Cataloging Manuscripts, Rare Books, Drawings, Prints, & Photographs:
Documentation, Indexing, Access with CDWA, CCO, and the Getty Vocabularies

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Cataloging Manuscripts, Rare Books, Drawings, Prints, & Photos

Which standards to use?

CDWA, CCO, others
What standards and vocabularies to use?

• Why use standards and controlled vocabularies?

• Using standards and controlled vocabularies will make the data more consistent, more usable in-house and in broader environments, and more able to withstand changes in technology and practices over time

• The greatest investment in cataloging is the human investment, with experts analyzing and recording data

• You do not want to re-do this effort if you move to a new system or share your data in new environments
  • Although of course you will wish to edit and add to data as you acquire new or additional information over time

• Your goal should be to record correctly once, and re-use data as needed going forward

• This presentation is a discussion of appropriate standards and vocabularies

• For a full discussion of managing a project, see http://www.getty.edu/research/tools/vocabularies/managing_project.pdf
What is CDWA?
Categories for the Description of Works of Art

• CDWA includes both a **conceptual framework** of elements and relationships, and cataloging **rules** for describing, documenting, and cataloging cultural works and related images

• Includes 540 elements

• **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

http://www.getty.edu/research/publications/electronic_publications/cdwa/
What is CDWA?

- CDWA is the result of the work of the Art Information Task Force (AITF), which included art historians, museum professionals, visual resource professionals, archivists, and librarians.

- AITF reached consensus on categories of information for describing works of art, architecture, and other material culture.

- CDWA is intended for the diverse disciplines and communities that use and create information about art, architecture, and other material culture.

http://www.getty.edu/research/publications/electronic_publications/cdwa/
What is CDWA?

- **art works and material culture from all periods and all geographic areas**
  - paintings
  - works on paper
  - sculpture
  - ceramics
  - metalwork
  - artifacts
  - photographs
  - manuscripts
  - furniture
  - decorative arts
  - performance art
  - architecture
  - volumes
  - groups

- **visual “surrogates” of works of art and objects**
  - photographs
  - slides
  - digital images
  - videotapes

- Includes guidelines for cataloging and documenting works of all types, including works themselves and the images of these works, as well as authorities

What is CDWA?

- Object/Work  
- Classification  
- Orientation/Arrangement  
- Titles or Names  
- State  
- Edition  
- Measurements  
- Materials and Techniques  
- Facture  
- Physical Description  
- Inscriptions/Marks  
- Condition/Examination History  
- Conservation/Treatment History  
- Creation  
- Ownership/Collecting History  
- Copyright/Restrictions  

- Styles/Periods/Movements  
- Subject Matter  
- Context  
- Exhibition/Loan History  
- Related Works  
- Related Visual Documentation  
- Related Textual References  
- Critical Responses  
- Cataloging History  
- Current Location  
- Descriptive Note  
- Person/Corporate Body Authority  
- Place/Location Authority  
- Generic Concept Authority  
- Subject Authority

- The 540 categories are divided into a number of areas  
- Only a few of these are considered “core”
What is CDWA?

- Relationships are critical to the CDWA model
- Links include the following:
  - object/work to another object/work, groups
  - related “authorities”
  - related images, sources

Entity Relationship Diagram for CDWA
# What is CCO?

**Cataloging Cultural Objects: A Guide to Describing Cultural Works and Their Images**

- Includes rules and examples for a core subset
- Derived from the CDWA categories and the VRA Core Categories
- For the Work
- For Images of the Work
- Authorities
- 116 elements total
- core elements

## Chapter 1: Object Naming
- Work Type / Title

## Chapter 2: Creator Information
- Creator / Creator Role

## Chapter 3: Physical Characteristics
- Dimensions / 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 Names

## Authority 2: Geographic Places

## Authority 3: Concept Authority

## Authority 4: Subject Authority

Other standards

- You may be compliant with multiple standards
- Using CDWA should be possible if you comply with bibliographic standards

DCRM: Descriptive Cataloging of Rare Materials
- produced by a division of ALA
- applicable to various genres of works

RDA: Resource Description and Access
- new cataloging standard that will replace AACR2
- published in 2010, RDA is now available
- work continues on adaptations for certain genres
CDWA and CCO are mapped to other standards
You should be able to express your data in multiple formats and multiple standards

Metadata Standards Crosswalk

<table>
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<th>CONA</th>
<th>CIDOC CRM</th>
<th>Linked.Art</th>
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<td></td>
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<td>Class</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0.1.1. not applicable</td>
<td></td>
<td></td>
<td>Subclass</td>
<td>not applicable</td>
<td></td>
<td></td>
<td></td>
</tr>
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<td>Field</td>
<td>Property</td>
<td>Property</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Object/Work - Type (core)**
- Work Type
  - `<cdwalite:objectWorkType>`
  - `<vra: worktype>` in `<vra: work>` or `<vra: collection>`

**Object/Work - Components**
- `<vra: worktype>` in `<vra: work>` or `<vra: collection>`

**CLASSIFICATION (core)**
- Classification - Term (core)
  - Class
  - `<cdwalite: classification>`
• CDWA and CCO are mapped to other standards

• A project should be able to express data in multiple formats and multiple standards

• CDWA: The Categories for the Description of Works of Art
• CCO: Cataloging Cultural Objects
• CONA: Cultural Objects Name Authority
• CIDOC CRM: The International Committee for Documentation, Conceptual Reference Model (CRM) [in development]
• Linked.Art
• LIDO: Lightweight Information Describing Objects (CDWA Lite: CDWA Lite XML schema)
• VRA Core: The Visual Resources Association Core categories 4.0
• RDA: Resource Description and Access [coming soon]
• DCRM: Descriptive Cataloging of Rare Materials [coming soon]
• MARC/AACR: MARC formats produced by the Library of Congress, Anglo-American Cataloguing Rules national cataloging code
• MODS: Metadata Object Description Schema
• Dublin Core: Dublin Core Metadata Initiative
• DACS: Describing Archives Content Standard
• EAD: Encoded Archival Description Document Type Definition (DTD)
• Object ID: Object ID international standard for police and customs agencies
• CIMI: Consortium for the Computer Interchange of Museum Information attribute set, Z39.50 Profile
• FDA Guide: Guide to the Description of Architectural Drawings
Both CDWA and CCO are the result of consensus reached by groups representing a broad spectrum of prominent professionals in the museum, art library, visual resources, special collection, and archives communities; surveyed common practice across disciplines.

CDWA/CCO are based on best practice

- Both CDWA and CCO committees agreed on sets of elements and rules for cataloging based on existing common practice in their professions.
- But going further, to advise best practice for documenting cultural heritage works.
- To decide upon core fields required for every work cataloged.
- And to describe additional fields to allow scholarly research, access, and discovery.
- CDWA and CCO do not include all fields required for collections management.

An implementation CDWA is CONA (Cultural Objects Name Authority), a resource developed by the Getty that may be better described as cultural objects networked access; CONA is discussed below.
General Information about Cataloging

Key principles and core fields
Key Principles of Good Cataloging

- **What is the focus?** Establish the logical focus of each Record:
  - a single item (movable work or built work), a group or collection of works, an image of a work, etc.

- **Minimum Records:** Include all of the **core** required CDWA/CCO/CONA elements

- **Cataloging rules:** Follow the CDWA/CCO/CONA rules; make and enforce additional local rules to allow effective retrieval, re-purposing, exchange, and linking of information

- **Terminology:** Use published controlled vocabularies, such as the Getty vocabularies. Use local controlled lists as necessary

- **Consistency:** Be consistent in all aspects of entering data and in establishing relationships between entities

- **Authoritative Sources:** For the content of records, rely upon recent, authoritative sources

- **Specificity vs Exhaustivity:** Establish rules for the degree of precision or granularity and the degree of depth and breadth that catalogers should employ

- **Knowable vs Unknown:** Establish rules for what should be done when information is unavailable; do not to imply that a fact is *unknowable* simply because the cataloger happens not to know it

- **Metadata standards:** Ensure that your underlying data structure, including relationships, is compliant with (or mappable to) established metadata standards

- **Your system:** As far as is possible, do not allow limitations of a cataloging system to cause distortion of the data
  - E.g., do not put two values into one field due to system limitations. Your system will change in the future; your data should survive migration
What is the focus of your catalog record?
Establish the logical focus of each Record:
• a single item (movable work or built work)?
• a component of a work, a work made up of several parts?
• a physical group or collection of works?
• an image of a work?
• a conceptual work, i.e., *multiples*?
Work Record:

- **Record Type [controlled]:** item  
  - Class manuscripts
- **Work:** illumination
- **Titles:** Initial E with Miracles of a Saint
- **Creator Display:** unknown German
- **Role:** artist
- **[Person/Corp]:** unknown German
- **Creation Date:** 1150s  
  - Start: 1150  
  - End: 1159
- **General Subject:** religion/mythology
- **Specific Subject:** saint, miracles, bed
- **Current Location:** Ertel Morka Museum (Berlin, Germany)
- **Creation Location:** Germany
- **Measurements unavailable**
  - **Value:** Unit: Type:
- **Materials and Techniques:** gold leaf and tempera on parchment
- **Terms:** gold leaf, tempera (paint), parchment
- **Related Image [link to Image Record]:** 602232r

Image Record:

- **Image Number:** 602232r  
  - Image Type: slide
- **Image Format:** Cibachrome (TM), 35 mm
- **Image Measurements:** 2 x 2 inches
  - **Value:** 2  
  - Unit: inches  
  - Type: height
- **View Description:** detail
- **View Type:** detail
- **View Subject:** Initial E
- **View Date:** 1996
- **Related Work [link to work]:**

Establish the Focus

- Maintain separate records for work and the image

Manuscripts: CDWA, CCO, Vocabularies
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)
General Subject: • still life • botanical • flowers
Specific Subject: • insects • tulips • iris • vase
• wasp • beetle
Current Location: Natural History Museum (London, England)
Do you wish to record “multiples”?

- **Multiples** refer to a conceptual grouping of sorts, used to collocate physical items made from the same plate, blocks, etc.
- or belonging to a series, etc.
- *[illustrated with CONA records]*

The print is cataloged as an item (movable work) owned by the museum repository.

This record for the item is linked to the conceptual multiples, i.e., representing all the items (impressions) made from the same plate.
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 may be needed to track loans, conservation, provenance, etc. separately
- When separate records will aid in the retrieval of the information and its display to the end user

**Example:** Will you need to retrieve records for each print in this set separately, based on the unique information (subject, inscription, etc.) of each? Or will your users be satisfied with having a reference to the entire set as an entity, not accessing the individual items?

Criteria can include whether the artist, dates, style, media, subject, or location differ between the whole and the parts of a work.
When to Catalog Whole and Parts Separately

How to gain control of the material

- Arrange the project in phases
- Group-level cataloging?
- Large groups, small groups, item-level cataloging
- Alternatively, catalog the group, and only the most important items in the group
- Or do only group-level cataloging, if required

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

Most cataloging projects would like to employ item-level cataloging, but time, sheer volume of works in backlog, and available resources may not allow item-level cataloging in the first pass.

First, must gain control of the material so some sort of access is possible.
CONA ID 700006395
Catalog Level: item
Classification: manuscripts
Work Type: detached leaf
Title: A Battle from the Trojan War
Creators:
  scribe: unknown French
  illuminator: First Master of Bible Historiale of Jean de Berry
Creation Date: ca. 1390 /1400
Culture: French
General Subject: history and legend | text
Specific Subjects: Trojan War | battle
Current Location: J. Paul Getty Museum
  (Los Angeles, California, USA)
Repository Number: 83.MP.146.3
Location: creation: Paris (France)
Dimensions: 38.3 x 29.8 cm (15 1/16 x 11 3/4 in.)
Mat & Tech: tempera colors, colored washes, gold leaf, and ink on parchment
**Minimum Record**

**CDWA, CCO, CONA**

**CONA ID:** 700009450  
**Catalog Level:** item  
**Classification:** manuscripts  
**Work Type:** almanac  
**Title:** Almanac  
**Creator:** unknown English role: artists  
**Creation Date:** ca. 1759  
**Start:** 1754  
**End:** 1764  
**Culture:** English  
**General Subject:** history and legend  
**Specific Subjects:** Trojan War | battle  
**Current Location:** Philadelphia Museum of Art (Philadelphia, Pennsylvania, USA)  
**Repository Number:** 83.MP.146.3  
**Credit Line:** The Richard P. Rosenau Collection, 1975  
**Location:** creation: London (England, UK)  
**Dimensions**  
- 2 3/8 x 1 11/16 x 3/8 inches (6 x 4.3 x 1 cm)  
  - Value: 6  
  - Unit: cm  
  - Type: height  
  - Value: 4.3  
  - Unit: cm  
  - Type: width  
  - Value: 1  
  - Unit: cm  
  - Type: depth  
**Materials & Techniques**  
- enamel on copper with hand-painted and gilt decoration; gilded brass mounts; fabric; printed paper  
  - Term: enamel (visual work) extent: cover  
  - Term: copper (metal) role: support extent: cover  
  - Term: paper (fiber product) role: support extent: folio/leaf

- A minimum record should contain values in all core elements  
- Showing Index and display fields
Display vs. Indexing
CDWA, CCO, CONA

- **Information for display**: assumed to be in a format and with syntax that is easily read and understood by users
  - Includes free-texts, concatenated displays, or terms taken from a controlled source and used as-is
  - For certain fields, display should contain all the nuances of language necessary to relay the uncertainty and ambiguity that are common in art information
- **Information for indexing**: Certain key elements of information must be formatted to allow for retrieval, often referred to as *indexing*
  - Indexing should be a conscious activity performed by knowledgeable catalogers who consider the retrieval implications of their indexing terms
  - Not by an automated method that simply parses every word in a text intended for display into indexes
  - Indexing fields should be controlled fields
  - Various fields may require a) controlled vocabularies (e.g., creator), b) a simple controlled list (e.g., flags), or c) consistent formatting of certain information (e.g., start and end dates)
### Display vs. Indexing

**CDWA, CCO, CONA**

#### Examples

<table>
<thead>
<tr>
<th>Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creation Date: <em>ca. 1759</em></td>
<td><em>start: 1754</em>  <em>end: 1764</em></td>
</tr>
<tr>
<td>display, free-text, may express uncertainty (<em>ca.</em>, <em>possibly executed</em>, etc.)</td>
<td>controlled, used to index the display, whole numbers only, signifying years, positive or negative (negative = years BCE)</td>
</tr>
<tr>
<td>Material &amp; Technique: <em>enamel on copper with hand-painted and gilt decoration; gilded brass mounts; fabric; printed paper</em></td>
<td>term: <em>paper (fiber product)</em>  role: <em>support</em>  extent: <em>folio/leaf</em></td>
</tr>
<tr>
<td>display, free-text, may express nuance (<em>enamel on copper with ..., etc.</em>)</td>
<td>index content of “display” with controlled term, linked to AAT term plus qualifier</td>
</tr>
<tr>
<td>Current Location: <em>Philadelphia Museum of Art (Philadelphia, Pennsylvania, USA)</em></td>
<td>controlled, concatenated from linked vocabulary, suitable for display as is, free-text is not required for display here (display is created by algorithm that gathers values from name plus location fields in ULAN)</td>
</tr>
</tbody>
</table>
Specificity and Exhaustivity

**Specificity** refers to the degree of precision or granularity used (e.g., *emakimono* rather *scrolls*)

- However, catalogers should use terms only as specific as warranted by authoritative sources
- As with all indexing, it is better to be broad and accurate rather than specific and incorrect

**Exhaustivity** refers to the degree of depth and breadth that the cataloger uses

- Often expressed by using a larger number of indexing terms or a more detailed description
- However, is it useful to index by using every possible applicable term?
- If not, where do you draw the limit?
- **Index the most important or most prevalent characteristics**
Record Type: item
Class: prints and drawings
Work Type: print
Title: Pomegranate with Blue Morpho Butterflies
Creator: Maria Sibylla Merian
Creation Date: ca. 1705
Materials: watercolor and gum arabic over partial transfer print on vellum
Dimensions: 14 5.8 x 11 7/8 inches (37.2 x 30.2 cm)
Subject:
- animal
- botanical
- pomegranate (Punica granatum)
- Blue Morpho (Morpho menelaus)
- Banded Sphinx Moth (Eumorph fasciatus)
Description: Pomegranate with Blue Morpho Butterflies and Banded Sphinx Moth Caterpillar (Punica granatum with Morpho menelaus and Eumorph fasciatus).
Relationship Type: part of
Related Work: The Insects of Suriname (plate 0)
Current Location: The Royal Collection (London, England), copyright 2009 Her Majesty Queen Elizabeth II

Specificity
- Cater your approach to the knowledge of the cataloger or to the available authoritative information
- E.g., do not include information such as identification or interpretation of the subject if not warranted by sources

General Subject:
- animals
- botanical

Specific Subject:
- butterflies (Papilionoidea superfamily)
- Morpho menelaus (species)
- Eumorpha fasciatus (species)
- pomegranate (fruit)
Scope Note for **gum arabic**:
Water-soluble gum that is exuded by two species, Senegalia senegal and Vachellia seyal, which were formerly classified under genus Acacia. Gum arabic is used in inks, paints, adhesives, pharmaceuticals, confections, and other products ...
Catalog level: volume
Class.: manuscripts
Work Type: gradual
Title: Gradual for Monastic Use
Creator: illumination: workshop of: Pacino di Bonaguida; patron: probably Augustinian
Creation Date: 1303/1340
Style: Gothic
Culture: Augustinian
General Subject: text
Specific Subject: Mass extent: theme | chants
Italian rotunda extent: script
Italian extent: language
Current Location: Museum of Fine Art (Boston, Massachusetts)
ID: 01.6454
Credit Line: Bequest of Mrs. Arthur Croft—The Gardner Brewer Collection
Creation Location: Florence (Italy)
Dimensions: 174 folios; overall (page dimensions): 35.7 x 26.2 cm (14 1/16 x 10 5/16 inches)
Mat. & Tech.: tempera and ink on parchment; bindings of calfskin over boards with metal clasps
Descriptive N.: A gradual (a liturgical book, containing chants for the Mass) for monastic use, probably the Augustinian order, with 174 folios (ff.) and 2 leaves:
ff. 1 - 109: Gradual: Temporale and Sanctorale
ff. 109v - 113: Litany
ff. 114 - 160: Gradual: Temporale (continued)
ff. 161 - 168: Temporale sequences
(f. 168v: Originally blank, with a 15th-century addition in Italian on 3 staves: “Sanctus della domenica…”)
ff. 169 - 174v: Credo (four repetitions of “Patrem omnipotentem,” each with a different melody)
Exhaustivity
for a group

- Should terms reflect all items in the group?
- Or use broad terms, because you plan to use specific terms in records for each item?

Catalog level: group
Class.: architectural drawings
Work Types:
- preliminary drawings
- presentation drawings
- working drawings
- sections
- elevations
- plans

Title: Group: Drawings for Falling Water (Kaufman House), Bear Run, Pennsylvania
Creator: Frank Lloyd Wright
[link]: Wright, Frank Lloyd  Role: architect
Creation Date: 1936-1937
Descriptive Note: Wright designed the house for Pittsburgh department store owner Edgar J. Kaufmann, whose son, Edgar Jr., was a Taliesin fellow...
Current Location: Frank Lloyd Wright Home and Studio
Uncertainty and Ambiguity: Display

• **Uncertainty and ambiguity in display fields**

  • When important information is described as uncertain by your source, the information may still be recorded, but with an indication of uncertainty or approximation in a Descriptive Note or Display Date field (e.g., *ca.* or *probably*)

  • Never express more certainty than warranted by your sources

  • If there is disagreement among reliable sources, use terms such as probably or otherwise express the uncertainty (e.g., "Some scholars believe there is a relationship between this bronze and workshops in Rome.")

  • Consider idiosyncrasies of contributed data (where data may have been parsed incorrectly by algorithm out of various systems) and your published sources; analyze what is proven or widely agreed to be true, and what is only possibly or probably true

  • Index important information that is stated in a note (display) field using appropriate indexing fields and estimating data for retrieval
Uncertainty and Ambiguity: Indexing

CDWA, CCO, CONA

• Uncertainty and ambiguity in indexing fields

• Indexing fields are intended for retrieval
  Any field that contains a controlled number (e.g., Start Date) or values controlled by pick lists (e.g., Preferred flag), controlled files (e.g., Language), or links to other vocabularies (e.g., Location) are indexing fields. Consider retrieval issues when you assign terms and values to such fields.

• When fields do not display to end-users
  Some fields do not display to end-users. For example, the Start Date and End Date do not display to end-users; For these fields, estimate broadly the span of time that is applicable.
    - Estimating too narrowly will result in failed retrieval;
    - However, estimating overly broadly will result in false hits in retrieval.

• When fields display to end users
  Most fields in CDWA, CCO, CONA are displayed to end-users. For these fields, do not make wild estimations or guess. However, if a specific value is in question, use a broader value or use both of two possible values, depending upon the circumstances.
  For example, in the Descriptive Note, if sources disagree about whether a style developed in 15th-century Bruges or Brussels, you could 1) state that the concept was Flemish (encompassing both Bruges and Brussels), or 2) name both cities, stating that scholars disagree regarding if the concept developed in Bruges or Brussels.
Uncertainty and Ambiguity: Indexing

CDWA, CCO, CONA

• **Uncertainty and ambiguity in indexing fields (continued)**

  • **Knowable information:** For information that is *knowable* but simply unknown by you, always use a more general term or omit the information. When the lack of knowledge is due to your ignorance regarding the issue, do not use terms such as "probably" or "perhaps" because this implies that scholars are uncertain of this information.

  • **Debated information:** For information that is *unknowable* because scholars disagree because the historical or archaeological information is incomplete or interpretation of the information is debated, you may use terms such as "probably" or "perhaps" to explain the ambiguity or uncertainty in a Display Date or Scope (Descriptive) Note.

  • **Flags:** For flags, where you must choose one value only, make the best choice based on the information at hand.
Knowable vs. Unknowable Information
CDWA, CCO, CONA

- **Unknown, Unavailable, Not Applicable**
  - When information is unavailable at the time of cataloging, the cataloger may use values such as *unknown, unavailable, undetermined, or not applicable*, provided documentation or context explains to the user the meaning of these words for the given field.
  - For required fields and in other contexts, including such values is better than omitting the information entirely, particularly when the possibility exists for the record to be enhanced in later passes at cataloging, or to provide clarity in retrieval and research.
  - Has the cataloger simply forgotten to include the information? Or has the field been considered, but at this time the information is not available? Including such values for unavailable information clarifies the situation for users, while a blank field may cause confusion.
Knowable vs. Unknowable Information
CDWA, CCO, CONA

- **Unknowable** = facts not discovered in expert research, etc.
- The cataloger must be careful not to imply that a fact is *unknowable* simply because the cataloger happens not to know it (generally because time and editorial priorities do not allow him or her to do the research required to resolve the issue)
- If a fact is knowable (but just not known by the cataloger), it is often better to omit the fact entirely rather than to state it with qualifying phrases such as *or* or *probably*, because this implies more knowledge of the issue than has the cataloger
- In various subcategories in CDWA, CCO, and CONA, suggestions are made regarding how to deal with unknown information, uncertainty, and ambiguity for the given field
- One of the most common ways of dealing with such information is to state the vagary in a display field, and then to index with all authoritative, probable terms for that display
- Another common method, for fields without accompanying display fields, is to index using a broader term that is known to be correct, rather than a narrow term that could be incorrect
Point of View: Recommended Best Practice

CDWA, CCO, CONA

- **Be objective**
  Avoid bias or critical judgment. Express all information in a neutral tone.
  Do not write from a subjective or biased point of view, neither positive nor negative, even if your source expresses information in a subjective way.

- **Controversial subjects**
  When referring to a matter that is disputed or controversial among experts, remain perfectly neutral, giving equal emphasis to both points of view (provided the point of view is not unwarranted or offensive).

- **Religious and cultural biases**
  Avoid using language that expresses biased views about religion, religious groups, or cultures.
  Do not state or imply negative or Western-centric views about native peoples or their cultures.
  Avoid using terminology that may be considered offensive by groups of people.

- **Acknowledge uncertainty and ambiguity**
  Explain any controversies or ambiguous issues. If an issue is in dispute, be careful not to express it as a certain fact.
Vocabularies for Cataloging

CONA, AAT, TGN, ULAN, IA
The Getty Vocabularies
enabling access and discovery

- **AAT**, the *Art & Architecture Thesaurus*® includes generic terms, relationships, sources, and notes for work types, roles, materials, styles, cultures, and techniques (e.g., amphora, oil paint, olieverf, peintures à l’huile, acetolysis, 玉器, Jadekünste, sintering, orthographic drawings, Olmeca, Rinascimento, Buddhism, watercolors, asa-no-ha-toji)

- **TGN**, the *Getty Thesaurus of Geographic Names*® includes names, relationships, and coordinates with focus on historical cities, nations, empires, archaeological sites, lost settlements, and physical features needed for cataloging art; through LOD, TGN may be linked to GIS and maps (e.g., Diospolis, Acalán, Ottoman Empire, Mogao, Ch’ien-fu-tung, Ganges River, गंगा नदी)

- **ULAN**, the *Union List of Artist Names*® includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, sitters, and other individuals and corporate bodies, both named and anonymous (e.g., Mark Rothko, Cai Xiang,葵囊, Crevole Master, Riza Abbasi, Altobelli & Molins, Rajaraja Museum)

- **IA**, the *Getty Iconography Authority™* includes proper names, relationships, and dates for iconographical narratives, religious or fictional characters, historical events, names of literary works and performing art, with development focusing on non-Western subjects (e.g., Adoration of the Magi, Viaggio dei Re Magi, Flood of Deucalion, French Revolution, Olouaipipilele, Xibalba, Niflheim, शिव, Bouddha couché)

- **CONA**, the *Cultural Objects Name Authority*® includes titles, artist attribution, creation dates, relationships, and location for works of art, architecture, and other cultural works, whether extant or destroyed, focusing on architecture, multiples, and works depicted in other works (e.g., The Lacemaker, La Dentellière, Merlettaia, Lion Throne Room, 神奈川沖浪, Great Wave, Die große Welle, Chayasomesvara Temple, Hagia Sofia, Αγία Σοφία)
The Getty Vocabularies Are Thesauri

- Thesaurus: A semantic network of unique concepts
- Thesauri may be monolingual or multilingual
- Thesauri may have the following three relationships:
  - Equivalence Relationships
  - Hierarchical Relationships
  - Associative Relationships

www.getty.edu/research/tools/vocabularies/index.html

What are rhyta?
**Sample record**

| ID: 300132869 |
| Terms: |
| bobbin lace (pref, en) |
| bone lace (en) |
| cushion lace (en) |
| 梭心蕾絲 (zh) |
| 線軸編織花邊 (zh) |
| kloskant (nl) |
| dentelle aux fuseaux (fr) |
| encaje de bolillos (es) |
| encaje de bolillo (es) |
| Klöppelspitze (de) |
| Klöppelspitzen (de) |

**Associative Relationships**
requires ... lace pillows (<textile fabricating tools and equipment>...Objects Facet) [300132869]

**Hierarchical Relationships (poly)**
.Objects Facet
... Visual & Verbal Communication
..... Visual Works
....... visual works (works)
......... <visual works by material >
............... needlework (visual works)
................ lace (needlework)
...................... bobbin lace

**Note:** With "needle lace," one of two primary types of handmade lace. It is characterized by being made by ...

**Chinese (traditional) ..... 與「針織蕾絲 (needle lace)」同為主要的手工蕾絲. 其特色是以纏繞於線軸或梭心...

**Dutch ..... Een van de twee belangrijkste soorten met de hand vervaardigde kant; 'naaldkant' is ...

**German ..... Zusammen mit der "Nadelspitze" eine der wichtigsten...

**Spanish ..... Junto a "encaje a aguja", uno de los dos tipos principales de...
ID: 500115493

Names:
Dürer, Albrecht (pref,de,en)
Albrecht Dürer
Duerer, Albrecht (en)
Durer, Albrecht (en)
Dürero, Alberto (it)
Durerus, Albertus (la)
Direr, Albreht
Djurer, Albrecht
Dyûrà, Albrecht
Dîřers, Albrehts
Alberto Duro Tedesco
デューラー, アルブレヒト (ja)
阿尔布雷希特·丢勒 (zh)

Nationalities:
German (pref)
Bavarian

Roles:
artist (preferred)
painter
printmaker
engraver (printmaker)
woodcutter
draftsman
illustrator
designer
mathematician
theorist
portraitist
religious artist

Gender: male

Birth and Death Places:
Born: Nuremberg (Bavaria, Germany) (inhab place)
Died: Nuremberg (Bavaria, Germany) (inhab place)

Events:
active: Nuremberg (Bavaria, Germany) (inhab pl)
active: Venice (Veneto, Italy) (inhabited place)

Associative Relationships:
apprentice of Wolgemut, Michael; 1486 to 1489
.................................................(German painter, printmaker, 1434/1437-1519)
child of Dürer, Albrecht, the elder
.................................................(German goldsmith, 1427-1502)
founder of ...Albrecht Dürer Workshop
.................................................(German workshop, established 1495)
patron was ...Maximilian I, Holy Roman Emperor
.................................................(Roman emperor, 1459-1519)

Contributors:
VP,JPGM,Avery,WCI,Prov,GRLPSC,BHA,CCA

Sources:
Bartrum, Albrecht Dürer and his Legacy (2002); Bénézit, Dictionnaire des Peintres (1976; Bartsch, Le peintre graveur.)
TGN, the Getty Thesaurus of Geographic Names®

Sample record

**ID:** 7011179

**Names:**
- Siena (it, en, es, fr, nl, de)
- Σίένα (el)
- Siyenah
- 锡耶纳 (zh)
- シエーナ (ja)
- Sienese (en-adj)
- Sienna (h-en)
- Sena Julia (h-la)
- Sanna (h)
- Saena (h)

**Hierarchical Rel.** *(polyhierarchical)*
- World (facet)
- .... Europe (continent)
- ... Italy (nation)
- .... Tuscany (region)
- ...... Siena (province)
- ........ Siena (inhabited place)

**Place Types**
- inhabited place
- settled by Etruscans
- (flourished by 6th century BCE)
- city
- archiepiscopal see
- commune (administrative)
- since 1125
- cultural center
- university center
- world heritage site

**Lat:** 43 19 07 N (43.3180)
**Long:** 011 19 50 E (11.3300)
**Elevation:** 1056.430 feet (322.0000 meters)

**Note:** Siena was founded as an Etruscan hill town; later was the Roman city of Sena Julia (3rd century BCE). It flourished under the Lombard kings (6th century CE) and was Medieval self-governing commune ...

**Associative Rel.**
- ally of Pisa (inhabited place) [7006082]
- Ghibelline allies, 13th-14th centuries

**Contributors:** BHA, FDA, GRLPSC, VP

**Manuscripts:** CDWA, CCO, Vocabularies
### Sample record

**ID:** 1000085  

**Names:**  
Avalokiteshvara  
Avalokiteśvara  
अवलोकितेश्वर  
Spyan ras gzigs

**AAT links**  
role/characteristic is ... bodhisattva  
symbolic attribute is ... lotus  
culture/religion is ... Mahayana (Buddhism)  
culture/religion is ... Theravada (Buddhism)

**Associative Relationships**  
associated with .... Krishna (Hindu iconography)  
counterpart is .... Guanyin (Buddhist iconography)

**Note**  
The bodhisattva of infinite compassion and mercy; embodies the compassion of all Buddhas. This bodhisattva is portrayed in different cultures as either female or male...

**Contributors & sources**  
[VP] Encyclopedia Britannica Online (2002-); Bowker, Oxford Dictionary of World Religions (1997); Huntington, Art of Ancient India (1985); **LC:** LC control no.: sh 85010492
**ID:** 700009009  
**Titles/Names:**  
Pages from Diamond Sutra Illustrated Booklet  
Painting / Album / 繪畫 / 相冊  
金剛經說法圖  
**Class:** manuscripts  
**Work Type:** booklet  
**Date:** ca. 901/950  
**Creator:** unknown Five Dynasties  
**Materials:** ink and pigments on paper  
**Dimensions:** 14.7 × 21.5 cm  
(5 13/16 × 8 7/16 in.)  
**Inscriptions:** verso: in cartouche and full page, Chinese: [Inscription Translation:  
In cartouche: The eighth great spiritual Vajra who receives requests.]

**Location:**  
**current:** British Museum  
(London, England, United Kingdom)  
**Repository Numbers:**  
1919,0101,0.212.1-2 (Ch.xi.001-2)  
**discovery:** Qianfodong (Gansu province, China)  
**Provenance:** Collected by Sir Marc Aurel Stein; Acquisition date 1919  
**General Subject:**  
religion and mythology  
text  
**Specific Subjects:**  
Diamond Sutra (literary work)  
Buddha (Buddhist character)  
Subhuti (Buddhist character)  
Vajrapani (Buddhist character)  
**language:** Chinese  
**Contributors:** VP, Mogao  
**Sources:** British Museum [online] (1999-)  
Agnew, Reed, Ball, Cave Temples of Dunhuang (2018)  

**Note:** Two-page leaf in a booklet copy of the Diamond Sutra ...  
**Associative Relationship**  
former context was....  
Mogao Cave 17 (built work)  
**Hierarchical Relationship**  
Movable Works  
....Pages from Diamond Sutra
CONA merges information from multiple sources in one record

CONA ID: 700000195
Catalog Level  item
Classification  drawings
Work Type  drawing
Title  Susannah and the Elders before Daniel (repository title)
Creator
- Amalteo, Pomponio (Italian, 1505-1588)
  Qualifier: attributed to
  alternative attribution:
  Pordenone (Italian, 1483/1484-1539)
  Qualifier: attributed to
Creation Date [display]  1530/1540
Start Date  1530  End Date  1540
General Subject  religion and mythology | human figures
Specific  | Susanna and the Elders
Current Location  Metropolitan Museum of Art (New York, New York)
Repository No  66.93.2  Credit line: Rogers Fund, 1966
Dimensions  15 5/16 x 21 7/8 in. (38.9 x 55.6 cm)
Mat & Tech  Pen and brown ink, brush and brown wash, highlighted with white, over a little black chalk, on gray-green paper; one head is pentimento pasted onto the sheet; Squared in black chalk
Contributors  MET  VP  INSDC
CONA contains records for destroyed and lost works, works designed but never built, and disassembled works.

• Linking detached illuminations to a record for the lost manuscript from which they came

**Consort de philosophie**

**Philosophy Consoling Boethius and Fortune Turning the Wheel [N]**

**Philosophy Instructing Boethius on the Role of God [N]**

**Philosophy Presenting the Seven Liberal Arts to Boethius [N]**

**Display Materials:** Tempera colors, gold leaf, and gold paint on parchment

*tempera [300015562]*

*gold leaf [30025483]*

*gilt paint [300343596]*
Entity Relationship Diagram for CONA

- Person / Corporate Body
- Geographic Places
- Generic Terms
- Iconography Authority
- Work Records
- Image Records
- Source Records

Same diagram as used for CDWA and CCO

Manuscripts: CDWA, CCO, Vocabularies
Indexing

Objects Facet
...Visual Works Hierarchy
.....<visual works by medium or technique>
.......photographs
............<photographs by form>
.................negatives
.................positives
..............<transparencies: photographic>
..............<photographs by form: color>
..............<photographs by form: format>
...............card photographs
...............boudoir midget mounts
...............cabinet photographs
...............cartes-de-visite
...............cameo prints
...............gem photographs
...............lantern slides
...............slides (photographs)

- Sub-facets (called “hierarchies”) establish the context of the term
- Guide terms in angled brackets

Work type: carte-de-visite
Ideally, choose the term within the record that best indexes the object at hand, e.g., singular for a single item

Some systems or local cataloging rules do not allow linking at the term level

**Work type:** carte-de-visite
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. Aztec manuscript circa 1553. Many aspects of Aztec life, customs, and rituals are represented. Es un códice realizado en la Escuela de Pintura fundada por los franciscanos en México, Tenochtitlán, de tipo ritual-calendárico y etnográfico constituye una importante fuente para el estudio de la religión en relación con los dioses venerados, forma de representarlos, fiestas dadas en su honor, la división del calendario ritual así como de elementos relativos a la vida cotidiana en el México prehispánico.
Relationships In Data Model

Equivalence, Hierarchical, Associative
Equivalence Relationships

- Refers to the relationship between different titles
- Each name or title refers to the same work

Title:
- Great Wave off Kanagawa Language: English
- The Great Wave Language: English
- In the Hollow of a Wave off the Coast at Kanagawa Language: English
- Under the Wave off Kanagawa Language: English
- Kanagawa oki nami-ura Language: Japanese (transliterated)
- 神奈川沖浪裏 Language: Japanese
- 「富嶽三十六景 神奈川沖浪裏」 Language: Japanese
- series number: 01
- L'arc de la vague au large de Kanagawa Language: French
- Die große Welle Language: German
- La gran ola de Kanagawa Language: Spanish
Work records are linked to each other
Hierarchical relationships

• Whole/part relationships for groups, subgroups, items
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. Aztec manuscript circa 1553. Many aspects of Aztec life, customs, and rituals are represented. Es un códice realizado en la Escuela de Pintura fundada por los franciscanos en México, Tenochtitlán, De tipo ritual-calendárico y etnográfico constituye una importante fuente para el estudio de la religión en relación con los dioses venerados, forma de representarlos, fiestas dadas en su honor, la división del calendario ritual así como de elementos relativos a la vida cotidiana en el México prehispánico.
Work records are linked to each other
Hierarchical relationships

Example of a volume containing photographs (CONA ID 700008356), each cataloged as an item and linked to the whole

- Delhi (album (book); Felice Beato (British, 1832-1909); ca. 1857; J. Paul Getty Museum; 2007.26.204)
  - Arch in Kootub (albumen print; Felice Beato; 2007.26.204.60)
  - Arch in Kootub (albumen print; Felice Beato; 2007.26.204.8)
  - Barren Landscape with Fortress, Delhi (albumen print; Charles Moravia; 2007.26.204.33)
  - Cashmere Gate (albumen print; Felice Beato; 2007.26.204.42)
  - Cashmere Gate. Front view (albumen print; Felice Beato; 2007.26.204.21)
  - Delhi Mahoumudan (albumen print; Felice Beato; 2007.26.204.2)
  - Detail View of the Pillar of Kootub (albumen print; Charles Moravia; 2007.26.204.47)
  - Distant View of Kootub (albumen print; Felice Beato; 2007.26.204.45)
  - Entrance to an unidentified tomb (albumen silver print; Charles Moravia; 2007.26.204.15)
  - Entrance to the Large Mosque of Jumma Musjid in Delhi (albumen print; Felice Beato; 2007.26.204.17)
  - Exterior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.18)
  - Exterior of the Hindu Temple in Kootub (albumen print; Charles Moravia; 2007.26.204.52)
  - Exterior of the Hindu Temple in Kootub (albumen silver print; Charles Moravia; 2007.26.204.9)
  - Flag Staff Battery (albumen print; Felice Beato; 2007.26.204.25)
  - Grand Breach at the Cashmere Bastion (albumen print; Felice Beato; 2007.26.204.41)
  - Hindoo Nao's House (albumen print; Felice Beato; 2007.26.204.38)
  - House where King was Confined in the Palace (albumen silver print; Felice Beato; 2007.26.204.19)
  - Interior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.18)

• Another view of physical Whole/Part Relationships
• E.g., for an album or book and pages, folios, etc.
• [Note homographic titles; do not merge]
Title: Johannes de Garlandia's Compendium metricum de synonimis

Broader Context: Arundel 524 [CONA 700009401]

Relationship Type: Whole/Part

Qualifier: Part 3; ff. 161-173

Use Qualifier to describe relationship of part to whole
Work records are linked to each other

Hierarchical relationships

- Non-preferred Whole/Part for a series and items belonging to conceptual series
- Conceptual relationship

Unique physical item is linked to conceptual record for the print as a concept, which in turn is linked to a series.
Hierarchical relationships

- Conceptual record for Great Wave; unique physical examples are linked to it as non-preferred parent with Hier Rel Type “Instance” not “Whole/Part”
- Qualifier = multiples
- Cat Level = multiples

Manuscripts: CDWA, CCO, Vocabularies
Work records are linked to each other

Associative Relationships

- Non-hierarchically related records
- *pendant of, copy of, study for*, etc.
- Only clear, directly related works should be linked to each other

---

**CONA ID 700008536**
Class: prints
Work Type: woodcut  Title: *Rhinoceros*
Creator: Albrecht Dürer
Mat & tech: woodcut on paper;
Dimensions: 24.8 x 31.7 cm

**CONA ID 700008537**
Class: drawings
Work Type: drawing  Title: *Rhinoceros in profile to left*
Creator: Albrecht Dürer
Mat & Tech: pen and brown ink on paper
Dimensions: 27.4 x 42.0 cm
Current Location: British Museum (London, England); SL 5218.161
**Lost or destroyed works**

(ephemeral works)

**CONA ID 700001288**
Class.: architecture

**Work Type:** triumphal arch
(memorial arch)

**Title:** Arc de Triomphe du Trône

Location: Paris (France)

Creator: based on designs by Charles Perrault (French architect, 1613-1688), built by Claude Perrault (French architect, physician, scientist, 1613-1688)

Date: begun 1670, demolished 1716)

Materials: stone and plaster

Dimensions: unavailable

General subject: architecture Type: isness

Specific Subject: Louis XIV Extent: honoree ephemeral structure Extent: purpose

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**CONA ID 700001650**

Title: Arc de triomphe élevé à la Barrière du Trône, en l'honneur de Louis XIV

Location: Bibliothèque nationale de France (Paris, Île-de-France, France)

Print from GRI and drawing from Paris linked to a record for the now-destroyed ephemeral work

---

**CONA ID 700001650**

Title: Arc de triomphe de Loüis XIV a la porte St. Antoine

Location: Getty Research Institute, Special Collections (Los Angeles) 2009.PR.68*
Example: Photograph in GRI Photo Archive depicts a painting, which in turn is a copy after another painting that was destroyed in a fire.
What Is It?

Catalog Level, Classification, Work Type
Catalog Level / Record Type

- Catalog Level indicates the type of record
- In CONA, this is called Record Type
- Several apply to manuscripts, rare books, prints, and drawings
- Values for “record types” in CONA that could apply to manuscripts, rare books, prints, drawings, and photographs

item
volume
album
group
subgroup
collection
series
set
multiples
component
box
fond
portfolio
suite
Classification:
drawings
paintings

Work Type:
watercolor drawing

Title: A Prince Restrains a Rampaging Elephant
Creator: unknown Indian
Creation Date: ca. 1780
General Subject: genre
Specific: Asian elephant (species) | prince | animal training | Maharao Umed Singh I (Indian prince, reigned 1771-1819)
Current Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania, USA);
ID: 2004-149-65 Credit Line: 125th Anniversary Acquisition. Alvin O. Bellak Collection, 2004
Dimensions: Image: 11 1/4 × 16 13/16 inches (28.6 × 42.7 cm); Sheet: 11 7/8 × 17 1/2 inches (30.2 × 44.5 cm)
Mat & Tech: opaque watercolor, gold, and silver-colored paint on paper
Classification

Work type

- **Classification**
  - May have multiple Classification terms
  - Based on organizational scheme of a particular repository or collection; purpose is to place work within a broader context
  - Group the work with other works on the basis of similar characteristics, including materials, form, shape, function, region of origin, cultural context, or historical or stylistic period

**Classification:**
- manuscripts
- medicinal
- African art

**Work Type:**
- magic scroll
Classification

Work type

- Classification
  - Varies from collection to collection
  - What is “prints and drawings” in a museum may be “rare books” or “special collections” in a library

Cona ID: 700009454  Class: Prints and Drawings
Title: Alberti Dvreri pictoris et architecti praestantissimi De vrbibvs...", 1535
Artist: Albrecht Dürer (German, 1471–1528)
Publication Location: Paris: Officina Christiani Wecheli
Creation Date: 1535
Materials: illustrated book; 78 pages; H: 13 3/4 in. (35 cm)
Current Location: Metropolitan Museum of Art (New York, New York). Purchased with income from the Jacob S. Rogers Fund (125.97 D932)
Description: methods of constructing letterforms, from "Institutionum Geometricarum" Albrecht Dürer, painter, draftsman, printmaker, and writer, was perhaps the greatest German artist. He created paintings and drawings of the highest quality and made major contributions to the development of printmaking, particularly engraving. In 1525 Dürer published "Underweysung der Messung, mit dem Zirckel und Richtscheyt in Linien Ebenen und gantzen Corporen [Institutionum Geometricarum . . . "], an introductory manual of geometric theory and its practical application for young artists. His treatise "Etliche Underricht, zu Befestigung der Stett, Schlosz und Flecken [De Urbibus, arcibus, castellisque . . . "] on military fortification, was published about 1527. The Library's copy contains the Latin editions of both the military and geometric treatises published in Paris in the mid-1530s. The earlier manual was intended to give artists a strong base in the theory and application of geometry. In it Dürer discusses the generation of ellipses, the geometry of three-dimensional bodies, and the practical application of geometry in architecture. The last section of "Underweysung der Messung" is the first scientific treatment of perspective by a northern European artist, and its very placement in his treatise on geometry emphasizes the importance of perspective as a branch of mathematics, not merely as a technique of painters and architects. The practical application of geometric theory reappears in Dürer's work on fortification, the first book in German on the subject. He relied heavily on Italian literature, but the "Etliche Underricht" was the first printed book in any language to bring together elements of the art of fortification from various sources and to present them as a system. Although it has been rebacked, the Library's copy is bound in a contemporary blind-tooled calfskin. Relationship Numbers: Pages 136–37.

Record Type: item
Classification: prints and drawings
Work Type: illustrated book

Manuscripts: CDWA, CCO, Vocabularies
Work type

CONA ID: 700009453  Class: Drawings  Work Type: drawing
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 they were created as blessings, rewards of merit, or personal records of confirmation, marriage, birth, or death) were created by Pennsylvania German artists, Francis Portzline being one of the most prolific. His works often include depictions of birds, butterflies, and flowers, reinforcing the celebratory nature of the religious ceremony. Such records were important for membership in the Lutheran or Reformed Churches; their texts also offered spiritual guidance for their owners.

Record Type: item
Class.: prints and drawings
American art
Work Type:
fraktur (document)
birth certificate
baptismal certificate

Top of the AAT hierarchies
    .... Objects Facet
    ......... Visual and Verbal Communication (hierarchy name)
    ......... Information Forms (hierarchy name)
    ................ information forms (objects)
    .................... document genres
    .................... <documents by form>
    .................... frakturs (documents)
**Work type**

- **Work Type**
- Provide access for items in the larger group
- If cataloging only the group, items must be accessible too
- Also for multiple-part items and folios or prints in volumes

**Record Type:** collection

**Classification:** photographs

**Work Type:**
- original photographs
- cartes-de-visite
- studio portraits

**CONA ID:** 700000185

**Title:** Peruvian Portrait Cartes-de-Visite

**Creator Display:** Eugenio Courret (French, active ca. 1861-ca. 1900 in Peru) and Courret Hermanos (Peruvian, active 1863-ca. 1873)

**Role [link]:** photographer [link]: Courret, Eugenio

**Role [link]:** studio [link]: Courret Hermanos

**Creation Date:** ca. 1870-ca. 1880

**Start:** 1865

**End:** 1885

**Subject [link to authorities]:** portraits, travel, Peru (South America), veiled women, matador, Native Andean, soldier, camp follower, mother and child

**Current Location [link to authority]:** Getty Research Institute, Research Library, Special Collections (Los Angeles, California) *ID: 91-F46

**Material / Technique:** cartes-de-visite [link]: cartes-de-visite

**Measurements:** 11 items, 9 x 8 cm each (3 1/2 x 3 1/8 inches)

**Inscriptions:** versos read: E. Courret, Fotográfo, 197 Calle de la Unión (Mercaderes), 71 Calle del Palacio, Lima, República Peruana, Exposición 1869 Medalla de Honor, Exposición 1872 Medalla de Oro; Courret Hermanos, [same address], with monogram; E. Courret, Fotógrafo, Lima, República Peruana, Exposición.

**Description:** Studio portraits in cartes-de-visite format. 3 tapadas (veiled women); a matador; 9 images of indigenous Andeans, including a soldier and his rabona (camp follower), and a mother and child

**Related Work:**

**Relationship Type [controlled]:** part of [link to Related Work Record]: Getty Research Library, Special Collections (Los Angeles, California, USA); Collection: Cities and sites cartes-de-visite collection; 1854-ca 1905

**Record Type:** AAT

**Classification:** Manuscripts: CDWA, CCO, Vocabularies
Work type

- Work type may change over time
- Include terms for original and current types
- E.g., was originally a set of homilies, second text is a prayer book
**Work type**

- What is the focus of the record? Reflected in Work Type.
- E.g., volume, folio, page, or illumination
- Repository Number may clarify what is being cataloged

<table>
<thead>
<tr>
<th><strong>Catalog Level:</strong></th>
<th>item</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Classification:</strong></td>
<td>manuscripts</td>
</tr>
<tr>
<td><strong>Work Type:</strong></td>
<td>folio (leaf)</td>
</tr>
</tbody>
</table>

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**Repository Numbers**

- 83.ML.104.137; Ms. Ludwig IX 8, fol. 137
Work type

- What is the focus of the record? Reflected in Work Type.
- E.g., volume, folio, page, or illumination
- Repository Number may clarify what is being cataloged

Folio is the entire sheet, front and back. Page is only one side of the sheet (the verso indicates this refers to one side of the leaf).
What Is It Called?

Title / Name
Titles or names

Cona ID: 700009457  Record Type: volume
Class: prints and drawings
work type: artist book  lithographs
Title: Poèmes de Charles d’Orléans
Title Flag: inscribed
Creator: printmaker: Henri Matisse (French, 1869 - 1954); author: Charles, duc d’Orléans (French, 1391 - 1465); publisher: Mourlot Freres (Paris, France)

Title: Poèmes de Charles d’Orléans
Title Flag: repository

Poems of Charles of Orléans
Title Flag: translated

Creation Date: created 1941-1943; published 1950
Materials: unbound volume with 54 color lithographs and 40 poems on wove paper
Measurements: folio: 41.3 x 27.3 cm (16 1/4 x 10 3/4 in.)
Current Location: National Gallery of Art (Washington DC)
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 within colored lithographic borders. One of 1200 copies from the limited edition of 1230, signed in pencil by the artist in the justification. Printed by Mourlot Frères. From 1941 to 1944, Matisse dedicated conspicuous time and energy to book illustration. In late 1942 he selected the Poèmes de Charles d’Orléans for illustration and most of the work was completed during 1943 including the text of the poems in Matisse’s own hand.

- Titles, identifying phrases, or names given to a work of art, architecture, or material culture
- For complex works, series, or collections, the title may refer to a discrete unit within the larger entity (a print from a series, a photograph in a collection, a panel from a fresco cycle, a building within a temple complex) or it may identify only the larger entity (series, collection, cycle) itself
- Preferred title is ideally one of these types: repository title, artist title, inscribed title
- May be translated in the language of the catalog record
Includes artist titles and repository titles; if the artist prefers a title, the repository will typically adopt that as the repository title.

If the preferred title is not descriptive of the work or its subject, a descriptive title should be created.

Descriptive title is strongly recommended, if indicated; but not required.

**Title:**

Chez Mondrian

**Title Flag:** repository

Interior View of a Room and an Open Door

**Title Flag:** descriptive

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

*Mat & Tech: and Techniques: gelatin silver print*

Description: Characteristic of his work as “Naturalist-Surrealist,” it combines prosaic observations of life combined with surrealist perspective.
Record for a volume

**Titles or names**

**CONA ID**: 700008562  **Classification**: manuscripts  
**Work Type**: sacramentary

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**Title**

Sacramentary of Charles le Chauve  
Le Sacramentaire de Charles le Chauve  
Sacramentary of Metz  
Ms. Latinus 1141  **Type**: manuscript designation

---

**Creator**: school of the Palais de Charles le Chauve  
**Creation Date**: 869-870  
**General Subject**: religion and mythology  
**Specific Mass**

---

**Current Location**: Bibliotheque Nationale de France (Paris, France)  
**Number**: Latin 1141; Identifiant : ark:/12148/btv1b53019391x  
**Dimensions**: 270 x 210 mm (just. 180 x 120 mm)

---

**Mat & Tech**: ink, pigment, and gilding on parchment  
**Style**: Carolingian

---

**Descriptive Note**: École du palais de Charles le Chauve. - Minuscule caroline ; grandes initiales peintes et dorées (1, 4, 6v). Incipits en capitales alternativement dorées, vertes et rouges, avec lettres enclavées (1r-v, 2, 3v, 4 et 6v); bandes pourprées passim ; onciale (4v, 6 et 7) et minuscule d'or. - Six peintures en pleine page: f. 2v, couronnement d'un prince (peut-être Charles le Chauve ? Voir R. McKitterick, 1990, p. 333 n. 49 et p. 336); f. 3, portrait de Grégoire le Grand (voir le sacramentaire de Marmoutier, vers 850: Autun, B.M., 19b); f. 5, Christ en majesté ; f. 5v, cour céleste ; f. 6, Christ dans une mandorle ; f. 6v, page-tapis « Te igitur », Christ en croix, avec entrelacs et rinceaux d’or. Mis à part les ff. 1-2r, tous les autres ff. présentent un encadrement peint contenant le texte et les images. - Parch. - III +17 + I ff. à longues lignes (ff. 10v-17 blancs). - 270 x 210 mm (just. 180 x 120 mm). - Reliure de maroquin rouge aux armes et chiffre de Colbert. - Estampille de la Bibliothèque royale (Ancien Régime, avant 1735), modèle identique à Josserand-Bruno, p. 268, type B n° 5; Ce manuscrit est inachevé, il ne comprend qu'un cahier contenant la préface commune et les Canons. f. 1-2r, « In nomine Domini incipit liber sacramentorum de circulo anni, a sancto Gregorio papa romano editus.... excelsa voce »; f. 3v, Préface commune ( incomplet de la fin); ff. 6v-7v. Canon « te igitur »; ff. 7v-8r, « Communicantes ... ». f. 8r-9r, « Quam oblationem ... »; f. 9r « Supplices te rogamus ... »; « Nobis quoque ... » ff. 9v-10, Pater noster; f. 10r, « Libera nos ... nihil tuum »

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- Shelf numbers or other identifying codes may be recorded as titles when used as a title in publications
- Accession numbers, etc. are recorded separately with the repository information
Record for a folio within a volume

Titles or names

CONA ID 700006365 Classification manuscripts
Work Type folio (leaf)

Title:
All Saints
Arenberg Hours  Title Flag: volume

Creator Willem Vrelant (Flemish, died 1481, active 1454-1481)
Creation Date early 1460s
General Subject religion and mythology
Specific saints
Current Location J. Paul Getty Museum (Los Angeles, California)
Number: Ms. Ludwig IX 8, fol. 179
Location: Bruges  Type: creation
Dimensions Leaf: 25.6 x 17.3 cm (10 1/16 x 6 13/16 in.)
Mat & Tech: Tempera colors, gold leaf, and ink on parchment
Style: Carolingian

• Titles for an item may include a group title for the larger context, in accordance with bibliographic cataloging traditions
• Flag such titles as applying to broader the group or volume by using Title Flag

Manuscripts: CDWA, CCO, Vocabularies
**Titles vs inscription**

CONA ID 700000075 **Classification** prints and drawings  
**Work Type** poster | lithograph

**Title:**  
Chat Noir  
**Title Flag:** repository

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

**Creator** Théophile-Alexandre Steinlen (Swiss, 1859-1923)  
**Creation Date** 1896

**General Subject** advertising/commercial | animals  
**Specific** domestic cat | Chat Noir (cabaret) | Rodolphe Salis (French performer, 1851-1897) | shadow theater  
**Current Location** Santa Barbara Museum of Art (Santa Barbara, California): ID:1991.17  
**Dimensions** 61.6 x 39.62 cm (24 1/4 x 15 5/8 inches)  
**Mat & Tech:** lithograph | ink | paper | lithograph

**Inscription:** 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

- An inscription is not necessarily a title  
- Ideally, record long inscriptions in the Inscription field.
Local or discipline’s practice may require recording the inscription as an inscribed title verbatim.

In the example below, the repository title is a long transcription.

The Descriptive Title provides a briefer title in the language of the catalog record.


**Title**: Equestrian ballet at the Hofburg, Vienna, on 24 January 1667, in celebration of the wedding of Leopold I to the Infanta Margarita Teresa of Spain **Title Flag**: descriptive
• Ideally, use part of the inscription as a title, if appropriate
• Record the full citation – e.g., dedication – in Inscriptions

Le Menuet de la Mariée

Minuet of the Bride

Philibert-Louis Debucourt (French, 1755-1832)

Materials and Techniques: etching and engraving printed in yellow, red, blue, pink, and black inks from five plates

Inscriptions: lower center: Menuet de la Mariée

Philibert-Louis Debucourt
French, 1755 - 1832

Le Menuet de la mariée (The Bride's Minuet), 1786
etching and wash manner printed in yellow, red, blue, pink, and black inks

Overall (outer framing line): 30.7 x 23.4 cm (12 1/16 x 9 3/16 in.)
sheet (trimmed within the platemark): 38.3 x 27 cm (15 1/16 x 10 5/8 in.)

Rosenwald Collection
1958.8.87
In this case, inscription was considered a dedication by the repository, not a title. The repository constructed a title or used a title for this print as found in publications.
CONA ID 700008563 Catalog Level: item
Classification: prints and drawings   Work Type: screen print
Creation Date: 1965
Current Location: National Gallery of Art (Washington, DC); Gift of Roy and Dorothy Lichtenstein; 1996.56.139
Title: Brushstroke
Dimensions:
- 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)
Extent:
- sheet: Value 58.4 Unit cm Type height
- sheet: Value 73.6 Unit cm Type width
- image: Value 56.4 Unit cm Type height
- image: Value 72.4 Unit cm Type width
- framed: Value 76.7 Unit cm Type height
- framed: Value 92.2 Unit cm Type width
- framed: Value 4.4 Unit cm Type depth
Mat & Tech: color screen print on heavy, white wove paper
Inscriptions: lower right in graphite: rf Lichtenstein H.C. G

"untitled"?

Titles or names

- Avoid using the term “untitled” as a Title unless it is so-named by the artist or by the owner/repository
- Instead, construct a descriptive title
- (In the example below, the repository title is the artist title, and is also descriptive)
Who Is Responsible for Its Creation?

Creator, Related People
Creator and other people

CONA ID 700008851
Classification paintings  Work Type painting | leaf
Title Sitting on Rocks Gazing at Clouds
Title 宋 李唐 坐石看雲
Title Assis sur des rochers en regardant les nuages

Creator Display:
Li Tang (Chinese painter, 1050s-after 1130)

Person: [Li Tang   ULAN 500321561]

Creation Date 12th century
Culture: Song dynasty
General Subject landscapes
Specific rocks | clouds
Current Location National Palace Museum (Taipei, Taiwan)
Dimensions 27.7 x 30 cm
Mat & Tech: album leaf, ink and colors on silk

• Named or anonymous individuals or corporate bodies responsible for the design, production, manufacture, or alteration of the work
• Creator Display includes name in natural order and a brief display biography
• What is natural order varies by language, custom
• Varies by dates (very early names have no “last” name in Western or other cultures)
• Creator may be indexed by linking to ULAN

Manuscripts: CDWA, CCO, Vocabularies
Title: Cupid Resting (copy)

Creator Display: formerly attributed to Rembrandt van Rijn (Dutch, 1606-1669); now, after Rembrandt

Person: [Rembrandt van Rijn ULAN 500011051]
Qualifier: after

Classification: prints
Work Type: etching (print) | copy (derivative object)

Dimensions: 27.7 x 30 cm
Mat & Tech: etching and drypoint

Current Location: Metropolitan Museum of Art (New York, New York)

• Creator Display expresses nuance for end user
• Creator may be indexed by linking to ULAN
• Attribution Qualifier is from controlled list
Creator and other people

CONA ID 700008977 Classification manuscripts
Work Type manuscript
Title Hymne nestorien d'éloge de la Sainte Trinité
Title 大秦景教三威蒙度讚、尊經寫本
Title Chinese Christian Manuscript
Title Ta Chin king chiao San wei mong tou tsan

Creator Display:
unknown scribe; translation by Jingjing (European cleric in China, 8th century)

Person: [unknown ULAN 500125274] role: scribe
[Jingjing ULAN 500372668] role: translator

Creation Date ca. 8th/9th century
General Subject text Specific Chinese Extent: language | Holy Trinity
Current Location Bibliothèque nationale de France (Paris, France)
Dimensions sheet: 26 x 104,8 cm
Mat & Tech: ink on paper, written with a hard pen instead of a brush
“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 not known

(vs. “unknown” artist, where the hand is not identified)

CONA ID: 700007191  Record Type: component
Class: manuscripts
Title: The Way to Calvary
Creator Display: Spitz Master (French illuminator, active ca. 1415-ca. 1425)
   Role: illuminator
Creation Date: ca. 1420
Creation Location: Paris (France)
Materials: tempera colors, gold, and ink on parchment bound between pasteboard covered with red silk velvet
Measurements: 7 15/16 x 5 7/8 inches
Related Work: Book of Hours
Current Location: J. Paul Getty Museum (Los Angeles, California); MS. 57

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

Person: [Spitz Master ULAN 500055339]  ULAN
Role: illuminator
CONA ID: 700002498  Class: manuscripts
Work Type: illumination
Title: The Annunciation
Creator Display: follower of the Boucicaut Master
Role: illuminator  Qualifier: follower of [link]: Boucicaut Master
Creation Location: Paris (France)  Creation Date: ca. 1410
Materials: tempera colors, gold leaf, and gold paint on parchment, bound between pasteboard covered with red morocco
Measurements: 7 1/2 x 5 1/2 inches
Current Location: J. Paul Getty Museum (Los Angeles, California); MS. LUDWIG IX 5, FOL. 27
Descriptive Note: This sumptuous page, whose border features a shimmering background of gold, music-making angels, and colorful flowers, is the most richly decorated in the entire manuscript. The reason for such a lavish display of color and gold is that this folio marks the beginning of the most important text in a book of hours, the Office of the Virgin. Appropriately, the subject matter of the miniature is the moment, as recounted in the Bible, when Mary receives the news from the archangel Gabriel that she will bear the son of God. The scene is set within a church. Mary, kneeling before an altar on which a book and two candles stand, turns toward the angel to hear his words. A lily grows from a small pot to the left, a symbol of Mary's purity. Books of hours, made especially for the private devotional practice of lay people, were one of the most important types of manuscript to be made in the later Middle Ages. Although this book is elaborately decorated with an innovative scheme of illumination and numerous marginal figures, it was illuminated not by major masters but by their followers. With the increased demand for books of hours in the early 1400s, collaborative ventures by different artists were common in the Parisian art market. This book was certainly made for a woman; in fact, she is depicted kneeling in prayer in the miniatures accompanying two prayers to the Virgin. The manuscript epitomizes the sumptuous aesthetic of the International style of painting. Characteristic features include the elongated proportions of the figures, their swaying postures, and their extravagant clothing. The borders are also classic examples of the International style in manuscripts, with richly colored acanthus leaves, brilliant touches of gold leaf, and small playful figures appearing throughout. Other illuminator in this MS is the follower of the Egerton Master, illuminator French, Paris, about 1410.
Creator and other people

Creator may be an individual, or a firm or other corporate or administrative body
• e.g., photographic studio, architectural firm

CONA ID: 700009460    Record Type [controlled]: item
Class [controlled]: • photographs • American art
Work Type [link]: • gelatin silver print
Title: The White House, Washington, DC
*Creator Display: Haines Photography Co. (American, founded 1908)

Corp. Body: [Haines Photography Co.  ULAN 500475814]
Role: photography studio

*Creation Date: ca. 1909 [controlled]: Start: 1904  End: 1914
*Subject [links]: • architecture • White House (Washington, DC, USA) • panoramic view
*Culture [link]: American
*Current Location [link]: Library of Congress (Washington, DC, USA) ID: unavailable
*Measurements: 15.85 x 55.88 cm  (6 1/4 x 22 inches) [controlled]: Value: 15.85 Unit: cm Type: height
Value: 55.88 Unit: cm  Type: width
*Materials and Techniques: gelatin silver print
Technique [links]: • gelatin silver print

Related Work:
Relationship Type [controlled]: depicts
[link to Work Record]: White House (Washington, DC, USA); 1792-1817
Creator and other people

Creator may be origin of an archival group

ULAN ID: 700000087  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)

Person:
[Noffke, Werner E. ULAN ID 500015255]
Role: origin (administrative)
Qualifier: office of

Sources:
- National Archives of Canada

Legations. A great deal of Noffke’s work was done for the Government of Canada.

Manuscripts: CDWA, CCO, Vocabularies
## Creator and other people

- **CONA ID**: 700009461
- **Record Type**: group
- **Classification**: cartographic
- **Work Type**: portfolios, maps
- **Title**: MPH 1/871, Maps of the Ottoman Empire

**Note**: 20 items extracted from WO 33/29. Items 1-19 are maps of the Ottoman Empire (of places now in Turkey unless otherwise stated).

- **Detailed descriptions are given at item level.**
- **Arrangement**: Items 1-9 are in part 1; items 10-20 are in part 2.

### Creator Display:

various cartographers; lithographed at the Intelligence Branch, QMG's Department (Government of the UK, London, England)

**Person:**
- [Intelligence Branch, Quartermaster-General's Department](ULAN 500475819) **Role**: lithographers
- [Chermside, Herbert](ULAN 500475817) **Role**: cartographer
- [Cockburn, G.A.](ULAN 500475816) **Role**: cartographer
- [Hare, W.A.H.](ULAN 500475818) **Role**: cartographer
- [etc.]

**Creation Date**: 1877

**General Subject**: cartographic

**Specific**: Ottoman Empire, public documents

**Extent**: legal status

**Current Location**: The National Archives (Kew, London, England): MPH 1/871

**Dimensions**: 2 portfolios; 20 items, various dimensions

**Mat & Tech**: lithographs on paper
Creator and other people

CONA ID 700008568 Classification prints
Work Type lithograph Title Still Life

Creator Display:
Ivon Hitchens (artist, British, 1893-1979); Contemporary Lithographs Ltd (publisher, British, contemporary); Curwen Press (printer, British, founded 1863)

Person:
[Hitchens, Ivon ULAN 500032784]
Role: artist

[Contemporary Lithographs Ltd ULAN 500372723]
Role: publishers

[Curwen Press ULAN 500372724]
Role: printing firm

Creation Date 1938 General Subject still lifes
Current Location Te Papa Tongarewa (Wellington, New Zealand): 1953-0003-149 Dimensions image: 61.2 x 46.9 cm; support: 70 cm x 5.08 cm; Mat & Tech: color lithograph on paper

Related People: Any individuals or corporate bodies related to the creation, design, execution, production, patronage, or commission of a work
Include the publisher

Manuscripts: CDWA, CCO, Vocabularies
May include clients or patrons who were not “creators” per se

Creator and other people

Creator Display:
Jean Pucelle (French, active Paris, 1319–1334), for Jeanne d'Évreux, Queen of France

Person:
[Jean Pucelle ULAN 500115647]
Role: illuminator
[Jeanne d'Évreux ULAN 500475812]
Role: patron
Include multiple creators and roles
• E.g., architect for the project, and draftsman for this drawing

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

**Person:**
[Edbrooke, Willoughby J.  ULAN 500033076]  
**Role:** architect

[Graham, Chauncey G.  ULAN 500100374]  
**Role:** draftsman

**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 [controlled]: depicts
  [link to Work Record]: U.S. Post Office (Cedar Rapids, Iowa, USA); 1890s
**Creator and other people**

**Title:** Vote McGovern

**Creator Display:** Andy Warhol (American, 1928 - 1987), with Jeff Wasserman and Gemini G.E.L.

**Person & Corp.Body Records:**
- [Gemini G.E.L.  ULAN 500372630] **Role:** publisher
- [Warhol, Andy  ULAN 500006031] **Role:** printmaker
- [Gemini G.E.L.  ULAN 500372630] **Role:** publisher
- [Tyler, Kenneth  ULAN 500106651] **Role:** supervisor
- [Wasserman, Jeffrey  ULAN 500125210] **Role:** printer
- [Dressen, Robert  ULAN 500353800] **Role:** assistant
- [Knisel, Robert  ULAN 500475821] **Role:** assistant

**Measurements:** 106.7 x 106.7 cm (42 x 42 in.)

**Copyright:** © 2001 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York, New York; © Gemini G.E.L. and the Artist

**Current Location:** National Gallery of Art (Washington, DC), Gemini G.E.L. collection.

**Catalogue Number:** 54.1 Gemini Work Number AW72-5046; Old Gemini Catalogue Number 396; NGA Accession Number 1984.104.23, 1985.47.229

**Creation Date:** 1972

**Signature Date:** 1972

**Publication Date:** 1972

**Materials:** 16-color screenprint Support Arches 88

**Edition:** 250 plus RTP, PPII, 3 GEL, 16 CTP, C

**Facture:** Colors or Sequence
1. blue (handmade lacquer stencil),
2. transparent yellow (handmade lacquer stencil),
3. orange (permanent emulsion photo screen),
4. magenta (permanent emulsion photo screen),
5. light orange (permanent emulsion photo screen),
6. gray (permanent emulsion photo screen),
7. yellow-orange (hand-cut lacquer stencil),
8. magenta (hand-cut lacquer stencil),
9. red (hand-cut lacquer stencil),
10. purple (hand-cut lacquer stencil),
11. yellow (hand-cut lacquer stencil),
12. transparent magenta (hand-cut lacquer stencil),
13. red/black/yellow (hand-cut lacquer stencil),
14. black (permanent emulsion photo screen).

Collaboration and Supervision Kenneth Tyler.

Processing and Proofing Kenneth Tyler.

Edition Printing Jeffrey Wasserman assisted by Robert Dressen, Robert Knisel.

You may index names even if the artists are not mentioned in the Creator Display.
Title: The Elephant Clock: Leaf from the Book of the Knowledge of Ingenious Mechanical Devices

Creator Display:
- illuminator: probably unknown Syrian Islamic; calligrapher: Farkh ibn `Abd al-Latif (Syrian Islamic, 14th century); author: Mamluk Abu'l Izz Isma'il al-Jazari

Person:
- [unknown Syrian Islamic ULAN 500204327]
  - Role: illuminator
  - Qualifier: probably by
- [al-Latif, Farkh ibn `Abd ULAN 500475825]
  - Role: calligrapher
- [al-Jazari, Mamluk Abu'l Izz Isma'il ULAN 500475824]
  - Role: author
  - Extent: work depicted

CONA ID: 700009464  Class.: manuscripts  Work Type: illumination  | detached leaf

Description:
• Author of the textual work may be included in Creator
• Also link as Specific Subject to Iconography Authority (if possible); or another bibliographic authority

The various parts of this clock move and make a sound every half hour, reminiscent of the elaborate clocks found on medieval town halls in Europe...

Related Work: part of book: al-Jazari, Kitab fi ma'rifat al-hiyal al-handasiyya (The Book of Knowledge of Ingenious Mechanical Devices, also known as The Automata)
When Was It Made?

Creation Date, Other Dates
Creation Date: 1807

Start: 1807    End: 1807

Display Date: A concise description of the date or range of dates associated with the creation, design, production, presentation, performance, construction, or alteration of the work or its components, including indications of uncertainty, ambiguity, and nuance.

Start and End Dates: The earliest and latest possible years when the work of art or architecture was created. For works that were created over a span of time, this is the year when the work was designed or when execution was begun, and the year when it was completed. For uncertain or approximate dates, this is the earliest and latest possible years when the work could have been created.
Creation date
Start and end dates

Creation Date: ca. 1935
Start: 1930   End: 1940

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."
CONA ID: 700009469   Record Type: volume
Class: Indian and Himalayan Art   Work Type: book
Title: A Volume of the Manjushri Namasamgiti (Hymn to Manjushri, Bodhisattva of Wisdom)
Creator: unknown
Creation Place: China or Mongolia
Creation Date: 19th century
Start: 1800   End: 1899
Style: Qing Dynasty (1644-1911),
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. Creator: unknown, Tibetan, Chinese, Mongolian, and Manchurian
**Creation date**

CONA ID: 700008599  Record Type [controlled]: collection  
Class [controlled]: photographs  
European art  
Work Type [link]: albumen prints

**Title:** Views of Paris and Environs and the Exposition Universelle

**Creator Display:** Neurdein Frères (French, active late 19th-early 20th centuries)

**Creator Display:** Neurdein Frères (French, active late 19th-early 20th centuries)

**Creation Date:** 1888-1894 (inclusive dates)

**Qualifier:** inclusive

**Start:** 1888  **End:** 1894

*Current Location [link]: Getty Research Institute, Research Library, Special Collections  
Los Angeles, California, USA  
ID: 93-F101

*Materials and Techniques: albumen prints

*Measurements: 37 photographic prints; images 13 x 19 cm (5 1/8 x 7 1/2 inches), on sheets 19 x 25 cm (7 1/2 x 9 7/8 inches)

*Inscriptions: captions in French, printed on mount above and below image.

*Description Note: Mounted souvenir views of Paris and environs issued by Neurdein Frères for visitors to the 1889 Exposition universelle. Collection includes panoramas of Paris and views of its main avenues and monuments as well as views of Versailles and the Parc de Saint-Cloud. These images were probably printed from existing ones in the Neurdein Frères inventory. Six views of the Exposition universelle include a panoramic view taken from the Trocadero, a view of the entrance to the Champ de Mars, and an exterior view of the Algerian pavilion.

**Inclusive dates:** Also called span dates, the years of the earliest and latest dated works in the group (e.g., for a folder of drawings, 1911-1951 (inclusive dates)).

**Bulk dates:** The years representing the earliest and latest dates for the most important or principal body of items in the group. There may be multiple sets of bulk dates for any group (e.g., 1914-1918 and 1939-1945 (bulk dates)).

**Coverage dates:** The date range for the subjects contained in the archival materials, particularly when the subjects do not correspond to the dates when the group or series was created. For example, a series created in the 1970s about the 1941 attack on Pearl Harbor would have a coverage date of 1941 and inclusive dates of 1970-1979 (e.g., 1941 (coverage), 1970-1979 (inclusive dates)).
Creation date

CONA ID: 70009466   Record Type: item
Class: photographs  American Art  work type: photograph
Title: Self Portrait
Creator: Alfred Stieglitz
Current Location: J. Paul Getty Museum (Los Angeles, California) 93.XM.25.38
Copyright: Estate of Georgia O'Keeffe
Creation Date: negative 1907, print 1930
Qualifier: negative
Start: 1907  End: 1907
Qualifier: print
Start: 1930  End: 1930
Material and Technique:  gelatin silver print
Measurements: 24.7 x 18.4 cm (9 3/4 x 7 1/4 inches)
Subject: Alfred Stieglitz, self-portrait, bust

• Work created in stages over a period of time
• Or different parts created at different dates
• Multiple dates, repeating fields

Manuscripts: CDWA, CCO, Vocabularies
Creation Date

Creation Date: illuminated in 2nd quarter of 11th century, binding from 12th century, with later additions

Qualifier: illuminations
Start: 1025  End: 1060

Qualifier: binding
Start: 1100  End: 1199

- Different parts created at different dates
- Multiple dates, repeating fields
- Use Qualifier as applicable
• Published works, including books and prints, should include date of publication
• Publication dates are typically inscribed on the work, or surmised from other information (e.g., below, estimated based on date 1801 of the watermark of the paper)

Creation Date

Dates of publication

Creation Date: publication: ca. 1801/1815

Start: 1801    End: 1818
Dates may be recorded according to various dating systems
Indexed per the Gregorian calendar
Title: The Triumph of the Republic
Creator: Joseph-Marie Vien (Montpellier, 1716 - Paris, 1809)
Date of Creation: l'An II (1794)
Current Location: Louvre Museum (Paris, France); 4038804
Mat & Tech: pen and black ink, gray and brown wash, white highlights, over black chalk outlines, on squared paper
Dimensions: 34 x 48 cm.
Provenance:
- M. Chanlaire collection; sale, Paris, 2-4 April 1860 (part of lot number 304);
- Philippe de Chennevières collection; sale, Paris, Hôtel Drouot, 5-6 May 1898, lot number 189 ; sale, Paris, Hôtel Drouot, 13 December 1976, lot number 9 D ;
- Q. Moatti collection; gift of M. and Mme Alain Moatti in 1981
General Subject: allegory Specific: triumph French Republic
Descriptive Note: This drawing was exhibited with other entries the Concours de l'An II, despite having been submitted after the deadline had passed. In this allegorical work illustrating Jacobin ideals through symbolic figures, Vien chose to depict a procession from classical antiquity and imbue it with revolutionary ideas. Wanting to start work on a companion piece, the artist eventually decided to withdraw this drawing before the jury had reached its decision.

In display Creation Date, the date may be recorded according to various dating systems (e.g., French Revolutionary calendar), when significant, such as when inscribed on the work or otherwise associated with the alternative calendar.
 Indexed per the Gregorian calendar.
Where Is It?

Current Location, Other Locations
Current Location is required
Repository numbers and Credit Line (if any)
May be a corporate body (ULAN, for a repository) or a geographic place (TGN, if not in a repository)
Other locations may be recorded if known
If recording current location is not possible, other values may apply: not applicable, undetermined, lost, last known, destroyed, private collection

Location
Current: Metropolitan Museum of Art (New York, New York, USA)
Repository No.: 20.33
Credit Line: Gift of A. J. Kobler, 1920

Description: The painting was created as a poster design to advertise the performance of American actress Maude Adams in Schiller's "Die Jungfrau von Orleans" at Harvard University Stadium on June 21, 1909. Mucha also designed the costumes, sets, and supervised direction. Afterwards, the painting was displayed in the lobby of the Empire Theater in New York, where Adams often performed. Mucha designed the frame for this purpose.

Description Source [link]: Metropolitan Museum of Art online. www.metmuseum.org (accessed 10 February 20014)
When the location could be either of two places
Explain in the Descriptive Note, but index both places to allow retrieval by either
NB: Link to geographic place may result in anachronistic listing of broader context (e.g., modern Belgium); clarify in Descriptive Note and using Culture = Flemish

Location

CONA ID: 700002654
Title: Bishop Theophilus Finding the Grave of Saint Anthony
Creator: Master of the Brussels Romuléon or workshop (Flemish, active about 1465)
Classification: manuscripts  Work Type: folio  Culture: Flemish

Culture: Flemish

Location
Current: ULAN
J. Paul Getty Museum (Los Angeles, California, USA)
Repository No.: 83.MN.127.29; Ms. Ludwig XI 8, fol. 29

Other: TGN
Bruxelles (Bruxelles region, Belgium)  Type: creation

Other: TGN
Brugge (West-Vlaanderen, Flanders, Belgium)  Type: creation
Location

CONA ID: 700009475  Record Type: item  Class: Indian and Himalayan Art
Work Type: manuscript
Title: Double Folio from a Qur'an
Creator Display: unknown Central Asia or Turkey, possibly Anatolia

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

**Location**
*Current:* Philadelphia Museum of Art (Philadelphia, Pennsylvania)

**Repository No.:** 2004-149-4
**Credit Line:** Alvin O. Bellak Collection, 2004

**Other:**
Anatolia ((general region) Turkey)  **Type:** creation

**Other:**
India (subcontinent)  **Type:** creation

- When creation activities took place in two places, explain distinctions and nuance or uncertainty in Descriptive Note
- Index both places associated with different creative activities
The Flood Tablet, relating part of the Epic of Gilgamesh

Creator: unknown Neo-Assyrian
Creation Date: 7th century BCE
Measurements: 15.240 x 13.330 x 3.170 cm
Materials: stone
Creation Location: Nineveh, northern Iraq
Discovery location: Kuyunjik (Ninevah, Iraq)
Excavated by Hormuzd Rassam, associate of A. H. Layard
Excavation Date: 1853
Current Location: British Museum (London, England)
Script: cuneiform

Description: The Assyrian King Ashurbanipal (reigned 669-631 BC) collected a library of thousands of cuneiform tablets in his palace at Nineveh. They recorded myths, legends and scientific information. Among them was the story of the adventures of Gilgamesh, a legendary ruler of Uruk, and his search for immortality. The Epic...

Sources:
S. Dalley, Myths from Mesopotamia: Creation...
Location

- Include the place of publication

Location

Current: ULAN

Getty Research Library, Special Collections (Los Angeles, California, USA)

Repository No.: 92-B27718

Other: TGN

Amsterdam (North Holland, Netherlands)

Type: publication
What Are Its Physical Characteristics?
Materials and Techniques, Dimensions
Materials and techniques

Substances or materials used in the creation of a work, as well as any implements, production or manufacturing techniques, processes, or methods incorporated in its fabrication

Display field is indexed with AAT terms

[CONA ID: 700001088]
Title: A mandarin paying a visit of ceremony
Mandarin rendant une visite de cérémonie
Creator Display: Fox, Angus, after drawing by Thomas Allom; published by Fisher, Son and Company
Related Person: Fox, Angus (British printmaker, 19th century) role: engraver
Date: published: ca. 1845
Related Person: Allom, Thomas (British architect, 1804-1872) role: draftsman
Related Corporate Body: Fisher, Son and Company (British publisher and printer, active 1821-1845) role: publisher
Materials: steel engraving, hand colored
Dimensions: image 12.3 x ca. 19 cm, on sheet 20.2 x 26.6 cm
Value: 12.3 Unit: centimeters Type: height Extent: image
Value: 19 Unit: centimeters Type: width Extent: image
Value: 20.2 Unit: centimeters Type: height Extent: sheet
Value: 26.6 Unit: centimeters Type: width Extent: sheet
Current Location: Getty Research Institute, Special Collections (Los Angeles, Los Angeles county, California, United States)
Other Location: Paris (Île-de-France, France, Europe, World, Top of the TGN hierarchy) Type: publication
General Subject: event | human figures
Specific Subject: mandarin (public officer) [AAT] | visit of state (cultural ceremony) [AAT] | palanquin (litter) [AAT] | procession (cultural ceremony) | Chinese (culture) [AAT]

Materials [& technique] Display:
steel engraving, hand colored

Materials [& technique] Index:
steel engraving (printing process) AAT
hand coloring
Materials and techniques

Materials Display:
cels: nitrate; background: wood veneer

Materials Index:
nitrate
courvoisier (technique)
wood

Activities Facet
…..<Processes and Techniques (hierarchy name)>
……...<processes and techniques by specific type>
..........<image-making processes and techniques>
........................courvoisier (technique)

Index materials and techniques with as much specificity as warranted
Materials and techniques

CONA ID 700002058 Class*: graphic arts
Work Type*: drawing, preparatory study
Title Man in Korean Costume
Creator artist: Peter Paul Rubens (1577-1640, active in Flanders and Italy)
Creation Date*: ca. 1617-1618
Current Location*: J. Paul Getty Museum (Los Angeles, CA), 83.B.384
Descriptive Note: This is one of several studies of persons in exotic costumes that Rubens did during ...
Dimensions*: 38.4 x 23.5 cm
Mat & Tech: Display: black chalk with touches of red chalk in the face on ivory laid paper
Mat & Tech: black chalk laid paper
Role: medium
Mat: Wood panel
Technique: painting | gold tooling
Subject Matter*: Korean man, costume
Context-Historical/Cultural: Man is portrayed in formal costume; is one of the first portrayals of a Korean on European soil ...

Materials Display: black chalk with touches of red chalk in the face on ivory laid paper

Materials Index:
- chalk Role: medium
- laid paper Role: support

• You may index the support separately from media using Role

Manuscripts: CDWA, CCO, Vocabularies
**Materials and techniques**

CONA ID 700008575 Catalog Level: volume  
Class: manuscripts and rare books  Work Type: codex  
Title: Anaphora of the Virgin Mary  
Creator: unknown Egyptian; author: attributed to Abba Heryagos (Cyriacus) of Behensa (Egyptian bishop, 5th-6th century)  
Current Location: Princeton University Library (Princeton, New Jersey) Manuscripts Division: Robert Garrett Collection  
Call number: Garrett Ethiopic 32  
Creation Date: 17th century  
Mat & Tech: Display:  
included on parchment  
Extent: leaves  
Role: medium  
Mat & Tech:  
included on ink  
Role: support  
Material:  
parchment  
Extent: binding  
Technique: Coptic binding  
Dimensions: 17.5 x 11.5 cm  

- Role, Flag, and Extent may be used with Materials terms
Dimensions

**Title:** Shell (Murex brandaris)

**Creator:** Wenceslaus Hollar (Bohemian, 1607-1677)

**Current Location:** National Gallery of Art (Washington, DC, USA)

**Dimensions:** 9.5 x 13.6 cm (3 3/4 x 5 3/8 inches)

- **Value:** 9.5
- **Unit:** cm
- **Type:** height

- **Value:** 13.6
- **Unit:** cm
- **Type:** width

**Mat & Tech:** etching on laid paper

**Material:** etching, laid paper

**Technique:** etching

**Descriptive Note:** Detailed rendering of the shell was probably considered significant because Pliny’s dye-producing “purpura” was probably this species, Murex brandaris.
Dimensions

• If multiple units are used in the display Dimensions, use only one in the indexing
• E.g., example display dimensions lists meters, centimeters, and inches; index all in centimeters

CONA ID 700009467  Catalog Level: item  Class.: textiles
Work Type: embroidery work
Title: Bayeux Tapestry
Creator: unknown embroiders; patron; probably Bishop Odo of Bayeux
Bayeux Embroidery
Tapisserie de Bayeux
Tapete Baiocense
Date: 1070s
Associative Rel.
architectural context was    Bayeux Cathedral CONA 700009468
Current Location: Bayeux Museum (Bayeux, France)
General Subject: history and legend
Specific Subject: Norman Conquest of England
Material: wool yarn on linen, embroidery
Dimensions: 231 feet (70 metres) long x 19.5 inches (49.5 cm)

Dimensions:
231 feet (70 meters) long x 19.5 inches (49.5 cm) wide

Value: 7000  Unit: cm  Type: length
Value: 49.5  Unit: cm  Type: width

Manuscripts: CDWA, CCO, Vocabularies
Dimensions

text block: 21 x 15 x 5 cm (9 3/4 x 6 x 2 inches); 125 leaves

Extent: leaves
  Value: 125 Unit: N/A Type: count

Extent: text block
  Value: 21 Unit: cm Type: height
  Value: 15 Unit: cm Type: width
  Value: 5 Unit: cm Type: depth

- May include many types of Dimensions, e.g., number of items in a group, number of leaves or pages, measurement of text block, etc.

CONA ID 700008515 Catalog Level: volume Class: manuscript
Work Type: codex
Title: Códice Tudela Title: Codex Tudela
Creator: unknown Aztec Creation Date: ca. 1553
Relationship Type: part of Related Work: Códice Tudela
Relationship Numbers: 98 verso and 99 recto

Current Location: Museo de América in Madrid (Madrid, Spain); N Inv. 70.400; España Siglo XVI

Dimensions:

- May include many types of Dimensions, e.g., number of items in a group, number of leaves or pages, measurement of text block, etc.
Dimensions

CONA ID 700008579 Catalog Level: item
Class: Indian & Himalayan Art Work Type: manuscript
Title: Manuscript Invoking the Protective Goddess Paldan Lhamo
Creator: Text composed by Shakya Gelong Changra Tulku Choje Gewang of the Lhadan Choskhor Thubstan Ling Monastery
Creation Place: Mongolia
Creation Date: ca. 18th century
Mat & Tech: black, red, and yellow inks on paper; silk cover

Dimensions:
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)

<table>
<thead>
<tr>
<th>Value</th>
<th>Unit</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.9</td>
<td>cm</td>
<td>height</td>
</tr>
<tr>
<td>2.0</td>
<td>cm</td>
<td>width</td>
</tr>
<tr>
<td>1.6</td>
<td>cm</td>
<td>depth</td>
</tr>
</tbody>
</table>

Value: 2 Unit: N/A Type: count Extent: leaves

frequently use a combination of the Tibetan and Sanskrit languages written in dbU chen script.

• Express nuance in display Dimensions
• Counts of leaves, components, etc.
**Dimensions**

**Value:** 13.3 **Unit:** cm **Type:** height **Extent:** sheet

**Value:** 20.6 **Unit:** cm **Type:** width **Extent:** sheet

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

**Value:** 14 **Unit:** N/A **Type:** count **Extent:** laid lines

**Value:** 20 **Unit:** mm **Type:** length **Extent:** laid lines

- Use Dimensions to record chain and laid lines
**Dimensions**:  
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  **Qualifier**: per second  **Type**: running time  

duration: 0:28 at 16 fps. Theodore Roosevelt’s inauguration.
**Dimensions**

- **Dimensions:**
  - 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

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

**Scale type:** A term describing the scale, which is an expression of the ratio between the size of the representation of something and that thing (e.g., the size of the drawn structure and the actual built work).
Dimensions

- **Format**: The configuration of a work, including technical formats, or the conventional designation for the dimensions or proportion of a work; includes format and size.
- **Example of dimensions noting the format**

**Dimensions**: 1/4 double elliptical cut plate; image: 9.1 x 7.1 cm (3 9/16 x 2 13/16 in.); mat: 9.7 x 7.6 cm (3 13/16 x 3 in.)

**Value**: 9.7 **Unit**: centimeters **Type**: height  **Extent**: mat

**Value**: 7.6 **Unit**: centimeters **Type**: width  **Extent**: mat

**Value**: 9.1 **Unit**: centimeters **Type**: height  **Extent**: image

**Value**: 7.1 **Unit**: centimeters **Type**: width  **Extent**: image

**Format**: quarter plate
**Dimensions**

- **Dimensions Qualifier**: A word or phrase that elaborates on the nature of the measurements of the work when necessary, as when the measurements are approximate.
- **Examples**: sight, maximum, largest, approximate, assembled, variable

---

CONA ID: 700009501  catalog Level: item  Class.: printed materials
Work Type: broadside (notice)  catchpenny print
Title: Verscheyde soorten van gedierten
Various species of animals
Creator: from blocks by or after Dirk de Bray; Published: Gedruckt tot Haerlem : By Margareta van Bancken ..., 1690
Creator: Dirk de Bray  Role: artist  Qualifier: after Margareta van Bancken  Role: printer
Date:  1690   Type: publication
Materials: ink on paper
Dimensions:  36 x 29 cm  Qualifier: largest
Location: Morgan Library (New York, New York)
Repository No.: PML 84761  Credit Line: Purchased on the Ball Fund, 1985

Descriptive Note: 24 woodcuts of animals, each with caption, from blocks by or after Dirk de Bray. Affordable Animals: Printed on cheap paper and, at a penny or two, meant to be affordable to the general public, this Dutch catchpenny print from the 17th century is in remarkable condition. Printed from 24 small woodblocks, the print’s diverse animal subjects are meant to be instructive as well as amusing, a child’s introduction to natural history. The most exalted exotic animals, the lion and elephant, appear first, followed by the cow and horse, two animals central to artistic depictions of Dutch rural life.

---

**Dimensions**: 36 x 29 cm

- **Value**: 36
- **Unit**: centimeters
- **Type**: height
- **Qualifier**: largest

- **Value**: 29
- **Unit**: centimeters
- **Type**: width
- **Qualifier**: largest
Dimensions

CONA ID 700009486  Catalog Level item
Class. textiles  Work Type  tiraz
Title: Tiraz Fragment
Creator: unknown creators, at Damietta,

**Dimensions:**
H. 16 1/2 in. (41.9 cm); W. 29 1/2 in. (74.9 cm)

**Value:** 41.9  **Unit:** centimeters  **Type:** height
**Qualifier:** largest

**Value:** 74.9  **Unit:** centimeters  **Type:** width
**Qualifier:** largest

**Shape:** irregular
What Is It “Of” or “About”?

Depicted Subject
Depicted subject

**General Subject:**
Indexing terms that characterize in general terms what the work depicts or what is depicted in it. This subject analysis is the minimum required. It is recommended to also list specific subjects, if possible

**Examples**
- allegory
- architecture
- botanical
- cartographic
- ceremonial object
- portrait
- religion and mythology
- seascape
- still life

**Specific Subject:**
Indexing terms that characterize what the work depicts or what is depicted in it, including generic terms and proper names. These terms are more specific than the general subjects discussed above. They are drawn from AAT, TGN, ULAN, IA, and CONA works.

**Examples**
- single-sitter portrait (portraits, <visual works by subject type>, ... Objects Facet) [AAT 300404138]
- Adoration of the Magi (event; Life of Jesus Christ; Christian iconography; Religion and Mythology) [IA 5000189]
- Battle of Nördlingen (event; (Thirty Years' War; European History); 1634) [IA 1000639]
- Hercules (Greek and Roman characters; Greek and Roman iconography; Religion and Mythology) [IA 5000074]
- Henry IV, King of France (French, 1553-1610) [ULAN 500122324]
- Mount Fuji (mountain; Honshū (island), Japan) [TGN 1107685]
- Taj Mahal (mausoleum; patron: Shah Jahan; principal designer: Ustad Ahmad Lahauri; construction began 1632; Āgra (Uttar Pradesh, India)) [CONA 700000214]
Depicted subject

CONA ID 700008605  Class: manuscripts  Work Type: illumination
Title: Shah Jahan on Horseback: Leaf from the Shah Jahan Album, period of Shah Jahan (1628–1658)
Creator: Attributed to Bhag

General Subject
portraits

Specific Subject
ULAN
Shah Jahan (Mughal emperor of India, 1592-1666, ruled 1628–1658)
ruler
horse
hunt

Descriptive Note: Depicts Shah Jahan on horseback, dressed for the hunt ...
Depicted subject

Minimum and fuller

CONA 700009292 Work Type: Etching
Title: Rom, 1859
Creator: Post, Karl Borromäus, 1834-1877, printmaker
Creation Date: 1859
Physical Desc.: 1 print etching; sheet 44.5 x 55.5 cm, mount 44.5 x 62.9 cm
Location: GRI Special Collections Accession Number: P850003

Minimum subject = one term from General Subject
Fuller subject = additional terms from Getty vocabularies, based on Title and authoritative information from the object record or expert analysis

General Subject:
landscapes [General ID 31201]

Specific Subject:
view (visual work) [AAT 300015424]
naturalistic landscape (visual work) [AAT 300417313]
Rome (Lazio, Italy) [TGN 7000874]
Title: Lincoln on the Battlefield of Antietam, Maryland, October 2, 1862
Creator: Alexander Gardner (American photographer, 1821-1882)

**General Subject**
- portraits
- history and legend

**Specific Subject**
- Antietam National Battlefield (Sharpsburg, Maryland, United States)
- American Civil War (event)
- Abraham Lincoln (American president, 1809-1865)
- John McClellan (American Union General, 1812-1900)
- Allan Pinkerton (American Secret Service agent, detective, 1819-1884)
- army camp
- tents (portable buildings)

**Use Getty vocabularies to index subject**
- Common iconographical themes, stories and characters
- Portraits, history & legend, events, geographic places
- Description, identification, interpretation
- What the work is “of” and “about”
Depicted subject

Linking to the Getty vocabularies allows multilingual retrieval

CONA: ID 700008633   Class.: manuscripts   maps
Work Type: cityscape   map
Title: Map of Constantinople
Karte von Konstantinopel
Creator: Cristoforo Buondelmonti
Date: 1422
Current Location: Bibliothèque nationale de France (Paris, France)
Dimensions 25.4 x 16.4 cm, 66 leaves
Tech & Mat: ink and wash on vellum
Inscription: All folios inscribed; author page: Cristoforus Bondeldont de Florencia presbiter nunc misit cardinali Iordano de Ursinis MCCCCXX
part of:
Liber insularum archipelagi CONA 700008634

General Subject:
cityscapes
architecture

Specific Subject:
Constantinople (inhabited place)
Hagia Sophia (built work)

TGN ID 7002473
Names
• Istanbul
• Constantinople
• Konstantinopel

CONA ID 700000141
Titles/Names
• Hagia Sophia
• Ayasofya
• Αγία Σοφία
• Sancta Sophia
Depicted subject

- Linking to the Getty vocabularies allows multilingual retrieval
- Hierarchical context, dates, links, other fields in vocabularies are used in access

**IA ID** 901000028

**Names**
- First Battle of Bull Run
- First Battle of Manassas
- First Manassas
- Bull Run, 1st Battle of, Va.
- Manassas, 1st Battle of, Va.

**Hierarchy**

... Named Events
<br>
....... <North and South American history>
<br>
........... United States history
<br>
............... American Civil War
<br>
.................. First Battle of Bull Run
<br>

**General Subject:**

history and legend

**Specific Subject:**

First Battle of Bull Run soldiers battlefield satire
Levels of subject analysis

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

- Never index beyond what is provided by an expert or evident in the associated documentation
- Your goal as cataloger should be minimal indexing and basic-access indexing

- Three levels of analysis ("indexing type")
  - Objective description
  - Identification of subject
  - Interpretation of the meaning or theme


Read about subject indexing here:

http://www.getty.edu/research/tools/vocabularies/cona_and_subject_access.pdf
### What is *Indexing Type*?

A classification of the level of subject description indicated by the indexing terms, for use if necessary to distinguish between what a work is "of" and what it is "about."

<table>
<thead>
<tr>
<th>Indexing Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>description</strong></td>
<td>For terms that index the work according to that which may be recognized by a viewer having little or no knowledge of a particular theme or the iconography depicted. (e.g., child (people by age group) [AAT 300025945]). Description is usually analogous to ofness.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Indexing Type</th>
<th>Identification</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>identification</strong></td>
<td>For terms that name the subject: its named mythological, fictional, religious, or historical narrative subject matter of a work, or its non-narrative content in the form of persons, places, things, from the real world or iconographic themes. Identification requires knowledge of the subject depicted. (e.g., an image of a child may be identified as Eros (Greek god) [IA 1000613]). Identification may be analogous to either aboutness or ofness.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Indexing Type</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>interpretation</strong></td>
<td>For terms that refer to the meaning or theme represented by the subject matter or iconography of a work, requires access to expert analysis or knowledge of common themes, such as represented in allegory or symbols (e.g., an image of Eros symbolizes love (emotion) [AAT 300055165]). Interpretation is usually analogous to aboutness.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Indexing Type</th>
<th>Isness</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>isness</strong></td>
<td>For terms that equal the work described or the class to which it belongs, relevant particularly to distinguish when the subject term is the work, as opposed to descriptive of the subject portrayed in the work. Used primarily in General Depicted Subject (e.g., if you are cataloging a cathedral as a built work, General Depicted Subject term architecture has Indexing Type isness)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Indexing Type</th>
<th>Aboutness</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>aboutness</strong></td>
<td>If more familiar with aboutness than the Panofsky-inspired terms, cataloging institutions may use this flag to indicate what the work is about. It may analogous to either identification or interpretation.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Indexing Type</th>
<th>Ofness</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ofness</strong></td>
<td>If more familiar with ofness than the Panofsky-inspired terms, cataloging institutions may use this flag to indicate what the work is of. It may analogous to either description or identification.</td>
</tr>
</tbody>
</table>
**Description, Identification, Interpretation**

<table>
<thead>
<tr>
<th>General Subject</th>
<th>Specific Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>botanical</td>
<td>Paeonia (genus)</td>
</tr>
<tr>
<td><strong>Indexing Type:</strong> description</td>
<td><strong>Indexing Type:</strong> identification</td>
</tr>
<tr>
<td></td>
<td>wealth</td>
</tr>
<tr>
<td></td>
<td><strong>Indexing Type:</strong> interpretation</td>
</tr>
<tr>
<td></td>
<td>prosperity</td>
</tr>
<tr>
<td></td>
<td><strong>Indexing Type:</strong> interpretation</td>
</tr>
</tbody>
</table>

**Descriptive Note:** Three peonies are distinguished by their colors and positions. The peony is considered the king of flowers in China, symbolizing *wealth and prosperity*.

- basic description = *botanical*
- identification of genus
- interpretation of meaning
- Flagging “interpretation” indicates that this is what the image is about, not what is literally depicted in it
- Cataloger uses expert knowledge from the museum to know “interpretation”

---

CONA ID 700008561  Catalog Level: item  Class.: paintings  Work Type: painting

**Titles:** Three Peonies  
牡丹

**Creator:** Yün Shou-p'ing (1633-1690)  **Style/Period:** Ch'ing dynasty  **Location:** National Palace Museum (Taipei, Taiwan)

Mat & Tech: album leaf, ink and colors on paper  
Dimensions: 28.5 x 43.0 cm

**Manuscripts:** CDWA, CCO, Vocabularies
Depicted subject

- Description, identification, interpretation
- What the work is “of” and “about”
- Architectural drawings, prints

CONA ID 700008607 Catalog Level: item  Class: prints
Work Type: engraving
Title: Capital and base of a column (Vitruvius II)
Creator: Hans Beham

General Subject:
architecture [General ID 30105]

Specific Subject:
column (architectural element) [AAT 300001571]
capital (column component) [AAT 300001662]
base (object component) [AAT 300001656]
acanthus (motif) [AAT 300164902]
Depicted subject

General Subject: cartographic

Specific Subject: map river Nile River Alexandria (Egypt)

CONA ID: 700009477  Record Type: volume
Class: rare books  Work Type: map
Title: Nile Delta
Creator: Scribe: Haji Khalifa (Turkish, died 1657); Author: Piri Reis (Turkish, 1465-1554)
Created: 17th century
Medium: ink, paint, and gold on paper
Dimensions: 14 1/8 x 25 13/16 x 5 13/16 in. (35.8 x 65.5 x 14.7 cm)
Relationship Number: Folio Number: 304v
Measurements: full-page miniature; h.: 30.2 cm, w.: 19.9 cm
Typeface/Letterform: script: naskhi
Culture: Ottoman
Creation Place: Turkey
Language: Turkish
Subject: cartographic river cities Nile Delta Alexandria (Egypt)
Ownership History: Henry Walters, Baltimore [date and mode of acquisition unknown]; Walters Art Museum, 1931, by bequest.
Current Location: Walters Art Museum. Accession No. W.658.304V
Credit Line: Acquired by Henry Walters

• Description, identification, interpretation
• What the work is “of” and “about”
• Cartographic works
In addition to the visual subject content, Subject may include the content of the text.

Transcribe or describe the text in the Inscriptions field.

**General Subject:** religion and mythology | literary

**Specific Subject:**
- decorated initial
- Purification of the Virgin
- rubric
- versal (decorated initials)
- rustic capitals

**Extent:**
- text
- design
- script

**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 ...

CONA ID: 700008586    Class*: Manuscript, lectionary
Work Type*: decorated folio, calligraphy
Title or Names: Initial Letter P
Creator: artist: unknown Ottonian
Creation-Place*: Reichenau, Germany or St. Gall, Switzerland
Creation-Date*: late 900s
Subject:
- religion and mythology
- literary theme
- Purification of the Virgin
- rubric
- Luke 2:22 (Bible)
- versal (decorated initials)

Inscriptions: 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 ...

Typeface/Letterform: rustic capitals, unical, Caroline minuscule
Remarks: Language: Latin
Measurements*: 10 15/16 x 7 9/16 inches
Materials and Techniques*: Tempera colors, gold paint, and silver paint on parchment
Descriptive Note: This page from an Ottonian lectionary shows how medieval scribes used the size, color, and style of script to help readers understand a book's contents...
Depicted subject

Illustrations represent Salome and John the Baptist
May index the subjects of the illustration separately from the subject of the text, Oscar Wilde play
Use Extent = text
Depicted subject

- Description, Identification, Interpretation
- If you do not label interpretation, you cannot reliably distinguish a portrayal of the “Resurrection” from this Pelican as allegory for the “Resurrection”

**General Subject:**
- animals
- religion and mythology
- literary theme
- allegory

**Specific: Subject**
- Pelecanus (genus)
- blood (animal material)
- feeding
- De Avibus (Hugh of Fouilloy)
- Psalms
- eucharist
- Resurrection of Christ (New Testament narrative)

**Type:** interpretation
Depicted subject

What if there is no subject?

- General Subject should be included, even if there is no figurative or narrative content
- Nonrepresentational art
- May include design elements, motifs

**General Subject:**
- nonrepresentational art

**Specific Subject:**
- square
- line

**Extant:** design element

**AAT**

**Extent:** design element

CONA ID 700008601 Catalog Level: item  Class: prints and drawings  Work Type: lithograph

Title: White Line Square XII

Creator: Josef Albers

Creation Date: 1966

Current Location: National Gallery of Art (Washington, DC). Catalogue Number 2.12; NGA Accession Number 1981.5.125; Gemini Work Number JA66-1162; Old Gemini Catalogue Number 13

Relationship Type: Series

Related Work: White Line Squares

Subject:
- nonrepresentational art
- square

Mat & Tech: 3-color lithograph on Arches Cover

Facture: Colors or Sequence (aluminum) 1. yellow-gold, 2. red-orange, 3. vermilion

Dimensions: 53.3 x 53.3 cm (21 x 21 in.)

Description: Edition 125 plus 10 AP, 5 TP, RTP, PPII, 2 GEL, 5 PP;
Collaboration and Supervision Kenneth Tyler; Processing and Proofing Kenneth Tyler; Edition Printing James Webb, Fred Ganis, Octavio Pereira

Manuscripts: CDWA, CCO, Vocabularies
Depicted subject

CONA ID: 700008614  Record Type: item  Class.: photographs
Work Type: Albumen print
Title: The Eiffel Tower: State of the Construction
Creator Display: photographer: Louis-Emile Durandelle (French, 1832-1923)
Role [cont.]: photographer
Creation Date *: photographed 23 November 1888
General Subject: architecture
Specific Subjects: Eiffel Tower (built work) Extent: work depicted
Related Works: Relationship Type: depicts
Current Location [link]: J. Paul Getty Museum (Los Angeles, California, USA); 87.XM.121.16
Measurements: 17 x 13 3/4 inches
Materials and Techniques [link to Concept Authority]: albumin print
Style [link]: Belle Époque
Description: This view was made about four months short of the tower’s completion. Louis-Émile Durandelle photographed the tower from a low vantage point to emphasize its monumentality. The massive building barely visible in the far distance is dwarfed under the tower’s arches...
Source: Getty Museum, Collections [online] (2000-)

• Subject may be another art work
Depicted subject

- Subject may be another art work

CONA ID: 700009490  Record Type: item  Class: paintings
Work Type: rendering | watercolor (painting)
Title; Manuscript and Miniature of Fraktur
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.)
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 refers to the style of writing as well as to the illuminated documents itself. It was brought to Pennsylvania by German scribes and is an art form peculiar to the Pennsylvania Germans. It is based on a sixteenth-century typeface, a loose imitation of bold, rigid Gothic lettering. The fractur writer held several positions within the Pennsylvania German community. As the representative of learning, he was often the schoolmaster as well as clergyman. With his skill in drawing and writing, he performed 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

General Subject:
another work

Specific Subjects:
fraktur (document)  Extent: work depicted
psalm  Extent: work depicted
angels (spirits)  Extent: work depicted
German (language)  Extent: work depicted
Pennsylvania Dutch  Extent: work depicted

AAT
Manuscripts: CDWA, CCO, Vocabularies
Depicted subject

• Subject may be another art work

CONA ID: 700009111  Work Type: rubbing
Title: Rubbing of the Inscribed Epitaph to Cui Youfu

General Subject:
another work
funerary
text

Specific Subject:
Inscribed Tombstone of Cui Youfu (tombstone; Henan Museum; 8th century)

CONA ID: 700009112  Work Type: tombstone
Title: Inscribed Tombstone of Cui Youfu of the Tang Dynasty

General Subject:
funerary
text

Specific Subject:
Cui Youfu (Chinese Tang Dynasty official, 721-780)
epitaph

Manuscripts: CDWA, CCO, Vocabularies
Cona ID: 700008983  Work Type: embroidery

Titles:
- Śākyamuni preaching on the Vulture Peak
- Miraculous Image of Liangzhou (Fanhe Buddha)  | 番禾瑞像

Creator: unknown Tang

**Title:**
Śākyamuni preaching on the Vulture Peak
Miraculous Image of Liangzhou (Fanhe Buddha)

**General Subject:**
religion and mythology

**Specific Subjects:**
- Buddha (Buddhist character)
- Śakyamuni Buddha (Asian philosopher, founder of Buddhism)
- Vulture Peak (Bihār state, India)
- Miraculous Image of Liangzhou (Buddhist narratives)
- preaching
Depicted subject

Title: Boy Viewing Mount Fuji
Creator: Katsushika Hokusai, (Japanese, 1760-1849)
Date: 1839, Edo period
Mat & Tech: ink and color on silk
Dimensions: height: 127.0 width: 69.2 cm
Location: Freer Sackler Museums, Smithsonian Institution; Washington (DC); Gift of Charles Lang Freer; F1898.110

General Subject: landscapes

Specific Subjects: landscape (environment) Mount Fuji (Honshū (island), Japan) boy <people by gender>
How many subject terms are too many?

Establish rules regarding the number of terms to assign and method of analyzing.

Include subjects named in Title and any other important subjects.

In this example, General Subject and name of sitter are critical, in the Title.
Costume is also important subject element, according to contributor.
But indexing too many details of the composition are unhelpful.
Will user want to retrieve this work when looking for “carpet” or “hands”?

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Will user want to retrieve this work when looking for “carpet” or “hands”?

How specific?
How many terms?

General Subject: portraits
Specific Subject:
• Carlota, Empress, consort of Maximilian, Emperor of Mexico (Empress, active in Mexico, 1840-1927) [ULAN ]
• single-sitter portrait [AAT]
• full-length figure [AAT]
• woman (female human) [AAT]
• costume [AAT]
• fur garments [AAT]

these are not primary subjects
• coat [AAT] • hat [AAT] • gloves [AAT]
• table [AAT] • book [AAT] • carpet [AAT]
• bow (costume accessory) [AAT]
• face (animal or human component) [AAT]
• hands (animal or human components) [AAT]
What Is Written on the Work?

Inscriptions, Watermarks, Marks, Creation Numbers
**Title:** Adam and Eve

**Creation Date:** 1638

**Inscriptions:**
signed and dated, lower center in plate:
Rembrandt. f. 1638

**Mat & Tech:** etching on laid paper

**Dimensions:** sheet (trimmed within plate mark): 16 x 11.7 cm (6 5/16 x 4 5/8 in.)

**General Subject:** religion and mythology

**Specific:** Adam and Eve

**Current Location:** National Gallery of Art (Washington, DC); Rosenwald Collection; 1943.3.7102
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].

In 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.
Inscription: signed and inscribed in pencil on mount, recto, bottom right: Walker Evans; bottom left: Alabama, 1936

Record Type: item  Class: photographs  American art
Work Type: photograph
Title: Floyd and Lucille Burroughs on Porch, Hale County, Alabama
Creator: Walker Evans (American, 1903–1975)
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
Creation Date: 1936
Material and Technique: gelatin silver print
Measurements: 18.9 x 23.7 cm (7 7/16 x 9 5/16 inches)
Subject: portraits  male   female  home
Current Location: Metropolitan Museum of Art (New York, New York) 1999.237.4
Inscription:

Chinese cursive script, reads, from right column to left:

極重悪人無他方便・唯稱弥陀得生極楽

For an utterly evil person, there is no other expedient means. Simply recite the name of [A]Mida to achieve birth in Paradise.

(Translation by John T. Carpenter)
Inscription:

Inscribed (in Greek): (on scroll held by Anna) This Child created Heaven and Earth; (above Virgin) Mary, Mother of God; (upper left) Purification; (upper right, part of an older inscription) Purification [partially legible]

Mary) recognized the child’s divinity, as indicated by the Greek text on the scroll in her hand: "This child created Heaven and Earth."
Inscription

CONA ID: 700008587  Record Type: component
Class: manuscripts
Work Type: illuminated manuscript
Title: Johannes de Garlandia's Compendium metricum de synonimis
Creator: unknown German scribe; author: Johannes de Garlandia
Creation Location: Germany
Creation: Date 11th century

Specific Subject:
Latin  Extent: language
Gothic  Extent: script

Materials: ink on parchment

- Inscriptions is a free-text field, may be used to describe the text appearance or content
- Index scripts, materials of inscription, proper names, etc. in indexed fields elsewhere in the record
Watermarks

- Watermarks are marks inherent in or applied to the material before it was fashioned into the work, including watermarks and stationers' stamps or marks
- Record in Materials Display
- Describe it in Watermark field

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

**Materials Index:**
- ink  **Role:** material
- laid paper  **Role:** support
- etching  **Role:** technique
- drypoint  **Role:** technique
- Strasburg lily  **Role:** support  **Extent:** watermark

**Watermark:**
- Strasbourg lily in shield with flower
Marks

- **Marks**: An identification of the mark type or name, a mark being a mark, stamp, or similar device applied to the work in the course of, or after, creation. Marks are not part of the material, as distinct from watermarks.

**Inscription:**
Kunisada, Signed Toyokuni ga

**Marks:**
Censor seal (upper) Yoshimura Gentaro,
Censor seal (lower) Muramatsu Genroku

CONA ID: 700009502  Catalog Level: item
Class.: prints  Work Type: color woodcut
Title: Japanese Lady
Creator: Utagawa Kunisada (Japanese, 1786–1865)
Date: ca. 1850
Materials: polychrome woodblock print; ink and color on paper
Inscription: Kunisada, Signed Toyokuni ga
Marks: Censor seal (upper) Yoshimura Gentaro, Censor seal (lower) Muramatsu Genroku
Location: Metropolitan Museum of Art (New York, New York)
Repository Number: JP3196

Manuscripts: CDWA, CCO, Vocabularies
Creation numbers

CONA ID: 700008593
Record Type: item
Class: prints and drawings
Work Type: lithograph

Title: Face
Creator: Jasper Johns
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 Number
Creation Number: 500
Number Type: Old Gemini Catalogue Number

© Jasper Johns and Gemini G.E.L./VAGA, New York, NYCatalogue Number 26.64; Artist Jasper Johns; Gemini Work Number JJ73-627; Old Gemini Catalogue Number 500
NGA Accession Number 1981.5.191

Related Work: Series Casts from Untitled

Materials: 3-color lithograph on Richard de Bas Narcisse

Facture: 1. red (stone), 2. transparent red (aluminum), 3. white (aluminum)

Dimensions 78.1 x 57.8 cm (30 3/4 x 22 3/4 in.)

Description: Edition 49 plus 10 AP, 4 TP, RTP, PPII, 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, one on Laga Narcisse and another on Amgoumois a la Main paper. Of the 8 other proofs that were pulled, 2 are of the uncorrected stone in black and were printed on Amgoumois a la Main handmade paper. The other 6 are two sets of elements in black showing each element printed singly in black. These were printed on 320 gram Arches paper.

http://vocab.getty.edu/page/cona/700008593

ULAN

Repository Number: 1981.5.191 26.64

Creation Number: JJ73-627; Old Gemini Catalogue Number 500
Happenings Surrounding the Work

Events
Events

- Events may be used to record cancellation of a (in the “multiples” group record) and other events
- Events include dates and/or links to geographic places
- Examples of Event Types that could apply to works on paper: exhibition, disassembling, cancellation, conservation, examination, accessioning, deaccessioning

CONA ID: 700009496   Record Type: item
Class: prints and drawings  Work Type: print
Title: Snow (multiples)
Creator: David Hockney
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; Ge700009495mini 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: Cancellation was documented with printing of this edition in 1973...
Edition 98 plus 12 AP, RTP, PPII, 3 GEL, 3 CTP, SP; Collaboration and Supervision Kenneth Tyler; Processing and Proofing Kenneth Tyler; Edition Printing James Webb assisted by Robert Knisel, Donna Rae Hirt; Remarks The stones, plate, and screens were used for edition printing of DH73-506A.

Descriptive Note:... Cancellation was documented with printing of edition in 1973...

Event
Type: cancellation
Display Date: 1973
Start: 1973   End: 1973
Origins and Appearance

Style and Culture
Viewing the Waterfall at Longiu
Creator primary painter and calligrapher was Dai Xi, with additional inscriptions and colophons added by other officials
*Creation Date: probably between 1847 and 1849
Style: Wen ren
*Subject: waterfalls, landscape, pine trees, clouds, pavilions, poetry, Longqiu/Lung-ch'iu (Dragon Pool), Yentang shan (Mount Yentang), mountains, Mountain of Myriad Geese
*Current Location: Department of Asian Arts, The Saint Louis Art Museum (Saint Louis, Missouri, USA) ID: 7:1985
Creation Location: Beijing (China)
*Measurements: 31.9 cm x 133.9 cm
*Materials and Techniques: ink on paper, in a brocade cover with calligraphies written on separate sheets
Inscriptions: inscribed with the colophons and encomia of the artist and several other collaborators: Dai Xi, Luchuang Juren, Lun An, Meng Xin, Shun Qi, Shun Shi, Shun Si, Song Ping, Yu An, Jing Dong Juren, and Wen Jie
Description: This is an example of the Wen ren style, where the work, comprising painting, poetry, and calligraphy, was created by scholars and gentlemen, rather than professional painters or craftsmen. Dai Xi and the others involved with the creation were scholar-officials at the imperial court or its offices in the provinces.
Style and Culture

CONA ID 700008601  Catalog Level: component
Class: manuscripts  Work Type: illumination
Title: A Crowd Watches a Flying Pelican Luring Smaller Birds into Its Large Beak
Creator: Shaykh Azari
Creation Date: 1613
Current Location: Walters Art Museum (Baltimore, Maryland) Accession No. W.652.162A
Credit Line: Acquired by Henry Walters
Mat & Tech: tempera and gold on paper
Dimensions: 11 13/16 x 6 3/4 in. (30 x 17.2 cm)
Relationship Number: folio 162A
Inscriptions: [Date] 22 Rajab 1022 [8 September 1613]
Culture: Islamic  Dynasty: Safavid
Reign: Shah Abbas (1585-1628)
Creation Location: Afghanistan
Ownership/Collection History: Henry Walters, Baltimore [date and mode of acquisition unknown]; Walters Art Museum, 1931, by bequest.

Culture: Islamic
Style field: Safavid
Type: dynasty
Style and Culture

CONA ID: 70009497  Record Type: component
Class: manuscripts  Work Type: illuminated manuscript
Title: Lindisfarne Gospels: Initial page to St John’s Gospel
Creator: probably Eadfrith (British, late 7th-early 8th century)
Creation Date: late 7th or early 8th century

Style field: Insular
Qualifier: style

General Subject:
text
religion and mythology

Specific Subject:
Gospels, the (Bible, sacred text) Extent: language
Old English (Anglo-Saxon language) Extent: language
Latin (Language) Extent: language
Insular majuscule Extent: script

• Style field records style, period, group, movement, dynasty
Text About the Work

Descriptive Note
Descriptive Note: Made in India, possibly made in Andhra Pradesh, Karnataka, or Telangana. 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 tam rashasana (literally copper grant or edict). A tamrashasanacan be a single sheet or multiple sheets held together with a ring to which a cast royal seal is often affixed.

Source: Philadelphia Museum of Art online
Page: accessed 3 July 2016
Mondsee Gospels and Treasure Binding with Four Evangelists and Crucifixion

Creator: illuminator: unknown German; scribe: Othlon of Regensburg

Current Location: Walters Art Museum (Baltimore, Maryland); Accession No. W.8

Creation Date: third quarter 11th century

Credit Line: Acquired by Henry Walters

Mat & Tech: parchment bound between oak boards covered with leather, silk damask, silver filigree, gilded panels, four ivory panels (one modern) depicting the Evangelists, and incised gold leaf depicting the Crucifixion under convex rock crystal

Dimensions: 11 1/16 x 9 3/16 x 4 1/8 in. (28.1 x 23.3 x 10.4 cm)

Description:

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

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

Typeface/Letterform: Caroline minuscule

Creation Location: Germany

Style: Ottonian

Ownership Collection History: Regensburg, late 11th century; Jacques Rosenthal [dealer], Munich, early 20th century; Henry Walters, Baltimore [date and mode of acquisition unknown]; Walters Art Museum, 1931, by bequest.

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

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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

Source: Walters Art Museum
Descriptive note

This collection contains 2,241 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.

Source: National Archives of Canada
Descriptive Note: Quarter-plate daguerreotype of a young mother, wearing a fancy plaid dress, and her daughter, both with gilt detail on their earrings and necklaces, without a seal, in a leather case. There are some light tarnish spots, especially noticeable in the background, giving it a faintly mottled look. There is a small accretion in the lower left portion of the image on the mother's dress, and another smaller one to the right of the young girl's arm. There are two intertwining tarnish lines across the lower right corner (which is probably due to being housed with a cracked piece of cover glass for long period of time). The case is generally worn and its hinge has been replaced.

Source: Sotheby's [online]
Position Among Multiples

Edition and State
• An indication of the placement of a work in the context of prior or later issuances of multiples of the same work. Edition either identifies a specific work in the context of a group issued at the same time, or defines an issuance of a work in relation to previous and subsequent editions.

• Record the Edition of prints or books

**Edition: 2nd edition**

Sources: Mortimer, R. Italian 16th cent., 515
Notes: R
Current Location: Getty Research Library (Los Angeles, California) 85-B23279
The Roman governor Pontius Pilate on the dais points to Christ at his side as he asks the people whether he should release Barrabas or Christ (Matthew 27:21–23). Just as fascinating as the riveting central subject of this powerful print are the varied characters, attitudes, and poses to be found within the crowd of spectators witnessing the event from the street below and the surrounding windows. Rembrandt composed this print entirely in drypoint, which accounts for the velvety quality of many of the lines. With drypoint, Rembrandt could combine the immediacy of drawing with the ability to print many impressions of a single image. This impression was printed on Japan paper, whose yellow tone bathes the scene in a warm light. The standard-size Japan sheet was smaller than Rembrandt's printing plate, but the printmaker solved this dilemma by adding an extra strip of paper to the top of the sheet.

Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived the scene over and over. In the sixth state of the print, he removed much of the original crowd that stood directly below the main event and replaced it with two brick arches over an unidentified chasm. Between the arches he also added a sculpted male figure, lightly covered over. The iconographic significance of these changes remains a mystery, but compositionally they serve to thrust the viewer into direct confrontation with Christ's face.
State

Sample *Multiples* record

CONA ID 700008519
Catalog Level: multiples
Classification: prints and drawings
Work Type: drypoints
Title: Christ Presented to the People
Creator: Rembrandt van Rijn (Dutch, 1606–1669)
Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived ...

- State: 1
- State: 2
- State: 3
- State: 4
- State: 5
- State: 6
- State: 7
- State: 8
CONA ID 700008590 Catalog Level: item  Class: prints and drawings
Work Type: drypoint
Title: Christ Presented to the People
Title: Ecce Homo
Creator: Rembrandt van Rijn (Dutch, 1606–1669)
Mat & Tech: drypoint on paper

**State**: 8:8

**Record Source**: Bartsch, Illustrated Bartsch (1978)

**Page [Code]**: B076

Current Location: Metropolitan Museum of Art (New York, New York); Gift of Felix M. Warburg and his family, 1941 (41.1.36)
Dimensions: 13 3/4 x 17 15/16 in. (34.9 x 45.6 cm)

General Subject: religion and mythology  Specific: Ecce Homo (Life of Christ)
Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived the scene over and over. In the sixth state of the print, he removed much of the original crowd that stood directly below the main event and replaced it with two brick arches over an unidentified chasm. Between the arches he also added a sculpted male figure, lightly covered over in this, the final, state. The iconographic significance of these changes remains unknown, but compositionally they serve to thrust the viewer into direct confrontation with Christ's fate.
Are There Other Important Data?

Additional possible fields
Title: Il castel dell'acqua Marcia
Creator: Piranesi, Giovanni Battista (etcher, 1720-1778)

Title: Il castel dell'acqua Marcia
Source: GRI Special Collections Finding Aids databases (2012-)
  Source ID: 2000052133  Page: 651056

Descriptive Note: Starting in the 1740s and continuing throughout his career, Piranesi ...
Source: GRI Special Collections Finding Aids databases (2012-)
  Source ID: 2000052133  Page: 651056

Record in General
Source: Hind, A. M. Giovanni Battista Piranesi
  Source ID: 2000052464  Page: no. 34
Source: Wilton-Ely, J. Giovanni Battista Piranesi, the complete etchings  Source ID: 2000052466  Page: no. 169
Link to images

- CONA includes links to images of the works
- It thus may provide metadata to access and link to images in the linked, open world

http://www.getty.edu/art/collection/objects/254471/
See 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)
Conservation/Treatment History

**DEFINITION**

Procedures or actions that a work has undergone to repair, conserve, or stabilize it.

**SUBCATEGORIES**

- Description
- Type
- Agent
- Date
  - Start Date
  - End Date
- Place
- Remarks
- Citations
  - Page

- Conservation information recommendations are included in CDWA
- Description and indexing fields

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A work of art that may undergo conservation or treatment or that has received any procedures should be documented in a conservation category. In the case of modern treatments, many details about the treatments, it may be possible to reconstruct what was done from examination of it. Opinions may differ about the extent of conservation of a work of art or architecture.

The conservation profession uses many technical analytical methods conveyed or summarized verbally, or presented in written reports or drawings.
Condition/Examination History

**DEFINITION**

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
  - Start Date
  - End Date
- Place
- Remarks
- Citations
  - Page

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

See CDWA for Condition description and indexing fields

Repositories routinely track the condition of the works in their care or collection. Caretakers of architecture will track condition reports. The condition reports will inform the condition of the work and ensures that proper preventive and conservation strategies are in place. Condition reports typically should be prepared when an object enters the collection. Periodic reports should be made in order to determine whether the condition has changed and conservation is required. Condition reports are generally sent with loans or exhibitions of art works. The condition of a work of art or architecture may change over time; hence there may be more than one condition report.
Condition/Examination History: Conserved by the Walters Art Gallery, Baltimore; multispectral imaging, x-ray florescence, and synchrotron x-ray examinations were undertaken to reveal the Archimedes undertext.

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

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. From 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 experimental techniques to retrieve the remaining 20%. One of the most successful of these techniques has proved to be x-ray florescence imaging (XRF). In April 2005, at the Synchrotron Radiation Laboratory, which is part of the Stanford Linear Accelerator Center (SLAC) in Stanford, California, a team of specialists continuously scan the parchment of folio 81r. This has enabled scholars to read large sections of previously hidden text.

The scientists who have contributed to its study are:

- Roger Easton, Rochester Institute of Technology
- Keith Knox, Boeing LTS
- William A. Christens-Barry, Johns Hopkins University
- Bruce Scruggs, EDAX Inc.
- Gene Hall, Rutgers University
- Robert Morton, Children of the Middle Waters
- Jason Gislason, Children of the Middle Waters
- Uwe Bergmann, Stanford Linear Accelerator Center

The principle scholars reading the text are:

- Reviel Netz, Department of Classics, Stanford University
- Nigel Wilson, Lincoln College, Oxford

The present effort to more fully recover the Archimedes texts is wholly funded by the anonymous owner of the book. The results are being used to create a new version of the text, which is scheduled to be published by 2010. The Archimedes Palimpsest Web site is www.archimedespalimpsest.org and will be updated by Aug. 1, 2005, so that the public can follow the progress that has been made to date.
Making Data Accessible

Utilize the Getty vocabularies, including LOD releases
What is Linked Open Data (LOD)?

- The AAT, TGN, and ULAN are now available as LOD
- They are published under the Open Data Commons Attribution License (ODC-By) 1.0

- When data is linked and open, it means that data is structured and published according to the principles of Linked Data, so that it can be both interlinked and made openly accessible and shareable on the Semantic Web. The goal of linked open data is to allow data from different resources to be interconnected and queried.

- In order for data to be understood and processed automatically by computers, data in records or about resources must be expressed in a standard format. Each thing (for example, a museum object, a place, or a person) must be represented by a persistent identifier (known as a Uniform Resource Identifier (URI)). A Resource Description Framework (RDF) is a language or format for describing things as well as the relationships between things as simple properties and values (known as 'triples'), while things are represented using URIs.
Getty vocabularies are linked to each other
 Getty vocabularies providing conduits to links in the cloud
Thank you.

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Managing Editor
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