

SCULPTURE CLASSIFICATION

ANCIENT & MEDIEVAL SCULPTURE

1st Line: 1st # "2" for art form
 2nd-3rd #'s Nationality
 4th # Period

2nd Line:

WHEN SCULPTOR IS KNOWN,
 Use sculptor's cutter number as 2nd line.

Example: PRAXITELES 2387
 Hermes. P919
 c.350 BC. Olympia. 212(a)

WHEN SCULPTOR IS NOT KNOWN,
 move 3rd line cataloguing to 2nd line:

Example: Augustus of Prima Porta 2395
 c. 20 BC. Marble. 25AuPr(a)
 6'8" h. Rome,Vatican

3rd Line: SCULPTURE TYPES

1 ARCHITECTURAL (only if location is unknown)

"1" for architectural, is followed by letters for city (At = Athens, My = Mycenae, etc.), then followed by one of the following #'s for part of structure:

- 1 General arrangement of view
- 2 Portal: e.g., tympanum
- 3 Pediment, akroteria (on top of pediment)
- 4 Metopes, entablature
- 5 Caryatids, other columnar structures, piers, pilasters
- 6 Capitals
- 7 Frieze
- 8 Gargoyles, etc.
- 9 Miscellaneous

These two numbers should be followed by a slash /, and then subject numbers and letters.

2 FREESTANDING

Use subject numbers and letters. Also use letters for sculptural views (as for modern).

3 RELIEF

- D Decorative/Domestic
 Mythological, Landscapes, etc.
- F Funerary
 Stele, grave markers (but not sarcophagi)
- H Historical/Decree/Official/Public
 Decree reliefs, reliefs from unknown public monuments
- R Religious/Votive
 Altars, Votive/dedicatory plaques, Cult images (e.g. Mithraic reliefs)

4 SARCOPHAGUS (All, including painted)

MODERN SCULPTURE

WHEN SCULPTOR IS KNOWN,
file by sculptor's last name:

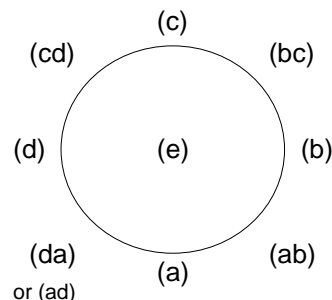
1st line	1st #	"2" for art form
	2nd-3rd #'s	Nationality
2nd line		Sculptor's Cutter number
3rd line		Subject #'s

WHEN SCULPTOR IS NOT KNOWN,
file by country and century:

1st line	1st #	"2" for art form
	2nd-3rd #'s	Nationality
2nd line:		# for century, followed by "C" (e.g. 16C)
3rd line:		Subject #'s

For 20th C. sculpture, use date of work on 3rd line (& move subject #'s to 4th line). For works spanning several years (e.g. 1918-1920), use both years in the catalog number and file under the earlier year.

SCULPTURAL VIEWS: Lower case letters are used to indicate different views moving counter-clockwise around the figure: (a) for front, (ab) front to right, (b) right, (e) from above, etc. See diagram at right:



(ad) can be used instead of (da) when it seems appropriate to help keep views in a more logical order.

OTHER VERSIONS: Various methods may be used. Three systems follow: (Follow the existing structure, if any; otherwise, select from the following list as appropriate.)

- 1) A sequence of ordinal numbers, NOT set off by parentheses (unlike details):
34E1, 34E2, etc.
- 2) Use more letters to describe the sculpture:
6J Joan of Arc. 1889
6Jo Joan of Arc. 1895.
- 3) Use capital letter of the version's location:
5WaP GeorgeWashington.
Philadelphia.
5WaW George Washington.
Wash.,D.C.

STUDIES: For studies of a sculpture, whether two or three dimensional (dwgs, sketches, models, etc.), file with the specific work and use (s) for study. If it is a drawing that can't be tied to one specific sculpture, file under painting.

GENERAL VIEWS: Larger sculptures may have general views from various perspectives (i.e. monuments).

Use '2' for general view:

87En2(a) Gen.view from front.
87En2(c) Gen.view from back.

MISCELLANEOUS:

- For Panels on sculpture bases: Use (p)
5Fr(p)74 Ben Franklin. Det:relief
panel, workshop scene.
- Our old system suggests that for unknown details of a sculpture, (i.e. when you don't know where the detail belongs on the work), use (s) followed by subject number. But as we are using (s) for studies, use (u) for these details:
5Be(u)70 H.W.Beecher. Det:Young
children.