

A Special relations between place & period in the arts

- A1 The basic citation order in Class W is :
Medium of art – Subject – Place – Period – Movements, styles
- A11 Normally, the citation order between the major categories in a subclass is applied consistently throughout. This is not the case with Place & Period in Class W, in which the citation order is modified at two different levels:
- A2 Western art is distinguished from non-western (Asia, Africa, etc.)**
- A21 In art history, as in social-political history, the cultures of ancient Southwestern Asia, Egypt, North Africa, the Mediterranean and Europe are usually considered together. A significant discontinuity in cultures occurred in this region after the fall of the Roman Empire and the subsequent development of the countries.
- In contrast, the cultures of the East did not display such a severe discontinuity so that the difference between their ancient and subsequent periods is much less marked and does not warrant their separation.
- A22 The distinction between Western and non-Western applies only to the literature on art history – i.e. on the art product or art object (which is however, most of the literature in the usual art library). It does not apply to the classes W2/W3C (and, of course their equivalent classes under the different art media); qualification of these by place and period is effected by using the Common Subdivisions of Place and Period at W27/28; e.g. Art patronage in the USA is W2F 28Y, not W9Y 2F.
- A23 In the case of Western art, the citation order is:
Western art – Broad period – Place – Specific period
- Where broad period means Ancient & Post-Ancient; e.g.,
- | | |
|--------|---|
| W7R A | Ancient – Greece – Hellenic period |
| W7V | Ancient – Rome – Empire period |
| W9I B | Post-Ancient – Italy – Medieval period |
| W9L PB | Post-Ancient – Greece – Medieval period |
| W9Y NH | Post-Ancient – USA – 1940s |
- A24 In the case of non-Western art this bifurcation into two separate sequences (Ancient, Post-ancient) does not apply and the citation order is simply Place – Period; e.g.,
- | | |
|------------|---|
| WDQ AF | India – Ancient (c.3000-1350 BC) – Indus Valley culture |
| | * For most non-Western countries, –79 for Ancient (Early period) changes to –A (see C37 below). |
| WDQ BT | India – Medieval – (c.700-1100) – Pala dynasty |
| WDV H79_KM | Nigeria – Ancient – (c.400 BC -) – Nok culture |
| WDV H8E | Nigeria – Medieval/Modern (c.1200-1850) – Benin culture |
- A25 In the art history of the post-Ancient period (i.e. medieval and modern) the countries of SW Asia, whose Ancient period is collocated with ancient Western art, are treated as belonging to non-Western art and are located by Schedule 2 in the normal geographical order, as being part of non-Western art. In the case of works dealing with the continuous art history of such regions (e.g., one on Iran which includes ancient Persian art) locate here, under non-Western art.

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- A3 Place/period relations within a given country or culture
- A31 The art produced in a given country is determined much more strongly by the period than by the particular locality within which it might be produced.
- A32 Therefore, the citation order Place – Period is modified to:
Country – Specific period – Locality
- For example, under the visual arts:
WCI F6Y PFL Italy – Quattrocento – Florence
- and not Italy – Florence – Quattrocento, as would be the case if the general citation rule of Place – Period were observed.
- Similarly:
WCE N6Y HLO Britain – 19th century – London
- A33 To maintain general-before-special filing order, these localities must file before the specific periods; hence the provision at W72/6 in A4 below.

A4 Summary of treatment of place & period in art history

The schedule below is an inverted one; facets and arrays are qualified by those filing earlier in the schedule, not later.

- Kinds of arts by place/period*
- W6X World arts
* For truly general works embracing all or several media in both the Ancient & post-Ancient periods and in Western & Non-Western art. Such works are usually restricted to the visual arts WC/WM.
- W72/6 *Localities & regions within a country*
* Classmarks 72/76 are reserved here, to be used only under specific countries, when they are cited after specific periods within the country. See B2 below for details.
- Kinds of arts by period*
- W77 Ancient period
W78 Prehistoric period
W79 Early period
* Fifth millennium BC - c.5th century AD.
- Places & cultures*
* Used for Western art only; for non-Western art in the Early period, see WDN 79.
- W7B Western art in antiquity
W7C SW Asia... Mesopotamia...
W7M Mediterranean, North Africa & Classical antiquity
W7WR Euro-Asian tribal cultures
- W8 Post-ancient period, medieval & modern periods
- Kinds of arts by place*
- W9C Western arts (post-ancient period)
* Locate here comprehensive works on Western arts which cover both ancient and post-ancient periods.
* Classmarks from Schedule 2 are added directly to W9;
* Classmarks for specific periods are added directly to each country; e.g.,
- W9D Europe
W9F France
W9FB Medieval period
W9W America... USA...

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WAN	Non-Western arts
	* Ancient period is collocated with post-ancient;
	* Classmarks from Schedule 2 are added directly to WA;
	* Classmarks for periods are added directly to each country; e.g.,
WAN 77	Ancient period
WAN A	Early art (post-prehistory)
	* Divided like 79 in Western arts.
WAN AY	Medieval & modern
WAQ	India
WAQ 77	Ancient..
WAQ 78	Prehistory..
WAQ A	Post-prehistory..
WAQ B	Medieval..
	<i>Kinds of arts by representation factor</i>
WBE H	Representation of human person
	<i>Kinds of arts by medium</i>
WC	Visual arts
WK	Painting
WK7 8	Prehistoric
WK9 F	French
WKA Q	Indian
WKB HB	Human persons (as subject)

B Place facet in the arts

B1 Western art & non-Western art

B11 Western art is distinguished from non-Western by assigning the two groups separate classmarks. See A2 above.

B12 Within each of these two major areas, classmarks for countries and continents are taken from Auxiliary Schedule 2. An outline of the resulting structure is as follows:

W The Arts in general

By place

* For World arts as a whole, see W6X.

W9C Western

* Western countries and cultures in the ancient period are subordinated to the period (at W7). See Section A3 above.

* Add to W9 letters D/Z from Schedule 2.

W9D Europe

W9E Britain... France... Russia...

W9U Australia

W9W America... USA... Central & South America

WAN Non-Western

* Add to WA letters N/Z from Schedule 2.

WAO Asia

WAQ India...

WAT Pacific Islands

WAU Australia (aboriginal arts)

WAV Africa

WAW America (aboriginal arts)

By medium

WC Visual arts (in general)

* For this general class, shorter notation is obtained by adding classmarks for Western countries directly to WC and classmarks for non-Western countries directly to WD. This applies only to the general class; when qualifying a specific medium by place, 9 and A are used to introduce them.

By place

WCC Western arts (as W9C)

WDN Non-Western arts (as WAN)

By specific medium

* Each medium introduces Place by 9 and A, as in W9 and WA; e.g.,

WK Painting

WK9C Western

WKAN Non-Western

B2 Division of a country into its localities & regions

B21 A distinction is drawn between Place at the level of the individual country and regions and localities within it (see Section A3 above). The result of this distinction is:

B211 the basic citation order is amended to give:

Country – Period – Locality

B212 the Localities array files before the Periods.

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B22 To a much lesser degree, the same rules hold for the division of continents into localities, since the major regions of a continent are its individual countries, which already have their own classmarks (see Section B4 below).

B23 The basic structure & notation under each country is given below (where x represents the country's classmark):

- x Country x
- x72 *By locality, region*
By period
 - * Within a country, period divisions are added directly to the country classmark.
- x77 Ancient
 - * For Western countries, their Ancient period is collocated with the Ancient period in general and is therefore separated from their Medieval & Modern period.
- xAY Medieval & modern...
- xB Medieval...

B24 Table B1 : Subdivision of a country by its localities

- x Country x
- x2 *Common subdivisions, etc.*
 - * Add to x numbers 2/6 following W.
- Localities & regions*
- x72 Sites of artistic significance
- x72A Specific sites, A/Z
- Areas & regions larger than cities
 - By orientation*
 - x734C North
 - x734E Northeast
 - x734G Northwest
 - x734J Central
 - x734L South
 - x734N Southeast
 - x734P Southwest
- x735 *By physical factors, A/Z*
 - * Rivers, mountains, etc.
- x736 *By social factors, A/Z*
 - * Rural areas, etc.
- x737 Administrative regions, localities, A/Z
 - * States, counties, etc.
- x74 Cities, towns, etc, A/Z
- Quasi-autonomous historical regions
 - * See Section B32 below for an explanation. This facility is less applicable to the ancient period, when political boundaries were generally more fluid (see B34).
- x752 Settlements by persons of other cultures
 - * In the ancient period, the preferred arrangement is to cite first the colonizing power. In the post-ancient period, the place colonized is better cited first.
- x753 (For countries in the Ancient period)
 - * Add to x753 letters A/W following W7; e.g., Greek settlements – Ionia WC7 S75 3LC (where Greece is WC7 S and Ionia is WC7 LC).
- x754 (For countries in the post-ancient period)
 - * Add to x754 letters C/Z following W9;
 - * Add to x755 letters O/Z following WA; e.g., WAQ 754 GP Portuguese settlements in India.
- x76 Quasi-autonomous national regions
 - * For an explanation of this concept, see B26

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B25 Examples of application of Table B1 : Localities & regions

- B251 W7A Ancient Western world
W7C E Sumer
Localities
W7C E72 Sites
W7C E73 4C Northern Sumer
W7C E74 UR Ur
Specific periods
W7C E78 Prehistory
W7C E78 72 Sites
- B252 W9C Post-ancient Western world
W9E British art
Localities
W9E 73E A East Anglia
W9E 73N O Northumbria
W9E 74LO London
Quasi-autonomous cultures
W9E 76T English art
* Alternative (not recommended) is W9E T. See B32 below for explanation.
Periods
W9E KH Georgian period in British art
W9E KH7 4LO London
- B253 WAN Non-Western world
WDQ India
Localities
WDQ 734 G Northwestern India
WDQ 735 I Indus valley
Periods
WDQ A Ancient period (post-Prehistory)
* For most non-Western countries, A replaces 79 for Post-prehistory Ancient periods.
Localities
WDQ A73 4G Northwestern India
WDQ A73 DE Deccan
WDQ A73 KE Kerala
WDQ AY Medieval & modern period
WDQ BS Seventh century AD
WDQ BT Palava dynasty
WDQ BT7 6HT Deccan

B26 Modifications of schedule 2 notation when dividing a country

- B261 A number of problems arise from the shifts in the political status and/or boundaries of regions within a country which reflect distinctive art traditions; e.g., is Scottish art to be treated the art of just one region of Britain and cited after the periods of British art? Major examples of this situation are given here to demonstrate their treatment in Class W.
- B262 One example is the provision for quasi-autonomous regions of a country which may be regarded as separate cultural entities within the country concerned; e.g., the once-distinct kingdoms of Britain (England, Scotland, etc) or Tibet (once a distinct kingdom in relation to China). Provision is made for an alternative location for these special regions, following the specific periods. Since the notation

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for periods may be considered to end (say) at -R for 23rd century, the letters T/Y are available for this. This allows these regions to be cited before Period; e.g.

WCE Britain (visual arts)
WCE T England
WCE TN 20th century

rather than

WCE Britain (visual arts)
WCE 76B England (as a region)
WCE N 20th century
WCE N76 B England

B263 This last provision may also be used in those cases where once integral regions within a country are now independent entities; e.g.,

WDQ India
WDQ NK (1940s) (the last decade as a unified sub-continent)
WDQ T Pakistan, Republic of India, Bangladesh, etc.
WDQ U Republic of India
WDQ W Bangladesh
WDQ X Sri Lanka (Ceylon)

B27 Subcultures within a region or country.

B271 Within a region or country of the ancient period, a particular period sometimes reflects a significant sub-culture which demands its own distinctive classmark and period divisions. The reason for this is the shifting boundaries and political jurisdictions which characterized the regions of some countries. In such cases, the normal sequence of period division under the containing country is not used to locate the subculture, which is inserted as a distinct culture in its own right and allowed its own distinctive period divisions; e.g., Chaldea could be regarded as a significant part of ancient Sumer; but it developed a distinctive culture of its own in the 3rd millennium BC and generated the first Ur dynasty. It is more helpful, therefore, to treat Chaldea as a separate entity, in the same way as Babylonia and Assyria. Similarly, some parts of ancient Greece led a virtually independent existence in some periods and therefore get a separate place of their own (e.g., Mycenae, Achaea); e.g.,

WC7 6 Visual arts – Ancient period
WC7 CD Mesopotamia
WC7 CE Sumer
WC7 CG Chaldea
WC7 CGF 3rd millennium BC
WC7 CGFF Chaldean Sumerian art
WC7 D Babylonia
WC7 RA Greece
WC7 RH Aegean
WC7 SA Greek mainland
WC7 SE Mycenae
WC7 SEJ 2nd millennium BC
WC7 SEJM Mycenaean civilization
WC7 SJ Achaea
* c.2000-500, Pre-Hellenic Greek art

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B3 Division of a continent or other supranational region

B31 Schedule 2 displays a considerable variety of ways in how it assigns notation to the different continents; e.g., the division of Europe (W9D) by country doesn't begin until W9E Britain, so period divisions may be added directly to the continent's classmark. Others (e.g., Africa, Asia) assign classmarks to their individual countries, which disallows such direct addition of period divisions and so 7 and 8 have to be used. The general rule is always the same: if Schedule 2 allows it to be done, add period classmarks directly to the continent or other region; if not, introduce them by 7 or 8; e.g.,

x	Continent x
	<i>By regions, localities</i>
x72	Sites
x734 C	North
	<i>By periods</i>
x78	Prehistory.. Ancient period
x8	Post-ancient, medieval & modern
	* But if Schedule 2 notation allows it, period classmarks may be added directly to x.
	<i>By place e.g.,</i>
WAO	Asia
	<i>Regions, localities</i>
WAO 72	Sites
WAO 735 HI	Himalayas
	<i>By period</i>
WAO 78	Prehistory
WAO 8N	20th century
	<i>By country</i>
WAO H	Turkey
WAO P	Palestine

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C Period facet in the arts

The basic period classmarks in the examples below are the numbers &/or letters following W; e.g., x78 (taken from W78) represents any subject x in the pre-historic period.

C1 Table C1 : Periods in ancient art

Because of the difficulties of accurate dating, these periods are relatively broad. But from the fifth millennium BC onward, periods become increasingly verifiable (and the subject of literature); so classmarks are provided for individual millennia and each may be divided into its centuries (see Tables C3 and C4 below).

Classes W77/W78_MK themselves take only truly general works covering all or many different media and both Western and non-Western countries and cultures in the ancient period. For their appearance in specific contexts (Western arts or Non-Western arts, particular media, etc.), see the context.

W77	Ancient arts
W78	Prehistoric
	* Predating recorded history. Usually implies visual arts.
W78A	Pre-50,000 BC
W78B	Stone age
W78D	Palaeolithic period, Old stone age
W78E	50-40,000 BC
W78H	40-30,000 BC
W78L	30-20,000 BC
W78P	20-10,000 BC
W78Q	Mesolithic period, Middle stone age
W78U	10,000-0001 BC
W78W	10-5,000 BC
W78X	Neolithic period, New stone age
W79B	Early art (post-prehistoric)
	* For non-Western countries, A replaces 79 for this period and WAB/WAM K is divided like W79 B/W79 MK.
W79C	5001-0001 BC
W79D	5th millennium BC, 5000-4000 BC
W79E	4th millennium BC, 4000-3000 BC
W79F	3rd millennium BC, 3000-2000 BC
W79G	Metal ages
	* The periods in which these appear vary from culture to culture and this location in the sequence of ancient periods is only approximate.
W79GP	Copper age
W79H	Bronze age
W79I	Iron age
W79J	2nd millennium BC, 2000-1000 BC
W79K	1st millennium BC, 1000-0001 BC
W79M	1st millennium AD, 0-1000 AD
	* From c.450 AD onward, millennia and centuries, etc, are enumerated.
W79MB	First half of millennium
W79MD	First quarter of millennium
W79ME	First century AD
W79MF	Second century AD
W79MG	Third century AD
W79MH	Second quarter of millennium
W79MJ	Fourth century AD
W79MK	Fifth century AD
	* End of Ancient period; for 6th century AD, see W8A BQ.
W8AY	Post-antiquity, medieval & modern arts
	* See Table 3.2.

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C2 Table C2 : Post-ancient periods

* c.500 AD - to date. The first five centuries AD are usually regarded as part of the Ancient period; see Table C1.

The terms Ancient, Medieval and Modern are used to characterize the periods of non-Western art. But for practical purposes of explaining the application of notation to periods, this is relatively unimportant and the instructions used in this Appendix apply equally to non-Western and Western art.

This basic Table is amplified under particular cultures, as explained in Section 38 below; WE (Renaissance) is given below as an example of an added special period.

The general classes, W8A/W8Q take only truly general works covering all or most of the media and both Western and non-Western art.

W8A Y	Medieval & Modern period, post-antiquity art
W8B	Medieval period
W8BC	First half
W8BD	First quarter
W8BK	Fifth century
	* This is an alternative (not recommended) to W78 K for libraries treating this century as part of the medieval era.
W8BM	Sixth century
W8BP	Seventh century
W8BV	Eighth century
W8CM	Ninth century
W8CP	Tenth century
W8CS	Second millennium AD
W8CT	Eleventh century
W8CX	Twelfth century
W8DF	Thirteenth century
W8DL	1300-1500
W8E	Renaissance period (in Western art)
	* c.1300-1600
W8EQ	Fourteenth century AD
W8F	Fifteenth century
W8G	1500 - to date
W8H	Sixteenth century
W8J	Seventeenth century AD
W8K	Eighteenth century AD
W8L	Nineteenth century AD
W8LM	Modern period (c. 1850-to date)
	* Modern visual art in the West is usually taken to have begun at about this time (in France). But other dates are sometimes used (e.g., 1900-).
W8N	Twentieth century
W8O	Third millennium AD
W8P	Twenty-first century
W8Q	Twenty-second century

C3 Table C3 : division of a millennium of the ancient period

Add to the letter for any millennium the letters B/T below: e.g., WC7 9KL Visual arts - First millennium BC - Second half.

A	Millennium as a whole
B/C	First half of millennium
D	First quarter of the millennium

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E	1st century of the millennium
F	2nd century
G	3rd century
H	Second quarter
J	4th century
K	5th century
L/M	Second half
N	Third quarter
P	6th century of the millennium
Q	7th century
R	8th century
S	Fourth quarter
T	9th century
U	10th century

C31 There is no equivalent table for the division of the millennia in the post-Ancient period (beginning c.500 AD) in which the three millennia are enumerated.

C32 Chronologically, the era BC begins with an undefined date and works towards a defined one (0001 BC) whereas the era AD begins with a defined date (0000 AD) and works towards an undefined (future) date. Because of this, the naming of centuries may be slightly confusing when translating the normal AD usage in naming them (1st, 2nd, 3rd, etc) into centuries BC. The names of these latter seem to be the reverse of those usually used; e.g.,

F	3rd millennium BC (3000-2000)
FE	1st century of millennium, 30th century BC
FF	2nd century of millennium, 29th century BC
J	2nd millennium BC (2000-1000)
JE	1st century of millennium, 20th century BC
JU	10th century of millennium, 11th century BC
K	1st millennium BC (1000-0001)
KE	1st century of millennium, 10th century BC
KQ	4th century of millennium, 7th century BC
KT	9th century of millennium, 2nd century BC
KU	10th century of millennium, 1st century BC

C33 This terminological problem is avoided in the schedules and the term Century is used only for periods AD.

C4 Table C4 : division of a century into its shorter periods

The letters A/U below are added directly to the classmark for the century; e.g., WCF ND French visual arts, 1900-1925 (where WC is Visual arts, F is France, N is 20th century and D is the first quarter of the century).

A	The century as a whole
B/C	First half of the century
D	First quarter
E	First decade (the '00s)
F	Second decade (the '10s)
G	Third decade (the '20s)
H	Second quarter
J	Fourth decade (the '30s)
K	Fifth decade (the '40s)
L/M	Second half of the century
N	Third quarter
P	Sixth decade (the '50s)
Q	Seventh decade (the '60s)
R	Eighth decade (the '70s)
S	Fourth quarter
T	Ninth decade (the '80s)
U	Tenth decade (the '90s)

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C5 Modification of standard subdivisions for periods

- C51 Tables C1 and C2 consist of standard periods, applicable to all places according to the particular rules for addition given in Sections C6/C9 below and in the notes to Tables C1 and C2.
- C52 A situation sometimes arises where the notation assigned to places in Schedule 2 does not allow all the Period classmarks A/R (Table C2) to be used because some of these letters have already been assigned to another country; e.g., W9G is Spain and W9G P is Portugal; so only A/O of the Period letters for Spanish history can be added directly to W9G. The solution to this problem is to use the last available period classmark (in this case, O) as an intercalator, to which is added the remaining letters (e.g., W9G OP Twenty-first century). Similarly, the intercalator can be used to give special subcultures a distinctive classmark; e.g.,
- | | |
|--------|--|
| W9G | Spanish arts |
| W9G N | 20th century |
| W9G O | [intercalator to introduce interrupted classes subsequent to W9G N, followed by classmarks for the special subcultures]; e.g., |
| W9G OP | 21st century |
| W9G OT | Basque region [treated as a separate subculture] |
| W9G OU | Andalucia [treated as a separate subculture] |
- C53 But within some places, periods particular to that place and embracing variable numbers of centuries and decades are inserted so as to give them unambiguous classmarks, which locate them accurately within the framework of the standard periods. Such special periods feature prominently in the art history literature; e.g., European art history has inserted classmarks for the Romanesque, Gothic and Renaissance periods.
- C54 Such periods may be qualified to a limited degree (e.g., as to their first half, second half, etc); but such qualification stops at the point where further sub-periods would impinge on the next regular century; e.g., under the Romanesque period (WCD C) qualification would not proceed beyond (say) WCD CH for its second quarter since later subperiods within it would be covered by the 10th century (at WCD P). For further appearances of the kind of art represented by the special period (e.g., Late Romanesque) another special period may be assigned (as at WDC V), or they are assigned to regular subsequent periods (e.g., centuries). For examples, see the later appearances of Gothic and Renaissance art following their first appearance at WCD D and WCD E respectively under European visual arts.

C6 Applying periods to ancient western arts (W7A/W7W)

SW Asia, Mediterranean & Europe in the ancient period.

- C61 For any individual country or culture in the Ancient Western world, periods may be added directly to the classmark of the country or culture as follows (where x represents the latter's classmark):

* Add to x number 78 in Table C1;

* Add to x letters A/MK following 79 in Table C1; e.g., where W7C E, W7C G and W7V are the cultures qualified):

W7C E	Ancient Sumer
W7C E72	<i>Localities</i>
	<i>Specific periods</i>
W7C E78	Prehistoric art
W7C ED	Fifth millennium BC
	* The pre-dynastic period.
W7C EFL	Third millennium BC - Second half
	* Later Sumerian period, Neo-Sumerian art.
W7C G	Ancient Chaldea
W7C GF	Third millennium BC
W7V	Ancient Rome
W7VM	First millennium AD, Roman Empire period

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C7 Applying periods to ancient non-western arts

C71 The separation of the Ancient from the Post-Ancient period in Western art (W7A for Ancient and W9C for post-Ancient) is not made for Non-Western art, in which the later era follows the other immediately; e.g., (where x represents any non-Western country or culture):

- x77 Ancient period
- x78 Prehistory
- xAB Early (to 5th century AD)
 - * Add to xA letters B/MK following 79 in Table C1.
- xAY Medieval & modern

C72 For any individual non-Western country, periods are added as follows (where x represents the country or culture):

- * Add to x numbers 77/78 in Table C1
- * Add to xA the letters A/MK following W79 in Table C1; e.g.,
- WAQ India
 - Localities*
 - WAQ 725 Sites
 - Periods*
 - WAQ 77 Ancient India
 - Localities*
 - WAQ 777 25 Sites
 - WAQ 78 Prehistory
 - WAQ A Early
 - WAQ AE Fourth millennium BC
 - WAQ AED Period of Indus Valley civilization
 - WAQ AM First millennium AD
 - WAQ AMB First half, Kushan period
 - WAQ AME First century AD
 - WAQ AME A Graeco-Buddhist period
 - WAQ AY Post-ancient period, Medieval & modern
 - WAQ B Medieval period

C8 Applying periods for medieval & modern arts

For all individual countries or cultures, in both Western and Non-Western art, period classmarks from Table C2 are added directly to the classmark of the country or culture as follows:

* Add to x (where x represents the country) letters AY/Q following W8 in Table C2; e.g.,

- W9F French arts
- W9F AY Medieval & modern period
- W9F N 20th century
- WAR Chinese arts
- WAR AY Medieval & modern period
- WAR N 20th century
- WC Visual arts
- WCF N France – 20th century
- WDR N China – 20th century
- WK Painting
- WK9 FN French painting – 20th century
- WKA RN Chinese painting – 20th century

C9 Applying periods to areas larger than countries

For all classes other than individual countries or cultures and the continent of Europe, the period classmarks are added in the normal retroactive way as follows (where x represents the class being qualified):

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C91 For all continents other than Europe

The first classmark for these is variable, according to continent; e.g., for WAO Asia it is WAO F Middle East; for WAV Africa it is WAV A Egypt; for WAX America it is B North America.

* Add to x numbers/letters 7/8Q from Tables C1/2; e.g. (where x = continent, etc qualified):

x77	Ancient period
x78	Prehistory
x79	Early period
x79 G	Metal ages
x79 M	1st millennium AD
x8A Y	Medieval & modern era
x8N	20th century

C92 For Europe

Period divisions are added directly to W9D (European arts in general) or WCD (European visual arts).

* Add to x (where x is either W9D or WCD) as follows;

x77	Ancient period
x78	Prehistory
xA	Early period (as x79 above)
Xay	Medieval & modern period
xN	20th century

Appendix 2 : Movements and styles

- 1 The nature and status of this category of concepts, covering movements, schools, styles and historical influences and revivals, is considered in the Introduction (Section 12.37). This Appendix 2 deals primarily with the details of its practical application in the schedules.
 - 2 The term Style is widely used with two rather different meanings. In one sense it signifies the manner of execution of an artwork as distinct from its form or organization or its subject matter, etc. In the other, it signifies the kind of art typical of a given place and time. In Class W, the two concepts are combined by categorizing Style as a major array in defining works of art and then subordinating all specific styles to the particular place and time in which they are displayed. The term Movement is regarded as virtually synonymous with the group of artists characterized by their practising of a similar style at that place and time. But style is not synonymous with Place plus Period, in which contexts lots of other artistic matters go on in addition to the demonstration of the style.
- 3 Different interpretations of the terms Movement and Style**
- 31 Original styles: the commonest sense in which the terms are used is probably that of a combination of a particular style of execution and its prominent appearance for the first time in a particular time and place; this characterizes such well-known styles-cum-movements as Gothic, Mannerism, Baroque, Impressionism, Cubism, Surrealism, etc.
 - 311 Works on an original movement are always classed at the point of origin; e.g., a work on Impressionism which deals with its origin in France between 1860 and 1880 (say) goes under French visual arts in that period (WCF MLB) or French painting (WK9 FML B), according to the scope of its study. Similarly, a work on the origin of the Gothic style, which cannot be attributed exactly to one country, will go under Visual arts – Europe – Medieval – Gothic period – Gothic style (WCD 8D3 T).
 - 312 Until the 19th century original styles were relatively few and their exact place and time of origin often not precisely known. These are all enumerated in the schedules under their approximate place and time of origin (at W4/5, or WC4/5 and so on) according to their scope. But since the 19th century, the number of distinctively named movements and styles, together with the literature on them, has greatly increased and their chronological arrangement calls for the detailed periods provided for in Appendix 1.
 - 313 Concurrent original styles. A frequently occurring situation is the appearance of a particular movement at different places almost simultaneously; e.g., the very rapid dissemination of the rococo style or of mannerism after their first appearance. Modern examples abound; e.g., the rapid spread of DADA throughout Europe and America in the 1920s. In such cases, the same period classmark is used for all their appearances as concurrent styles; e.g., original DADA (WCD NFD) gives the movement the style classmark -NFD (for the decade the 1900s and this is then shared, e.g., at WCF NFD (DADA in French art), WCY NFD (DADA (in American art). Should such a movement be revived at a decidedly later date, it may be treated as a revival; e.g., WCY NM4 NFD American art – 1950s – Neo-Dada.
 - 32 Revivals and influences. These are movements and styles which copy or reflect an earlier style. This earlier style may represent only an influence of some kind or it may be used to describe a style in which prominent features of the earlier style are explicitly copied even though the context is different; e.g., Neoclassicism in late 18th century Western art not only shows the strong influence of the original style but also takes its themes or subjects from it. Such cases may be said to constitute true revivals. the term -neo is used rather loosely to cover a wide range of influential impacts made by an original style and care is needed before treating such a style as a true revival. When in doubt, it should be treated as an original style, albeit with an explicitly acknowledged debt to an earlier one.
 - 321 Whilst any movement or style may, theoretically, be revived and interpreted by others at a future date, relatively few in fact are. Most of these are enumerated at WC4/5 under Western visual arts, since the great majority of them occur in that class.

Appendix 2 : Movements and styles

33 Universal styles. Terms used sometimes or often to characterize art works in the most generalized way as to their manner of execution. Used in this sense, the terms are not attributable to any particular place or period and are to be distinguished from the same terms when these do relate to an original style manifested in a specific place or period. In this sense such a term could be used of art works produced at any time, from prehistory to the present; e.g., realism, surrealism, romanticism. See W3S for more examples of such terms.

4 Assigning classmarks for original movements or styles

The practical steps to be taken when assigning a classmark to a style not already enumerated in the schedules are as follows:

41 Decide the kind of art in which the movement or style has originated. This will consist (in citation order) of one or more of the following: Medium – Subject – Special kind of artist – Place – Period e.g., a movement originating in British visual arts in the 20th century would begin with WCE N Visual arts – Britain – 20th century.

42 Decide the nearest date indicating the origin of the movement. If possible, the nearest decade is taken. To the classmark for it is added the initial letter(s) of its name to give the full classmark for the movement or style which arose then; e.g.,

WCE NFV Vorticism in which F (following WCE N) is the 1910s and V is for Vorticism.

43 If the exact decade (or even country) is not agreed (as in cases like Romanesque or Baroque, say) a classmark is assigned to an approximate place and time of origin. This should be the larger area containing the disputed places (e.g., the continent containing the particular countries) and the larger period containing the disputed decades. To this larger period a letter is assigned as for decades. So Baroque will be treated as a European style rather than a French or Italian one, and in the first half of the 17th century, rather than a specific decade; to this is added a distinctive classmark, e.g., WCD JAB (for WC Visual arts – D Europe – J 17th century – A Whole century – B Baroque).

44 Original styles in the ancient period.

Relatively few have a substantial literature on them, those of classical Western antiquity being the most prominent. They nearly all reflect the culture of a particular place and period and are usually considered as being defined entirely by these (e.g., the Geometric period of Greek art, La Tene Celtic art, the Kushan dynasty in Indian art). Only if the style per se is the subject, rather than the period named by it, is this indicated by adding -3T Original style; e.g., WC7 TKF 3T for the geometric style, as distinct from the geometric period of Greek art (c.900-700 BC) which is WC7 TKF.

45 Original styles in the medieval and modern period.

Many well-known movements/styles, for which much literature has already appeared, are enumerated in the schedules; e.g.,

WC	Visual arts
WCF	French visual arts
WCF N	20th century
WCF ND	First decade (1900s)
	<i>Original movements</i>
WCF NDC	Cubism
WCF NDE	Expressionism
WCF NDF	Fauvism

Appendix 2 : Movements and styles

- 46 An exception to the above arrangement under decades is provided for a few styles whose origin cannot be attributed to an exact decade. In such cases their classmark is added to the most appropriate wider period (century as a whole, half century, quarter century); e.g.,

WCE L	British art – 19th century
WCE LD	First quarter
WCE LDR	Regency style
WCK EF	German art – 14th century
WCK EFL	Second half
WCK EFL S	Sondergotik
WKA Q	Painting – Indian
WKA QKL	18th century – Second half
WKA QKL C	Company style
WKA S	Painting – Japanese
WKA SKL	18th century – Second half
WKA SKL U	Unikoye movement

- 47 Sometimes a significant period in a particular place covers more than a century. Such periods are inserted after the century in which they begin (see Appendix 1, Section C4). They are further divided by period only for the first half-period and first-quarter period (letters A/D) to allow enumeration of styles not easily assignable to narrower periods. Styles assignable to the latter are classed in the normal way by the decades in the next century following the special period; e.g.,

WCD	European visual arts
WCD CX	12th century
WCD D	Gothic period [special period inserted]
WCD DA	Whole period
WCD DAG	Gothic style
WCD DD	Early Gothic period [special period inserted]
WCD DDA	Whole period
WCD DDA G	Early Gothic style
WCD DS	13th century

WDM	Non-European visual arts
WDR	Chinese visual arts
WDR AM	1st millennium AD
WDR AML	2nd half

* This marks the end of the application of 1st millennium classmarks. Centuries of the AD period begin after B Medieval.

WDR B	Medieval period
WDR BP	Seventh century
WDR BT	T'ang dynasty [special period inserted]
	* c.600-900 AD.
WDR BTB	First half
WDR BTB T	T'ang style

5 Assigning classmarks for revivals, movements, influences

- 51 All classmarks denoting a revival consist of two components: (1) the kind of art being influenced (a medium of art, a subject, a place, a periods, etc., or some combination of these); (2) the style or movement influencing it.
- 52 It is important to remember that the influencing factor (the style being revived) represents an earlier original style. The terms used can be ambiguous; e.g., the term Western revivals could mean revivals of earlier Western styles or all revivals, whatever their origin, influencing Western art. The classmarks explained below all represent the original styles being revived.

Appendix 2 : Movements and styles

53 In the case of revivals of Western styles, only the period and style components are given; e.g., WCE L gives Visual arts (WC) – Britain (E) – 19th century (L); for Gothic revival, only DAG is added to 4 (D Gothic period, A whole period, G initial letter for Gothic) to give WCE L4D AG (Gothic revival in late 18th century British art). The fact that Gothic was a European style is omitted. This is because in Western art a given style is frequently not identified narrowly with any one country and passage of a style from one country to another is common. But the fact that the revived style begins with a 4 indicates that it is a Western style being revived.

54 In the case of non-Western revivals, the above situation does not hold and passage of one country's styles to another (e.g., of Indian styles to China) is less common. Therefore, the country classmark always prefaces the period classmark (after the indicator 5); e.g., WDQ AMJ 5QA MC Visual arts – India – Gupta dynasty – Revivals – Kushan style where the influencing style (Kushan) was an earlier Indian style (of the 2nd century AD).

6 Revivals and influences by place and period

Rules for building classmarks (where x = the subject being influenced or experiencing a revival)

61 *Defined by period alone*

In general, there is little literature existing on these; but provision is made for handling the concepts for the sake of completeness.

* Add to x3W numbers 7/9 following W7 (Table C1 in App.1)

* Add to x3W letters A/Q following W8 (Table C2 in App.1); e.g.

WC7 CE3 W8X Sumer – Influence of Neolithic styles

W9C 48B Western art – Influence of medieval styles (from the whole world)

7 Defined by place and period

71 Ancient western styles revived

By period alone

* Add to x47 numbers 7/9 following W7

* Add to x47 letters C/W following W7; e.g.,

WCD 47Q Classical revivals in Europe

72 Medieval and modern western styles revived

721 *Defined by place alone*

* Add to x49 letters D/Z following W9; e.g.,

WC Visual arts

WC4 9F Revivals of French styles, French influence

WC4 9Y Revivals of American styles, American influences

722 *Defined by specific period alone*

* Add to x4 letters A/Y/Q following W8; e.g.,

WCC Western visual arts [WCC = x]

WCC KS 18th century – 4th quarter

WCC KS4 DAG Gothic revival (where 4DA is Gothic period as a whole)

WCZ B Mexican

WCZ BK 18th century

WCZ BKH R Rococo style

* This demonstrates the note at 313 above. Rococo did not originate in treated as a concurrent original style, not a revival. Original styles always file after revivals in the same period.

Appendix 2 : Movements and styles

WDM	Non-Western visual arts [WDM = x]
WDS	Japan
WDS NT	1980s
	<i>Revivals</i>
WDS NT4 9C	Western influences
WDS NT4 NQM	Minimalism (revival)

8 Non-Western movements and styles revived

81 *Defined by period alone*

- * Add to x5A numbers 78/79 for Ancient periods;
- * Add to x5A letters A/R for post-Ancient periods; e.g.,

x5AB Medieval non-Western styles revived

Defined by place and period

- * Add to x5 letters M/Z following WA; e.g.,

x5O Eastern revivals, Oriental revivals

x5V Revivals of African styles

82 Examples of non-Western styles revived

WCC	Visual arts – Western
WCC 5O	Influence of Eastern, Oriental styles
WCC 5R	Influence of Chinese styles, Chinoiserie
WDM	Visual arts – Non-Western
WDQ AMJ	Indian – Gupta dynasty [WDQ AMJ = x]
WDQ AMJ 5Q	Influence of [earlier] Indian styles
WDQ AMJ 5QA MC	Kushan style revival
	* WDQ AMC is Kushan dynasty – 2nd cent. AD.
WGJ 9C	Ceramics – Western
WGJ 9C5 S	Japanese influences and styles

Appendix 2 : Movements and styles

9 Summary of the provisions for movements, styles, schools

W3R	Movements, styles
W3RE	Movements * General works only.
W3RJ	Schools * General works only.
W3RS	Styles * General works only.
W3RY	Universal styles
W3S	Specific styles, A/Z; e.g., W3SR Realism.
W3TE	Vernacular styles
W3TG	Colonial styles
W3TO	Original styles * General works only.
W3V	Revivals of earlier styles, influences
W3VE	Vernacular revivals <i>Revivals by period alone</i>
W3W7	Ancient periods * Add to W3W numbers 7/9 following W7
W3WA	Post-Ancient periods (medieval & modern) * Add to W3W letters A/Q following W8 <i>Revivals by place & period</i>
W4	Western styles revived
W477	Ancient periods * Add to W47 numbers 7/9 following W7;
W47C 05	Ancient places (SW Asia, Mediterranean, Europe) * Add to W47 letters C/W following W7. Post-ancient West
W4C	<i>By period alone</i> * Add to W4C letters A/Q Following W8 in Table C2 (Appendix 1). <i>By place & period</i> * Add to W4 letters D/Z following W9.
W5M	Non-Western styles revived <i>By period alone</i> * Add to W5M numbers 7/9 following W7 and letters A/Q following W8.
W5N	<i>By place & period</i> * Add to W5 letters N/Z following WA.

1 Explanatory notes

- 11 The idea of providing a number of alternative locations for some classes so that librarians adopting a classification scheme had a degree of choice was more or less originated by H.E. Bliss to help get his system adopted by the non-public libraries (colleges, professional bodies, administrative departments, etc) who were attracted to the new system.
- 12 BC2 has continued this practice and it has proved quite useful for a number of libraries. Nevertheless, a few words of caution seem to be in order.
- 121 It usually entails some extra work for the librarian adopting the system.
- 122 It tends to diminish somewhat the value of BC2 as a standard for all its users and does not help efforts to establish a degree of cooperation in indexing between a group of users.
- 123 It lessens somewhat the consistent logic of the preferred citation order and of the general-before-special filing order, with their high degree of predictability as to the location of any given class.
- 124 It often results in longer classmarks for some classes.
- 125 Bliss, in his provision of alternatives usually distinguished between alternative locations and alternative treatments, the former being simple relocations whereas the latter involved a different manner of division as well. In BC2, with its comprehensive citation order and inverted schedule, any change of location will normally result in a change in treatment also.
- 2 The examples below, which cover most of the explicit notes in the schedules pointing out the existence of an alternative treatment, are given in the order in which the notes appear in the schedules.

W292 Biography of persons in the arts

(1) The class W292 is used only for the lives of persons other than the artists themselves. The latter constitute the major facet in the arts & theoretically should file at the very end, after the Medium facet. Provision is made for this (at WTY); but the fact that the vast majority of artists operate within a particular medium, albeit a very broad one like the visual arts, has led to the recognition of the Medium facet as being the primary (first-cited) one. But just where the individual artists are to go is a matter of endless debate. The number of different locations is legion; but it is purely a question of location, since the method of arrangement under the artist is the same in all cases (see Appendix 4 Arrangement under a given artist).

(2) The choice is between locating the artist at the very end of a given broad medium (e.g., visual arts), at the very end of a particular kind of that medium (e.g., painting), at the very end of the artist's country under that medium (e.g., all French painters at the end of French painting), at the end of the century under that country during which the artist mainly practised, and so on - the possibilities are almost endless. The last solution is quite a popular one, since it reflects one of the commonest ways of placing an artist in art history (e.g., Whistler as a 19th century American painter).

(3) The preferred treatment in Class W is to locate everything about an artist at the very end of the broadest medium in which they practised; this meets the objection that to classify someone as a painter, say, when they are also sculptors is misleading. But when an artist has worked exclusively (or almost so) in one particular medium, then this is preferred, even if it is a very specific artform; e.g., a life of Jane Bown would go under Photographers.

(4) These explicit alternatives have not all been enumerated in the schedule; instead, the notation allows the choice of a final classmark in all such eventualities; e.g., the period facet at W8, for the medieval and modern periods, ends at W8Q for the 22nd century (later, if you are very optimistic about the life ahead for BC2).

Appendix 3 : Alternatives

W3R Kinds of art by movement, school, style

* An alternative (not recommended) is to locate classes W3R/W5 at WB3 R/WB5, where they would be cited before Place & Period.

Example of result:

- (1) French impressionism (W9F LRI) would become WB3 R9F LRI (where WB3 R is Styles & movements, 9F is French, LR is 19th century - 8th decade (1870s) and I is for Impressionism)
- (2) This French original style would be separated from any revivals in French art during the same period (at WB4/WB5);
- (3) The classmark is longer.

W6A Art by artists defined by cultural characteristics

* An alternative (not recommended) is provided at WBA where classes WBA/WBB would be cited before Place & Period.

Example of result:

- (1) British folk art (W9E 6AF) would become WBA F9E (where WBA F is Folk art, 9E is British).

W6C Art by artists defined by personal characteristics

* This is an alternative (not recommended) to locating them at WBC, where they would be cited before Place & Period.

Example of result:

- (1) Children's art in Russia (WBC M9N) would become W9N 6CM (where W9N is Russian art, W6C M Children's art).

W6E Art by representation factor

* An alternative (not recommended) to locating at WBE, where it is cited before Place & Period.

Example of result:

- (1) British landscape painting (WKB G9E) would become WK9 E6B G (Painting – British – Landscape).
- (2) The BG (from WBG Landscape as subject) cannot be added directly to -9E (British) since letters added directly to a country represent Periods (-9EB would be Medieval British); so the full 6BG (from W6B G) has to be added.

WAN 77 Asian art – Ancient period

* The preferred location for Ancient SW Asia is W7C (under the Ancient period). This location provides an alternative (not recommended).

Example of result:

- (1) W7C E Sumer would become WAO V79 BCE (in which WAOV = Iraq, 79B = Early period (post-prehistory), CE = Sumer).
- (2) This would be an unusually difficult alternative to implement. In modern Iraq, these once-flourishing cultures (Sumer, Babylon, Nineveh, etc) are simply sites, consisting of ruins; as sites, they would be accommodated by -72. But the extensive literature on their historic art and culture would clearly best be kept together and this would be done by adding them directly after 79B.

Appendix 3 : Alternatives

WAU 8 Australasia (indigenous peoples)

* An alternative (not recommended) is to locate this at W9U 86A N, under Western art.

Example of result:

(1) All the literature on specific indigenous peoples relates either to Australia or to New Zealand, so the former is taken here to demonstrate the alternative.

(2) WAU A9P Arunta art would become W9U A6A N9P (in which W9U A = Australia, 6AN = Aboriginal groups, 9P Arunta)

(3) As in the case of Ancient Asian art above, the literature on the aboriginal art would best be kept together; so -6AN would be divided like WAU A.

WAX Americas (indigenous peoples)

* An alternative (not recommended) is to locate this at W9W AX6 AN, under Western art.

Example of result:

(1) Most of the literature relates to the indigenous peoples of the different large regions (North America, Central America, etc). USA is taken as an example of how the alternatives would work.

(2) WAY CI American (USA) Iroquois art would become W9Y 6AN CI (in which W9Y = USA, 6AN = Indigenous peoples, CI = Iroquois.

(3) The detailed schedule developed at WAY CI is simply added to 6AN, since the indigenous groups of a country will always be special to that country.

WU History of the arts

* Alternative (not recommended) for libraries wishing to cite place and period before the art medium. Add to WU/WV period classmarks from W7/W8 and to WW/WX place classmarks from W9/WA.

(1) This is easily the most far-reaching of the alternatives provided. If Place & Period are to be cited first, the literature on the art media in general will have much less on them, since the architecture, painting, sculpture, etc of a given period or place will go under the latter. So these will need to have most of the notation and the following redistribution would be desirable, whilst preserving virtually all its detail.

(2) Increasing the notation for places & periods:

W	The Arts
W2	CSD
W3	<i>Operations & Agents, Techniques & Materials</i>
W3E	Art object, works of arts
	<i>Kinds of arts</i>
W3R	Styles, movements
W4	Revivals: of Western styles
W4X	Revivals: of Non-Western styles
	* This begins the re-allocation of notation.
W5	<i>By special categories of persons</i>
	* Add to W5 letters A/D following W6 at present.
W5E	<i>By representation factor</i>
	* Add to W5 letters E/Y following W6 at present.
W6	<i>By art medium</i>
	* Add to W6 letters C/T following W at present; e.g.,
W6HS	Architecture
W6K	Painting
W7	<i>By period</i>
	* W7/W8 as at present, including Ancient Western art at W7A/W.

Appendix 3 : Alternatives

	<i>By place</i>
WC	Western art
	* Add to W letters D/M following WC at present.
	* Add to WN letters N/Z following WC at present; e.g.,
WC6 K	Painting
WF	French art
WF6 K	Painting
WFN D	1910s
WFN D6K	Painting
WFN DC	Cubism
WFN DC6 K	Painting
WNY	American (USA) art
WO	Non-Western art
	* Add to WO letters M/O following WD at present.
	* Add to W letter P/Z following WD at present; e.g.,
WR	Indian art
WR6 HS	Architecture
WR6 K	Painting

Appendix 4 : Subdivision of an individual artist

Subdivision of an individual artist

* Having decided on a classmark to locate the works on an individual artist, add to x (where x = the classmark decided) numbers & letters 2/U following W, with the modifications indicated:

- Common subdivisions: physical forms*
- x224 Illustrations
 - * See xV
 - x22E R Machine readable
 - x22W MT Manuscripts
 - x22X In foreign languages
- Common subdivisions: forms of presentation*
- x23A Encyclopedias
 - x23G Serials, periodicals
 - x23R Imaginative works
 - * E.g., theatrical plays based on the artist's life.
 - x24A Persons in the artist's life
 - x24NS Family.. Spouses.. Children..
 - x25 Organizations devoted to the artist
 - x25C Conferences.. Libraries..
 - x26A Educational
 - * When artist is a subject of study. For the artist as an educator, see x29J.
 - x25Y Media
 - x25YE Interviews, conversations with the artist
 - x27/8 History (periods & places)
 - * For relations of the artist to a given period or place (e.g., status of Turner in France).
 - x292 Biography (general)
 - * Preferred at xU.
 - x293 *Relations to other subjects*
 - * This is an alternative (not recommended) to locating at xVL.
- Operations*
- x2F Patronage.. Competitions & festivals..
 - x2N Exhibitions.. Permanent.. Temporary..
 - x3 Practice of art
 - x37 Techniques.. Agents.. Materials.. used by the artist
- Properties of the artist's artworks*
- x3HE Content, meaning.. Originality.. Emotions, feeling..
 - x3HV Tragedy.. Satire..
- Elements*
- x3JB Form, structure, organization
 - x3N Symbolism, allegory..
- Kinds of the art-object*
- x3R Styles, movements
 - * Associated with/practised by the artist.
- By artist' cultural characteristics*
- x6AI As an immigrant (say)
- By period*
- x7/8
 - * The artist's role at a given time.
- By place*
- x9/A
 - * The artist' role in a given place.
- By representation factor*
- x6BE Abstract art.. Figurative art.. Landscape..
 - * General works on the artist's work in these categories; for individual works, see xW.

Appendix 4 : Subdivision of an individual artist

- By medium*
* General works on the artist's work in these categories; for individual works, see xW.
- xF Applied arts
 - xFG Graphic design
 - xHS Architecture
 - xIT Fine arts... Graphic art.. Painting.. Sculpture..
 - xM Mixed media art..
 - xS Performing arts
 - xT Theatrical art
- By role in theatrical productions*
- xTD Acting.. Directing..
 - xTT Cinema.. Broadcasting..
- The artist's life*
- xV Activities other than art-creation
 - xV92 Biography
 - * Artist is subject.
 - xVB Autobiography
 - xVC Correspondence
 - xVD Diaries
 - xVG Other writings by artist
 - xVJ Other occupations of artist, A/Z
 - * E.g., professional (e.g., medical).
 - xVL Pursuit of specific interests, A/Z
 - * Use for the artist's participation in, interest in, opinions on, etc, other subjects; e.g., philosophy, religion, politics. An alternative (not recommended) is to locate at x293.
 - xVN Recreations
 - xVP Travel
 - xW Art products
 - * Add to xW letters F/T following W for broad categories (e.g., graphic design, drawing, painting) and under each arrange works about individual works A/Z; e.g., xPIC WKG U xPIC WKG U for Picasso – Paintings – Guernica (where x might be WN Individual artists in the visual arts - see Appendix 3 : Alternatives).

Using the Index

Never classify directly from the index. Always turn to the schedules, which show each term in its context; the context often affects the meaning. There may also be special instructions about building classmarks in the schedules.

The context of the arts is implicit in all index entries.

Most terms in the index are elementary ones; no attempt has been made to index the huge number of compound classes which the schedules are capable of forming. For instance, there is an entry for Landscapes WEG and an entry for Record sleeves WFQ VR, but not for the compound class Landscape pictures on record sleeves. The rules for combining classmarks to form compound classes are given in the introduction.

Words which appear in more than one place in the schedules give rise to multiple entries in the index. These entries are distinguished by two types of subheading, thus:

Gardens
: Environmental planning design WHW IX
: Figurative art WEU V
: Landscape architecture WHV T
Botanical: Landscaping WHV XF
Domestic WHV T
Public: Environmental planning design WHW RIU
Public: Landscape architecture WHV QT
Roof WHT MV
Sculpture WL2 S

1. A subheading preceded by a colon shows the broader contexts in which the entry word occurs. The example above shows that the concept of **Gardens** occurs in the contexts of **Environmental planning design**, **Figurative art** and **Landscape architecture**. These have generally been included only when it was necessary to distinguish more than one context in which a concept occurs, so the absence of such a context does not necessarily indicate that the classmark refers to completely general treatments of the concept.
2. A subheading that is not preceded by a colon generally shows a narrower concept than the entry term, usually created by inversion of a preceding adjective. In the above example, the subheadings of this type indicate classes where **Botanical gardens**, **Domestic gardens**, **Public gardens**, and so on have been shown in the schedules. When there is only one subheading it is shown on the same line as the entry word, preceded by a comma, as in **Gemstones, Natural WGE KN**.

Subheadings of type 2 are not created under entries for classes which are their ancestors and which begin with the same word, to avoid duplicating the contents of the schedules. There is thus no entry under **Gardens** for **Wild gardens WHV WDL** or any of the many other types of gardens which will be found in the schedules following the entry for **Gardens** at **WHV T**. An entry for **Wild gardens** is included in its own alphabetical place in the index. Similarly, there is no entry under **Gardens** for **Large scale gardens WHV S**, because that is a concept subordinate to **Gardens & grounds WHV R**, which immediately follows the above entries in the index.

As the index has been compiled automatically, some entries have been generated which are unlikely to be useful sought terms. Because of limited resources, it has not been possible to edit or remove all these, but it was felt safer to err on the side of including them rather than trying to exclude them automatically and possibly removing some useful entries in the process.