Cataloging Cultural Objects:

An In-Depth Look at Applying CCO & CDWA for Manuscripts, Prints, Drawings, Rare Books

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CCO/CDWA in Context

The CCO is the grandchild of CDWA

Categories for the Description of Works of Art

http://www.getty.edu/research/conducting_research/standards/cdwa
Categories for the Description of Works of Art

CDWA includes numerous cataloging examples
Illustrating application of rules, use of vocabularies (in authorities)

CDWA is a comprehensive set of over 530 elements for cataloging art
Small subset are “core”
Chapter 1: Object Naming
  Work Type / Title

Chapter 2: Creator Information
  Creator / Creator Role

Chapter 3: Physical Characteristics
  Measurements / Materials and Techniques / State and Edition/ Additional Physical Characteristics

Chapter 4: Stylistic and Chronological Information
  Style / Culture / Date

Chapter 5: Location and Geography
  Current Location / Creation Location / Discovery Location / Former Location

Chapter 6: Subject
  Subject

Chapter 7: Class
  Class

Chapter 8: Description
  Description / Other Descriptive Notes

Chapter 9: View Information
  View Description / View Type / View Subject / View Date

Authority 1: Personal and Corporate Name Authority
Authority 2: Geographic Place
Authority 3: Concept Authority
Authority 4: Subject Authority

CCO Elements (categories of data)

• CCO is more prescriptive than CDWA
• Less comprehensive with 116 elements vs. over 530 subcategories
• Based on the CDWA core and the VRA Core Categories

Visual Resources Association (VRA) Core Categories, published by ALA 2006
As with CDWA, CCO includes advice for vocabulary use and prescribes fields and structure of authorities populated by vocabularies
Cataloging Cultural Objects:
A Guide to Describing Cultural Works and Their Images

What is CCO?
• **Manual** for describing, documenting, and cataloging cultural works and their visual surrogates
• **Primary focus** is art and architecture, including but not limited to prints, manuscripts, paintings, sculpture, photographs, built works, and other visual media
• **Also covers** many other types of cultural objects, including artifacts and functional objects from the realm of material culture

Who should use CCO?
• **Designed for** use by professionals in museums, visual resources collections, archives, and libraries
• that have a primary emphasis on art, architecture, and material culture

• Rules for core data elements needed to describe cultural objects
• Lists of terminology sources
• Rules for vocabularies and authority control
• Maps to CDWA Core and VRA Core 4 metadata element sets
• Can be used with other descriptive standards and metadata element sets
Cataloging Cultural Objects

Introduction

Part 1: General Guidelines
   I. How to Use This Guide
   II. What Are You Cataloging?
   III. Minimal Descriptions
   IV. Work and Image
   V. Related works
   VI. Database Design and Relationships
   VII. Authority Files and Controlled Vocabularies
   VIII. Examples of Work Records

• The Guide is divided into three parts

Part 2: Elements (categories of data)
   Chapter 1: Object Naming
      Work Type / Title
   Chapter 2: Creator Information
      Creator / Creator Role
   Chapter 3: Physical Characteristics
      Measurements / Materials and Techniques / State and Edition/ Additional Physical Characteristics
   Chapter 4: Stylistic and Chronological Information
      Style / Culture / Date
   Chapter 5: Location and Geography
      Current Location / Creation Location / Discovery Location/ Former Location
   Chapter 6: Subject
      Subject
   Chapter 7: Class
      Class
   Chapter 8: Description
      Description / Other Descriptive Notes
   Chapter 9. View Information
      View Description / View Type / View Subject / View Date
Cataloging Cultural Objects

Part 3: Authorities

Authority 1: Personal and Corporate Name Authority
Authority 2: Geographic Place Authority
Authority 3: Concept Authority
Authority 4: Subject Authority

• When using CCO, for additional data elements and guidelines, see CDWA

http://www.getty.edu/research/conducting_research/standards/cdwa

CDWA Lite

What is CDWA Lite?

• CDWA Lite is XML schema for exchange of art object information
• Based on CDWA and CCO

• Records are intended for contribution to union catalogs and other repositories
• Uses the Open Archives Initiative (OAI) harvesting protocol
• Images can be harvested at the same time
What is VRA Core 4.0 relationship to CCO?

- name
- source
- role
- culturalContext
- date
- description
- inscription
- term
- technique
- textType

Purpose of this schema

The purpose of this schema is to describe a format for core records for works of art and material culture, based on the data elements and guidelines contained in the CDWA and CCO. CDWA Lite records are aligned with elements for contributing recorded data via the Open Archives Initiative (OAI) harvesting protocol. Elements 1 through 19 in this schema are for descriptive metadata, based on CDWA and CCO. Elements 20 through 22 deal with administrative metadata. All elements are optional unless otherwise noted.

http://www.getty.edu/research/conducting_research/standards/cdwa

Specification and schema are available on the CDWA site.
What is VRA Core 4.0 relationship to CCO?

- data standard consisting of a metadata element set
- emphasizes image (visual surrogate), as well as the work
- ultimate purpose is for data exchange

A comparison to CCO:

- Both are data content (i.e., cataloging) standards, conceptually linked to data structure standards (for AACR, primarily MARC; for CCO, primarily CDWA)
- Implicit in both is the use of certain data value standards (for AACR, the use of the LC authorities and TGM are implied; for CCO, the use of any number of authorities—including local authorities—is implied)
A comparison to CCO:

- Unlike AACR, CCO devotes a considerable amount of the manual to building and implementing authorities
- Unlike AACR, CCO explicitly deals with indexing versus display issues
- For AACR and CCO, “work” means something different

Other Standards

AACR/RDA

RDA: Resource Description and Access

Prepared by
The Joint Steering Committee for Revision of AACR

A comparison to CCO:

- CCO/CDWA “work” = FRBR “item” (CCO means art work, art object)
- CDWA “multiples” ~ FRBR “manifestation”
- CCO/CDWA focus on the physical works, so there is no real counterpart to FRBR “work” and “expression” (use “subject” for literary references)
DACS: DESCRIBING ARCHIVES: A Content Standard
Society of American Archivists
PART I – Describing archival materials
Introduction to describing archival materials
1. Levels of description
2. Identity elements

A comparison to CCO:
• CCO emphasizes rules for item-level description, but includes group-level too
• CCO focuses on art, architecture, and cultural objects
• CCO includes information regarding the construction of authorities
• Where CCO overlaps with DACS, there is little if any disagreement

CCO/CDWA Audience
• Why use CCO/CDWA if I have my own local practices?
• Benefit from being compatible with broader community, data sharing, compliant with standards
• CCO/CDWA are intended for a diverse audience: museums, archives, libraries, VR collections, others who catalog cultural heritage
CCO/CDWA Audience

Why use CCO/CDWA if I have my own local practices?

- You may look to CCO/CDWA for rules for all cataloging needs
- Or use CCO/CDWA in conjunction with other standards, to supply instruction where your other rules are lacking

Why use CCO/CDWA if I have my own local practices?

- Based on best practice. Local practice may be less than ideal, may be driven by technical limitations
- Often differences are reconcilable, simply a question of parsing existing data in CCO/CDWA-compliant form rather than editing the existing data
- Catalog once, export in various formats and for various standards
Creating CCO/CDWA compliant data from existing data

CCO preference:
Measurements display: 33.5 (height) x 12.5 cm (diameter at shoulders) (13 3/16 x 4 15/16 inches)
Value: 33.5 Unit: cm Type: height
Extent: shoulders
Value: 12.5 Unit: cm Type: diameter

Dimensions
Object H: 33.5 x Diam. (shoulders): 12.6 cm (13 3/16 x 4 15/16 in.)

The CCO elements map to other standards
Metadata Standards Crosswalk

Mapping to CCO and CDWA

The crosswalk below includes only a partial list of the elements for each standard, focusing on the areas of overlap. For the full list of elements (To print this crosswalk from your web browser, use the legal paper size setting, landscape print format, and 1/6-inch margins.)

CDWA  CCO  CDWA Lite  VRA 4.0 XML  MARC/AACR

OBJECT/WORK (core)
Object/Work - Catalog Level (core)
Object/Work - Type (core)
Object/Work - Components

CLASSIFICATION (core)
Classification - Term
TITLES OR NAMES (core)
Titles or Names - Text

http://www.getty.edu/research/conducting_research/standards/intrometadata/3_crosswalks/index.html

Mapping to CCO and CDWA

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>OBJECT/WORK (core)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Object/Work - Catalog Level (core)</td>
<td></td>
<td><a href="">cdwalite:recordType</a></td>
<td><a href="">vra:work</a> or <a href="">vra:collection</a></td>
</tr>
<tr>
<td>Object/Work - Type (core)</td>
<td>Work Type</td>
<td><a href="">cdwalite:objectWorkType</a></td>
<td><a href="">vra:worktype</a> in <a href="">vra:work</a> or <a href="">vra:collection</a></td>
</tr>
<tr>
<td>Object/Work - Components</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLASSIFICATION (core)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Classification - Term (core)</td>
<td>Class</td>
<td><a href="">cdwalite:classification</a></td>
<td></td>
</tr>
<tr>
<td>TITLES OR NAMES (core)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Titles or Names - Text (core)</td>
<td>Title</td>
<td><a href="">cdwalite:title</a></td>
<td></td>
</tr>
</tbody>
</table>

- Some elements have no match
- e.g., Components or Provenance in CDWA

CCO/CDWA:
Rules and Application
* Minimal Record
* Establishing the Focus of the Record

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**Vase of Flowers.** Jan van Huysum (Dutch, 1682-1749). 1722. Oil on panel, 31 1/4 x 24 inches (79.4 x 60.9 cm). J. Paul Getty Museum (Los Angeles, CA), 82.PB.70. © 2009 J. Paul Getty Trust. All rights reserved.

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**Include minimal descriptions**

**Work Record**
- **Class**: paintings
- **Work Type**: painting
- **Title**: Vase of Flowers
- **Creator**: Jan van Huysum
- **Creation Date**: 1722
- **Subject**: flowers, roses, bird’s nest, Vanitas
- **Current Location**: J. Paul Getty Museum (Los Angeles, CA)
- **Measurements**: 31 1/4 x 24 inches
- **Materials**: Oil on panel

**Required “elements”**
- Examples tend to be fuller
Establish your focus

Focus of the record:
Image?
Work?
Single item?
Group of items?
Component?

- Are you creating a record for the slide of the illumination? Or a work?
- Which work? Are you creating a record for the page as a component? Or for the volume as a whole?
- Maybe for a group?

Establish your focus

Work Record:
- Record Type [controlled]: item
- Class [cont.]: manuscripts
- Work Type [link to authority]: illumination
- Titles: Initial E with Miracles of a Saint
- Creator Display: unknown German
- Role [controlled]: artist
- [link to Person/Corp. Authority]: unknown German
- Creation Date: 1150s [controlled]; Earliest: 1150
- Latest: 1159
- Subject [link to authorities]: religion/mythology
- saint
- miracles
- bed
- Current Location [link to authority]: Ertel Morka Museum (Berlin, Germany)
- Creation Location: Germany
- Measurements [controlled]: Value: Unit: Type:
- Materials and Techniques: gold leaf and tempera on parchment
- View Description: [link to Image Record]: Initial E
- View Date [controlled]: 1996

Image Record:
- Image Number: 602232r
- Image Type [link]: slide
- Image Format [link]: Cibachrome (TM) 35 mm
- Image Measurements: 2 x 2 inches
- View Description: detail
- View Date [controlled]: 1996
- View Subject: Initial E

Maintain separate records for work and the image
Establish your focus

Record Type or Catalog Level:

item
volume
group
subgroup
collection
set
series
multiples
component

What is the catalog level of your Work Record?

* Establishing Relationships per CCO/CDWA
• Work records are linked to each other - hierarchical and other relationships

Entity-Relationship model from CDWA and CCO

Authorities

Personal and Corporate Name Authority
Geographic Place Authority
Concept Authority
Subject Authority

Image Records
Source Records

Work Records

When to catalog whole and parts separately

Create separate records

- When each part contains unique information that would be difficult to clearly delineate a single record
- When separate records are necessary to manage the works within the repository
- When the parts are not physically joined to the whole, separate records to track loans, conservation, provenance separately
- When separate records will aid in the retrieval of the information and its display to the end user
When to catalog whole and parts separately

- Criteria can include whether the artist, dates, style, media, subject, or location differ between the whole and the parts of a work

• Catalog only the group as a group-level record? May catalog in phases

Phase 1 = group
Phase 2 = box
Phase 3 = item
Work Record

Record Type: collection

Class: • photographs • European art
*Work Type: cartes-de-visite
*Title: Peruvian Portrait Cartes-de-Visite

*Whole/part relationships: collection-level, group-level, volume-level record
*Individual items may be cataloged separately and linked to the group

*Current Location [link to authority]: Getty Research Institute, Research Library, Special Collections (Los Angeles, California) • ID: 91-F46
*Material / Technique: cartes-de-visite (photographs) • Inscriptions: versos read: E. Courret, Fotográfo, 197 Calle de la Union (Mercaderes), 71 Calle del Palacio, Lima, República Peruana, Exposición 1869 Medalla de Honor, Exposición 1872 Medalla de Oro (9 items); Courret Hermanos [same address] with monogram; E Courret

*Provide access for items & components
  • If cataloging only the group, items must be accessible too
  • Also for multiple-part items and folios or prints in volumes
  • Use repeating field: e.g., gelatin silver print, platinum print, albumen print
Record Type: component
Class: prints and drawings
work type: engraving
Title: Spring Flowers in a Chinese Vase
Creator: Maria Sibylla Merian (German, 1647-1717)
Creation Date: 1680
Medium: hand-colored engraving
Measurements: folio 32.6 x 21.3 cm (12 13/16 x 8 3/8 inches)
Subject: • still life • botanical • flowers • insects • tulips • iris • vase • wasp • beetle
Current Location: Natural History Museum (London, England)

Relationship Type: broader context
Relationship Number: volume 3 plate 2

Record for the print is linked to separate record for the book as a whole

Traveling Tea Service
Teapot
Tea Caddy
Japanese Imari Sugar Bowl and Cover
Chinese Famille- Verte Tea Bowl and Saucer
Silver-mounted Scent Flask
Two Spoons
Wooden Box

© 2009 CCO & J. Paul Getty Trust
Work Record
Record Type [controlled]: series
Class [controlled]: prints
*Work Type [link to authority]: color woodcuts
*Title: Thirty-six Views of Mount Fuji: First Series
Alternate Title: First Series: Mt. Fuji Views
*Creator Display: Katsushika Hokusai (Japanese, 1760–1849); Published by Eijudo Japan
*Role [controlled]: painter
*Creation Date 1827-1837
[controlled]: Earliest: 1827 Latest: 1837
*Subject [links] Mount Fuji - ocean - genre scenes - meisho-e
*Current Location [link to authority]: not applicable
Style: Edo
*Measurements: 36 prints, average plate size: 24  x 37 cm
Extent: items  Value: 36   Unit: N/A   Type: count
Qualifier: average dimensions  Extent: plate mark
Value: 24  Unit: cm   Type: width
*Materials and Techniques: woodcuts, polychrome ink and color on paper
Description: Hokusai produced two series of Views of Mt. Fuji. This is the first series.

Relationships

Whole/Part Records for a series and a part

Record Type: multiples
Class: prints and drawings
Work Type: drypoints
Title: Christ Presented to the People
Create: 1660
Description: drypoint changed in the sixth state
Christ Presented to the People
State 1
State 2
State 3
State 4
State 5
State 6
State 7
State 8
Source: Metropolitan Museum of Art online

Relationships

Whole/Part Records for a multiples “group”
Drawings and other documents from the office of I. M. Pei for the East Building, National Gallery of Art

Early drawings
Later drawings
Architectural models

Hierarchical relationships between groups, sub-groups, and items

Non-hierarchically related records

• pendant of, copy of, depicted in, study for, etc.

Only link clear, directly related works
<table>
<thead>
<tr>
<th>Class*</th>
<th>manuscripts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type*</td>
<td>charter</td>
</tr>
<tr>
<td>Title or Names*</td>
<td>Magna Carta</td>
</tr>
<tr>
<td>Creation-Creator/Role*</td>
<td>composite work</td>
</tr>
<tr>
<td>Creation-Date*</td>
<td>1297</td>
</tr>
<tr>
<td>Subject Matter*</td>
<td>rights, law</td>
</tr>
<tr>
<td>Current Location*</td>
<td>National Archives and Record Administration, Washington, indefinite loan from the Perot Foundation</td>
</tr>
<tr>
<td>Measurements*</td>
<td>22.4 x 17.3 cm</td>
</tr>
<tr>
<td>Materials and Techniques*</td>
<td>ink on parchment</td>
</tr>
</tbody>
</table>

**Descriptive Note:** Exemplification of 1215. The British Library Cotton MS Augustus II.106; One of four surviving exemplifications issued over the Great Seal of King John on and after 23 June 1215.

**Related Work:** Magna Carta

---

<table>
<thead>
<tr>
<th>Class*</th>
<th>prints and drawings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type*</td>
<td>measured drawing</td>
</tr>
<tr>
<td>Title</td>
<td>External elevation of the model for St. Peter's</td>
</tr>
<tr>
<td>Title Type</td>
<td>descriptive</td>
</tr>
<tr>
<td>Creator*</td>
<td>circle of Etienne Dupérac</td>
</tr>
<tr>
<td>Subject*</td>
<td>• elevation • Model of St. Peter's</td>
</tr>
</tbody>
</table>

**Related Work:** Model of St. Peter's

**Date** | probably late 1560s

**Medium:** brown ink on paper

**Descriptive Note:** Probably done in preparation for the series of …

**Current Location:** Metropolitan Museum of Art (New York, New York, USA); 49.92.91

---

<table>
<thead>
<tr>
<th>Class*</th>
<th>prints and drawings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type*</td>
<td>design drawing</td>
</tr>
<tr>
<td>Title</td>
<td>Section and Elevation of the Drum and Dome of St. Peter's</td>
</tr>
<tr>
<td>Title Type</td>
<td>descriptive</td>
</tr>
<tr>
<td>Creator*</td>
<td>Michelangelo (Florentine sculptor, painter, architect, 1475-1564)</td>
</tr>
<tr>
<td>Date</td>
<td>mid 1550s</td>
</tr>
<tr>
<td>Medium</td>
<td>incised lines, charcoal with traces of brown ink on paper</td>
</tr>
<tr>
<td>Measurements</td>
<td>270 x 267 cm</td>
</tr>
</tbody>
</table>

**Descriptive Note:** This is the only known drawing where…

**Subject/Built Work:** • section • elevation • Dome (St. Peter's Basilica, Rome)

**Related Work:** Dome (St. Peter's Basilica, Rome)

**Relationship type:** design for

**Current Location:** Musée des Beaux Arts (Lille, France) Collection Wicar, 93-94

---

- Object may be copied from another known work
- Multiples (prints), versions, linked to each other with discretion
- Decide the level of detail with which you need to record relationships
- Record building depicted as a separate work?
- Two drawings: Link both to the work?
• But actually, one drawing is of the model
• The model is linked to the dome

• And the dome has part/whole relationships with St. Peter’s Basilica and Complex
### List of Suggested Relationship Types is in CCO and CDWA

<table>
<thead>
<tr>
<th>Relationship Type</th>
<th>Reciprocal Relationship Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>part of</td>
<td>larger context</td>
</tr>
<tr>
<td>formerly part of</td>
<td>formerly larger context</td>
</tr>
<tr>
<td>related to</td>
<td>related to</td>
</tr>
<tr>
<td>component of</td>
<td>component is</td>
</tr>
<tr>
<td>preparatory for</td>
<td>based on</td>
</tr>
<tr>
<td>study for</td>
<td>study is</td>
</tr>
<tr>
<td>cartoon for</td>
<td>cartoon is</td>
</tr>
<tr>
<td>model for</td>
<td>model is</td>
</tr>
<tr>
<td>plan for</td>
<td>plan is</td>
</tr>
<tr>
<td>counter proof for</td>
<td>counter proof is</td>
</tr>
<tr>
<td>printing plate for</td>
<td>printing plate is</td>
</tr>
<tr>
<td>prototype for</td>
<td>prototype is</td>
</tr>
<tr>
<td>pendant of</td>
<td>pendant of</td>
</tr>
<tr>
<td>mate of</td>
<td>mate of</td>
</tr>
<tr>
<td>partner in set</td>
<td>partner in set</td>
</tr>
<tr>
<td>image of</td>
<td>image is</td>
</tr>
</tbody>
</table>

Relationships must be reciprocal.
* Applying Work Type
* What Is Class?

**Work Type**

- **Record Type:** item
- **Class:** decorative arts, numismatics, European art
- **Work Type:** medal

**Vocabulary controlled with an authority**
### Work Record

**Record Type:** item  
**Class:** prints and drawings, European art  
**Work Type:** etching

- **Role:** printmaker  
- **Creation Date:** ca. 1645  
  - Earliest: 1640  
  - Latest: 1650  
- **Subject:** marine mollusk, still life, shell  
- **Culture:** Bohemian  
- **Current Location:** National Gallery of Art (Washington, DC, USA)  
  - ID: 1992.17.2  
- **Measurements:** plate: 9.5 x 13.6 cm ( 3 3/4 x 5 3/8 inches)  
- **Materials and Techniques:** etching on laid paper

**Description:** Pliny’s dye-producing “purpura” was probably this species, Murex brandaris.

---

### Work Record

**Record Type:** item  
**Class:** decorative arts, ceramics, Islamic art  
**Work Type:** lamp

- **Creation Date:** ca. 1285 (Mamluk period)  
  - Earliest: 1280  
  - Latest: 1295  
- **Subject:** object (utilitarian), lamp, light, mosque furnishings  
- **Culture:** Syrian, Egyptian, Islamic  
- **Current Location:** Metropolitan Museum of Art (New York, New York, USA)  
  - ID: 17.190.985  
- **Measurements:** 26.7 cm (height)  
  - Value: 26.7  
  - Unit: cm  
- **Materials and Techniques:** free-blown glass, enameled and gilded, tooled on the pontil  
- **Inscriptions:** states that it was made for the mausoleum of a Syrian official.

**Description:** This lamp is a metaphor. In the Koran, God’s light is likened to “a niche in which is a lamp, the lamp is in a glass, and the glass is as if it were a brightly shining star.”

**Description Source:** Metropolitan Museum of Art online. www.metmuseum.org (accessed 10 February 2004)
**Record Type:** item

**Class:** prints and drawings

**Work Types:**
- measured drawing
- record drawing - section

---

**Record Type:** item

**Class:** prints and drawings

**Work Types:**
- fraktur (document)
- birth certificate
- baptismal certificate

---

Inscribed Title: Barn at Darington Court, Faversham, Kent

Descriptive Title: Sections and details of Barn at Darington Court

Creator: W. G. Prosser (American, 20th century)

Date: 20th century

Medium: pen and black ink

Measurements: 240 x 260 cm

Scale: 2 1/2 in. = 10 feet


Descriptive Note: Commissioned by the RCHM to record this threatened building.

---

Title: Birth and Baptismal Certificate

Creator: Francis Portzline (American (Pennsylvania German), active 1838-1855)

Creation Location: Pennsylvania, United States

Creation Date: 1840/1855

Materials: watercolor wash, pigments in gum medium, and ink on wove paper

Measurements: sheet: 12 13/16 x 15 9/16 inches (32.5 x 39.5 cm)


Description: The colorful drawings known today as fraktur (so called because of the “fractured” Gothic script employed) were created as blessings, rewards of merit, or personal records of confirmation, marriage, or baptism, as in this example. Like many fraktur artists, Francis Portzline taught school and had special skills in lettering and painting. In his work, the surrounding birds, butterflies, and flowers reinforce the celebratory nature of the religious ceremony. Such records were important for membership in Lutheran or Reformed Churches; their texts also offered spiritual guidance for their owners.
• Work type may change over time
• Include terms for original and current type

**Record Type:** item  
**Class:** •manuscripts  •Near Eastern works  
**Work Types:**  
•manuscript  •palimpsest  
•prayer book  •hymnary

**Description:** The Codex Armenicus Rescriptus is a parchment originating at the Monastery of St. Catherine at Mt. Sinai. The original text on the parchment was an Armenian version of the Homilies on the Psalter by John Chrysostomos. It was later overwritten with Melkite liturgical prayers in Syriac. The Armenian text is written in Armenian uncial (Erkathgir): Text 2: ., single column, (18x13 cm), 19-23 lines in Syriac estrangela book script, with 7 interlinear decorations.

**Date of Creation:** 6th century, 1st half of 10th century

**Medium:** palimpsest; ink on vellum. Binding: Barking, Essex, 1990, green cloth gilt folding case by Aquarius.


**Exhibited:** Conference of European National Librarians, Oslo. Sept. 1994

**Assfalg:** Syrische Handschriften, pp. 211-13, No. 109-110, S 11 & 13. The present cat. 500(1922):42, now in Den Haag, the Meerman-Westreenen Museum. Russia, St. Petersburg, have comparable holdings.

• The changing use or characteristics of the work may be explained over time, record both the original and subsequent Work Types
• List historical sequence in reverse chronological order
• If the function or physical characteristics of a work have changed over time, record both the original and subsequent Work Types
• or with the most important Work Type first
• The changing use or characteristics of the work may be explained in the descriptive note

**Title:** MS 575. Codex Armenicus Rescriptus. Palimpsest.

**Work Types:**  
•manuscript  •palimpsest  
•prayer book  •hymnary

**Class:** Manuscripts  Near Eastern works

**Record Type:** item

For educational purposes only. Do not distribute.
**Work Types:**

- **church**
  - Display Date: from 4th century
  - [Earliest: 300 Latest: 1500]

- **mosque**
  - Display Date: under Ottomans
  - [Earliest: 1400 Latest: 1934]

- **museum**
  - Display Date: since 1934
  - [Earliest: 1934 Latest: 9999]

**Names/Titles:**

- Hagia Sophia
- Church of the Holy Wisdom
- Ayasofya
- Agia Sofia
- Agia Sophia
- Sancta Sophia

**Language:**

- Turkish
- Latin

**Current Location:**

Istanbul (Marmara region, Turkey)

**Display Creator:**

- Architects: Anthemios of Tralles (Byzantine architect and mathematician in Asia Minor, ca. 474-ca. 534) and Isidoros of Meletus, the Elder (Byzantine architect and engineer in Asia Minor, active mid-6th century)

**Related People/Corporate Bodies:**

- Anthemios of Tralles - Architect
- Isidoros of Miletus - Architect

**Photo by YetsuhFrank. © YetsuhFrank; from http://www.byzantium1200.org/hagia.html**
**Class**: decorative arts, furniture, European art

**Work Type**: roll-top desk

**Title**: Roll-Top Desk

**Creator**: David Roentgen (German, 1743-1807, active in Paris)

**Creation Date**: ca. 1780-1785

**Subject**: desk, writing, sciences

**Current Location**: J. Paul Getty Museum (Los Angeles, California, USA)

**ID**: 72.DA.47

**Measurements**: 165.1 x 150.3 x 85.1 cm

**Materials and Techniques**: veneered with mahogany, with gilt bronze mounts

**Description**: This Neoclassical desk has a writing surface that can be pulled out, triggering a mechanism that automatically withdraws the roll top, thereby displaying drawers and pigeonholes...
**Record Type:** item  
**Class:** paintings  
**Work Type:** illumination

Current Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania); 2004-149-65; Alvin O. Bellak Collection, 2004  
Description: From early in Indian history, elephant training was considered a science and entire books were written on the subject. Elephant combats of various sorts were a popular sport among Indian rulers. Elephants, however, have a tendency to become enraged if hurt, startled, or during breeding times and this elephant has clearly run amok. Nothing deters him: not the pointed goad wielded by his princely rider, nor the whirling firecrackers of his keepers, nor the whip of a rider whose black horse shies from the enraged beast.

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**Record Type:** item  
**Class:** prints, drawings, and photographs  
**Work Type:** illustrated book

Der Meister, Mit dem Zirkel und Richtscheyt in der Garten Corporation Institutionen Geometircarum... manual of geometric theory and its practical application. "Eiliche Undericht, zu Befestigung der Stett, Schlosz und Flecken" on military fortification published about 1527. The library's copy contains the military and geometric treatises published in Paris. The earlier manual was intended to give artists a strong base in the theory and application of geometry. In it Dürer discusses the use of geometry in three-dimensional bodies, the principles of geometry in architecture. The last section of "Undericht" was the first scientific treatment of perspective by a northern European artist. In it Dürer discusses the importance of perspective as a branch of mathematics and its practical application in geometrical theory. The practical application of geometrical theory reappears in Dürer's work on fortification, the first book in German on the subject. The Library's copy is bound in a contemporary blind-tooled calfskin.  
Relationship Numbers: Pages 136–37.

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What is “Indian and Himalayan Art” in one repository may be “Asian Art” in another.
* Recording the Creator
* People Not Creators
* Anonymous and Unknown Creators

Display vs. Indexing

Controlled fields vs. free-text fields

- **Controlled fields** contain indexing terms, key data values drawn from standard vocabularies, and formatted to allow for successful retrieval

- **Free-text fields** are note fields, not controlled
  Used to communicate nuance, uncertainty, and ambiguity to end users
**Display vs. Indexing**

- **Display** refers to how the data looks to the end user in the database, on a Web site, on a wall or slide label, or in a publication.
- Information for display should be in a format that is easily read and understood by users.
- **Free-text or concatenated from controlled fields**

- **Indexing** refers to the process of evaluating information and designating indexing terms by using controlled vocabulary that will aid in finding and accessing the cultural work record.
- By human labor, not to the automatic parsing of data into a database index.

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**CREATOR INFORMATION**

*Creator Display:*
Palmer Hayden (American, 1890-1973)

*Role:* painter

*Name [link to authority]:*
Hayden, Palmer

- Creator information includes the identification of the maker and his/her roles.
- Creator Display for end-user legibility, nuance.
- Indexing of role and name using authorities.
**Record Type**: item
**Class**: photographs

**Title**: Panoramic Photograph of the White House, Washington, DC
**Creator Display**: Haines Photography Co. (American, 19th-20th century)
**Role**: photographers

**Creation Date**: ca. 1909
**Subject**: architecture, White House (Washington, DC, USA), panoramic view
**Culture**: American

**Current Location**: Library of Congress (Washington, DC, USA)
**Measurements**: 15.85 x 55.88 cm (6 1/4 x 22 inches)
**Materials and Techniques**: gelatin silver print

**Related Work**: Relationship Type: depicts
**Relationship**: White House (Washington, DC, USA); 1792-1817

---

**Record Type**: item
**Class**: prints and drawings  American art

**Title**: Plan and Sections of Concrete Foundation for the U.S. Post Office, Cedar Rapids, Iowa
**Creator Display**: architect: Willoughby J. Edbrooke (American, 1843-1896); draftsman: Chauncey G. Graham (American, active 1890s)
**Role**: architect: Edbrooke, Willoughby J.; draftsman: Graham, Chauncey G.

**Creation Date**: 1892
**Subject**: architecture, section, plan, U.S. Post Office (Cedar Rapids, Iowa, USA)
**Culture**: American

**Current Location**: National Archives and Records Administration (Washington, DC, USA)
**Measurements**: 59.44 x 91.44 cm (23 3/8 x 36 inches); scale: 3/4 inch = 1 foot
**Materials and Techniques**: ink and color washes on paper

**Inscriptions**: scale: 3/4 in = 1 ft.

**Description**: The purpose of this drawing was to convey basic construction information, but the draftsman has created a thing of beauty.

**Related Work**: Relationship Type: depicts
**Relationship**: U.S. Post Office (Cedar Rapids, Iowa, USA); 1890s

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*Creator Display*: architect: Willoughby J. Edbrooke (American, 1843-1896); draftsman: Chauncey G. Graham (American, active 1890s)
**Role**: architect [link]: Edbrooke, Willoughby J.
**Role**: draftsman [link]: Graham, Chauncey G.

*Includes multiple creators*
*and role of each creator (e.g., architect and draftsman)*
When is author included as creator?
- If the work is textual, and if the author is known.

Author and the textual work may be included in Creator, Subject, and Related Textual References (a bibliographic record)
- copyist: Farkh ibn `Abd al-Latif (Syrian, 14th century);
- Role: illuminator [link]: unknown Syrian
- Role: copyist [link]: Farkh ibn `Abd al-Latif
- Role: author [link]: Mamluk Abu'l Izz Isma'il al-Jazari

When is author included as creator?
- If the work is textual, and if the author is known.
Include printmakers and publisher in creator area, with appropriate roles

**Creator Display:** Joan Blaeu (Dutch, 1596-1673), with Bastiaen Stopendaal (Dutch, 1637-before 1707)

**Roles:**
- printmaker
- publisher

**Role:** printmaker

**Roles:**
- printmaker

**Creator Display:** Andy Warhol (American, 1928-1987)

**Role:** printmaker

**Roles:**
- artist collaboration
- supervision
- proofing

**Role:** edition printing

**Role:** assistant

**Role:** assistant

**Factory Note or Facture (from CDWA):**

- You may index names not in the Creator Display; may discuss their contributions in Descriptive Note or Facture (from CDWA)
**Creator Display:** Jean Pucelle (French, active in Paris, ca. 1320–1334)

**Role:** illuminator [link]: Jean Pucelle

**Role:** patron [link]: Jeanne d'Évreux

- May include clients or patrons who were not “creators” per se

*May include clients or patrons who were not “creators” per se*

---

**Record Type:** group

**Class:** Architecture

**Work Type:** architectural documents

**Title:** Architectural drawings relating primarily to residences and commercial and public buildings in Ottawa from the Office of Werner E. Noffke, Ottawa

**Creator Display:** Office of Werner E. Noffke (Ottawa, Canada)

**Role:** administrative origin

[link]: Noffke, Werner E., Office of

**Materials and Techniques:** various materials

**Description:** This collection contains 2241 drawings representing some 200 projects by Ottawa architect Werner E. Noffke over a period of 60 years. Residences, offices, and commercial buildings, exhibition halls, and churches appear in the collection, along with projects for buildings for foreign legations. A great deal of Noffke’s work was done for the Government of Canada.

**Sources:**

- National Archives of Canada

Image: FDA Guide, provided by National Archives of Canada.
[for a box of photographs]

**Creator Display:** photographers: Josiah Johnson Hawes (American, 1808-1901), Albert Sands Southworth (American, 1811-1894), and Joseph Pennell (American, 1866-1922)

- **Role:** photographer
  - [link]: Hawes, Josiah Johnson
- **Role:** photographer
  - [link]: Southworth, Albert Sands
- **Role:** photographer
  - [link]: Pennell, Joseph

- For groups of works, include all of the creators, if possible
- For a large number of creators, in Creator Display list the most important or most prominent creators represented in the group

[for a box of photographs]

**Creator Display:** photographers: Josiah Johnson Hawes (American, 1808-1901), Albert Sands Southworth (American, 1811-1894), and Joseph Pennell (American, 1866-1922)

- **Role:** photographer
  - [link]: Hawes, Josiah Johnson
- **Role:** photographer
  - [link]: Southworth, Albert Sands
- **Role:** photographer
  - [link]: Pennell, Joseph

- In the controlled indexing fields, index all creators (not only the most important) to enhance end-user access
Anonymous Creator

Creator Display: Spitz Master (French illuminator, active ca. 1415-ca. 1425)
Role: illuminator
[link]: Spitz Master

"Anonymous" artist, appellations are devised by scholars or museums
when the hand (style), and oeuvre (works) are identified, approximate
dates known, but the name of the artist is unknown

Unknown Creator

Creator Display: unknown Kuni
Role: artist
[link]: unknown Kuni

Unknown creators
Work not attributed to an artistic personality

May be controlled by the personal name authority
Or may be constructed for display based on Culture field
Class: European Painting before 1900
Work Type: miniature
Title: Portrait of Napoleon Bonaparte
Creator Display: attributed to André-Léon Larue (French, 1785 - ca. 1834)
Role: painter
Qualifier: attributed to [link]: Larue, André-Léon
Creation Date: ca. 1810
Materials: watercolor on ivory; miniature is mounted in a leather portfolio
Measurements: 4 1/16 x 3 inches (10.3 x 7.6 cm)
Current Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania); 1952-3-1; Gift of Mrs. Jacob Riegel and Mrs. Daniel Whitney, 1952; Johnson Collection

Use one of the following qualifiers to express uncertainty when the attribution of a work to a known creator or architect is in question or to note a former attribution:
- attributed to
- formerly attributed to
- probably by
- possibly by

For definitions of the qualifiers, see CDWA.
For educational purposes only. Do not distribute.

**Creator Attributions**

**Creator Display:** follower of the Boucicaut Master  
**Role:** illuminator  
**Qualifier:** follower of  
[link]: Boucicaut Master

- Artist is unknown, but affiliation with a named artist or master is established  
- Link to the named artist or master

**Creator Attributions**

*Working with a known creator*  
studio of  
workshop of  
office of  
atelier of  
assistant to  
pupil of  
associate of  
manufactory of  

*Not working directly with a known creator*  
follower of  
circle of  
school of  

*Influenced by a known creator*  
style of  
after  
copyist of  
manner of

For definitions of the qualifiers, see CDWA
* Recording and Creating Titles
* Works That Have No Title
* Titles vs. Inscriptions

**Title**

- **Title:** John Clarke Howard and His Wife (Hepzibah Swan)
- **Title Type:** repository

- Important information in the Title (e.g., names of the sitters) should be indexed with controlled values in other elements

- Titles are not controlled
- Not optimized for retrieval

---

Record Type: item
Class: miniatures
Work Type: miniature
Title: John Clarke Howard and Mrs. John Clarke Howard (Hepzibah Swan)
Title Type: repository
Creator: unknown American, 19th century
Materials: paint on ivory
Description: two-sided miniature
Current Location: Museum of Fine Arts, Boston (Boston, Massachusetts); Gift of Elizabeth Howard Bartol, 1921; Accession number: 21.2553a-b
Ownership History: Swan Collection
**Title**

**Record Type:** item

**Title:** John Clarke Howard and His Wife (Hepzibah Swan)

**Title Type:** repository

- Title includes standard titles
- Assigned by repositories or scholars and used consistently to refer to a work

**Side A**

**Side B**

**Materials:** paint on ivory

**Current Location:** Museum of Fine Arts, Boston (Boston, Massachusetts); Gift of Elizabeth Howard Bartol, 1921; Accession number: 21.2553a-b

**Ownership History:** Swan Collection

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**Title:** Chez Mondrian

**Title Type:** artist repository

**Title:** Interior View of a Room and an Open Door

**Title Type:** descriptive

**Creator Display:** André Kertész (American, 1894-1985)

**Role:** photographer

**Creation Date:** 1926

**Subject:** interior view, staircase, door, light, flower, vase

**Current Location:** J. Paul Getty Museum, Los Angeles

**ID:** 86.XM.706.10

**Measurements:** image: 10.9 x 7.9 cm (4 5/16 x 3 1/8 inches)

**Materials and Techniques:** gelatin silver print

**Description:** Characteristic of his work as “Naturalist-Surrealist,” it combines prosaic observations of life combined with surrealistic perspective.

---

**Title:** Interior View of a Room and an Open Door

**Title Type:** descriptive

- Always include artist titles
Record Type: volume
Class: prints and drawings
work type: artist book lithographs
Title: Poèmes de Charles d'Orléans
Title Type: inscribed
Title Type: artist
Title: Poems of Charles of Orléans
Title Type: translated

Repository ID: 1993.47.1
Credit: Gift of Leonard B. Schlosser
Descriptive Note: Volume comprises original color lithographs with lithographed text by the artist printed in black and colored lithographic borders. One of 1200 copies of the limited edition of 1230, signed in pencil by the artist in the justification. Printed by Mourlot Frères. From 1944 Matisse dedicated conspicuous time and energy to book illustration. In late 1942 he selected the Poèmes for illustration and most of the work was completed during 1943 including the text of the poems in Matisse’s hand.

*Work Type: memorial
*Title: Lincoln Memorial

*Creation Date: designed 1911-1912; constructed 1914-1922
*Subject: commemoration of Abraham Lincoln
*Location: Washington, DC, USA
*Materials and Techniques: Exterior: Colorado Yule marble; Tripods: Pink Tennessee marble; Interior walls and columns: Indiana limestone; Ceiling: Alabama marble saturated with paraffin for translucency; Floor and wall base: Pink Tennessee marble; Pedestal and platform for statue: Tennessee marble; Statue: White Georgia marble
*Description: Design was influenced by the Greek Parthenon. Built into the design are symbols of Union like the 36 exterior Doric columns representing the 36 states in the Union at the time of Lincoln’s death.

Title includes standard titles
May be derived from inscriptions
Title Type

Title is also used to record names and other apppellations for works that have no “title” per se
E.g., the names of architectural works
**Record Type:** item  
**Class:** prints and drawings  
**Class:** American art  
**Work Type:** design drawing  
**Work Type:** competition drawing  
**Title:** Temple Design for the Lincoln Memorial  
**Title Type:** descriptive  
**Title Type:** constructed  

- **Creator Display:** architect: Henry Bacon (American, 1866-1924); draftsman: Jules Guéren (French, 19th-20th century)  
- **Original Date:** 1912  
- **Current Location:** National Archives and Record Administration (Washington, DC, USA)  
- **Materials and Techniques:** ink and watercolor on paper

---

**Record Type:** item  
**Class:** tools and implements  
**Class:** Pre-Columbian art  
**Work Type:** bannerstone  
**Title:** Bannerstone  

- **Creator Display:** unknown Woodland Indian  
- **Creation Date:** Late Archaic Period  
- **Current Location:** Gordon Hart Collection (Bluffton, Indiana)  
- **Materials and Techniques:** banded slate  

Bannerstones formed part of an atlatl (spear-thrower). This one is carefully made and of decorative material and thus was probably a status symbol.
**Title:** Portrait of a Halberdier (Francesco Guardi?)

*Title Type:* repository

**Title:** Portrait of Cosimo I de’Medici

*Title Type:* former

- When titles have changed over time, include former titles

---

**Title:** Sacramentary of Charles le Chauve

*Title Type:* translated

**Title:** Le Sacramentaire de Charles le Chauve

*Title Type:* repository

**Title:** Sacramentary of Metz

*Title Type:* alternate

**Title:** Ms. Latinus 1141

*Title Type:* manuscript designation

- Shelf numbers and other codes may be recorded as a title, if used like a title/name to refer to the work
- Also record as a repository number
**Title**: Chat Noir  
**Title Type**: repository

**Title**: Poster of a Black Cat, for the Reopening of the Chat Noir Cabaret  
**Title Type**: descriptive

**Inscriptions**: along right side and bottom: Prochainement / la très illustre Compagnie du / Chat / Noir / avec / ses Pièces d'Ombres / Célèbres, ses Poètes / ses Compositeurs / Avec / Rodolphe Salis / Steinlen

- Do not put a long inscription in the Title field

- For the preferred title, use a concise descriptive title in the language of the catalog record (English in the United States)
- Should be a recent title provided by the owning institution, a concise inscribed title, or a title provided by the artist
- if it is sufficiently descriptive

**Inscriptions**: along right side and bottom: Prochainement / la très illustre Compagnie du / Chat / Noir / avec / ses Pièces d'Ombres / Célèbres, ses Poètes / ses Compositeurs / Avec / Rodolphe Salis / Steinlen

- Do not put a long inscription in the Title field

- Inscribed title is an inscription that was applied by the creator with the apparent purpose of giving it a title
- For prints and books, record any obvious title inscribed in the printing plate or on the title page
- Inscriptions that are not titles should be recorded in the Inscription element
Title: Le Menuet de la Mariée
Title Type: inscribed
Title: Minuet of the Bride
Title Type: translated

- Part of the inscription may be a title
- Record the full citation – e.g., dedication – in Inscriptions

Title: The Fair at Impruneta
Title Type: repository

- In this case, inscription was considered a dedication, but not a title
- Repository used a constructed title, well-known for this print
Constructing a Descriptive Title

Each work should have a title that conveys to the user what the work is or what its subject is about in the language of the catalog record.

If the repository title, inscribed title, or another title in the language of the catalog record is sufficiently descriptive, the cataloger need not construct one.

If an inscribed or repository title is overly long, in a foreign language, or does not describe the work, construct a concise descriptive title in the language of the catalog record.

Constructing a Descriptive Title

- Constructed titles may refer to the subject, the materials, the form, or the function of the work.

If a title must be constructed, it may include the following types of content:

- Iconography: Where appropriate, list named religious, mythological, literary, historical, or allegorical themes or subjects (e.g., Battle of Little Big Horn or Shiva and His Consorts).

- Proper names: Include named or anonymous figures, other works, or places depicted in the work, using proper names, if known (e.g., View of the Houses of Parliament, London; Portrait of Abraham Lincoln).

- Work type: For decorative works, utilitarian works, archaeological works, architecture, or groups of works that do not have a title per se, include a descriptive phrase or name based on work types or a brief physical description of the work (e.g., Silver Chocolate Box). The work type may be combined with the names of iconographical or other themes (e.g., Issued with Saul Chasing the Trojan Horse Canvases).

- Owners: Where appropriate, record a title that includes the names of current or former owners, a current or former location, or other historical references (e.g., Bayeux Tapestry).

- Architecture: For architecture, record a descriptive name, a name that refers to the owner, a dedication (e.g., for a church), or a street address, as appropriate. Many buildings do not have names in which case the title may refer to the work type (e.g., Amphitheater) or it may be a longer descriptive phrase. For manuscripts or other works, if appropriate, record an appellation based on a particular numbering system, such as a "shelfmark" (e.g., British Museum Harley 2798).

- Unknowable titles: For works for which a title must be constructed, but where the work type and owners are unknown, construct a descriptive title using any appropriate content.
* Physical Characteristics
* Display vs. Indexing

**Inscriptions**

- **Work Type:** print
- **Creator:** Rembrandt van Rijn (Dutch, 1606 – 1669)
- **Title:** Adam and Eve
- **Inscriptions:** signed and dated, lower center in plate: Rembrandt. f. 1638
- **Creation Date:** 1638
- **Materials:** etching on laid paper
- **Measurements:** sheet (trimmed within plate mark): 16 x 11.7 cm (6 5/16 x 4 5/8 in.)

- **Transcribe or describe,** with indication of type of inscription and location on the work
- **Record signatures, dates, text inscribed on the work**
Record Type: item
Class: prints and drawings
Work Type: engraving
Creator: Albrecht Dürer (German, 1471-1528)
Creation Date: 1504
Materials: engraving on laid paper
Measurements: sheet (trimmed to plate mark): 24.9 x 19.3 cm (9 13/16 x 7 5/8 in.)

**Title:** Adam and Eve

**Inscription:** signed and dated in plate, above Adam's shoulder: ALBERTUS / DVRER / NORICVS / FACIEBAT / AD 1504; translation: [Albrecht Durer of Nuremberg made this in 1504]

Current Location: National Gallery of Art (Washington, DC); Gift of R. Horace Gallatin; 1949.1.18

Description: Among the first results of Dürer's studies, which were to engage him throughout his life, was the engraving of Adam and Eve, in which he embodied all his new ideas of beauty and harmony, and which he proudly signed with his full name in Latin.

Accurately indicate case, line breaks, punctuation, missing texts, abbreviations, etc. in transcriptions

---

Record Type: item
Classification: paintings
Work Type: icon
Title: Icon with the Presentation of Christ in the Temple
Creation Date: 15th century
Creator: unknown Byzantine
Materials: wood, painted, with gold ground
Measurements: 17 1/2 x 16 5/8 in. (44.5 x 42.2 cm)

**Inscription:** inscribed in Greek on the scroll held by Anna: [This Child created Heaven and Earth]; above the Virgin: [Mary, Mother of God]; upper left: [Purification]; upper right, part of a partially legible older inscription: [Purification].


Description: Icons painted on wood were the principal objects of religious devotion in the last centuries of Byzantium. Identified by a Greek inscription as "the Purification," this icon shows the Virgin presenting the Christ Child to Simeon for the customary rite of purification at the temple. Like Simeon, the prophet Anna (between Joseph and Mary) recognized the child's divinity, as indicated by the Greek text on the scroll in her hand: "This child created Heaven and Earth."

May include a translation or description instead of a transcription
Indicated through brackets, etc.
Inscription: signed and inscribed in pencil on mount, recto, bottom right: Walker Evans; bottom left: Alabama, 1936

- **Type**: signed
- **Author**: Walker Evans
- **Location**: mount
- **Type**: dated
- **Author**: unknown later hand

CDWA includes fields to index the inscription

Fields in the Inscription Category

- Transcription or Description
- Type
- Author
- Location
- Language
- Typeface/Letterform
- Mark Identification
- Date
  - Earliest Date
  - Latest Date
- Remarks
- Citations
- Page
Record Type: component  
Class: manuscripts  
Work Type: illuminated manuscript  
Title: De consolatione philosophiae  
Creator: unknown German scribe; author: Boethius  
Creation Location: Germany  
Creation: Date 11th century

**Language:**  
Latin

**Typeface/Letterform:**  
Caroline miniscule

Materials: ink on parchment, decorated with small brown initials  
Measurements: 200 x 130 mm (165 x 100)  
Current Location: British Library (London, England)

**Relationship Type:** part of  
**Related Work:** Arundel 514  
**Relationship Number:** Part 2 ff. 145-160v

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Inscription: The basin is painted in blue underneath with the factory mark of crossed L's for the Sèvres Manufactory enclosing the date letter "E" for 1757 and an unidentified painter’s mark of a branch with leaves.  
**Mark Identification:** Sèvres E
**Class**: paintings

**Work Type**: painting

**Title**: Irises

**Creator Display**: Vincent van Gogh (Dutch painter, 1853-1890)

**Role**: painter

**Name [link to authority]**: Gogh, Vincent van

**Creation Date**: 1889

**Subject**: irises, regeneration, soil, nature

**Current Location**: J. Paul Getty Museum (Los Angeles, California, USA)

**ID**: 90.PA.20

**Creation Location**: Saint-Rémy (Provence-Alpes-Côte d’Azur, France)

**Measurements**: 71 x 93 cm (28 x 36 5/8 inches)

**Value**: 71  **Unit**: cm  **Type**: height

**Value**: 93  **Unit**: cm  **Type**: width

**Materials and Techniques**: oil on canvas, applied with brush and palette knife

**Material**: oil paint

**Technique**: palette knife, brush

**Inscription**: signed, lower right: Vincent

**Description**: This work was painted when the artist was recuperating from a severe attack of mental illness, and it depicts the garden at the asylum at Saint-Rémy. It is influenced by the work of Gauguin and Hokusai, and is remarkable for the contrasts of...
Record Type: item
Class: Indian and Himalayan Art
Work Type: manuscript
Title: Manuscript Invoking the Protective Goddess Paldan Lhamo
Creation Place: Mongolia
Creation Date: ca. 18th century
Creator Display: Text composed by Shakya Gelong Changra Tulku Choje Gewang of the Lhadan Choskhor Thubstan Ling Monastery
Materials: black, red, and yellow inks on paper; silk cover
Measurements: book (closed, without blue wrapping textile): 7.9 x 20 x 1.6 cm (3 1/8 x 7 7/8 x 5/8 inches)
Extent: leaves
Value: 2 Unit: N/A Type: count
Extent: item
Value: 7.9 Unit: cm Type: height
Value: 2.0 Unit: cm Type: width
Value: 1.6 Unit: cm Type: depth
Current Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania); 2003-144-3a,b; Gift of Janet M. Roberts, 2003
Description: Mongolian-Buddhist books, like this hand-written example, frequently use a combination of the Tibetan and Sanskrit languages written in Tibetan dbU chen script. Here the size of the writing and the ink colors are intentionally varied to emphasize portions of the text that should be spoken louder or in unison, or to indicate when particular ritual actions accompany the recitation. The text of this manuscript invokes the goddess Paldan Lhamo.

Measurements: sheet: 58.4 x 73.6 cm (23 x 29 inches)
image: 56.4 x 72.4 cm (22 3/16 x 28 1/2 inches)
framed: 76.7 x 92.2 x 4.4 cm (30 3/16 x 36 5/16 x 1 3/4 inches)
Materials: color screen print on heavy, white wove paper
Inscriptions: lower right in graphite: rf Lichtenstein H.C. G

Explain what is being measured, as necessary in the display field
Measurements:
sheet: 58.4 x 73.6 cm (23 x 29 inches)
image: 56.4 x 72.4 cm (22 3/16 x 28 1/2 inches)
framed: 76.7 x 92.2 x 4.4 cm (30 3/16 x 36 5/16 x 1 3/4 inches)

- Use controlled fields to allow retrieval

Example of a record for a reel of film
Running time, format

- *Measurements*: 35 mm, 176.78 m (580 feet); 28 minutes at 16 frames per second
  - *Format*: 35 mm
  - *Value*: 176.78 *Unit*: m *Type*: length
  - *Value*: 28 *Unit*: minutes *Type*: running time
  - *Value*: 16 *Unit*: frames per second *Type*: running time
Record the scale, shape, etc.

*Measurements: 240 x 260 cm (94 1/2 x 102 3/8 inches); scale: 2 1/2 inches = 10 feet
  - Value: 240  Unit: cm  Type: height
  - Value: 260  Unit: cm  Type: width

  - Scale: numeric
    - Value: 2.5  Unit: inches  Type: base
    - Value: 10  Unit: feet  Type: target

Measurements: 11.8 x 17.7 cm (4 5/8 x 7 inches) chain lines: 25 mm apart (15/16 inch); laid lines: 14 per 20 mm (7/8 inch)
Extent: sheet
  - Value: 13.3  Unit: cm  Type: height
  - Value: 20.6  Unit: cm  Type: width

Extent: chain lines
  - Value: 25  Unit: mm  Type: distance between

Extent: laid lines per 20 mm
  - Value: 14  Unit: N/A  Type: count

Record chain and laid lines
Materials and Technique

*Materials Display: tempera and gilding on panel
Materials: • tempera • gold • panel

Free-text and terminology controlled by an authority

You may index support separately from media using a Role

*Materials Display: black chalk with touches of red chalk in the face on ivory laid paper
Role: medium
Materials: • chalk
Role: support
Material: • laid paper
- You may index technique separately from materials

**Materials Display:** ink on parchment

**Extent:** leaves

**Role:** medium

**Materials:** ink

**Role:** support

**Material:** parchment

**Extent:** binding

**Technique:** Coptic binding

---

- Record watermarks with materials

**Materials Display:** etching and drypoint; watermark: Strasburg lily

**Materials:** ink, laid paper

**Techniques:** etching, drypoint

**Watermark:** Strasburg lily

**Measurements:** 6.9 x 11.9 inches (17.5 x 30.2 cm)

**Description:** A fine example of the 'Strasburg lily' watermark can be seen in the paper used for Whistler’s 1879-1880 etchings. There are many variations of the 'Strasburg lily' watermark. It has also been known more prosaically, as the Fleur-de-Lis on a Crowned Shield, or simply as the Fleur-de-Lis, a term derived from the central element of the design. The watermark in Whistler’s print bears the date '1814' below the design. This date can only be used to verify the initial year of the watermark’s use. Under transmitted light the image shows flocking of pulp along the chain lines, which occurred when the sheet was still in the wet state on the mold.
Condition/Examination History

An assessment of the overall physical condition, characteristics, and completeness of a work of art or architecture at a particular time. This includes examinations of the work under special conditions, such as ultraviolet light, but excludes interventions or treatments that alter the condition of a work, such as restoration or conservation.

- Description
- Type
- Agent
- Date
  - Earliest Date
  - Latest Date
- Place
- Remarks
- Citations
- Page

Condition description and indexing fields

- Condition is important to repositories
- May not be displayed to end users

Description:
Archimedes lived in the third century BC. In the tenth century AD, his works were copied by a scribe. This book of 90 pages was then reused in the twelfth century to produce a volume of 174 pages on which Christian prayers were inscribed. Forgers added religious images sometime after 1930. Today, much of the text has already been read, but ca. 15% of it remains undeciphered.

Walters, Baltimore: The Archimedes Palimpsest is considered by many to be the most important scientific manuscript ever sold at auction. It was purchased at a Christie's sale on Oct. 28, 1998, by an anonymous collector for $2,000,000. The collector deposited the Palimpsest at the Walters Art Museum, Baltimore, for exhibition, conservation, imaging and scholarly study in 1999. Work has been ongoing ever since. The Archimedes Palimpsest contains seven of the Greek mathematician's treatises. Most importantly, it is the only surviving copy of On Floating Bodies in the original Greek, and the unique source for the Method of Mechanical Theorems and Stomachion.

The manuscript was written in Constantinople (present day Istanbul) in the 10th century. In the 13th century, the manuscript was taken apart, and the Archimedes text was scraped off. The parchment was reused by a monk who created a prayer book. This process is called palimpsesting. The Archimedes manuscript then effectively disappeared. In 1906, the undertext was recognized by J. L. Heiberg, professor of classics at the University of Copenhagen, Denmark, as containing previously unknown works by Archimedes. Since 1999, intense efforts have been made to retrieve the Archimedes text. Many techniques have been employed. Multispectral imaging, undertaken by researchers at the Rochester Institute of Technology and Johns Hopkins University, has been successful in retrieving about 80% of the text. More recently the project has focused on:

Type: synchrotron x-ray beam
Agent: Stanford Linear Accelerator Center (Stanford, California)
Date: 2004

Type: multispectral imaging
Agent: Rochester Institute of Technology and Johns Hopkins University
Date: 2005

Type: x-ray florescence imaging
Agent: EDAX Company (New Jersey)
Date: April 2005
**Facture Description:** Each piece started with a special handmade sheet of 30-ply Xuan paper measuring approximately 30 1/2 x 26 1/2". A piece of thin white silk fabric measuring 26 x 21 1/2" was laminated to the surface. Various collage elements consisting of cut posters, fabric swatches, and silk ribbons were arranged in unique configurations and glued to the surface. Seven different Chinese characters selected by Rauschenberg were carved into...
Record Type: item
Class: prints and drawings
Work Type: lithograph
Creator: Jasper Johns
Title: Face
Creation Date: 1973
Publication Date: 1974
Inscription Type: signed
Date: 1974
Measurements: 78.1 x 57.8 cm (30 3/4 x 22 3/4 in.)
Current Location: National Gallery of Art (Washington, DC, USA)
Repository Identification: 1981.5.191 26.64
Creation Number: JJ73-627
Number Type: Gemini Work
Creation Number: 500
Number Type: Old Gemini

- Creation Numbers, etc.

Dimensions: 78.1 x 57.8 cm (30 3/4 x 22 3/4 in.)
Description: Edition 49 plus 10 AP, 4 TP, RTP, PPIL, 3 GEL, 8 OP, C. Collaboration and Supervision Ronald McPherson, Kenneth Tyler; Processing and Proofing Charles Ritt, Kenneth Tyler; Edition Printing Charles Ritt assisted by Barbara Thomason. The same stone and plates were used for printing edition JJ73-627A, a state edition of 15 with 3 trial proofs, which was printed before the cancellation proof was pulled. 2 trial proofs representing the discarded first drawing for Face were pulled on Laurence Barker handmade paper. 2 other trial proofs were pulled.

See big CDWA for these also

- Exhibition/Loan History
- Ownership/Collecting History
- Orientation/Arrangement
- Copyright Restrictions
- Cataloging History
- Related Visual Documentation
- Related Textual Documentation
- Context
  (Events, Archaeological, Architectural, Historical)
* Date of Creation
* When Date Is Uncertain

- Display Date
- Earliest and Latest for retrieval
- Date may be simple - a particular year

**Creation Date:** 1807
**Earliest:** 1807
**Latest:** 1807

**Document Type:** design drawing
**Creation Date:** 1807
**Earliest:** 1807
**Latest:** 1807

**Materials:** ink and watercolor on paper

**Measurements:** 15 3/8 x 20 inches

**Type, Purpose, Method of Representation:** conceptual drawing; elevation

**Current Location:** Library of Congress (Washington, DC)

**Descriptive Note:** Latrobe worked with President Jefferson to transform the modest President's House...
Record Type: item
Class: prints and drawings
Type: painting
Title: Pennsylvania German Dish
Creator: Samuel Troxel
Creation Date: ca. 1935
Materials: watercolor, graphite, and gouache on paperboard
Measurements: overall: 34 x 28 cm (13 3/8 x 11 in.)
Original IAD Object: om(?) 237
Current Location: National Gallery of Art (Washington, DC). Index of American Design; 1943.8.8102

Description: Pennsylvania German Folk Art from the Index of American Design. Dishes made by Pennsylvania German potters came in a variety of sizes and shapes. This oval one with scalloped edges was elaborately decorated by the sgraffito technique. Notice the bold floral design that contrasts with the light strokes of lettering that form a delicate border. Splashes of green worked into the glaze heighten the color of the red clay that is exposed. The dish was made by Samuel Troxel. The inscription reads: "From clay and many skills, the potter fashions what he will, July the 19th 1823."

Related Work: Pennsylvania German Dish

Range of dates
Uncertainty, nuance, "ca."
Index for retrieval

Rules for estimating Earliest and Latest Dates are in CCO and expanded in CDWA

Creation Date: ca. 1935
Earliest: 1930
Latest: 1940

*Creation Date: probably 1711/1716
Earliest: 1709
Latest: 1718

Range of dates
Uncertainty, nuance, "ca."
Index for retrieval

Rules for estimating Earliest and Latest Dates are in CCO and expanded in CDWA
Record Type: volume
Class: Indian and Himalayan Art
Work Type: book
Title: A Volume of the Manjushri Namasamgiti (Hymn to Manjushri, Bodhisattva of Wisdom)
Creation Place: China or Mongolia
Creation Date: 18th century
Earliest: 1700
Latest: 1799
Style: Qing Dynasty (1644-1911), Creator: unknown, Tibetan, Chinese, Mongolian, and Manchurian
Materials: colors on paper with silk
Measurements: 4 1/2 x 28 x 7 3/4 inches (11.4 x 71.1 x 19.7 cm) Cover: 1/2 x 28 x 7 3/4 inches (1.3 x 71.1 x 19.7 cm)
Current Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania); 1923-21-464; Gift of Charles H. Ludington from the George Crofts Collection, 1923
Description: Printing Buddhist books is an expensive but popular method of earning religious merit—the spiritual currency believed to increase one’s chances for a better rebirth in the next lifetime. A wealthy, multi-lingual patron commissioned this large looseleaf book, annotated in Tibetan, Chinese, Manchurian, and Mongolian scripts. The red ink, possibly made from cinnabar, costs more than black. Golden yellow silk brocade, a color reserved in China for members of the imperial family, covers the bookends. Printing or donating lavish Buddhist texts like this one is one method for paying for monastic rituals.

Record Type: item
Class: sculpture
Title: Wooden model for the façade of San Lorenzo, Florence
Creator: Michelangelo
Creation Date: completed by 1555
Earliest: 1550
Latest: 1555
Medium: poplar, cypress, pine and other wood; traces of white lead paint and gesso
Measurements: 216 x 283 x 50 cm
Scale: 1:12
Subject: façade; model
Current Location: Casa Buonarroti (Florence, Italy)
Descriptive Note: This is probably one of the two models described by Michelangelo in a letter to his brother, Lionardo, in September 1555. It was...
For educational purposes only. Do not distribute.
For educational purposes only. Do not distribute.
**Record Type:** item  
**Class:** prints and drawings  
**Work Type:** print  
**Creator:** David Hockney  
**Title:** Snow  
**Creation Date:** 1973  
**Measurements:** 101.6 x 85.1 cm (40 x 33 1/2 in.)  
**Current Location:** National Gallery of Art (Washington, DC); 23.14; NGA Accession Number 1976.56.53; © David Hockney and Gemini G.E.L.; Catalogue Number 23.14; Gemini Work Number DH73-506; Old Gemini Catalogue Number 445

**Materials:** 9-color lithograph and screen print on Arjomari paper  
**Facture:** 1. light blue-gray (stone), 2. light mauve (stone), 3. medium gray (stone), 4. dark mauve (stone), 5. medium brown (stone), 6. green (aluminum), 7. dark gray (stone), 8. blue-white (screen), 9. white (screen)  
**Dimensions:** 101.6 x 85.1 cm (40 x 33 1/2 in.)

**Description (Descriptive Note):**  
Cancellation was documented with printing of this edition in 1973…

**Remarks:** The stones, plate, and screens were used for edition printing of DH73-506A.

---

**Style/Culture**

**Style/Period/Group/Movement:**  
Wen ren

**Style, period, group, movement, e.g.,**  
Ancient  
Ming  
Op-art  
Renaissance  
Fauve  
Surrealist  
Medieval  
Louis XVI  
Neo-Romanticist  
Mannerist  
Pre-Raphaelite  
Wen ren  
Hellenistic  
Postmodern  
Feminist  
Nayarit  
Classicist  
Huari  
Old Kingdom  
Insular

**May record all terms in one repeating field**
**Style/Period/Group/Movement:**
- Insular
- **Qualifier:** style

**Typeface/Letterform:**
- Insular script

- Use Qualifier to distinguish the type of term:
  - style
  - period
  - group
  - movement
  - dynasty

- May also record script style in Inscriptions - Typeface/Letterform

---

**Styles/Periods/Groups/Movements:**
- Safavid
- **Qualifier:** dynasty

**Culture:** Islamic

- May also use Creation - Culture
* Locations re. the Work Record

**LOCATION**

* **Current Location:** Dumbarton Oaks (Washington DC, USA)

* **ID:** B38 VCS

* **Discovery Location:** Veracruz (Mexico)

- Location may be a repository, building, city, or nation

- Authority-controlled

- Geographic Place Authority

- Repositories as corporate bodies in Personal & Corp Body Names
Record Type [controlled]: item
Class [controlled]: 'photographs'
Class [controlled]: 'American art'

*Work Type [link]: 'albumen print'
*Title: Naiche, Youngest Son of Cochise
*Creator Display: A. F. Randall (American, 19th century)
*Role [link]: photographer
*Creation Date: 1884 [controlled]: 'Earliest: 1884' 'Latest: 1884'
*Subject [links]: 'portrait' 'Naiche (Chiricahua Apache, 1856/1858-1919)'
*Current Location [link]: private collection
*Creation Location: San Carlos Indian Reservation (Graham county, Arizona, USA)
*Measurements: 14 x 22 cm ( 5 1/2 x 8 5/8 inches) [controlled]: 'Value: 14 Unit: cm Type: height' 'Value: 22 Unit: cm Type: width'
*Materials and Techniques: albumen print

*Current Location: Metropolitan Museum of Art (New York, New York, USA) *ID:20.33
Creation Location: Chicago (Illinois, USA)
Former Location: Empire Theater (New York, New York, USA)
Former Location: Harvard University (Cambridge, Massachusetts, USA)

May have many kinds of locations associated with a work
E.g., places where the work was displayed

Description: The painting was created as a poster design for the performance of American actress Maude Adams in Schiller's Die Jungfrau von Orleans (Joan of Arc, French saint, 1412-1421) as an actress
Female figure, wearing robes, flowing hair, standing in woods, flowers, and design elements

**Creation Place:** Anatolia  
**Place Qualifier:** book  
**Creation Place:** India  
**Place Qualifier:** decoration

- Use qualifiers to index places associated with different creative activities  
- Explain distinctions and nuance or uncertainty in Description

**Description (Descriptive Note):**  
Possibly made in Anatolia (modern Turkey); decorated in India ....

---

**Current Location:** British Museum  
(London, England)  
**Creation Location:** Nineveh (Iraq)

**Discovery Location:**  
Kuyunjik (Nineveh, Iraq)  
**Excavator:** A. H. Layard  
**Excavation Date:** 1847/1851  
**Earliest:** 1847  
**Latest:** 1851

- Supplement Discovery Location with information as needed from fields in Context-
- Archaeological in CDWA

---

Patricia Harpring, June 2009  
CCO & CDWA for Rare Books & Manuscripts  page 75  
© 2009 CCO & J. Paul Getty Trust
*Description (Descriptive Note)*

**Record Type:** item  
**Class:** Indian and Himalayan Art  
**Work Type:** copper grant  
**Title:** Tamrashasana (Copper Grant)  
**Creator:** unknown, India, probably Karnataka or Andhra Pradesh  
**Creation Date:** ca. late 6th to 7th century  
**Creation Location:** India  
**Materials:** copper alloy  
**Measurements:** 10 x 4 x 4 inches (25.4 x 10.2 x 10.2 cm)  
**Current Location:** Philadelphia Museum of Art (Philadelphia, Pennsylvania); 2003-186-1; Purchased with the Stella Kramrisch Fund, 2003

**Description (Descriptive Note):**

Made in Karnataka or Andhra Pradesh, India. In ancient India, texts were written on cloth, bark, or palm leaves. When a more permanent record was required, writing was carved into stone or metal. From at least the fourth century, permanent records of royal gifts and property transactions were inscribed on flat sheets of copper called a tamrashasana (literally copper grant or edict). A tamrashasana can be a single sheet or multiple sheets held together with a ring to which a cast royal seal is often affixed. Especially in southern India, the pages of these copper "books" were long and narrow, imitating the horizontal, palm leaf pages of a pothi. Like the covers of a pothi, the front and back pages of the tamrashasana were free of text. These permanent copper records were usually given to the grantee and buried on the boundary of the granted land. The original impermanent record, from which the copper sheets were copied, would have been kept in the royal archive.

Source: Philadelphia Museum of Art online
Record Type: item
Class: Indian and Himalayan Art
Work Type: copper grant
Title: Tamrashasana (Copper Grant)
Creator: unknown, India, probably Karnataka or Andhra Pradesh
Creation Date: ca. late 6th to 7th century
Creation Location: India
Materials: copper alloy
Measurements: 10 x 4 x 4 inches (25.4 x 10.2 x 10.2 cm)
Current Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania); 2003-186-1; Purchased with the Stella Kramrisch Fund, 2003

Description (Descriptive Note):
Made in Karnataka or Andhra Pradesh, India. A tamrashasana (literally copper grant or edict) is a document inscribed on flat sheets of copper (instead of on paper) with the intention of creating a permanent record of a certain royal gift and property transaction. Multiple sheets are held together with a ring to which a cast royal seal is affixed. Such permanent copper records were usually given to the grantee and buried on the boundary of the granted land. The original impermanent record, from which the copper sheets were copied, would have been kept in the royal archive.

Source: Philadelphia Museum of Art online

Description (Descriptive Note):
Made in Karnataka or Andhra Pradesh, India. A tamrashasana (literally copper grant or edict) is a document inscribed on flat sheets of copper (instead of on paper) with the intention of creating a permanent record of a certain royal gift and property transaction. Multiple sheets are held together with a ring to which a cast royal seal is affixed. Such permanent copper records were usually given to the grantee and buried on the boundary of the granted land. The original impermanent record, from which the copper sheets were copied, would have been kept in the royal archive.

Source: Philadelphia Museum of Art online

---

Record Type: item
Class: prints and drawings
Work Type: drawing
Title: Manuscript and Miniature of Fractur
Creator: rendered by Albert Levone
Materials: watercolor, colored pencil, pen and ink, and graphite on paperboard
Measurements: overall: 30.6 x 24.2 cm (12 1/16 x 9 1/2 in.) Original IAD Object: L. OM 412; W OM 198 (?)
Current Location: National Gallery of Art (Washington, DC); Index of American Design; 1943.8.3364

Description (Descriptive Note):
This fractur is a hymnbook illustration that refers to the 100th Psalm. Bold lettering contrasts with lighter, more graceful forms. The decorative motifs of angels, tulips, and stars were hand-drawn and colored. Fractur was brought to Pennsylvania by German scribes, an art form peculiar to the Pennsylvania Germans. It is based upon the sixteenth-century fractur typeface. The fractur writer was often a schoolmaster as well as clergyman, with skill in drawing and writing to perform such services as illustrating books and hymnals and drawing up important documents.

Source: National Gallery of Art, Pennsylvania German Folk Art from the Index of American Design, 2000
**Description (Descriptive Note):**

Codicology: 228 fols. + 1 flyleaf; 27.8 x 21.7 cm (textblock: 14.4 x 10.1 cm); 1 column of 17 lines, ruled in brown ink; 5 large interlaced initials in gold and silver

Contents: fols. 1r-208r: Gospel readings for the liturgical year, beginning with Christmas vigils
fols. 63r-76v: Matthew; Passion narrative
fols. 76v-85v: Mark; Passion narrative
fols. 85v-94v: Luke; Passion narrative
fols. 94v-102v: John; Passion narrative
fols. 208-220v: Common of Saints
fols. 222r-223v: Gospel readings for non-proper feriae
fols. 223v-225v: Gospel readings for votive masses
fols. 227v-228v: Gospel readings for Office of the Dead

- May include codicology, collation, contents, etc.

**Record Type:** group

Class: Architecture

Work Type: architectural documents

Title: Architectural drawings relating primarily to residences and commercial and public buildings in Ottawa from the Office of Werner E. Noffke, Ottawa

Creator Display: Office of Werner E. Noffke, Ottawa

Creation Date: 1906-1962 (inclusive dates)

Subject: office buildings • churches • exhibition halls • residences

Current Location: Cartographic and Audio-Visual Archives Division; National Archives of Canada (Ottawa, Canada)

ID: Noffke, W.E. 77803/7

Measurements: various dimensions

Materials and Techniques: various materials

Description:
This collection contains 2241 drawings representing some 200 projects by Ottawa architect Werner E. Noffke over a period of 60 years. Residences, offices, and commercial buildings, exhibition halls, and churches appear in the collection, along with projects for buildings for foreign legations. A great deal of Noffke’s work was done for the Government of Canada.

- May be used for archival description

Image: FDA Guide, provided by National Archives of Canada.
**Work Record:**
- **Class:** sculpture
- **Type:** colossus
- **Title:** Great Sphinx • Abu al-Hawl
- **Creator Display:** unknown Ancient Egyptian
- **Creation Date:** Fourth Dynasty, reign of King Khafre (ca. 2575-ca. 2465 BCE)
- **Work Subject:** • sphinx • portrait
- • King Khafre • Pharaonic power
- **Measurements:** height: 20 m. (66 feet), length: 73 m. (240 feet)
- **Materials and Techniques:** limestone, carved from live rock

**Description:**
The Sphinx is a impressive embodiment of kingship, placed to the south of the Great Pyramid at Giza. It is probably intended to represent King Khafre, although later generations believed that it was the Sun God...


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**Image Record:**
- **Image Type:** slide
- **Image Format:** Cibachrome (TM)
- **Image Measurements:** 35 mm, 2 x 2 inches

**View Description:** exterior view, facing North
**View Type:** oblique view, partial view
**View Subject:** the Great Sphinx with the Great Pyramid in the background
**View Date:** 1950

---

* View records information related to the view of the work in the image
* What Is the Subject?
* Description, Identification, Interpretation
* Is There Always a Subject?

**Description:** Depicts Shah Jahan on horseback, dressed for the hunt...

**Subject indexing:**
- portrait
- ruler
- horse
- hunt
- Shah Jahan (Mughal emperor of India, 1592-1666, ruled 1628–1658)
What is Subject?

The subject matter of a work of art

- The narrative, iconographic, or non-objective meaning conveyed by a figurative or an abstract composition
- What is depicted in and by a work of art
- Also covers the function of an object or architecture that otherwise has no narrative content

- Broadly defined
- “Core” information
- For all objects, even those that have no “subject” in the traditional sense

What is Subject?

- Should be included, even when the title refers to subject
- Using fields specifically dedicated to subject assures that subject matter is consistently recorded and indexed in the same place using the same conventions for every object represented in the database
What is the work “of” or “about”?  
- “Of-ness” is what would be seen by an objective, non-expert viewer unfamiliar with the “meaning” of the image  
- “About-ness” is the iconographical, narrative, thematic, or symbolic meaning of the image

What is Subject?  
- Representational, narrative  
  - Tells a story  
- Representational, not a story  
  - Portraits, landscapes, still lifes, genre scenes, architectural drawings, allegories  
- Non-Representational  
  - Abstract  
  - Decoration  
  - Function  
  - Implied themes or attributes
General Subject and Specific Subject

<table>
<thead>
<tr>
<th>advertising &amp; commercial</th>
<th>allegory</th>
<th>animal</th>
</tr>
</thead>
<tbody>
<tr>
<td>apparel</td>
<td>architecture</td>
<td>botanical</td>
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<tr>
<td>cartographic</td>
<td>ceremonial object</td>
<td>cityscape</td>
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<td>didactic &amp; propaganda</td>
<td>funerary art</td>
<td>genre</td>
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<td>history &amp; legend</td>
<td>human figure</td>
<td>interior architecture</td>
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<td>landscape</td>
<td>literary theme</td>
<td>machine</td>
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<tr>
<td>military</td>
<td>mixed motif</td>
<td>nonrepresentational art</td>
</tr>
<tr>
<td>object (utilitarian)</td>
<td>performance</td>
<td>portrait</td>
</tr>
<tr>
<td>religion and mythology</td>
<td>seascape</td>
<td>still life</td>
</tr>
</tbody>
</table>

- Choose appropriate general subjects
- In addition, add terms to describe subject as specifically as possible

- Description, identification, interpretation
- What the work is “of” and “about”
- Common iconographical themes, stories and characters

*Subject:*
- religion and mythology
- human male • Guanyin
- royal ease • compassion
**Description, identification, interpretation**

**What the work is “of” and “about”**

**Common iconographical themes, stories and characters**

**Subject:**

- Religion and mythology
- Human figures
- Horses
- City
- Adoration of the Magi
- Journey of the Magi
- Three Kings
- Astrologers
- Phrygian caps
- Jesus
- Mary
- Joseph
- Balthazar
- Melchior
- Caspar
- Gold
- Frankincense
- Myrrh
- King Herod
- Horses
- Dogs
- Birds
- Jerusalem (Israel)
- Siena (Italy)
- City walls
- Three

**Subject:**

- Architecture
- Column
- Capital
- Base
- Acanthus

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Class: photograph

Work Type: albumen print

Title: Lincoln on the Battlefield of Antietam, Maryland, October 2, 1862

Creator/Role: Alexander Gardner (American photographer, 1821-1882)

Creation Date: 1862

Subject:
- portraits
- Battle of Antietam (American Civil War)
- United States Army president
- war
- Allan Pinkerton (American detective, 1819-1884)
- John McClemand (American Union General, 1812-1900)

Description:
President Abraham Lincoln on the Antietam battlefield, with Major Allan Pinkerton, chief of the Secret Service, and Major John McClernand.

Current Location: J. Paul Getty Museum (Los Angeles, CA), 84.xm.482.1

Measurements: 8 5/8 x 7 3/4 in.

Materials and Techniques: albumen print

Descriptive Note:
Twenty-six thousand soldiers were killed or wounded in the Battle of Antietam on September 17, 1862, after which Confederate General Robert E. Lee was forced to retreat to Virginia. Lincoln stands tall, front and center in his stovepipe hat, his erect and commanding posture emphasized by the tent pole that seems to be an extension of his spine...

Subject:
- history & legend
- Sharpsburg (Maryland, USA)
- tent
- army camp
- stovepipe hat
- campstool
- soldier
- officer
- Abraham Lincoln (American president, 1809-1865)

Description, identification, interpretation
What the work is "of" and "about"
portraits, history & legend, events, geographic places

Subject: landscape allegory

Description, identification, interpretation
What the work is "of" and "about"
Allegory, symbolism (e.g., life's journey)

Subject:
- bridge
- longing
- irises
- journeying
- love
- Ise Monogatari (Japanese literature)
**Record Type:** item
**Class:** prints and drawings
**Work Type:** lithograph
**Title:** White Line Square XII
**Creator:** Josef Albers
**Creation Date:** 1966
**Relationship Type:** Series
**Related Work:** White Line Squares

**Subject:**
- nonrepresentational art
- square

**Current Location:** National Gallery of Art (Washington, DC).
**Catalogue Number:** 2.12; NGA Accession Number 1981.5.125; Old Gemini Catalogue Number 13

**Materials:** 3-color lithograph on Arches Cover
**Facture:** Colors or Sequence (aluminum)
1. yellow-gold, 2. red-orange, 3. vermilion

**Measurements:** 53.3 x 53.3 cm (21 x 21 in.)
**Description:** Edition 125 plus 10 AP, 5 TP, RTP, PPII, 2 GEL, 5 P; Collaboration and Supervision Kenneth Tyler; Processing and Proofing Kenneth Tyler; Edition Printing James Webb, Fred Ganis, Octavio Pereira

**Description, identification, interpretation**

What the work is "of" and "about"

function or purpose a non-representational work

*Subject:
- nonrepresentational art
- square

---

**Record Type:** group
**Class:** decorative arts
**Class:** Islamic art

*Work Type:*
- desk set
  - candlesticks
  - inkwell
- pen tray
- letter knife

*Title: Islamic Revival Desk Set
*Creator Display: unknown Moroccan
*Role:*
- creator: unknown Moroccan

*Creation Date:*
Earliest: 1800
Latest: 1899

*Subject:*
- object (utilitarian)
- writing
- study

*Current Location:*
private collection
ID: N/A

*Measurements:*
5 components; candlesticks measure 29.97 x 9.53 cm (11 7/8 x 3 3/4 inches)

*Materials and Techniques:*
- brass and enamel, engraved

*Inscriptions:*
inscribed on the underside of the drip-trays to each candlestick: 27

*Description:*
Comprises a pair of candlesticks, an inkwell (with a purple glass liner), pen tray and a letter knife. Each piece is engraved and decorated in light blue enamel with an angular pattern.

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---

**Description, identification, interpretation**

What the work is "of" and "about"

function or purpose a non-representational work

*Subject:
- object (utilitarian)
- writing
- study

---

**Description, identification, interpretation**

What the work is "of" and "about"

function or purpose a non-representational work

*Subject:
- nonrepresentational art
- square

---
Subject:
- religion and mythology
- literary theme
- Purification of the Virgin
- rubric • Luke 2:22 (Bible)
- versal (decorated initials)

Inscription: Text begins with the rubric for the Gospel reading for the Purification of the Virgin, explaining that the reading comes from the Gospel of Luke, written entirely in rustic capitals...

In addition to the visual subject content, Subject may include the content of the text
- Transcribe or describe the text in the Inscriptions field

Subject:
- human figures
- literary theme
  - male
  - females
  - bridge
  - flirting
  - river
  - pigeons

- Description, identification, interpretation
- What the work is "of" and "about"
- literary theme may be a subject
**Subject:**
human figures
literary theme
male
females
bridge
flirting
river
pigeons

---

**Record Type:** item
**Class:** paintings
**Work Type:** painting
**Current Location:** Walker Art Gallery (Liverpool, England)
**Title:** Dante and Beatrice
**Creation Date:** 1883
**Creator:** Henry Holiday (British, 1839 - 1927)
**Subject:** human figures
literary theme
male
females
bridge
flirting
river
pigeons

Dante Alighieri, La Vita Nuova, 1295
Dante Alighieri (Italian poet, 1265-1321)
Beatrice Portinari (Florentine, 1266–1290)
Monna Vanna (Florentine, 13th century)
Eleanor Butcher (British, 1844-1894)
Milly Hughes (British, 19th century)
Kitty Lushington (British, 1867-1922)

**Description:**
Dante sees Beatrice at the Ponte Santa Trinità, Florence. The Ponte Vecchio traverses the Arno in the distance.

'Dante and Beatrice' was the most important painting by Henry Holiday. The theme of the painting is inspired by the autobiography Vita Nuova of the medieval poet Dante (1265-1321). Dante concealed his love for Beatrice by pretending to be attracted by other women. The scene depicted in the painting is that of Beatrice refusing to greet Dante because of the gossip that had reached her. Beatrice is the woman dressed in white and she was modelled by Eleanor Butcher. The woman next to Beatrice is Monna Vanna (or Giovanna) a companion of Beatrice and the mistress of Dante's friend Guido Cavalcanti. Monna Vanna was modelled by Milly Hughes.

---

**Record Type:** volume
**Class:** prints and drawings
**Work Type:** rare book
**Creator:** author: Oscar Wilde (Irish playwright, 1854-1900)
**printmaker:** Aubrey Beardsley (British artist, 1872)-1898; printmaker: Carl Hentschel (British printmaker, 19th century)
**Title:** Salome, a Tragedy in One Act
**Creation Date:** 1894
**Language:** English
**Description:** Translated from the French.

Materials: bound volume with thirteen lineblock illustrations; Binding: blue cloth, gilt spine, ornamental designs by Aubrey Beardsley stamped in gold on both covers

Measurements: book: 21.7 x 15.7 x 1.6 cm (8 9/16 x 6 3/16 x 5/8 in.) plate: 20.9 x 15.1 cm (8 1/4 x 5 15/16 in.)

Current Location: National Gallery of Art (Washington, DC); William B. O'Neal Fund; 2009.99.1

**Subject:**
literary theme
human figures
Salome (New Test.)
St. John the Baptist

**Extent:**
kiss
severed head
blood
floating

---

May index the subjects of the illustration separately from the subject of the text, using Extent.

---

**Subject:**
literary theme
Oscar Wilde, Salome
St. John tragedy
Herod seduction
Herodias execution
drama jealousy

**Extent:**
text
tragedy
seduction
execution
jealousy

---

**Subject:**
literary theme
human figures
Salome (New Test.)
St. John the Baptist

**Extent:**
illustration
Record Type: item
Class: prints and drawings
Work Type: drawing
Title: Bulto
Creator: rendered by Eldora P. Lorenzini
Eldora P. Lorenzini (American, 1910–1993)
Materials: watercolor, pen and ink, and graphite on paper
Measurements: overall: 55.9 x 40.2 cm (22 x 15 13/16 in.)
Original IAD Object: 11” high; 10 3/4 wide
Current Location: National Gallery of Art (Washington, DC).
Index of American Design; 1943.8.16638
Subject:
- religion & mythology
- oxen
- human figures
- bulto
- St. Isadore
Source: Folk Arts of the Spanish Southwest from the Index of American Design
Object 16 of 25
Description: Isidore, the patron saint of farmers and protector of crops, was a farm laborer employed by a wealthy landowner near Madrid in the early twelfth century. According to legend, Isidore spent so many hours in prayer that he was in danger of falling behind with his farming chores. As a reward for his exceptional piety, divine intervention dispatched an angel to help Isidore finish his plowing on schedule. This miraculous event is the subject of an eighteenth-century New Mexican devotional sculpture, or bulto. The most important figure in a bulto's composition was typically represented as the largest, sacred hierarchy triumphing over naturalism. This is why Isidore towers above the angel, who in turn outranks the oxen, surpassing them in scale. Bultos such as this one were placed in both homes and churches to help enlist a saint's intercession on behalf of a prayerful supplicant. This sculpture of Saint Isidore is attributed to a Franciscan friar, Fray Andrés Garcia. Unfortunately, the face of Saint Isidore has been repainted at least once or twice, and a conclusive attribution is not possible. The Franciscans established missions in New Mexico, the northern frontier of Spanish America, which was first settled at the end of the sixteenth century. Fray André García was a Franciscan friar born in la Puebla de los Angeles, Mexico.

Related Work:
- Bulto. Fray Andrés Garcia. 18th century.
Analyzing the subject

Three levels of analysis

- Objective **description**
- **Identification** of named subject
- **Interpretation** of the meaning or theme

Loosely based on method prescribed by Erwin Panofsky
Three levels of analysis

- **Objective description**

- woman
- baby
- mother and child
- men
- costumes
- turbans
- brocade
- fur
- haloes
- vessels
- porcelain
- coins

Three levels of analysis

- **Objective description**
- **Identification** of named subject

- Adoration of the Magi
- Mary
- Jesus
- Christ child
- Joseph
- Magi
- Three kings
- Melchior
- Caspar
- Balthasar
- gold
- frankincense
- myrrh
Three levels of analysis

- Objective description
- Identification of named subject
- Interpretation of meaning

- Three races of Man
- Three parts of the World
- Three ages of Man
- Kingship (gold)
- Divinity (frankincense)
- Death (myrrh)
- Roman relief

* Subject Type: description
Subject: • landscape • hunters • dogs • autumn • dawn

* Subject Type: identification
Subject: • Hudson River (United States) • Storm King Mountain (Orange County, New York, United States)

* Subject Type: interpretation
Subject: • peace • man in harmony with nature

<table>
<thead>
<tr>
<th>Class Paintings</th>
</tr>
</thead>
<tbody>
<tr>
<td>* Work Type: painting</td>
</tr>
<tr>
<td>* Title: Les Demoiselles d’Avignon</td>
</tr>
<tr>
<td>* Creator Display: Pablo Picasso (Spanish, 1881-1973)</td>
</tr>
<tr>
<td>* Creation Date: 1907</td>
</tr>
</tbody>
</table>

**Subject**

- human figures
- females
- nudes
- fruit
- African mask
- Iberian art
- Avignon (Provence, France)
- tribal art
- brothel
- prostitution

**Style:** Cubist

**Measurements** 243.84 x 236.22 cm (8 feet x 7 feet 8 inches)

**Materials and Techniques:** oil on canvas

**Description**

Identification

Interpretation

May be used as a method for analysis

But not necessarily separately fielded

**Issue:**

- But if you do not label them separately, in retrieval you cannot easily distinguish works that are “of” from works “about”
- This work may be about Avignon, but it does not portray the city
Establish rules regarding the number of terms to assign and method of analyzing an object for its subject:
- description – identification – interpretation
- foreground to background, top to bottom
- major elements to minor ones

* Authorities
A combination of authorities and vocabularies will be necessary
- Required terms may be outside the scope of a given vocabulary
- No single vocabulary is comprehensive for its scope
- Local authorities should be populated with terms/names from published vocabularies as well as local terminology
**CCO on authorities**

*Why do we need local authorities?*

- Can enforce policies regarding local usage of terms
- Can provide non-expert, “non-scientific,” or simply collection-specific terms and broader contexts to assist end-users

---

**Personal and Corporate Name Authority**

- Contains names and other information about artists, architects, studios, architectural firms, patrons, repositories, and single individuals (persons) or two or more people working together (corporate bodies)

- Names (preferred, alternates, and variants) *(required)*
- Display Biography *(required)*
- Birth Date *(required)*
- Death Date *(required)*
- Nationality *(required)*
- Life Roles *(required)*
- Sources *(required)*
- Record Type
- Dates of Activity
- Place/Location
- Gender
- Related People and Corporate Bodies
- Events
- Note

*Populated by ULAN*
**Personal & Corporate Name Authority**

*Names:

Riza (preferred)
Reza
Riza-yi 'Abbasi
Aqa Riza Kashani

*Display Biography: Persian court artist, ca. 1565-1635

Authority linked to appropriate fields in a work record

---

**Work Record**

*Creator Display: Riza (Persian, ca. 1565-1635)

*Role: illuminator

[link]: Riza

---

**Personal & Corporate Name Authority**

*Names:

Riza (preferred)
Reza
Riza-yi 'Abbasi
Aqa Riza Kashani

*Display Biography: Persian court artist, ca. 1565-1635

Authority linked to appropriate fields in a work record

---

*Measurements: 30 x 18 cm (11 13/16 x 7 1/16 inches)

*Material /Technique: opaque watercolor, ink, and gold

*Creation Location [link]: Iran

*Current Location [link]: Smithsonian (Washington, DC, USA) M. Sackler Gallery: National Museum of Asian Art, Esfahan (Esfahan province, Iran)

*Subject [link to authorities]: 1610

*Creation Date

*Creator Display:

Riza (Persian, ca. 1565-1635)

Role: [link to Related Person]: Aqa Riza Kashani

Parent of [link to Related Person]: Muhammad Shafi’

Note: Riza, son of 'Ali Agha, was a leading artist under the Safavid shah Abbas I (reigned 1588-1629). He is noted primarily for portraits and genre scenes. The various names for this artist and the attributions of paintings in his circle are somewhat uncertain, since his signatures and contemporary documentary references to him are ambiguous.

Note: Riza, son of 'Ali Agha, was a leading artist under the Safavid shah Abbas I (reigned 1588-1629). He is noted primarily for portraits and genre scenes. The various names for this artist and the attributions of paintings in his circle are somewhat uncertain, since his signatures and contemporary documentary references to him are ambiguous.

---

*Life Roles [cont.]

Summary

Riza, son of 'Ali Asghar, was a leading artist under the Safavid shah Abbas I (reigned 1588-1629). He is noted primarily for portraits and genre scenes. The various names for this artist and the attributions of paintings in his circle are somewhat uncertain, since his signatures and contemporary documentary references to him are ambiguous.

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---

*Nationalities [controlled]: Persian

*Display Biography

Riza (preferred)

Aqa Riza Kashani

Reza

Riza-yi 'Abbasi

Note: Riza, son of 'Ali Agha, was a leading artist under the Safavid shah Abbas I (reigned 1588-1629). He is noted primarily for portraits and genre scenes. The various names for this artist and the attributions of paintings in his circle are somewhat uncertain, since his signatures and contemporary documentary references to him are ambiguous.

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---

*Source [link]

For educational purposes only. Do not distribute.
Geographic Place Authority

- Geographic places in this authority include administrative entities and physical features

Names (preferred, alternates, and variants) (required)
Place Type (required)
Broader Context (required)
Sources (required)
Record Type
Coordinates
Dates
Related Places
Note

Work Record

Record Type (cont.): item
Class (cont.): sculpture
Role (cont.): sculptor

Discovery Location:
Karnak (Qina governorate, Egypt)

*Names:
Karnak (preferred)
Al-Karnak
El Kharnâk

Display Broader Context:
Qina governorate, Egypt

Linked to place/location fields in the Work Record

*Sources:
Getty Thesaurus of Geographic Names (1988-)
**Concept Authority**

- Terms and information about *generic concepts* (as opposed to proper nouns or names)

Terms (preferred, alternates, and variants) *(required)*
Broader Context *(required)*
Note *(required)*
Sources *(required)*
Qualifier
Record Type
Dates
Related Concepts

**Work Record**

*Materials display:*
- cels: nitrate; background: wood veneer courvoisier

**Material [link]:**
- nitrate cel
- courvoisier
- wood

**Terms:**
- courvoisier *(preferred, singular)*
- courvoisiers *(preferred, plural)*

**Hierarchical position**
- Objects Facet
  - Visual Works
  - drawings
  - animation cels
  - courvoisiers

*Authority for work type, materials and techniques, style, and subject*
Subject Authority

- Contains iconographical terminology, including proper names of literary, mythological, or religious characters or themes, historical events and themes

Must be compiled from a variety of sources

Work Record

Subject:
- religion & mythology
- Xibalbá (Maya iconography)
- underworld
- skeleton
- death
- ax
- altar
- celebration
- Baby Jaguar

Subject Authority

Names:
- Xibalbá (preferred)
- Place of Fear
- Underworld

Hierarchical Position:
- Maya iconography
  - legends from the Popol Vuh
  - Xibalbá

Includes terms for iconographic subjects

Note: In the creation myth of the highland Quiché Maya, the underground realm called Xibalbá was ruled by the demon kings Hun-Camé and Vukub-Camé. It was a dangerous place accessed by a steep and difficult path. The Hero Twins, Hun-Hunapú and Vukub-Hunapú, were lured to Xibalbá by a ball game challenge, but were then tricked and slaughtered. However, the twins were avenged by Hun-Hunapú's sons, Hunapú and Xbalanqué.

Sources [links]:

*Include terms for iconographic subjects*
<table>
<thead>
<tr>
<th>Work Record:</th>
<th>Subject Authority</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Subject:</strong> Eiffel Tower</td>
<td><strong>Names</strong></td>
</tr>
<tr>
<td><strong>Relationship Type:</strong> depicts</td>
<td>Eiffel Tower (preferred)</td>
</tr>
<tr>
<td><strong>Related Work:</strong> Eiffel Tower</td>
<td>Tour Eiffel</td>
</tr>
<tr>
<td></td>
<td>Three-Hundred-Metre Tower</td>
</tr>
<tr>
<td><em>Built works or any work depicted in another work may be linked as Subjects and/or as Related Works</em></td>
<td><em>Hierarchical Position:</em></td>
</tr>
<tr>
<td></td>
<td>Built Works</td>
</tr>
<tr>
<td></td>
<td>Eiffel Tower</td>
</tr>
</tbody>
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</tr>
<tr>
<td></td>
<td>Built Works</td>
</tr>
<tr>
<td></td>
<td>Eiffel Tower</td>
</tr>
</tbody>
</table>

*Source:* Getty Museum, Collections

*Related Works:* Photograph of Eiffel Tower taken from a low vantage point to dwarf under the tower's arches... building barely visible in the far distance is tower from a low vantage point to Louis-Émile Durandelle photographed the months short of the tower's completion.

*Materials and Techniques:* Albumen print

*Creation Date:* November 1888

*Creator Display:* Durandelle, Louis-Emile

*Title/Name:* The Eiffel Tower: State of the

*Work Type:* observation tower

*Title/Name:* Eiffel Tower

*Related Keywords:* built work, Eiffel Tower, Tour Eiffel, Three-Hundred-Metre Tower, Tour Eiffel, Eiffel Tower

*Hierarchical Position:* Built Works

*Related Keywords:* Eiffel Tower, Tour Eiffel, Three-Hundred-Metre Tower

*Creator Display:* architect: Gustave Eiffel (French, 1832-1923)
**Work Record**

*Subjects:
[link to Personal/Corp. Name Authority]*
- Pinceloup de la Grange, Magdaleine (French aristocrat, 18th century)
[link to Concept Authority]: *portrait*
- domestic cat (animal)

*Names*
Pinceloup de la Grange, Magdaleine (preferred, inverted)
Magdaleine Pinceloup de la Grange (preferred, natural order)
Parseval, Magdaleine

*Work Subject may be linked to multiple authorities, NOT only Subject Authority*
e.g., Person/Corp body, Concept, Geographic, Sources, and Subject Authorities

For educational purposes only. Do not distribute.
Felis domesticus (preferred, species name)
Felis domestic (preferred, common name)
Felis catus (alternative name)

When you need compound terms that are not bound in the published authority, construct them locally.

- Compound terms are multiple-word terms
- A published vocabulary typically limits inclusion of compound terms, only “unique concepts”
- You may construct additional compound terms in the work record, “precoordination”
- E.g., if you have a red silk and black wool vestment, indexing should bind “red” and “silk” together.
Using separate fields that are bound, e.g., Material and Color

Using subfields within a field

Using local compound terms that bind the two words together
**Indexing**

**Specificity and Exhaustivity**

---

**Record Type:** item  
**Class:** decorative art • European art • books  
**Work Type:** decorated cover • almanac  
**Title:** Decorated Cover on an Almanac  
**Creator Display:** cover: unknown English  
**Role:** metalsmith  
**Creation Date:** ca. 1759  
  **Earliest:** 1754 • Latest: 1764  
**Creation Place:** London (England)  
**Subject [links]:** • literary theme (Italy)  
**Current Location [link]:** Philadelphia Museum of Art, (Philadelphia, Pennsylvania, USA)  
  **ID:** 1975-1  
  The Richard P. Rosenau Collection  
**Measurements:** 6 x 4.3 x 1 cm (2 3/8 x 1 11/16 x 3/8 inches)  
  **Value:** 6  Unit: cm  Type: height  
  **Value:** 4.3  Unit: cm  Type: width  
  **Value:** 1  Unit: cm  Type: depth  
**Materials and Techniques:** enamel on copper with hand-painted and gilt decoration; gilded brass mounts; fabric; printed paper almanac  
**Material [links]:** • enamel • copper • gilding • brass • fabric • paper  

- A minimum record should contain values in all core elements  
- Index and display fields
Specificity and Exhaustivity

- Refers to the precision and quantity of terms applied to a particular element
  
  *Specificity* refers to the degree of precision or granularity used (e.g., *laid paper* rather than *paper*)

- *Exhaustivity* refers to the degree of depth and breadth that the cataloger uses, often expressed by using a larger number of index terms or a more detailed description

---

Specificity and Exhaustivity

- The greater the level of specificity and exhaustivity in catalog records, the more valuable the records will be

  - however, practical considerations often limit your ability to achieve this

- Cataloging institutions should establish local rules and guidelines regarding the levels of specificity and exhaustivity
**Hierarchy**

- paint by composition or origin
  - water-base paint
    - tempera
    - casein paint
    - egg-oil tempera
    - egg tempera
    - gum tempera
    - oil tempera

**Scope Note for egg tempera:**
Tempera paint using egg as its vehicle, traditionally the yolk only, in other cases, the whole egg.

**Specificity and Exhaustivity**

- Cater your approach to the knowledge of the cataloger or available authoritative information
- Do not include information, such as “interpretation” of the subject if you are uncertain

**Subject:**
- animal
- botanical
  - pomegranate (Punica granatum)
  - Blue Morpho (Morpho menelaus)
  - Banded Sphinx Moth (Eumorph fasciatus)
Specificity and Exhaustivity

- Do not guess
- Broad and accurate is better than specific but incorrect
- e.g., “butterfly” is better than incorrectly labeling it “Blue Morpho”

Subject:
- animal
- botanical
- pomegranate (Punica granatum)
- Blue Morpho (Morpho menelaus)
- Banded Sphinx Moth (Eumorph fasciatus)

Context of indexing terms

Culture: Aztec III

- Hierarchical context is critical to the meaning of the term, variant names
- Either must be linked hierarchical authority, or the broader contexts must be included in the record

Record Type: volume
Class: manuscript
Work Type: codex
Title: Códice Tudela
Culture: Aztec
Creation Date: ca. 1553
Relationship Type: part of
Related Work: Códice Tudela
Relationship Numbers: 98 verso and 99 recto
Measurements: 21 x 15.5 cm; 125 leaves
Creator: illuminations: unknown Tenochtitlán; text in Catalan by a Franciscan friar
Culture: Tenochtitlán
Current Location: Museo de América in Madrid (Madrid, Spain); N  Inv.: 70.400; España Siglo XVI
Subject: religion & mythology
Aztec calendar
lords of the night
day signs
birds of the day
genre scenes
Descriptive: consta de 125 páginas con pinturas realizadas por un tlacuilo indígena y textos escritos en castellano por un misionero. Folios 98 verso and 99 recto, showing aspects of the Aztec calendar: the birds of the day, the lords of the night, and the day signs. The Codex Tudela, named after José Tudela de la Orden, is a 16th century pictorial Aztec codex. It is based on the same prototype as the Codex Magliabechiano, the Codex Ixtlilxochitl, and other documents of the Magliabechiano Group. Little is known about the codex’s history. The Spanish government bought the manuscript when it was rediscovered in 1940 and it is now held by the Museo de América.
The Codex Tudela, named after José Tudela de la Orden, is a 16th century pictorial Aztec codex. It is based on the same prototype as the Codex Magliabechiano, the Codex Ixtlilxochitl, and other documents of the Magliabechiano Group. Little is known about the codex's history. The Spanish government bought the manuscript when it was rediscovered in 1940 and it is now held by the Museo de América in Madrid.

- Culture: Aztec III
- Pre-Columbian
- Mesoamerican
- Tenochtitlán

- If your system will not link a specific term to its broader context in an authority, you should include the broader context in the work record.
Exhaustivity

Record Type: volume
Class: books and manuscripts
Work Type: gradual
Title: Gradual for Monastic Use
Creator: illumination: workshop of: Pacino di Bonaguida; patron: probably Augustinian
Creation Location: Florence (Italy)
Creation Date: 1303/1340
Style: Gothic
Measurements: 174 folios; overall (page dimensions): 35.7 x 26.2 cm (14 1/16 x 10 5/16 inches)
Materials: tempera and ink on parchment; bindings of calfskin over boards with metal clasps
Current Location: Museum of Fine Art (Boston, Massachusetts)

Description:
A gradual (a liturgical book, containing chants for the Mass) for monastic use, possibly the Augustinian order, with 174 folios (ff.)
ff. 1 - 109: Gradual: Temporale and Sanctorale
ff. 109v - 113: Litany
ff. 114 - 160: Gradual: Temporale (continued)
ff. 161 - 168: Temporale sequences

Specificity and Exhaustivity

Record Type: group
Class: architectural drawings
Work Types:
preliminary drawings
presentation drawings
working drawings
sections
elevations
plans

Should terms reflect all items in the group?
Or use broad terms, because you plan to use specific terms in records for each item?
Please complete the exercises
### Titles

*Record the title or name that serves as a tale for the work.*

**Title:** Bestiary

**Title Type:** repository

**Title:** Bestiary and monastic treatises on Flocks and Shepherds and the Aviary

**Title Type:** descriptive

**Title:** MS. Ludwig XV 3

**Title Type:** manuscript designation

### Subjects

*Record terms to indicate the narrative, iconographic meaning of the work, for a work (e.g., architecture) with no narrative content, index the functions of the work. Include one or more terms describing the broad subject (e.g., BESTIARY), and then index specific subjects (e.g., GLORIOUS). Describe the subject, if necessary, in the Descriptive field.*

**Subject:** animals  religion/mythology  literary theme

birds  monastic life  Good Shepherd

bestiary  eremitarian  sheep

morality tales  Hugh of Fouilloy, the Antelope  Hugh of Fouilloy, Flocks and Shepherds

---

*Record the part of the work to which the indexing terms apply, if necessary, e.g., illumination, text, cover, overall*

**Extent:** overall

---

*Subject:*
<table>
<thead>
<tr>
<th>Subject</th>
<th>Animals</th>
<th>Religion/Mythology</th>
<th>Literary Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Pelican</td>
<td>Holy Eucharist</td>
<td>Sacrifice of Christ</td>
</tr>
<tr>
<td></td>
<td>Fighting</td>
<td>Blood</td>
<td>Feeding</td>
</tr>
<tr>
<td></td>
<td>Chickens</td>
<td>Fleur de Lis</td>
<td>Castle</td>
</tr>
</tbody>
</table>

Record the parts of the work to which the preceding terms apply, if necessary, e.g., illumination, text, cover, overall extent:

**Extent:** Illumination

<table>
<thead>
<tr>
<th>Subject</th>
<th>Psalm 20:2:6</th>
<th>Hugh of Lincoln</th>
<th>The Ascension</th>
</tr>
</thead>
</table>

**Extent:** Text
Titles

Record the title or name that serves as a title for the work.

*Title: Cuccagna Monument for the Entry of Carlo of Spain into Livorno

Record the type of title, e.g., descriptive, repository, inscribed, former, manuscript designation

Title Type: descriptive

Title: Macchina representante la cuccagna eretta dalla nazione ebra in Livorno

Title Type: inscribed
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