERN EUROPE.	N	HERALDRY.
9	AMERICAN.	O	
A	POST-CHRISTIAN ART—GENERAL WORKS.	P	INDUSTRIAL ARTS.
B	ARCHITECTURE.	Q	CERAMICS.
C	SCULPTURE.	R	GLASS.
D	NUMISMATICS.	S	GOLD AND SILVERSMITHS' WORK.
E	PAINTING.	T	METALWORK; BRONZE; COPPER, ETC.
F	DRAWING, DESIGN.	U	FURNITURE.
		V	TEXTILES.
		W	COSTUMES.
		X	
		Y	MISCELLANEOUS.
		Z	

SECOND DIVISION

1	HISTORY.	6	MUSEUM COLLECTIONS.
2	PERIODICALS.	7	SPECIAL WORKS.
3	SOCIETIES.	8	SPECIAL WORKS.
4	EXHIBITIONS.	9	MISCELLANEOUS.
5	PRIVATE COLLECTIONS.		

THIRD DIVISION

1	ITALIAN.	6	BRITISH.
2	SPANISH.	7	SCANDINAVIAN.
3	GERMAN.	8	AMERICAN.
4	DUTCH.	9	ORIENTAL.
5	FRENCH.		

Method of combining numbers:

Architecture (B), History of (1), in Italy (1) = B11.

Ceramics (Q), Exhibition of (4), French (5) = Q45.

Egyptian antiquities (3), Private collection (5), in America (8) = 358.

"Camera Work" is Photography (J), Periodical (2), American (8) = J28.

CLASSIFICATION FOR BOOKS

GENERAL REFERENCE BOOKS

- 100 GENERAL REFERENCE BOOKS.
- 110 BIBLIOGRAPHIES, PUBLISHERS' CATALOGUES, etc.
(Local division.)
- 120 BIBLIOGRAPHIES OF SPECIAL FORMS, ANONYMS, PSEUDONYMS, etc.
- 130 DICTIONARIES — Greek.
- 131 Latin.
- .1 Italian.
- 132 Spanish.
- 133 German.
- .2 Hungarian.
- 134 Dutch.
- 135 French.
- 136 English.
- 137 Scandinavian — Norse.
- .1 Icelandic.
- .2 Norwegian.
- .3 Swedish.
- .4 Danish.
- .5 Russian.
- 138 Other.
- 139 TECHNICAL DICTIONARIES.
- 140 ENCYCLOPEDIAS, BIOGRAPHIES, etc.
(Local division.)
- 150 SPECIAL ENCYCLOPEDIAS.
(i. e., Jewish, Catholic, etc.)
- 160 HISTORICAL DICTIONARIES.
- 170 GAZETTEERS, ATLASES.
(Only such as are needed for Reference, others go under Y1.)

- 180 TRAVELERS' MANUALS, GUIDE BOOKS, etc.
 (Local division.)
 (If confined to a city, add the Cutter number from
 name of city to class number, e. g., Baedeker, K.
 London 186L84.)
 B14

190 INDEXES.

191-199 OTHER WORKS NEEDED FOR REFERENCE.

ANCIENT ART

- 200 ANCIENT ART — ANTIQUITIES AND ARCHÆOL-
 OGY.
- 201 BIBLIOGRAPHY, INDEXES.
- 202 DICTIONARIES AND ENCYCLOPEDIAS.
 (i. e., General dictionaries, etc., of Antiquities, etc.
 Language dictionaries are classed under 130-131.)
- 204 ESTHETICS.
- 206 ESSAYS, LECTURES, etc.
- 207 COMPENDS, OUTLINES.
- 208 EDUCATION, STUDY.
- 209 BIOGRAPHY.
- 210 HISTORY OF ANCIENT ART — General.
 (When confined to one country, put with the History
 of art in that country.)
- 211 Prehistoric.
- 212 Paleolithic (Early Stone Age.)
- 213 Neolithic (Late Stone Age.)
 (For Bronze and Iron Age, see Ancient Art in Western
 Europe.)
- 219 CHRONOLOGY.
- 220 PERIODICALS.
 (See Subdivisions for close classification for locally
 dividing numbers 220-260.)
- 230 SOCIETIES.
- 240 EXHIBITIONS.
- 250 PRIVATE COLLECTIONS.
- 260 MUSEUMS.
- 270 ARCHITECTURE.
- .1 Sepulchral.
- .2 Monumental.
- .3 Sacred.
- .4 Other.
- 271 SCULPTURE.
 (For Numismatics see D10.1.)

ANCIENT ART — *Continued.*

- 272 PAINTING.
 273 POTTERY.
 (Do not subdivide for Museum collections, but add the Cutter number from name of city and take book number from name of Museum.)
- 274 GLASS.
 275 GOLD AND SILVER WORK, JEWELRY.
 276 METALWORK.
 (For Coins see D10.1.)
- 277 FURNITURE, WOODWORK.
 278 TEXTILES.
 279 OTHER ANTIQUITIES.
 280 DESCRIPTION, TRAVEL, etc.
 (For Guides, Travelers' Handbooks, etc., see 180.)
- 281 GEOGRAPHY, MAPS, etc.
 282 ARCHÆOLOGICAL JOURNEYS, EXPLORATIONS, etc.
 (For Guides, Travelers' Handbooks, etc., see 180.1.)
- 283 CUSTOMS.
 (For Costume see W10.1)
- .1 Treatment of the dead.
- 284 RELIGION AND PHILOSOPHY.
 285 MYTHOLOGY.
 286 PHILOLOGY AND LITERATURE.
 .1 History and Bibliography of Literature.
 .2 Grammatical Works.
 (For Dictionaries and Encyclopedias, see 130-131.)
- 287 PALEOGRAPHY.
 288 INSCRIPTIONS.
 289 TEXTS OF AUTHORS.
 290 MISCELLANEOUS.
 (See Subdivisions for close classification.)
- 300 EGYPT.
 (May be divided like 201-209.)
- 310 HISTORY.
 (The following divisions may be used, but are not recommended):
- 311 Predynastic Age.
 312 1st-6th Dynasties (3400-2475 B. C.) (Old Kingdom.)
 313 7th-17th Dynasties (2475-1580 B. C.)
 (Middle Kingdom and Hyksos Conquest.)
 314 18th-20th Dynasties (1580-1090 B. C.)
 (The Empire.)
 315 21st-26th Dynasties (1090-525 B. C.)
 (The Decadence and the Restoration.)

EGYPT—*Continued.*

- 316 Persian Conquest (525-332 B. C.)
 317 Alexander and the Ptolemies (332-30 B. C.)
 318 Romans (30 B. C.-638 A. D.)
 319 CHRONOLOGY.
 320 PERIODICALS.
 (See Subdivisions for close classification for locally
 dividing numbers 320-360.)
- 330 SOCIETIES.
 340 EXHIBITIONS.
 350 PRIVATE COLLECTIONS.
 360 MUSEUMS.
 370 ARCHITECTURE.
 .1 Pyramids, Tombs, etc.
 .2 Obelisks.
 .3 Temples.
 .4 Other.
- 371 SCULPTURE.
 .1 Terra-cotta.
 .2 Scarabs, Seals, Engraved Gems.
 (For Coins see D10. 11.)
- 372 PAINTING.
 373 POTTERY.
 (Cutter number from city in class number for Mu-
 seum Collections. Book number from name of
 Museum. Do not subdivide.)
- 374 GLASS.
 375 GOLD AND SILVER WORK, JEWELRY.
 376 METALWORK.
 (For Coins, see D10.11.)
- 377 FURNITURE, WOODWORK.
 378 TEXTILES.
 379 OTHER ANTIQUITIES.
 (For Ornament see G10. 12.)
- 380 DESCRIPTION AND TRAVEL.
 (For Guides, Travelers' Handbooks, etc., see 180.1.)
- 381 TOPOGRAPHY, GEOGRAPHY, MAPS, etc.
 382 EXPLORATIONS, EXCAVATIONS.
 (Keep Excavations and Descriptions of particular
 sites in alphabetical order by adding the Cutter
 number from name of place to class number. Book
 number from author.)
- 383 CUSTOMS, MANNERS.
 (For Costume see W10.1.)
 .1 Treatment of the Dead.
 (Includes Mummies and Mummy cases.)

EGYPT — *Continued.*

- 384 RELIGION AND PHILOSOPHY.
 385 MYTHOLOGY.
 386 PHILOLOGY.
 .1 History and Bibliography.
 .2 Grammatical Works.
 .3 Dictionaries and Encyclopedias.
 387 PALEOGRAPHY, PAPYRI.
 388 INSCRIPTIONS, HIEROGLYPHICS.
 390 MISCELLANEOUS.
 (See Subdivisions for close classification.)
 400 ASSYRO-CHALDÆA — General Works.
 410 BABYLONIA, CHALDÆA.
 (May be subdivided like 201–209 by using decimal numbers.)
 411 HISTORY.
 .9 Chronology.
 412 PERIODICALS.
 (See Subdivisions for close classification for locally dividing numbers 412–416.)
 413 SOCIETIES.
 414 EXHIBITIONS.
 415 PRIVATE COLLECTIONS.
 416 MUSEUMS.
 417 ARCHITECTURE.
 .1 SCULPTURE.
 (For Coins see D10.11.)
 .2 SEAL CYLINDERS, ENGRAVED GEMS.
 .3 POTTERY.
 .4 UTENSILS.
 .5 GOLD AND SILVER WORK, JEWELRY.
 .6 METALWORK.
 (FOR COINS SEE D10.11.)
 .7 WOODWORK.
 .8 TEXTILES.
 .9 OTHER ANTIQUITIES.
 (For Ornament see G10.13.)
 418 DESCRIPTION AND TRAVEL.
 (For Guides, Travelers' Handbooks, etc., see 180.1.)
 .1 GEOGRAPHY.
 .2 EXPLORATIONS.
 .3 CUSTOMS AND MANNERS.
 (For Costume see W10.1.)
 .4 RELIGION.
 .5 MYTHOLOGY.

EGYPT — *Continued.*

- .6 LANGUAGE.
- .7 PALEOGRAPHY, INSCRIPTIONS.
- 419 MISCELLANEOUS.
- 420 ASSYRIA.
 - (May be subdivided like 201-209 by using decimal numbers.)
- 421 HISTORY.
 - .9 Chronology.
- 422 PERIODICALS.
 - (See Subdivisions for close classification for locally dividing numbers 422-426.)
- 423 SOCIETIES.
- 424 EXHIBITIONS.
- 425 PRIVATE COLLECTIONS.
- 426 MUSEUMS.
- 427 ARCHITECTURE.
 - .1 SCULPTURE.
 - (For Coins see D10.11.)
 - .2 SEAL CYLINDERS, ENGRAVED GEMS.
 - .3 POTTERY.
 - .4 UTENSILS.
 - .5 GOLD AND SILVER WORK, JEWELRY.
 - .6 METALWORK.
 - (For Coins see D10.11.)
 - .7 WOODWORK.
 - .8 TEXTILES.
 - .9 OTHER ANTIQUITIES.
 - (For Ornament see G10.13.)
- 428 DESCRIPTION AND TRAVEL.
 - (For Guides, Travelers' Handbooks, etc., see 180.1.)
 - .1 GEOGRAPHY.
 - .2 EXPLORATIONS.
 - .3 CUSTOMS AND MANNERS.
 - (For Costume see W10.1.)
 - .4 RELIGION.
 - .5 MYTHOLOGY.
 - .6 LANGUAGE.
 - .7 PALEOGRAPHY, INSCRIPTIONS.
- 429 MISCELLANEOUS.
- 430 MEDIA AND PERSIA.
 - (May be subdivided like 201-209 by using decimal numbers.)
- 431 HISTORY.
 - .9 Chronology.

MEDIA AND PERSIA — *Continued.*

- 432 PERIODICALS.
 (See Subdivisions for close classification for locally dividing numbers 432-436.)
- 433 SOCIETIES.
 434 EXHIBITIONS.
 435 PRIVATE COLLECTIONS.
 436 MUSEUMS.
 437 ARCHITECTURE.
 .1 SCULPTURE.
 (For Coins see D10.11.)
 .2 SEAL CYLINDERS, ENGRAVED GEMS, INTAGLIOS.
 .3 POTTERY.
 .4 ENAMELED TILES.
 .5 GOLD AND SILVER WORK, JEWELRY.
 .6 METALWORK.
 (For Coins see D10.11.)
 .7 FURNITURE, WOODWORK.
 .8 TEXTILES
 .9 OTHER ANTIQUITIES.
 (For Ornament see G10.13.)
- 438 DESCRIPTION AND TRAVEL.
 (For Guides, Travelers' Handbooks, etc., see 180.1.)
 .1 GEOGRAPHY.
 .2 EXPLORATIONS.
 .3 CUSTOMS AND MANNERS.
 (For Costume see W10.1.)
 .4 RELIGION.
 .5 MYTHOLOGY.
 .6 LANGUAGE.
 .7 PALEOGRAPHY, INSCRIPTIONS.
- 439 MISCELLANEOUS.
 440 HITTITE NATIONS.
 (May be subdivided like 201-209 by using decimal numbers.)
- 441 HISTORY.
 .9 Chronology.
- 442 PERIODICALS.
 (See Subdivisions for close classification for locally dividing numbers 442-446.)
- 443 SOCIETIES.
 444 EXHIBITIONS.
 445 PRIVATE COLLECTIONS.
 446 MUSEUMS.
 447 ARCHITECTURE.

HITTITE NATIONS — *Continued.*

- .1 SCULPTURE.
(For Coins see D10.12.)
- .2 SEAL CYLINDERS, ENGRAVED GEMS.
- .3 POTTERY.
- .4
- .5 GOLD AND SILVER WORK, JEWELRY.
- .6 METALWORK.
(For Coins see D10.12.)
- .7 FURNITURE, WOODWORK.
- .8
- .9 OTHER ANTIQUITIES.
(For Ornament see G10.13.)
- 448 DESCRIPTION AND TRAVEL.
(For Guides, Travelers' Handbooks, etc., see W180.1.)
- .1 GEOGRAPHY.
- .2 EXPLORATIONS.
- .3 CUSTOMS AND MANNERS.
(For Costume see W10.1.)
- .4 RELIGION.
- .5 MYTHOLOGY.
- .6 LANGUAGE.
- .7 PALEOGRAPHY, INSCRIPTIONS.
- 449 MISCELLANEOUS.
- 450 ASIA MINOR.
(May be subdivided like 201-209 by using decimal numbers.) (For Hittite Art, see 440.)
- 451 HISTORY.
- .9 Chronology.
- 452 PERIODICALS.
(See Subdivisions for close classification for locally dividing numbers 452-456.)
- 453 SOCIETIES.
- 454 EXHIBITIONS.
- 455 PRIVATE COLLECTIONS.
- 456 MUSEUMS.
- 457 ARCHITECTURE.
- .1 SCULPTURE.
(For Coins see D10.12.)
- .2 SEAL CYLINDERS, ENGRAVED GEMS.
- .3 POTTERY.
- .4 GLASS.
- .5 GOLD AND SILVER WORK, JEWELRY.
- .6 METALWORK.
(For Coins see D10.12.)

ASIA MINOR—*Continued.*

- .7 FURNITURE, WOODWORK.
- .8 TEXTILES.
- .9 OTHER ANTIQUITIES.
(For Ornament see G10.13.)
- 458 DESCRIPTION AND TRAVEL.
(For Guides, Travelers' Handbooks, etc., see 180.1.)
- .1 GEOGRAPHY.
- .2 EXPLORATIONS.
- .3 CUSTOMS AND MANNERS.
(For Costume see W10.1.)
- .4 RELIGION.
- .5 MYTHOLOGY.
- .6 LANGUAGE.
- .7 PALEOGRAPHY, INSCRIPTIONS.
- 459 MISCELLANEOUS.
- 460 SYRIA AND PHŒNICIA.
(May be subdivided like 201-209 by using decimal numbers.)
- 461 HISTORY.
- .9 Chronology.
- 462 PERIODICALS.
(See Subdivisions for close classification for locally dividing numbers 462-466.)
- 463 SOCIETIES.
- 464 EXHIBITIONS.
- 465 PRIVATE COLLECTIONS.
- 466 MUSEUMS.
- 467 ARCHITECTURE.
- .1 SCULPTURE.
(For Coins see D10.13.)
- .2 SEAL CYLINDERS, ENGRAVED GEMS.
- .3 POTTERY.
- .4 GLASS.
- .5 GOLD AND SILVER WORK, JEWELRY.
- .6 METALWORK.
(For Coins see D10.13.)
- .7 FURNITURE, WOODWORK.
- .8 TEXTILES.
- .9 OTHER ANTIQUITIES.
(For Ornament, see G10.13.)
- 468 DESCRIPTION AND TRAVEL.
(For Guides, Travelers' Handbooks, etc., see 180.1.)
- .1 GEOGRAPHY.
- .2 EXPLORATIONS.

SYRIA AND PHŒNICIA — *Continued.*

- .3 CUSTOMS AND MANNERS.
(For Costume see W10.1.)
- .4 RELIGION.
- .5 MYTHOLOGY.
- .6 LANGUAGE.
- .7 PALEOGRAPHY, INSCRIPTIONS.
- 469 MISCELLANEOUS.
- 470 ÆGEAN AND MEDITERRANEAN — General Works.
- 480 CYPRUS.
(May be subdivided like 201–209 by using decimal numbers.)
- 481 HISTORY.
- .9 Chronology.
- 482 PERIODICALS.
(See Subdivisions for close classification for locally dividing numbers 482–486.)
- 483 SOCIETIES.
- 484 EXHIBITIONS.
- 485 PRIVATE COLLECTIONS.
- 486 MUSEUMS.
- 487 ARCHITECTURE.
- .1 SCULPTURE.
- .11 TERRA-COTTA.
- .2 ENGRAVED GEMS, SEAL CYLINDERS.
(For Coins see D10.12.)
- .3 POTTERY.
- .4 GLASS.
- .5 GOLD AND SILVER WORK, JEWELRY.
- .6 METALWORK. (For Coins see D10.12.)
- .7 FURNITURE, WOODWORK.
- .8 TEXTILES.
- .9 OTHER ANTIQUITIES.
(For Ornament see G10.13.)
- 488 DESCRIPTION AND TRAVEL.
(For Guides, Travelers' Handbooks, etc., see 180.1.)
- .1 GEOGRAPHY.
- .2 EXPLORATIONS.
- .3 CUSTOMS AND MANNERS.
(For Costume see W10.1.)
- .4 RELIGION.
- .5 MYTHOLOGY.
- .6 LANGUAGE.
- .7 PALEOGRAPHY, INSCRIPTIONS.
- 489 MISCELLANEOUS.

- 490 CRETE.
 (May be subdivided like 201-209 by using decimal numbers.)
- 491 HISTORY.
 .9 Chronology.
- 492 PERIODICALS.
 (See Subdivisions for close classification for locally dividing numbers 492-496.)
- 493 SOCIETIES.
 494 EXHIBITIONS.
 495 PRIVATE COLLECTIONS.
 496 MUSEUMS.
 497 ARCHITECTURE.
 .1 SCULPTURE. (For Coins see D10.14.)
 .11 TERRA-COTTA.
 .12 SEAL CYLINDERS, ENGRAVED GEMS.
 .2 PAINTING.
 .3 POTTERY.
 .4 GLASS.
 .5 GOLD AND SILVER WORK, JEWELRY.
 .6 METALWORK. (For Coins see D10.14.)
 .7 FURNITURE, WOODWORK.
 .8 TEXTILES.
 .9 OTHER ANTIQUITIES.
 (For Ornament see G10.14.)
- 498 DESCRIPTION AND TRAVEL.
 (For Guides, Travelers' Handbooks, etc., see 180.1.)
 .1 GEOGRAPHY.
 .2 EXPLORATIONS
 .3 CUSTOMS AND MANNERS.
 (For Costume see W10.1.)
 .4 RELIGION.
 .5 MYTHOLOGY.
 .6 LANGUAGE.
 .7 PALEOGRAPHY, INSCRIPTIONS.
- 499 MISCELLANEOUS.
- 500 GREECE.
 (May be divided like 201-209.)
- 510 HISTORY.
 511 Pre-Mycenæan Period.
 512 Mycenæan Period.
 513 Archaic Period.
 514 Attic Period.
 515 Hellenistic Period.
 516 Roman Period.

GREECE — *Continued.*

- 519 CHRONOLOGY.
- 520 PERIODICALS.
(See Subdivisions for close classification for locally dividing numbers 520-560.)
- 530 SOCIETIES.
- 540 EXHIBITIONS.
- 550 PRIVATE COLLECTIONS.
- 560 MUSEUMS.
- 570 ARCHITECTURE.
(Formal histories and works on the technique of Architecture, Sculpture, etc., may be classed with those arts under B, C, etc.)
- .1 Sepulchral.
- .2 Monumental.
- .3 Sacred.
- .4 Theatres.
(For individual examples of any of the above styles add Cutter number from name of building to class number.)
- .5 Other.
- 571 SCULPTURE. (For Coins see D10.14.)
- .1 Terra-cotta.
- .2 Seal Cylinders, Engraved Gems.
- 572 PAINTING.
- 573 POTTERY.
(Cutter number from city in class number for Museum Collections. Book number from name of Museum. Do not subdivide.)
- 574 GLASS.
- 575 GOLD AND SILVER WORK, JEWELRY.
- 576 METALWORK.
(For Coins see D10.14.)
- 577 FURNITURE, WOODWORK.
- 578 TEXTILES.
- 579 OTHER ANTIQUITIES.
(For Ornament see G10.14.)
- 580 DESCRIPTION AND TRAVEL.
(For Guides, Travelers' Handbooks, etc., see 180.1.)
- 581 TOPOGRAPHY, GEOGRAPHY, MAPS, etc.
- 582 EXPLORATIONS, EXCAVATIONS.
(Keep Excavations and Descriptions of particular sites in alphabetical order by adding the Cutter number from name of place to class number. Book number from author.)

GREECE — *Continued.*

- 583 CUSTOMS, MANNERS.
 (For Costume see W10.1.)
- .1 Treatment of the Dead.
- 584 RELIGION AND PHILOSOPHY.
- 585 MYTHOLOGY.
- 586 PHILOLOGY AND LITERATURE.
- .1 History and Bibliography of Literature.
- .2 Grammatical Works.
- .3 Dictionaries and Encyclopedias, (*i. e.*, those not kept with Reference Books under 130.)
- 587 PALEOGRAPHY.
- 588 INSCRIPTIONS.
- 589 TEXTS OF AUTHORS.
- 590 MISCELLANEOUS.
 (See Subdivisions for close classification.)
- 600 ETRURIA.
 (May be divided like 201–209.)
- 610 HISTORY.
- 619 CHRONOLOGY.
- 620 PERIODICALS.
 (See Subdivisions for close classification for locally dividing numbers 620–660.)
- 630 SOCIETIES.
- 640 EXHIBITIONS.
- 650 PRIVATE COLLECTIONS.
- 660 MUSEUMS.
- 670 ARCHITECTURE.
 (Formal histories and works on the technique of Architecture, Sculpture, etc., may be classed with those arts, under B, C, etc.)
- .1 Sepulchral.
- .2 Monumental.
- .3 Sacred.
 (For individual examples of any of the above styles add the Cutter number from name of building to class number.)
- 671 SCULPTURE.
- .1 Terra-cotta. (For Coins see D10.15.)
- .2 Seal Cylinders, Engraved Gems.
- 672 PAINTING.
- 673 POTTERY.
 (Cutter number from city in class number for Museum collections. Book number from name of Museum. Do not subdivide.)

ETRURIA — *Continued.*

- 674 GLASS.
 675 GOLD AND SILVER WORK, JEWELRY.
 676 METALWORK.
 (For Coins see D10.15.)
 677 FURNITURE, WOODWORK.
 678 TEXTILES.
 679 OTHER ANTIQUITIES.
 (For Ornament see G10.15.)
 680 DESCRIPTION AND TRAVEL.
 (For Guides, Travelers' Handbooks, etc. see 181.)
 681 TOPOGRAPHY, GEOGRAPHY, MAPS, etc.
 682 EXPLORATIONS, EXCAVATIONS.
 (Keep Excavations and Descriptions of particular
 sites in alphabetical order by adding the Cutter
 number from name of place to class number. Book
 number from author.)
 683 CUSTOMS, MANNERS.
 (For Costume see W10.1.)
 .1 Treatment of the Dead.
 684 RELIGION.
 685 MYTHOLOGY.
 686 LANGUAGE.
 687 PALEOGRAPHY.
 688 INSCRIPTIONS.
 690 MISCELLANEOUS.
 (See Subdivisions for close classification.)
 700 ROME.
 (May be subdivided like 201-209.)
 710 HISTORY.
 711 Kings.
 712 Republic.
 713 Conquest of Italy.
 714 Conquest of the World.
 715 Empire.
 716 Constitutional Empire.
 717 Cæsar's.
 718 Absolute Empire.
 719 CHRONOLOGY.
 720 PERIODICALS.
 (See Subdivisions for close classification for locally
 dividing numbers 720-760.)
 730 SOCIETIES.
 740 EXHIBITIONS.
 750 PRIVATE COLLECTIONS.

ROME — *Continued.*

- 760 MUSEUMS.
- 770 ARCHITECTURE.
 (Formal histories and works on the technique of
 Architecture, Sculpture, etc., may be classed with
 those arts under B, C, etc.)
- .1 Sepulchral.
- .2 Monumental.
- .3 Sacred.
- .4 Theatres.
 (For individual examples of any of the above styles
 add the Cutter number from name of building to class
 number.)
- .5 Other.
- 771 SCULPTURE.
 (For Coins see D10.15.)
- .1 Terra-cotta.
- .2 Seal Cylinders, Engraved Gems.
- 772 PAINTING.
- 773 POTTERY.
 (Cutter number from city in class number for Museum
 collections. Book number from name of Museum.
 Do not subdivide.)
- 774 GLASS.
- 775 GOLD AND SILVER WORK, JEWELRY.
- 776 METALWORK.
 (For Coins see D10.15.)
- 777 FURNITURE, WOODWORK.
- 778 TEXTILES.
- 779 OTHER ANTIQUITIES.
 (For Ornament see G10.15.)
- 780 DESCRIPTION AND TRAVEL.
 (For Guides, Travelers' Handbooks, etc., see 181.)
- 781 TOPOGRAPHY, GEOGRAPHY, MAPS, etc.
- 782 EXPLORATIONS, EXCAVATIONS.
 (Keep Excavations and Descriptions of particular
 sites in alphabetical order by adding the Cutter
 number from name of place to class number. Book
 number from author.)
 (All Pompeian Art may be kept together under
 782P77.)
- 783 CUSTOMS, MANNERS.
 (For Costume see W10.1.)
- .1 Treatment of the Dead.
- 784 RELIGION AND PHILOSOPHY.

ROME — *Continued.*

- 785 MYTHOLOGY.
 786 PHILOLOGY AND LITERATURE.
 .1 History and Bibliography of Literature.
 .2 Grammatical Works.
 .3 Dictionaries and Encyclopedias, (*i. e.*, those not kept
 with Reference Books under 131.)
 787 PALEOGRAPHY.
 788 INSCRIPTIONS.
 789 TEXTS OF AUTHORS.
 790 MISCELLANEOUS.
 (See Subdivisions for close classification.)
 800-900 ORIENTAL AND NON-HISTORIC ART
 (May be divided like 400.)
 800 CHINA.
 810 JAPAN.
 820 WESTERN EUROPE — General.
 821 HISTORY.
 (May be locally divided.)
 830 CELTIC.
 840 Gauls.
 850 Britons.
 860 GERMANIC.
 870 Goths.
 880 Franks.
 890 Scandinavians.
 900 INDIANS — GENERAL.
 910 North America.
 920 United States.
 930 Canada.
 940 Mexico.
 950 Central America.
 960 South America.
 970 SAVAGE ART.
 980-90 MISCELLANEOUS.

SUBDIVISIONS
FOR CLOSE CLASSIFICATION
POST-CHRISTIAN ARTS

THE FOLLOWING MAIN DIVISIONS ARE TO BE USED
IN EACH CLASS

- 01 BIBLIOGRAPHY.
(Local division if limited to the art of one country.
The Bibliography of an artist goes with his work.)
- 02 DICTIONARIES OF TERMS.
(For Language dictionaries, see 130-138.)
- 03 ENCYCLOPEDIAS.
- 04 PHILOSOPHY, ESTHETICS, PRINCIPLES.
- 05 TECHNIQUE.
- 06 ESSAYS, LECTURES, ETC.
- 07 COMPENDS, OUTLINES.
- 08 EDUCATION.
(Local division.)
- 09 BIOGRAPHY.
(Local division.)
(For dictionary Biographies only, e.g. — Allgemeines
künstler-lexicon is A09. Cean-Bermudez, J. A. Dic-
cionario . . . de los . . . profesore . . . en España
is A09.2.
Bryan's Dictionary of painters and engravers is E09.)
Local collective and single Biographies are classed
with local Histories, e. g.—
Brinton, Chr. Modern artists is E10.9.
Morelli, G. Italian painters is E11.
For single Biographies add the Cutter number from
artist's name to class number, e. g.—
Symonds, J. A. The life of Michel-Angelo is C11 M58.
Sy6
In cataloguing we follow the Dewey rule of entering
a book under its author's real name rather than his
pseudonym, but on an artist's card we use the most
popular form of his name and make references from
all other forms.

A card giving names, dates, and school of an artist is placed in the catalogue before his subject cards, e. g.:

Correggio, 1494-1534.
 (Allegri, Antonio)
 Italian painter, Lombard
 School.

O

Allegri, Antonio, 1494-1534
 called,
Correggio

O

Painters — Italian (Lom-
 bard School)

see also

Correggio

O

In filing the latter card ignore the (Lombard School) so that all painters may stand together in one alphabetical list.

10 HISTORY — General.

.1 ANCIENT.

(Formal Histories may be kept here, or better, under Ancient Art.)

.2 POST-CHRISTIAN.

.21 Early Christian.

.22 Coptic.

.3 MEDIEVAL.

.4 BYZANTINE.

.5 MOHAMMEDAN.

.51 Saracenic, Arabic.

.52 Moorish.

.53 Persian.

.54 Turkish.

.55 Indo-Saracenic.

(For Non-Moslem Art of India, see 19.1.)

.6 ROMANESQUE, NORMAN.

.7 GOTHIC.

.8 RENAISSANCE.

.9 MODERN (1550–date).

.91 Later Modern (1800–date).

.92 Contemporary.

11 ITALIAN.

(11–19 include local collective Biographies as well as local Histories, see note after 09. A period division is introduced by adding A and the time number, e. g.—Freeman, L. J. Italian sculpture of the Renaissance is C11A8. This is followed by individual Biographies with Cutter number from the name of the artist in the class number and book number from the author, e. g.—

Valerie, F. M. Gio. Antonio Amadeo is C11Am6.

V23

If an author's name begins with X, Y or Z, use V instead in Cutter number. Reproductions of the Drawings and Designs of a Sculptor, Painter, etc. take X for book number, e. g.—

Frey, Karl. Die handzeichnungen Michelagniolos Buonarroti, is C11M58

X

The Etchings or Engravings of a Sculptor or Painter are classed with his works and take Y–Z for book number, e. g.—

Hamerton, P. G. The etchings of Rembrandt is E14R28

Y

11 ITALIAN — *Continued.*

Include among individual Biographies all Criticisms, Plate Publications, and Bibliographies relating to the Artist.

Put biographies of a family of Sculptors, Painters, Potters, etc., with the single lives, e. g.—

Reymond, Marcel. Les Della Robbia, is C11R53
R33

For works on the general art of a city (class A) add the Cutter number from the name of the city to the history number, e. g.—

Weese, Arthur. München, is A13M92
W41

Ordinarily works on any one branch of art in a city are mainly confined to a particular period and may be classed under the period division of the history of that art, e. g.—

Berenson, B. The Florentine painters of the Renaissance, is E11A8

B45

Books on a particular school of art are to be classed under the period during which the school flourished, e. g.—

Bate, P. H. The English Pre-Raphaelite painters, is E16A91.)

B31

12 SPANISH.

.2 PORTUGUESE.

13 GERMAN.

.2 AUSTRIAN, HUNGARIAN.

.4 SWISS.

14 DUTCH.

.2 BELGIAN, FLEMISH.

15 FRENCH.

16 BRITISH.

(It is better to keep all British — except Colonial — Histories, Biographies, Museums, etc., in one alphabetical list. The following arrangement is given for those who prefer a closer classification. If this division is adopted for histories, use .5 and Cutter number from artist's name for single Biographies.)

.1 English.

.2 Scottish.

.3 Irish.

.4 Welsh.

- 16 BRITISH — *Continued.*
 .6 Canadian.
 .7 Other Colonial.
- 17 SCANDINAVIAN AND RUSSIAN.
 .1 Norwegian.
 .2 Swedish.
 .3 Danish.
 .5 RUSSIAN.
- 18 AMERICAN — UNITED STATES.
 .2 MEXICAN.
- 19 OTHER.
 .1 INDIAN (NON-MOSLEM.)
 .2 CHINESE.
 .3 JAPANESE.
- 20 PERIODICALS.
 (Local division.)
- 30 SOCIETIES.
 (Local division.)
- 40 EXHIBITIONS.
 (Local division.)
- 50 PRIVATE COLLECTIONS.
 (Local division.)
 (Enter all Private Collections under owner and take
 book number from his name.)
- 60 MUSEUMS.
 (Local division.)
 Cutter number in class number from name of city,
 book number from name of Museum, e. g. — New
 York (city) — Metropolitan Museum of Art. Cat-
 alogue of the paintings, is E18N48.
 M56
- 70 SPECIAL WORKS.
 80 SPECIAL WORKS.
 90 MISCELLANEOUS.
 91 Preservation.
 92 Cleaning and Restoration.
 93 Marks and Monograms.
 94 Forgeries.
 95 Law, Tariff.
 96
 97
 98 Pamphlets.

99

Sale Catalogues.

(Local division.)

(All Sale Catalogues are kept in chronological order under the country in which the sale is held by adding local Subdivisions and using the following time numbers for book numbers. Do not use local Subdivisions in minor classes.)

A 1800-09	G 1860-69
B 1810-19	H 1870-79
C 1820-29	I 1880-89
D 1830-39	J 1890-99
E 1840-49	K 1900-99
F 1850-59	L 1910-19

M 1920-29

e. g.— Catalogues of a sale of art objects held in Italy 1910 is Art (A), Sale catalogue (99), Italy (1), 1910 (L) is A99.1

L

Catalogue of a 2d sale is A99.1

L01

Catalogue of a sale held in Germany (3), 1911 is A 99.3

L1

Catalogue of a sale of paintings (E) held in England (6) 1895 is E99.6

J5

Catalogue of a sale of English paintings held in New York (8) 1879 is E99.8

Hg

Alternative:— All catalogues may be kept in one chronological list, in which case local order is secured by adding local division to the book and time number with increase number below, e. g.—

Catalogue of a sale of art objects held in Italy 1910 is A99

L01

A 2d sale is A99

L01

2

Catalogue of a sale held in Germany 1911 is A99

L13

Catalogues of 2d and 3d sales held in Germany 1911 are A99, A99.

L13 L13

2 3

FINE ARTS

A FINE ARTS.

(See Subdivisions for close classification.)

- A10 HISTORY.
- A20 PERIODICALS.
- A30 SOCIETIES.
- A40 EXHIBITIONS.
- A50 PRIVATE COLLECTIONS.
- A60 MUSEUMS.
- A70 RELIGIOUS ART — General.
(May be subdivided locally.)
(See also Ecclesiastical Architecture, Sculpture, Painting, Furniture, etc.)
- A71 Religious Art of the Heathen.
- A72 Primitive Ecclesiastical Art.
 - .1 Catacombs.
- A73 CHRISTIAN ICONOGRAPHY.
- A74 God in Art.
- A75 Christ, Crucifixion, etc.
- A76 Madonna, Holy Family.
 - .1 Magi.
- A77 Angels.
- A78 Saints, Apostles.
- A79 Other Bible Scenes and Characters.
(For Bible Illustration, see H70.)
- A80 ICONOLOGY, EMBLEMS, SYMBOLS.
 - .1 Dance of Death.
- A81 HISTORICAL AND LITERARY CHARACTERS IN ART.
- A82 MEN IN ART.
- A83 WOMEN IN ART.
- A84 CHILDREN IN ART.
- A85 FICTITIOUS CHARACTERS IN ART.
- A86 MYTHOLOGICAL CHARACTERS IN MODERN ART.
(Mythological Characters in Ancient Art go under
Ancient Art in the country to which they belong.)
- A87 ANIMALS IN ART.
 - .1 Horses.
 - .2 Cattle.
 - .3 Sheep.
 - .4 Dogs.
 - .5 Cats.
 - .6 Wild Animals.
 - .7 Birds.
 - .8 Fictitious Creatures.
 - .9 Other.

- A88 NATURE IN ART.
 A89 STUDIOS.
 (For Architecture, see B54.2.)
 .1 Studio Fittings.
 .2 Models and Life Studies.
 .3 Studio and Artist Life.
 A90 MISCELLANEOUS.

B ARCHITECTURE.

(See Subdivisions for close classification.)

(Local histories include local architectural views and plate publications when not confined to a particular kind of building or style of architecture.) (An exception to the general scheme is made in divisions 20-60 of this class. Local subdivisions may be used.)

- B22 PERIODICALS.
 B23 SOCIETIES.
 B24 EXHIBITIONS.
 B25 PRIVATE COLLECTIONS.
 B26 MUSEUMS.
 B30 PUBLIC BUILDINGS.
 B31 Administrative, Governmental.
 .1 Capitols, Legislative Buildings.
 .2 City and Town Halls.
 .3 Government Offices.
 .4 Custom Houses, Excise Offices.
 .5 Court Houses, Record Offices.
 .6 Post Offices.
 .7 Barracks, Armories, Police Stations.
 .8 Engine Houses.
 .9 Lighthouses.
 B32 Manufactories.
 .1 Textile.
 .2 Paper.
 .3 Ceramic.
 .4 Furniture.
 .5 Foundries.
 .6 Carriage and Car.
 .7 Mills.
 .8 Breweries.
 .9 Other Manufactories.
 B33 Business and Commercial.
 .1 Stores.
 .2 Office, Telegraph, Insurance Buildings.

PUBLIC BUILDINGS — *Continued.*

- .3 Apartment Buildings.
- .4 Banks, Safe Deposits.
- .5 Exchanges, Boards of Trade.
- .6 Markets.
- .7 Cattle Markets, Stock Yards.
- .8 Abattoirs.
- .9 Other Business Buildings.
- B34 Transportation and Storage.
 - .1 Railway Stations.
 - .2 Street-car Stations.
 - .3 Railway Freight Houses.
 - .4 Railway Shops, Round Houses, Car Houses, Tanks, Stores.
 - .5 Dock Buildings, Wharf Boats, and Houses.
 - .6 Warehouses, Cold Storage, Safe Deposit Storages.
 - .7 Elevators, Grain.
 - .8
 - .9 Other.
- B35 Hospitals and Asylums.
 - .1 Sick and Wounded, Eye and Ear, Incurables, Lying-in.
 - .2 Insane.
 - .3 Idiotic, Feeble-minded.
 - .4 Deaf and Dumb, Blind.
 - .5 Paupers, Almshouses.
 - .6 Aged.
 - .7 Children, Orphans.
 - .8 Foundlings.
 - .9 Soldiers' Homes.
- B36 Prisons and Reformatories.
 - .1 State Prisons, Penitentiaries.
 - .2 Jails, Cell Houses.
 - .3 Reformatories for Adults, Houses of Correction.
 - .4 Reform Schools.
 - .5 Washingtonian Homes, Inebriate Asylums.
- B37 Recreational.
 - .1 Opera Houses, Theatres.
 - .2 Casinos, Music Halls, etc.
 - .3 Lecture Halls.
 - .4 Gymnasiums.
 - .5 Rinks.
 - .6 Billiard, Bowling, and Pool Rooms.
 - .7 Shooting Galleries.
 - .8 Riding Halls.
 - .9 Boat Houses.

PUBLIC BUILDINGS — *Continued.*

- B38 Other Public Buildings.
- .1 Exhibition Halls.
 - .2 Park Buildings.
 - .3 Club Houses.
 - .4 Baths.
 - .5 Restaurants, Cafés.
 - .6 Saloons.
 - .7 Outdoor Stairways.
 - .8 Bell Towers, Water Towers, etc.
- B39 Military and Naval Architecture, etc.
- .1 Fortifications.
 - .2 Bridges, Aqueducts, etc.
 - .3 Ships.
 - .4 Steam Boats.
 - .5 Armored Vessels.
 - .6 Torpedo Boats, Submarines.
 - .7 Yachts.
 - .8 Lightships.
- B 40 RELIGIOUS BUILDINGS.
(Include in the following numbers histories, descriptions, and plate publications. Local division, book number from name of building or city.)
- B41 Temples.
 - B42 Mosques.
 - B43 Synagogues.
 - B44 Chapels.
 - B45 Churches.
 - B46 Cathedrals.
 - B47 Monasteries, Convents, Abbeys, Priors, etc.
 - B48 Other.
(For Mosaics, see B86.)
- B49 Monumental and Sepulchral.
- .1 Triumphal Arches.
(For Monumental Pillars, Columns, etc. see C73.1.)
 - .2 Sepulchral Monuments.
 - .3 Mausoleums, etc.
(For Ancient Monuments, Pyramids, Obelisks, Mounds, etc., see Ancient Art and Archæology; Sepulchral Sculpture, see C73.2; Monumental Brasses, T72; Memorial Windows, R80; Memorial Altars, B87.1.)
- B50 EDUCATIONAL AND SCIENTIFIC.
- B51 Schools.
 - B52 Academies, Seminaries, Boarding Schools.

EDUCATIONAL AND SCIENTIFIC — *Continued.*

- B53 Colleges, Universities.
 B54 Professional and Technical Schools.
 .1 Conservatories of Music.
 .2 Art Schools, Studios.
 (See also A89.)
 B55 Art Galleries.
 B56 Museums.
 .1 Herbariums.
 .2 Aquariums.
 B57 Laboratories.
 .1 Physical.
 .2 Chemical.
 .3 Biological.
 .4 Zoological Gardens.
 .5 Botanic Gardens.
 B58 Libraries.
 B59 Other.
 B60 DOMESTIC ARCHITECTURE.
 B61 City Residences, Mansions.
 .1 Stone.
 .2 Brick.
 .3 Concrete or Stucco.
 .4 Part Masonry, Part Wood.
 .5 All Wood.
 B62 Apartment Houses.
 .1 Tenement Houses.
 .2 Family Hotels.
 B63 Hotels, Inns, etc.
 B64 Country and Suburban Houses.
 .1 Stone.
 .2 Brick.
 .3 Concrete or Stucco.
 .4 Part Masonry, Part Wood.
 .5 All Wood.
 .6 Laborers' Cottages.
 .7 Farm Houses.
 B65 Palaces, Castles.
 (Local subdivision.)
 B66 Country Seats.
 .1 Châteaux.
 .2 Manor Houses.
 .3 Villas.
 B67 Seaside Cottages.
 B68 Mountain Cottages, Chalets, etc.

DOMESTIC ARCHITECTURE — *Continued.*

- B69 Outbuildings.
- .1 Porters' Lodges.
 - .2 Servants' Quarters.
 - .3 Kitchens and Laundries.
 - .4 Stables, Carriage Houses.
 - .5 Barns, Granaries.
 - .6 Dairies.
 - .7 Ice Houses.
 - .8 Conservatories, Greenhouses, Graperies.
 - .9 Other.
- B70 PARTS OF BUILDINGS.
(Includes History, Design and Construction.)
- 71 Foundations.
- B72 Walls, Moldings, and Cornices.
- .1 Columns, Piers, Pilasters, The Orders.
(For Sculptured Columns, etc., see C73.1.)
- B73 Arches.
- .1 Domes.
 - .2 Vaults.
 - .3 Crypts.
- B74 Roofs.
- .1 Gables.
 - .2 Towers.
 - .3 Spires.
 - .4 Buttresses.
- B75 Flooring.
(See also Mosaics B86.)
- B76 Ceilings.
- B77 Openings.
- .1 Doors.
 - .2 Windows.
(For Stained and Painted Glass, see R80.)
 - .3 Shutters, Blinds, etc.
 - .4 Gates.
 - .5 Grills.
- B78 Iron and Composite Structure.
- .1 Cast Iron.
 - .2 Wrought Iron.
 - .3 Steel.
 - .4 Composite.
- B79 Other Parts.
- .1 Porticoes, Loggias, Piazzas.
 - .2 Chimneys, Fireplaces.
 - .3 Stairs, Balustrades.

PARTS OF BUILDINGS — *Continued.*

- B80 ARCHITECTURAL DESIGN.
- B81 Elevation.
- B82 Plan.
- B83 Elementary Forms.
- B84 Decoration and Ornament.
(Better under Decoration and Ornament G; Interior
Decoration G80; Mural Painting E80; Stained Glass
R80; Wood-carving U88.)
- .1 Architectural Terra-cotta.
(For Architectural Sculpture see C72.)
- .2 Plastering.
- B85 Incrustation and Veneering.
- B86 Mosaics.
- .1 Byzantine.
- .2 Ceilings, Vaults.
- .3 Walls.
- .4 Pavements, Floors.
- .5 Glass Mosaics.
- .6 Wood Mosaics.
- .7 Other.
(See also Mosaic Jewelry S87.8; Marquetry U86.2.)
- B87 Architectural Furniture.
(For Furniture in general, see U. See also Ecclesiastical
furniture U70.)
(If examples of any of the following classes are more
interesting for their Sculpture or Wood-carving,
class under those arts.)
- .1 Altars.
(For Altar Cloths, see V86.)
- .2 Pulpits.
- .3 Fonts, Baptisteries.
- .4 Choir Stalls, Pews, Confessionals.
- .5 Rood Screens, Retables, Reredos.
- .6 Shrines.
- .7 Sedilia.
- .8 Mantels, Overmantels.
- .9
- B90 MISCELLANEOUS.
- C SCULPTURE.
(See Subdivisions for close classification.)
- C10 HISTORY.
- C20 PERIODICALS.
- C30 SOCIETIES.

- C30 EXHIBITIONS.
 C50 PRIVATE COLLECTIONS.
 C60 MUSEUMS.
 C70 STYLES AND SUBJECTS.
 (If confined to one country, class under Sculpture
 in that country.)
 .1 Idealist.
 .2 Naturalist, Realist.
 .3 Classical.
 .4 Grotesque.
- C71 ECCLESIASTICAL.
 (For Ecclesiastical Ornament see G79; Bells, T81.)
 .1 Crosses, Sculptured and Carved.
 (See also S70.1, S87.4.)
- C72 ARCHITECTURAL.
 (For Architectural Decoration see B84.)
- C73 MONUMENTAL, HISTORIC GROUPS.
 (For Monumental Architecture see B49; Monumental
 Brasses, T72.)
 .1 Columns, Pillars.
 .2 Tombstones, Slabs, etc.
- C74 PORTRAIT STATUES, BUSTS, etc.
 C75 LIFE AND DEATH MASKS.
 C76 ANIMAL SCULPTURE.
 C77 RELIEFS.
 C78 MEDALLIONS.
 C79
 C80 STONE CARVING.
 C81 Engraved Gems, Cameos, etc.
 C82 Intaglios.
 C83 Jade.
 C84 IVORY, BONE, AND HORN CARVING.
 (For Painting on Ivory see E76.1.)
 (For Ancient Ivory, Bone, and Horn Carving, see
 Ancient Art under country.)
- C85 WOOD SCULPTURE.
 (For Wood-carving see U88.)
 (For Architectural Ornament see B84.)
- C86 BRONZE SCULPTURE.
 (Class Bronze Sculpture of a country under the
 country.)
 (For other Bronze Work see T73.)
- C87 MODELING.
 .1 Terra-cotta.
 (See also B84.1, Q72.)

MODELING — *Continued.*

- .2 Other Materials.
 - .3 Gesso Duro.
 - .4 Clay.
 - .5 Wax.
- (For Plastering see B84.2.)
- C88 CASTS.
(Includes Casts of Ancient Sculpture.)
- C89 MATERIALS.
- .1 Raw Material.
 - .2 Tools.
 - .3 Models.
- C90 MISCELLANEOUS.
- D NUMISMATICS.
(See Subdivisions for close classification.)
(As the Coins of ancient countries are of more interest to the Numismatist than to the Archæologist, we make an exception here to the rule followed in other classes and bring the Coins of all times together, using the subdivisions given below.)
- D10 HISTORY OF NUMISMATICS.
- .1 Ancient.
 - .11 Egyptian, Assyro-Chaldæan.
 - .12 Asia Minor.
 - .13 Phœnician.
 - .14 Greek.
 - .15 Roman.
- D20 PERIODICALS.
- D30 SOCIETIES.
- D40 EXHIBITIONS.
- D50 PRIVATE COLLECTIONS.
- D60 MUSEUMS.
- D70 MATERIALS AND METHODS.
- D71 GOLD.
(All Gold, Silver, Copper, or other Coins confined to one country go under the country.)
- D72 SILVER.
- D73 COPPER, BRONZE, etc.
- D74 OTHERS.
- .1 Nickel.
 - .2 Tin.
 - .3 Pewter.
 - .4 Platinum.
 - .5 Lead.

OTHERS — *Continued.*

- .6 Iron.
- .7 Paper.
- .8 Leather.
- D75 DIES.
- D76 COINAGE, MINTS.
- D77 INSCRIPTIONS AND DEVICES.
- D78 METRIC SYSTEM AND COIN WEIGHTS.
- D79 ELECTROTYPE REPRODUCTIONS.
- D80 TOKENS.
- D81 JETTONS, COUNTERS.
- D82 MEDALS. (Local division.)
(For Single Biographies, add the Cutter number from
name of Medalist to class number.)
- D83 WAR, MILITARY, AND NAVAL MEDALS.
- D84 PAPAL MEDALS.
- D85 MASONIC MEDALS.
- D86 PRINTERS' MEDALS.
(For Medallions, see C78.)
- D87 OTHER MEDALS.
- D88 SEALS.
(For Ancient Seals, Cylinders, etc., see Ancient Art
under country.)
(For Heraldic Seals, see N78.)
- D89
- D90 MISCELLANEOUS.
- E PAINTING.
(See Subdivisions for close classification.)
- E10 HISTORY.
- E20 PERIODICALS.
- E30 SOCIETIES.
- E40 EXHIBITIONS.
- E50 PRIVATE COLLECTIONS.
- E60 MUSEUMS.
- E70 STYLE AND SUBJECTS.
(If confined to one country, class under that country.)
- .1 Romantic.
- .2 Epic, Mystic, Idealist.
- .3 Realist, Naturalist.
- .4 Symbolist.
- .5 Classical.
- .6 Impressionist.
- .7 Post-impressionist.
- .8 Secessionist, Independent.

- E71 RELIGIOUS, ECCLESIASTIC.
 E72 GENRE.
 E73 LANDSCAPE, MARINE.
 E74 HISTORICAL, BATTLE SCENES.
 E75 PORTRAIT.
 E76 MINIATURE.
 (For Illumination, see H80.)
 .1 IVORY PAINTING.
 (For Ivory Carving, see C84.)
 E77 FIGURE PAINTING.
 .1 Men.
 .2 Women.
 .3 Children.
 E78 ANIMALS.
 .1 Horses.
 .2 Cattle.
 .3 Sheep.
 .4 Dogs.
 .5 Cats.
 .6 Wild Animals.
 .7 Birds.
 .8
 .9 Others.
 E79 STILL LIFE.
 .1 Flowers.
 .2 Fruit.
 E80 MURAL PAINTING.
 .1 Fresco.
 .2 Distemper.
 .3 Encaustic.
 E81 SCENE PAINTING.
 (For Painted Glass see R80; Painted Vases, etc.,
 Q78.1; Painted Fans, etc., W85; Illuminated Man-
 uscripts, H80.1; Porcelain Painting, Q85.)
 E82 WATER-COLOR PAINTING.
 (Societies of Water-color Painters go under E30.)
 (For Exhibitions of Water-colors, see E40.)
 (Biographies of Water-color Painters go with other
 Biographies of Painters.)
 E83 MATERIALS AND METHODS.
 E84 Color.
 E85 Water Colors.
 E86 Oils, Varnishes.
 E87 Brushes, Palettes, etc.
 E88 Processes and Manipulation.

MATERIALS AND METHODS — *Continued.*

E89

(For Pastels, see F86.)

E90

MISCELLANEOUS.

F DRAWING, DESIGN, ANATOMY.

(See Subdivisions for close classification.)

(See also Illustration H; Cartoons H74; Ornament G.)

(The Drawings of a Painter, Sculptor, etc., go with his works, see note under Division 11.)

F10

HISTORY.

F20

PERIODICALS.

F30

SOCIETIES.

F40

EXHIBITIONS.

F50

PRIVATE COLLECTIONS.

F60

MUSEUMS.

F70

STYLES.

F71

Perspective.

F72

Projection, Shadow.

F73

Landscape and Marine.

F74

Portrait Sketches.

F75

Figure.

F76

Animal.

F77

Still Life.

.1

Trees.

F78

Drapery.

F79

Grotesque.

(See also Caricatures and Cartoons H74; Posters H75.)

F80

MATERIALS AND METHODS.

F81

Model and Object.

F82

Instruments.

F83

Freehand, Sketching.

F84

Geometrical, Mathematical.

F85

Charcoal.

F86

Crayon, Pastel.

F87

Lead Pencil, Silver Point.

F88

Pen and Ink.

F89

ANATOMY.

.1

Racial Anatomy.

.2

Anatomy of Men.

.3

Anatomy of Women.

.4

Anatomy of Parts of the Body.

.5

Physiognomy.

.6

Comparative Anatomy.

ANATOMY — *Continued.*

- .7 Animal Anatomy.
- .8 Animal Locomotion.

F90 MISCELLANEOUS.

G ORNAMENT, DECORATION.

(See Subdivisions for close classification.)

(The Ornament of all times, like the Coins of all times, is kept together, using the following subdivisions.)

G10 HISTORY.

- .1 Ancient.
- .11 Primitive.
- .12 Egyptian.
- .13 Assyrian and Persian.
- .14 Greek.
- .15 Etruscan, Roman.

G20 PERIODICALS.

G30 SOCIETIES.

G40 EXHIBITIONS.

G50 PRIVATE COLLECTIONS.

G60 MUSEUMS.

G70 ORNAMENTAL DESIGN.

G71 GEOMETRICAL.

G72 ARABESQUE.

G73 FLORAL.

G74 POLYCHROME.

G75 FANTASTICAL.

G76 BAROQUE, ROCOCO.

(If confined to one country, class under that country.)

G77 CARTOUCHES, ESCUTCHEONS, SHIELDS, etc.

G78 SCROLLS.

G79 ECCLESIASTICAL ORNAMENT.

(See also Mural Painting E80; Ecclesiastical Furniture U70; Ecclesiastical Metalwork T70; Ecclesiastical Sculpture C71; Stained Glass R80; Bells, T81; Crosses C71.1.)

G80 INTERIOR DECORATION.

(Time and Local division.)

(See also Mural Painting E80; Architectural Decoration B84; Furniture U; Tapestry V81; Stained Glass R80; Bric-a-brac P.)

G87 Wall Paper.

G90 MISCELLANEOUS.

H BOOK ARTS. ILLUSTRATION.

(See Subdivisions for close classification.)

(For Illustrated Books — i. e., those interesting for the Illustrations rather than for the text — add 1 to history number of the country to which the Illustrator belongs and take the book number from his name, e. g.

Kutschmann, Th. Geschichte der deutschen illustration, is H13.

K96

Harte, Bret. The Queen of the Pirate Isle; ill. by Kate Greenaway is H16.1.

G82

La Fontaine, J. de. Fables; ill. by J. J. Grandville. (pseud. of J. I. I. Gerard) is H15.1.

G31

If a book is illustrated by several artists of different nationalities, class under the country in which it is published and take the book number from author entry.

Books illustrated by a Painter, Etcher, Engraver, etc., go with the artist's works, e. g.—

Omar Khayyám. Rubáiyát; drawings by Elihu Vedder, is E18V51.)

X

(See note 2, div. 11, under Subdivisions for close classification.)

H10 HISTORY.

H20 PERIODICALS.

H30 SOCIETIES.

H40 EXHIBITIONS.

H50 PRIVATE COLLECTIONS.

H60 MUSEUMS.

H70 BIBLE ILLUSTRATION.

.1 Illustrated Bibles.

.2 Illustrated Prayer-books, Hymnals, etc.

H71 EXTRA ILLUSTRATED BOOKS.

(When not classed with the subject.)

H72 SCRAP-BOOKS OF PICTURES.

H73 VIGNETTES.

(For Engraved Portraits, see 184.)

H74 CARICATURES, CARTOONS.

(Local division.)

(For the life or works of a single artist add 1

to local subdivision and take book number from his name, e. g.—

Paine, A. B. Th. Nast is H74. 81.
N18

- H75 POSTERS.
- H76 PROGRAMS, MENUS, etc.
- H77 ILLUSTRATED CALENDARS.
- H78 PLAYING CARDS.
(For Card Games, see L59.)
- H79 LETTERING, ALPHABETS, MONOGRAMS.
(See also H80; H88.1.)
- H80 ILLUMINATION.
 - .1 Illuminated Books and Manuscripts.
 - .2 Manuscripts (not Illuminated.)
- H81 BOOK RARITIES.
- H82 BLOCK BOOKS.
- H83 INCUNABULA.
- H84 RARE PRINTING.
- H85 OTHER RARE AND VALUABLE BOOKS.
- H86 BOOK-PLATES, EX LIBRIS.
(May be subdivided.)
- H87 BOOK-BINDING.
(May be subdivided.)
(Book-binding is put here rather than among the Industrial Arts, so that all Book Arts may be kept together.)
- H88 MATERIAL AND METHODS.
 - .1 Decoration, Gilding.
- H89 SPECIMENS OF BINDING.
- H90 MISCELLANEOUS.

I PRINTS.

(See Subdivisions for close classification.)

- I10 HISTORY.
- I20 PERIODICALS.
- I30 SOCIETIES.
- I40 EXHIBITIONS.
- I50 PRIVATE COLLECTIONS.
- I60 MUSEUMS.
- I70 STYLES.
- I71 Wood engraving.
(For Letter Engraving see H79.)
- I72 Copperplate Engraving.
- I73 Mezzotint.
- I74 Aquatint.

74 CLASSIFICATION FOR BOOKS

- 175 Steel Engraving.
176 Niello.
177 Line and Stipple Engraving.
178 Etching.
179 Other Processes.
180 Lithography.
181 Chromolithography.
182 Other Color Prints.
183 Banknote Engraving.
(For Photo-lithography see J73; Photo-etching, J74;
Photo-engraving, J75; Photogravure, J76.)

- 184 PORTRAITS.
(Local division.)
(For Painted Portraits, see E75. Portraits by an
artist go with his works. Portraits of an artist, or
class of artists, go with single or collective biogra-
phies. For Book-plates see H86; Lettering, H79.)

- 185 MATERIALS.
186 Mordants and Varnishes.
187 Engravers' and Etchers' Instruments.
188 Plates.
189 Printing Engravings, etc.
190 MISCELLANEOUS.

J PHOTOGRAPHY.
(See Subdivisions for close classification.)

- J10 HISTORY.
J20 PERIODICALS.
J30 SOCIETIES.
J40 EXHIBITIONS.
J50 PRIVATE COLLECTIONS.
J60 MUSEUMS.
J70 SILVER PROCESSES; DAGUERRETYPE, FERROTYPE, COLLO-
TYPE, CALOTYPE, etc.
J71 GELATIN AND PIGMENT PROCESSES; AUTOTYPE, CARBON
PROCESS, etc.
J72 GELATIN AND PRINTERS' INK PROCESSES; ALBERTYPE,
HELIOTYPE, ARTOTYPE, etc.
J73 PHOTO-LITHOGRAPHY.
J74 PHOTO-ETCHING, PHOTO-ZINCOGRAPHY.
J75 PHOTO-ENGRAVING, PHOTO-ELECTROTYPING.
J76 PHOTO-INTAGLIO, PHOTOGRAVURE.
J77 COLOR PHOTOGRAPHY.
J78 PHOTOCHRONOGRAPHY.
(See also F89.8.)

- J79 SPECIAL APPLICATIONS.
- .1 Portrait.
(For Portrait Painting, see E75.)
 - .2 Landscape, Marine.
(For Landscape Painting, see E73.)
 - .3 Photographing Paintings, Drawings, etc.
 - .4 Photographing Architecture, Sculpture.
 - .5 Astronomy.
 - .6 Microscopy.
 - .7 Other Scientific Applications.
 - .8 Military Photography.
- J80 MATERIALS.
- J81 CHEMISTRY.
- J82 APPARATUS, OPTICS.
- J83 EXPOSURE.
- .1 Instantaneous.
 - .2 Flashlight.
- J84 DEVELOPMENT AND DEVELOPERS.
- J85 RETOUCHING NEGATIVES.
- J86 PRINTING.
- .1 Enlargements.
- J87 LANTERN SLIDES.
- J88 MOUNTING AND FRAMING OF PHOTOGRAPHS.
- J89 BINDING.
- J90 MISCELLANEOUS.
- J97 Cataloguing and Classification of photographs.
- K MUSIC.
- K01 BIBLIOGRAPHY.
(If confined to one class, put with that class.)
- K02 DICTIONARY, ENCYCLOPEDIAS.
- K03 ALMANACS, DIRECTORIES, CALENDARS.
- K04 PHILOSOPHY, ESTHETICS.
- K05 PSYCHOLOGY.
- K06 ESSAYS, TREATISES, etc.
- .1 Criticism.
 - .2 Compendis.
- K07 THEORY.
- .1 Mathematical and Physical, Acoustics.
 - .2 Time, Mensurable Music.
 - .3 Elements.
 - .31 Melody.
 - .32 Harmony and Thoroughbass.
 - .33 Rhythm.
 - .4 Tone, Temperament.

THEORY — *Continued.*

- .5 Modes.
- .5 Notation.
- .61 Neumes.
- .62 Tonic-Sol-Fa Notation.
- .7 Musical Structure.
- .71 Composition.
- .72 Form.
- .73 Canon.
- .74 Fugue.
- .75 Counterpoint.
- .76 Improvisation.
- .8 Instrumentation, Orchestration.
- .9 Musical Analysis.

K08 INSTRUCTION, STUDY.

(Instruction on any one Instrument goes with the history of that Instrument.)

(Voice culture goes with the history of Vocal Music.)

- .1 Ear training, Perception of Pitch.
- .2 Sight-reading.
- .3 Phrasing, Expression.
- .4 Text-books.
- .5 Music School, Conservatories.

K09 BIOGRAPHY — General.

(Biographies confined to one country and single Biographies are put with the History of Music in that country.)

- .1 Composers.
- .2 Musicians.
- .3 Singers.
- .4 Teachers, Conductors.
- .5 Other.

(For general Biographies of Instrument Makers, see K60.9. For single Biographies or collective Biographies of makers of a particular Instrument, see the Instrument.)

K10 HISTORY.

(Local Histories include local Musical Celebrations, Programs, etc. Add Z before book number to keep at end of each class.)

K11 Italian.

(Subdivide under each local heading as follows, and add Cutter number to class number for single Biographies.)

- .1 Composers.
- .2 Musicians.

HISTORY — *Continued.*

- .3 Singers.
- .4 Teachers and Conductors.
- .5 Other.
- K12 Spanish and Portuguese.
- K13 German, Austrian, and Swiss.
- K14 Dutch and Belgian.
- K15 French.
- K16 British.
- K17 Scandinavian and Russian.
- K18 American.
- K19 Other.
- K20 PERIODICALS.
- K30 SOCIETIES, CLUBS, etc.
- K40 LIBRARIES, COLLECTIONS, etc.
 (Collections of Music, K58; Collections of Musical Instruments, K65-K66.)
 The following headings include the Music itself and every-
 thing relating to it, Score, History, Criticism, etc.
- K50 SACRED MUSIC.
 - .1 Chants, Plain Song.
 - .2 Hymns, Psalms, Chorals, Carols.
 - .3 Choir, Quartet, Chorus.
 - .4 Masses, Vespers.
 - .5 Anthems, Sacred Cantatas.
 - .6 Te Deums, Stabat Mater.
 - .7 Oratorios, Passion Music.
- K51 VOCAL MUSIC.
 (Includes Anatomy, Physiology, Hygiene, Voice-
 building, Tonic-Sol-Fa method, Art of Singing, etc.)
 - 1 Ballads.
 - .2 Glee, Madrigal, Round.
 - .3 Society Songs, (e. g. Masonic, etc.)
 - .4 Student Songs.
 - .5 Sea and Other Professional Songs.
 - .6 Negro Minstrelsy, Plantation Songs.
 - .7 Festival.
 - .8 Cantata.
 - .9 Collected Songs.
 - .91 Solos.
 - .92 Duets.
 - 93 Trios.
 - .94 Quartets.
 - .95 Other Part Songs.
 - .96 Choruses.

VOCAL MUSIC — *Continued.*

- .97 Male Voices.
- .98 Female Voices.
- .99 Other.
- K52 DRAMATIC MUSIC.
 - .1 Italian Opera.
 - .2 German Opera.
 - .3 French Opera.
 - .4 Other Operas.
 - .5 Comic Opera.
 - .6 Operettas.
 - .7 Song Cycles.
 - .8 Aria, Cavatina, Recitative.
 - .9 Librettos.
 (Subdivide as above.)
- K53 ORCHESTRAL MUSIC.
 - .1 Overture.
 - .2 Intermezzo.
 - .3 Suite.
 - .4 Symphony.
 - .5 Concerto.
 - .6 Concerts.
 - .7 Program Music.
 - .8 Arrangements, Potpourris, Transcriptions.
 - .9 Conducting.
- K54 CHAMBER MUSIC.
 - .1 Sonata, (or may be put with the Instrument).
 - .2 Duos.
 - .3 Trios.
 - .4 Quartets.
 - .5 Quintets.
 - .6 Sextets.
 - .7 Septets.
 - .8 Octets.
 - .9 Nonets.
- K55 NATIONAL MUSIC.
 - .1 Folk.
 - .2 Patriotic.
 - .3 Political.
 - .4 Typical.
- K56 MARCH MUSIC.
 - .1 Military Marches.
 - .2 Wedding Marches.
 - .3 Funeral Marches.
- K57 DANCE MUSIC.
 - (For Dancing, see L6o.)

- K58 COLLECTIONS OF MUSIC.
(i. e., if not confined to one class, instrument, or group of instruments. Local division if confined to the music of one country.)
(Put the collected works of a Composer [unless confined to one class or instrument] with his biography.)
- K59 MISCELLANEOUS.
- K60 MUSICAL INSTRUMENTS.
(Subdivide according to general scheme.)
(Each of the following headings includes Manufacture, works on Parts of Instruments, i. e., Bows, Strings, Picks, etc., Music, Instruction, and Biographies of Manufacturers. Add Cutter number to class number for single Biographies.)
- K70 STRINGED INSTRUMENTS.
- K71 Plectral.
- .1 Harp.
.2 Lyre.
.3 Zither, Psaltery, Autoharp.
.4 Lute.
.5 Mandolin, Mandola, Mandora.
.6 Guitar.
.7 Banjo.
- K72 Struck.
Dulcimer.
- K73 Vibrating.
Æolian Harp.
- K74 Bowed.
- .1 Monochord.
.2 Rebec.
.3 Violin.
.4 Viola.
.5 Violoncello.
.6 Double-bass Viol.
.7 Bowed Zither.
.8 Hurdy-gurdy.
- K75 Keyed.
- .1 Claviola.
.2 Keyed Psaltery.
.3 Spinnet.
.4 Virginal.
.5 Harpsichord.
.6 Clavichord.
- K76 Piano.

STRINGED INSTRUMENTS — *Continued.*

- K77 Automatic Mechanism.
- .1 Barrel Piano.
 - .2 Pianola.
 - .3 Electric Piano.
- K80 WIND INSTRUMENTS.
- K81 Whistles.
- .1 Flute.
 - .2 Pipes.
 - .3 Recorder.
 - .4 Flageolet.
 - .5 Ocarina.
 - .6 Fife.
- K82 Reeds.
- K83 Single Beating Reeds.
- .1 Pibcorn, Hornpipe.
 - .2 Chalumeau.
 - .3 Clarinet.
 - .4 Bass Clarinet.
 - .5 Saxophone.
 - .6 Basset Horn.
 - .7 Reed Horn.
- K84 Double Beating Reeds.
- .1 Oboe.
 - .2 Cor Anglais.
 - .3 Pommer.
 - .4 Bassoon.
 - .5 Double Bassoon.
 - .6 Krumhorn.
- K85 Other Reed Instruments.
- .1 Bagpipe.
 - .2 Accordion.
 - .3 Concertina.
 - .4 Mouth Harmonica.
- K86 Cup Mouthpieces.
- .1 Horn.
 - .11 Bass Horn.
 - .12 Ballad Horn.
 - .13 Flügel Horn.
 - .14 French Horn.
 - .2 Helicon.
 - .3 Trombone, Cornopean.
 - .4 Cornet.
 - .5 Trumpet.
 - .6 Bugle.
 - .7 Serpent.

WIND INSTRUMENTS — *Continued.*

- .8 Ophicleide.
- .9 Saxhorn.
- .91 Tuba.
- .92 Euphonium.
- .93 Bombardon.
- K87 Keyboard — Organ.
- K88 Pipe Organ.
- K89 Reed Organ.
- .1 Seraphine.
- .2 Melodeon.
- .3 Harmonium.
- .4 Automatic.
- .5 Barrel Organ.
- .6 Orchestrion.
- K90 VIBRATING MEMBRANES.
- .1 Drum.
- .2 Bass Drum.
- .3 Kettle Drum.
- .4 Pan Bomba.
- .5 Zobo Horn.
- .6 Zobo Flute.
- .7 Onion Flute.
- .8 Mirliton.
- .9 Tambourine.
- K91 Vibrating Membranes — Automatic Mechanism.
- .1 Phonograph.
- .2 Gramophone.
- K92 SONOROUS SUBSTANCES.
- .1 Clappers, Castanets, Cymbals, Bones.
- .2 Musical Glasses.
- .3 Glass Harmonica.
- .4 Xylophone, Marimbaphone, Orchestra Bells.
- .5 Glockenspiel.
- .6 Triangle.
- .7 Bells; Schnellenbaum, Chimes, Carillon, Organ Chimes.
(For Bells, see also T81.)
- .8 Pandeiro, Musical Rattles.
- .9 Jews'-harp.
- K93 Sonorous Substances with Keyboard
- .1 Piano Harmonica.
- .2 Glassichord.
- K94 Automatic Mechanism.
- .1 Music Box.
- .2 Clock Chimes.
- K99. MISCELLANEOUS.

- L SPORTS, AMUSEMENTS.
(Follow Subdivisions for close classification in 01-40, with the following exceptions.)
- L04 ETHICS.
- L05 RULES OF SPORTS.
- L09 BIOGRAPHY.
(Single lives go under specialty of Athlete or Sportsman.)
- L50 ATHLETICS.
- .1 Athletic Fields, Playgrounds, etc.
(If confined to one Sport, put with that Sport, i. e. Golf Grounds L57.)
- .2 Equipment.
(Note above applies.)
- .3 Hygiene of Athletics.
- .4 Law.
- L51 GYMNASTICS.
(For Gymnasium Architecture see B37.4.)
- .1 Calisthenics, i. e., Dumb-bells, Indian Clubs, Marching, etc.
- L52 FIGHTING AND FIELD SPORTS.
- L53 AQUATIC SPORTS.
- L54 ICE AND SNOW SPORTS.
- L55 PEDESTRIANISM, RUNNING. MOUNTAINEERING, etc.
- L56 AERONAUTICS.
- L57 BALL — FIELD GAMES.
- L58 LAWN AND INDOOR GAMES.
- L59 INDOOR GAMES, DRAWING-ROOM GAMES.
- L60 DANCING.
(Local Subdivision.)
(For Dance Music see K57.)
- L61 Ballet.
- L62 Sword Dance.
- L63 National Dances.
- L64 Religious Dances.
- L65 Minuet.
- L66 Waltz.
- L67 Quadrilles, etc.
- L68 Esthetic Dancing.
- L69 Balls.
- .1 Court and State Balls.
- L70 THEATRES.
(May be divided according to general scheme.)
(For Opera see K52; Concerts, K53.6; Theatre Architecture, B37.1.)

- L74 COLLECTIONS AND EXHIBITIONS OF OBJECTS RELATING TO
THE STAGE.
- L75 PLAY WRITING.
- L76 PLAYS.
- L77 ACTING.
- .1 Elocution.
- .2 Make-up.
(For Dancing see L60.)
- L78 MANAGEMENT.
- L79 SCENERY AND OTHER PROPERTIES.
(For Costume see W79; Music, K52; Scene Paint-
ing, E81.)
- L80 VAUDEVILLE.
(For Ballet see L60.)
- L81 PRIVATE THEATRICALS.
- L82 PUPPET SHOWS.
- L83 TABLEAUX.
- L84 PANTOMIMES.
- L85 CHARADES.
- L86 BUFFOONERY.
- L87 VENTRILOQUISM.
- L88 CONJURING, JUGGLERY.
- L89 MOVING PICTURE SHOWS
(See also J83.1.)
- L90 CIRCUS, ACROBATIC PERFORMANCES, etc.
- L91 TRAINED ANIMALS.
- L92 ANIMAL SHOWS.
(i. e., Horse, Dog, Cat, Poultry, etc.)
- L93 SPORTSMEN'S SHOWS.
- L94 PROCESSIONS, PARADES. etc.
- L95 PAGEANTS, FESTIVALS, CARNIVALS.
(For Ice Carnivals see L54; Musical Festivals, K51.7.)
- L96 CORONATIONS.
- L97 COMMEMORATIONS OF HISTORICAL EVENTS.
- L99 MISCELLANEOUS.
- M MUNICIPAL ART.
(See Subdivisions for close classification.)
- M10 HISTORY.
- M20 PERIODICALS.
- M30 SOCIETIES.
- M40 EXHIBITIONS.
- M50 SPECIAL COLLECTIONS.
- M60 MUSEUMS.
- M70 MISCELLANEOUS WORKS ON MUNICIPAL ART.

84 CLASSIFICATION FOR BOOKS

- M80 LANDSCAPE GARDENING.
(Subdivide according to general scheme.)
- M85 PUBLIC PARKS.
(Local Division.)
(Works on any one Park take book number from city in which the Park is situated.)
- M86 ROADS, DRIVES, WALKS.
- M87 PRIVATE GARDENS AND GROUNDS.
- M88 CEMETERIES.
(For Monuments see B49.2; C73; Mausoleums, B49.3.)
- M90 PLANTS AND FLOWERS.
- M91 TREES AND SHRUBS.
- M92 ARBORS.
- M93 RUSTIC ARCHITECTURE.
- M94 GARDEN FURNITURE.
(For Sun-dials, see S98.1.)
- M95 WATER APPROACHES, WATER FRONTS
- M96 LAKES.
- M97 FOUNTAINS.
(For Metal Fountains see T80; for Monumental or Sculptured Fountains see C73.)
- M98 WATER GARDENS.
- M99 MISCELLANEOUS.
- N HERALDRY.
(See Subdivisions for close classification.)
- N10 HISTORY.
- N20 PERIODICALS.
- N30 SOCIETIES.
- N40 EXHIBITIONS.
- N50 PRIVATE COLLECTIONS.
- N60 MUSEUMS.
- N70 ECCLESIASTICAL HERALDRY.
- N71 FISH IN HERALDRY, FICTITIOUS CREATURES IN HERALDRY.
- N72 FLOWERS, PLANTS, ETC., IN HERALDRY.
- N73 COATS OF ARMS.
- N74 ROLL OF ARMS.
- N75 CRESTS.
- N76 DEVICES
- N77 FLAGS, BANNERS, STANDARDS.
- N78 SEALS.
- N79 MOTTOES, INSCRIPTIONS, WAR CRIES.
- N80 NOBILITY AND PEERAGE, PRECEDENCE, TITLES OF HONOR.
- N81 ORDERS OF KNIGHTHOOD.
- N82 Bath.

ORDERS OF KNIGHTHOOD — *Continued.*

- N83 Garter.
- N84 Golden Fleece.
- N85 St. John of Jerusalem.
- N86 Templars.
- N87 Holy Ghost.
- N88 OTHER.
- N89 GUILDS.
(Local subdivisions.)
- N90 MISCELLANEOUS.

INDUSTRIAL ARTS

P INDUSTRIAL ARTS — General.
(See Subdivisions for close classification.)

- P10 HISTORY.
- P20 PERIODICALS.
- P30 SOCIETIES.
- P40 EXHIBITIONS.
- P50 PRIVATE COLLECTIONS.
- P60 MUSEUMS.
- P70 HANDICRAFTS.
- P80 MANUAL TRAINING.
- P90 MISCELLANEOUS.

Q CERAMICS.
(See Subdivisions for close classification.)

- Q10 HISTORY.
- Q20 PERIODICALS.
- Q30 SOCIETIES.
- Q40 EXHIBITIONS.
- Q50 PRIVATE COLLECTIONS.
- Q60 MUSEUMS.

(Class only general works under the following headings. If confined to the product of a country, class under the history of ceramics in that country.)

- Q70 STONEWARE, GRÈS.
- Q71 ARTIFICIAL STONE, BRICK, TILE.
(For Mosaics see B86.)
- Q72 TERRA-COTTA.
(See also B84.1; C87.1.)
- Q73 BISCUIT.
- Q74 PORCELAIN.
- Q75 GLAZED WARE, ENAMELED WARE.
.1 Lustred Ware.

- Q76 ARMORIAL CHINA.
 Q77 MUSICAL CERAMICS.
 Q78 EARTHEN VESSELS.
 .1 Vases, etc.
 (Ancient Vases are classed under the country to
 which they belong, e. g., Greek Vases 573.)
 (For Bronze Vases (modern) see T73; Gold Vases,
 S71; Metal Vases, T82.)
 .2 Toby Jugs.
 .3 Cups.
 .4
 .5
 .6 Buccaros.
 .8 Terra Sigillata.
 Q79 OTHER ARTICLES.
 .1 Earthenware Stoves.
 .3 Acoustic Pottery.
 .5 Tobacco Pipes.
 Q80 MATERIALS AND METHODS.
 Q81 Raw Material and Chemistry.
 Q82 Tools.
 Q83 Modeling.
 Q84 Casting.
 Q85 Decoration, Models, and Designs.
 Q86 Glazing, Enameling.
 (For Metal Enameling see T78.)
 Q87 Photo-Ceramics and Transfer Printing.
 Q88 Firing, Ovens.
 Q89
 Q90 MISCELLANEOUS.

R GLASS.

(See Subdivisions for close classification.)

- R10 HISTORY.
 R20 PERIODICALS.
 R30 SOCIETIES.
 R40 EXHIBITIONS.
 R50 PRIVATE COLLECTIONS.
 R60 MUSEUMS.
 R70 MATERIALS AND METHODS, KINDS.
 R71 Raw Material.
 R72 Tools, Molds, Furnaces.
 R73 Manufacture, Glass-blowing.
 R74 Decoration.
 (For Stained and Painted Glass see R80.)
 (For Lantern Slides see J87.)

MATERIALS AND METHODS — *Continued.*

- R75 Cut Glass.
 R76 Favrite Glass.
 R77 Cameo Glass.
 R78 Other Glass.
 R79 Vessels, Vases, etc.
 R80 STAINED AND PAINTED GLASS.
 (Subdivide according to general scheme.)
 (For Glass Mosaics see B86.5.)
 R87 Manufacture.
 R88 Drawings and Designs.
 R89 Glass Painting.
 R90 MISCELLANEOUS.

- S GOLD AND SILVERSMITHS' WORK, JEWELRY, etc.
 (See Subdivisions for close classification.)
 If any of the following classes are confined to one
 country, class under History of the art in that
 country.)
 (For Silver Coins see D72; Gold Coins, D71.)
 (See also Jewelry S80.)

- S10 HISTORY.
 S20 PERIODICALS.
 S30 SOCIETIES.
 S40 EXHIBITIONS.
 S50 PRIVATE COLLECTIONS.
 S60 MUSEUMS.
 S70 ECCLESIASTICAL SILVER AND GOLD.
 .1 Crosses.
 (See also Sculptured Crosses C71.1; Jewelry Crosses,
 S87.4.)
 .2 Croziers, Miters.
 .3 Chalices, and Patens, Pyxes, Flagons.
 .4 Censers.
 .5 Ciboriums.
 .6 Reliquaries, Châsses.
 S71 VASES.
 (See also Metal Vases, T82; Pottery Vases, Q78.1.)
 S72 CUPS, TANKARDS, etc.
 S73 SPOONS, KNIVES, FORKS.
 (See also Metal Knives, etc., T87.)
 S74 SALVERS.
 S75 SNUFF BOXES.
 S76 OTHER SPECIMENS.
 S77 MANUFACTURE.

MANUFACTURE — *Continued.*

- .1 Alloys.
- .2 Weights.
- S78 DESIGNS, DECORATION.
- S79 MISCELLANEOUS.
- S80 JEWELRY.
(Subdivide according to general scheme.)
- S87 INDIVIDUAL PIECES.
 - .1 Rings.
 - .2 Brooches, Pins, Pendants, Pomanders.
 - .3 Chains.
 - .4 Crosses.
(See also Gold and Silver Crosses, S70.1; Sculptured Crosses, C71.1.)
 - .5 Crowns and Crown Jewels.
 - .6 Other Specimens.
 - .7 Enameled Jewelry.
(For Enameled Metal Works see T78.)
 - .8 Mosaic Jewelry.
(For other Mosaics see B86.)
 - .9 Designs, Manufacture.
- S88 PRECIOUS STONES AND GEMS.
 - .1 Diamonds.
 - .2 Pearls.
 - .3 Other Gems.
 - .4 Gem Cutting.
(For Engraved Gems, Cameos, Intaglios, etc., see C81-C82.)
- S89 MISCELLANEOUS.
- S90 HOROLOGY, CLOCKS AND WATCHES.
(Subdivide according to general scheme. Do not add Cutter number to call number for Biographies or Museum collections, but take book number from name of maker or museum.)
- S97 CHRONOMETERS.
- S98 OTHER TIME KEEPERS.
 - .1 Sun-dials.
 - .2 Hour Glasses.
- S99 MISCELLANEOUS.
- T METALWORK.
(See Subdivisions for close classification.)
(For Numismatics see D.)
- T10 HISTORY.
- T20 PERIODICALS.

- T30 SOCIETIES.
 T40 EXHIBITIONS.
 T50 PRIVATE COLLECTIONS.
 T60 MUSEUMS.
 (The following classes may be subdivided chronologically or locally.)
- T70 ECCLESIASTICAL METALWORK.
 T71 COPPER WORK.
 T72 BRASS WORK.
 T73 BRONZE WORK.
 (For Bronze Sculpture see C86.)
 (For Ancient Bronzes see Ancient Art under country.)
- T74 IRON WORK.
 (See also B78.)
- .1 Cast Iron.
 .2 Wrought Iron.
- T75 STEEL.
 T76 LEAD.
 .1 Tin and Zinc.
- T77 PEWTER.
 T78 ENAMELS AND ENAMELING.
 (For Lacquer-work see U88.3; Enameled Ceramics, Q75; Enameled Jewelry, S87.7.)
- T79 OTHER METAL WORK.
 T80 FOUNTAINS, WELL-HEADS, etc.
 (For Monumental or Sculptured Fountains see C73;
 for Fountains in Landscape Gardening see M97.)
- T81 BELLS.
 (For Musical Bells see K92.7.)
- T82 VASES, URNS, etc.
 (See also Silver and Gold Vases, S71; Pottery Vases, Q78.1.)
- T83 LAMPS, LANTERNS, CANDELABRA.
 T84 BRACKETS, HINGES.
 T85 KNOCKERS, DOOR HANDLES.
 .1 Locks and Keys.
- T86 WEATHER-COCKS.
 T87 CUTLERY, SPOONS, etc.
 (See also Silver Knives, Forks, Spoons, S73.)
- T88 MANUFACTURE.
 .1 Molding and Casting.
 .2 Designs, Decoration.
 .3 Repoussé Work, Chasing.
 .4 Electrotypy.
- T89 MISCELLANEOUS.

90 CLASSIFICATION FOR BOOKS

T90 ARMS AND ARMOR.

(May be subdivided according to general scheme.)

T97 PARTS OF ARMOR.

- .1 Breastplates, Cuirasses, etc.
- .2 Shields, Armguards, Gauntlets.
- .3 Leg Armor, Spurs.
- .4 Helmets.
- .5 Horse Armor and Trappings.
- .6 Weapons.
- .7 Bows and Arrows.
- .8 Swords, Spears, etc.
- .9 Firearms, Artillery.

(Armored Vessels, see B39.5.)

T98 MATERIAL AND WORKMANSHIP.

- .1 Manufacture.
- .2 Decoration.

T99 MISCELLANEOUS.

U FURNITURE.

(See Subdivisions for close classification.)

U10 HISTORY.

(Put works on the different Styles of Furniture with country to which they belong.)

U15 FRANCE.

- .1 Louis XIV (1643-1715).
- .2 Louis XV (1723-1774, Rococo Period).
- .3 Louis XVI (1774-1792).
- .4 Directoire (1792-1804).
- .5 Empire (1804-1814).
- .9 Modern.

U16 GREAT BRITAIN.

(Do not subdivide by country.)

- .1 Elizabethan (1558-1603).
- .2 Jacobean (1603-1649).
- .3 Cromwellian (1653-1689).
- .4 William and Mary (1689-1702).
- .5 Queen Anne (1702-1714).
- .6 Georgian (1727-1820).
- .61 Chippendale.
- .62 Sheraton.
- .63 Adams.
- .64 Hepplewhite.
- .9 Modern.

U18 AMERICAN.

- .1 Colonial.
- .11 Modern.

- U20 PERIODICALS.
 U30 SOCIETIES.
 U40 EXHIBITIONS.
 U50 PRIVATE COLLECTIONS.
 U60 MUSEUMS.
 U70 ECCLESIASTICAL AND ARCHITECTURAL FURNITURE.
 (For Ecclesiastical sculpture see C71.)
 (U71-U79 are left open for those who may find subjects entered under B87 of more interest here.)
- U80 DOMESTIC FURNITURE.
 (If confined to one country or period, class under that country or period.)
- .1 Beds, Sofas, Lounges.
 - .2 Chests, Trunks, etc.
 - .3 Chairs, Thrones, Settees.
 (See also Stalls, Pews, B87.4.)
 - .4 Cabinets, Sideboards.
 - .5 Tables, Desks.
 - .6 Pedestals, Tripods.
 - .7 Mirrors, Frames, etc.
 (For Chimney-pieces and Fireplaces see B79.2; Musical Instruments, K60; Clocks, S90; Garden Furniture, M94; Tapestry, V82; Carpets and Rugs, V80; Candelabra, T83; Brackets, T84.)
- U81 SCHOOL FURNITURE.
 U82 LIBRARY FURNITURE.
 U83 MUSEUM FURNITURE.
 U84 BUSINESS AND OFFICE FURNITURE.
 U85 MATERIALS.
 (If confined to one country or period, class under that country or period.)
- .1 Satin Wood.
 - .2 Oak.
 - .3 Walnut.
 - .4 Mahogany.
 - .5 Teak Wood.
 - .6 Wicker, Willow.
 (For Basketry see V88).
 - .7 Other Woods.
- U86 MANUFACTURE.
- .1 Decoration and Designs.
 - .2 Marquetry, Buhl, and Other Inlay Work.
 - .3 Upholstering.
 - .4 Varnishing, Staining, Japanning.
- U87 WOODWORK.

- WOODWORK — *Continued.*
- .1 Tools.
 - .2 Factories.
 - .3 Designs.
- U88 WOOD-CARVING.
(For Wood-engraving see I71; Wood Sculpture, C85).
(See also B87; U70.)
- .1 Wood-embossing.
 - .2 Burned Wood.
 - .3 Lacquer work.
- U89 VEHICLES.
- U90 MISCELLANEOUS.

V TEXTILE ARTS, ETC.

(See Subdivisions for close classification.)

- V10 HISTORY.
- V20 PERIODICALS.
- V30 SOCIETIES.
- V40 EXHIBITIONS.
- V50 PRIVATE COLLECTIONS.
- V60 MUSEUMS.
- V70 MATERIALS AND METHODS.
- V71 WEAVING, HAND LOOMS.
- V72 MANUFACTURE.
- V73 DYEING AND BLEACHING.
- V74 PATTERNS AND DESIGNS.
- V75 COTTON.
- V76 LINEN.
- V77 WOOL.
- V78 SILK.
- V79 BROCADE.
- V80 CARPETS AND RUGS.
(Local division.)
- V81 ART NEEDLEWORK.
- V82 TAPESTRY.
- V83 LACE.
(Local division.)
- V84 EMBROIDERY.
- V85 SAMPLERS.
- V86 CHURCH EMBROIDERY.
- V87 CROCHETING, KNITTING, ETC.
- V88 BASKETRY.
- V89 BEAD WORK.
- V90 MISCELLANEOUS.

W COSTUME.

(See Subdivisions for close classification.)

- W10 HISTORY.
W20 PERIODICALS.
W30 SOCIETIES.
W40 EXHIBITIONS.
W50 PRIVATE COLLECTIONS.
W60 MUSEUMS.
W70 COSTUMES OF MEN.
W71 COSTUMES OF WOMEN.
W72 COSTUMES OF CHILDREN.
W73 COSTUMES OF SUNDRY CLASSES.
 (If confined to one country, class under that country.)
 .1 Peasants.
 .2 Artisans.
 .3 Livery.
- W74 COURT AND CEREMONIAL COSTUMES.
W75 MILITARY COSTUMES.
 (For Armor see T90.)
- W76 NAVAL COSTUMES.
W77 RELIGIOUS COSTUMES, CHURCH VESTMENTS, ETC.
W78 ACADEMIC COSTUMES.
W79 THEATRICAL, FANCY COSTUMES.
W80 PARTS OF COSTUMES.
W81 Head-gear.
 (For Helmets see T97.4.)
 .1 Hair-dressing, Coiffure, Wigs, etc.
 .2 Combs and Other Hair Ornaments.
- W82 Footgear.
 (For Leg Armor see T97.3.)
- W83 Gloves.
 (For Gauntlets see T97.2.)
- W84 Wraps.
 (It may be found better to class Shawls and Scarfs under Textile Arts.)
- W85 Fans.
W86 Handbags.
W87 Parasols, Canes, etc.
W88 Cravats, Belts, etc.
W89 Other.
 (Handkerchiefs may be put here or under Art Needlework, V81, or Lace, V83.)
- W90 MISCELLANEOUS.
 (For Jewelry see S80; Buckles, S87.6; Snuff-boxes, S75; Watches, S90; Pipes, Q79.5.)

94 CLASSIFICATION FOR BOOKS

Y	GENERAL WORKS.
Y1	HISTORY.
Y2	PHILOSOPHY.
Y3	RELIGION.
Y4	SOCIOLOGY.
Y5	PHILOLOGY.
Y6	NATURAL SCIENCE.
Y7	USEFUL ARTS.
Y8	LITERATURE.
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