Cataloging Works at Museums and Special Collections: Documentation, Indexing, Access with CDWA, CCO, and the Getty Vocabularies

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Audiences for this Presentation

Museum, special collections, and VR catalogers
This presentation is intended for diverse audiences: Museums, VR collections, museums, archives, others who catalog cultural heritage share similar cataloging and retrieval needs. CDWA, CCO, and CONA include minimum descriptive data applicable for all of these audiences.
VR collections place more emphasis on cataloging larger numbers of works and works from various repositories

VR collections need more discussion re. relationships to and among images

May need to link records for works that are in one repository to many other works in other repositories, lost works, etc.

Museums and special collections are typically cataloging fewer works than a VR collection, usually from their own collections alone

Museums and special collections place less emphasis than VR collections on complex relationships between works and images, and between images and other images

However, museums and special collections will probably wish to link their collections in a broader environment to allow research and discovery across collections, thus linking to outside works is relevant.
• VR collections are generally transcribing information found in other sources, not creating original information

• Copy cataloging (or link to CONA) for the work depicted in the image

• Must make rules regarding which sources are the most authoritative, recent, and reliable

• Museums and special collections are typically gathering information from parties within their institution, often information from the work itself or other original sources

• Museums and special collections must have practical rules in place for determining critical information (e.g., how to measure the work = left and bottom for rectangles, largest dimensions for irregular shapes, diameter for circular objects, circumference of vessels, how to take “sight measurements,” measure plate and sheet, how to round numerical values, etc.)

• Museums and special collections will require administrative data that is not needed by VR collections, including Provenance, Conservation History, Exhibition History, etc.
• For VR, museums, and special collections, whomever – ideally record the data once, and repurpose it as needed

• All will likely wish to share their data with a broader community

• Museums and special collections will typically repurpose data for more implementations than will VR collections

• For record keeping, hardcopy publications, Web pages and other online presentations of information, social media, live presentations at conferences, etc.
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
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

What Is CDWA?
Categories for the Description of Works of Art

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”

http://www.getty.edu/research/publications/electronic_publications/cdwa/
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

http://www.getty.edu/research/publications/electronic_publications/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
What Is Linked Art?

- Linked Art is a new initiative, spearheaded by the Getty with other institutions.
- It is a “community working together to create a shared Model based on Linked Open Data to describe Art”.
- The model will be implemented in software and used to provide valuable content.
- The project is under active development and additional partners and collaborators are welcome.
- See current members here: https://linked.art/community/
- See discussion of the data model here: https://linked.art/model/
Other Standards

• You may be compliant with multiple standards, they are not mutually exclusive
• Using CDWA should be possible if you comply with other rules or standards

Local practice
• Repositories will often have established local practice; any differences between that and CCO/CDWA should be reconcilable (CCO/CDWA is based on common and best practice), simply a question of parsing existing data into a CCO/CDWA/CONA-compliant form rather than editing the existing data

CIDOC CRM (Conceptual Reference Model), codified in ISO 21127:2006
• “definitions and a formal structure for describing the implicit and explicit concepts and relationships used in cultural heritage documentation” – i.e., data model for cultural objects and related information
• http://www.cidoc-crm.org/

CONA (Cultural Objects Name Authority – Cultural Objects Networked Access)
• An implementation of CDWA, has its own editorial rules and data is published on the Getty site
• http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#cona
EAD: Encoded Archival Description (EAD)
- an XML standard for encoding archival finding aids

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

Using CCO/CDWA/CONA should be possible even if you comply with bibliographic or archival standards.
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>
<thead>
<tr>
<th>CDWA</th>
<th>CCO</th>
<th>CONA</th>
<th>CIDOC CRM</th>
<th>Linked.Art</th>
<th>LIDO and CDWA Lite</th>
<th>VRA Core</th>
<th>MARC</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.1. [CATEGORY]</td>
<td></td>
<td></td>
<td>Class</td>
<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>
<tr>
<td>0.2. [SUBCATEGORY]</td>
<td>Element</td>
<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)
- 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

http://www.getty.edu/research/publications/electronic_publications/intrometadata/crosswalks.html
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*?
Establish the Focus

Work Record:
- Record Type: item  • Class: manuscripts
- *Work Type: 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 [controlled]: 1996
- Related Work [link to work]:

Museums: CDWA, CCO, Vocabularies
Establish the Focus

- The whole and its parts:
- Do you wish to catalog the print separately?
- Maintain separate records for the part and whole, as necessary
- Or for a group and items in the group

**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]
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

Create separate records when any of the following is true:

- Each part contains unique information that would be difficult to clearly delineate a single record.
- Separate records are necessary to manage the works within the repository.
- The parts are not physically joined to the whole, separate records may be needed to track loans, conservation, provenance, etc. separately.
- 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?
When to Catalog Whole and Parts Separately

• Museums’ and special collections’ whole/part relationships between works are driven by curatorial or conservation requirements, acquisition or loan issues, and storage of works in physical group. E.g., the lid, bowl, and saucer have different physical characteristics and have been conserved differently.

• VR collections’ arrangement of whole/part relationships between works is typically driven by the users’ need to retrieve. E.g., if same artist did both the lid, bowl, and saucer, why make separate records for a VR collection?
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.

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

Museums: CDWA, CCO, Vocabularies
Minimum Record
CDWA, CCO, CONA

Core elements

CONA ID 700008622
Catalog Level item
Classification sculpture | antiquities
Work Type statuette
Title Female Figure of the Kilia Type
Creator unknown Anatolian
Creation Date 2800/2200 BCE
Style/period: Chalcolithic
General Subject human figures
Current Location J. Paul Getty Museum, Getty Villa Malibu (Los Angeles, California, USA)
Repository Number 88.AA.122
Dimensions 14.3 cm height (5 5/8 inches)
Mat & Tech marble Index: marble

Images may be under additional copyright
Minimum Record

CONA ID: 70009450
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
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
Mat & Tech: 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>Creation Date: ca. 1759</th>
<th><strong>start:</strong> 1754  <strong>end:</strong> 1764</th>
</tr>
</thead>
<tbody>
<tr>
<td>display, free-text, may express uncertainty (ca., possibly executed, etc.)</td>
<td>controlled, used to index the display, whole numbers only, signifying years, positive or negative (negative = years BCE)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Material &amp; Technique: enamel on copper with hand-painted and gilt decoration; gilded brass mounts; fabric; printed paper</th>
<th><strong>term:</strong> paper (fiber product)  <strong>role:</strong> support  <strong>extent:</strong> folio/leaf</th>
</tr>
</thead>
<tbody>
<tr>
<td>display, free-text, may express nuance (enamel on copper with ..., etc.)</td>
<td>index content of “display” with controlled term, linked to AAT term plus qualifier</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Current Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania, USA)</th>
</tr>
</thead>
<tbody>
<tr>
<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  
- Do not guess  
- Use only authoritative sources and research  
- Broad and accurate is better than specific but incorrect  
  - E.g., using only the more general “butterflies” *(description level of subject indexing)* would be better than incorrectly labeling the Blue Morpho species *(identification level of subject indexing)*  
- Do not guess  
- Use only authoritative sources and research  
- Broad and accurate is better than specific but incorrect  
  - E.g., using only the more general “butterflies” *(description level of subject indexing)* would be better than incorrectly labeling the Blue Morpho species *(identification level of subject indexing)*  

**General Subject:**  
- animals  
- botanical  

**Specific Subject:**  
- butterflies (Papilionoidea superfamily)  
- Morpho menelaus (species)  
- Eumorpha fasciatus (species)  
- pomegranate (fruit)
...<materials by composition>
......organic material
...........gum (material)
...............gum arabic
..................acacia gum
...................babool gum

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 ...

Mat & Tech: partially printed and partially hand-drawn; watercolor and gouache with gum arabic and silver paint over lightly etched outlines on vellum

term: gum arabic  term: gouache (paint)  term: watercolor (paint)
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

15th-century addition in Italian on 3 staves: "Sanctus della domenica...."

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Exhaustivity

- How many aspects of a work will you catalog?
- Only core fields, or do you need others?
- How many terms do you assign to each indexing field of a work record?
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
CDWA, CCO, CONA

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 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

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.
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 orambiguous 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, jade, 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, 奏襄, Crevoile 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, शिव, Shiva, 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, Merleltaia, Lion Throne Room, 神奈川沖浪, Great Wave, Die große Welle, Chayasomesvara Temple, Hagia Sofia, Αγία Σοφία)
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

The Getty Vocabularies Are Thesauri

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

[Image of objects with labels: stirrup cups, coaching glasses, hunting glasses, sturzbechers, Sturzbecher, stortebekers, rhyta, rhyton, rhytons, rhea, rheon, rheons, ritón]

Objects Facet
.... Furnishings and Equipment
........ Containers
............. <culinary containers>
................ <vessels for serving / consuming food>
...................... rhyta

hierarchical

associative

distinguished from

equivalence

Museums: CDWA, CCO, Vocabularies
**Sample record**

<table>
<thead>
<tr>
<th>ID: 300132869</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Terms:</strong></td>
</tr>
<tr>
<td>bobbin lace (pref, en)</td>
</tr>
<tr>
<td>bone lace (en)</td>
</tr>
<tr>
<td>cushion lace (en)</td>
</tr>
<tr>
<td>梭心蕾絲 (zh)</td>
</tr>
<tr>
<td>線軸編織花邊 (zh)</td>
</tr>
<tr>
<td>kloskant (nl)</td>
</tr>
<tr>
<td>dentelle aux fuseaux (fr)</td>
</tr>
<tr>
<td>encaje de bolillos (es)</td>
</tr>
<tr>
<td>encaje de bolillo (es)</td>
</tr>
<tr>
<td>Klöppelspitze (de)</td>
</tr>
<tr>
<td>Klöppelspitzen (de)</td>
</tr>
</tbody>
</table>

**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 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 ...
**ULAN, the Union List of Artist Names®**

### Sample record

<table>
<thead>
<tr>
<th>ID:</th>
<th>500115493</th>
</tr>
</thead>
</table>
| **Names:** | Dürer, Albrecht (pref,de,en)  
Albrecht Dürer  
Duerer, Albrecht (en)  
Durer, Albrecht (en)  
Dürrero, Alberto (it)  
Durerus, Albertus (la)  
Direr, Albreht  
Djurer, Albrecht  
Dyûrô, 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)
- Σιένα (el)
- 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)
- World (facet)
  - Europe (continent)
  - Italian Peninsula (peninsula)
  - Etruria (former confederation)
  - Siena (inhabited place)
  - Historical: Late Etruscan

**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
**Long:** 11.50.00 E
**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...

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

**Museums:** 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
CONA, Cultural Objects Name Authority

Sample record: Movable work

CONA ID: 700001950

Titles:
Shiva (nl; en)
Shiva met de maan in het haar (nl)
Shiva with the Moon in his Hair (en)

Catalog Level: item

Work Types:
sculpture (visual work)

Classifications:
sculpture (preferred)

Creation Date: 1000/1200

Creator Display:
anoniem
sculptor: unknown Chola

Locations:
Current: Rijksmuseum (Amsterdam, North Holland, Netherlands) AK-MAK-1291; RM001.collect.910; Bruikleen van de Vereniging van Vrienden der Aziatische Kunst
Creation: Tamil Nādu (India)

Mat & Tech: bronze founding

Dimensions: 40 cm (height) x 24 cm (width) x 10.5 (depth)

Events: exhibition: Metamorfoze/Geheugenproject Willem Witsen

Cultures:
Indian
Chola

General Subject:
human figures (preferred)
religion and mythology

Specific Subjects:
Shivá (Hindu iconography)
mudrā (pose, <visual and representational concepts>)

Contributors & Sources:
[Rijksmuseum;VP]; Rijksmuseum XML file

CONA is linked to AAT, TGN, ULAN, other CONA records, and the Getty Iconography Authority
CONA, Cultural Objects Name Authority

Sample record: Built work

CONA ID 700000141

Titles/Names:
- Hagia Sophia (en, de, nl)
- Ayasofya (tr)
- Αγία Σοφία (el)
- Hagia Sophia
- Haghia Sophia
- Sainte-Sophie (fr)
- Santa Sofia (es)
- Santa Sofia (it)
- Sancta Sophia (la)
- Sancta Sapientia (la)
- Holy Wisdom (en)
- Saint Sophia (en)
- 聖蘇菲亞大教堂 (zh)

Work Types: church; mosque; museum

Date: original structure dated from 4th century CE; present structure built 532-537 CE; rebuilt in 12th century

Creators: Anthemios of Tralles (Byzantine architect, ca. 474-ca. 534) and Isidoro of Meletus, the Elder (Byzantine architect, active mid-6th century);
Patron: Justinian I (Byzantine emperor, ca. 482-565)

Built Work
... Hagia Sophia

Associative Relationship
depicted in View of the Hagia Sophia in Constantinople; Eduard Hildebrandt; watercolor; ca. 1852;
Hermitage Museum (Saint Petersburg, Russia) [700008345]

Location: İstanbul (Marmara, Turkey)
Address Note: 41.008548°N; 28.979938°E

Materials: system bearing masonry; centralized plan; interior surfaces are sheathed with polychrome marble, porphyry, and mosaics
Dimensions: central dome: diameter 31 m (102 feet); height 56 m (184 feet)

General Subject: architecture
Specific Subject: Holy Wisdom
Religion/Mythology

Note: Domed basilica was commissioned by the Emperor Justinian; built in Constantinople in 6th century...


• CONA links work records to the Getty vocabularies

CONA, Cultural Objects Name Authority
CONA merges information from multiple sources in one record

<table>
<thead>
<tr>
<th>CONA ID: 700000178</th>
<th>Repository title is flagged, others included</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catalog Level</td>
<td>Date of execution is in dispute: The display of the CONA record prefers the date espoused by the Repository, but other scholarly opinions are included</td>
</tr>
<tr>
<td>Classification</td>
<td>CONA is cultural objects networked access</td>
</tr>
<tr>
<td>Work Type</td>
<td></td>
</tr>
<tr>
<td>Item</td>
<td></td>
</tr>
<tr>
<td>Classification</td>
<td></td>
</tr>
<tr>
<td>paintings</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td></td>
</tr>
<tr>
<td>Adoration of the Magi</td>
<td></td>
</tr>
<tr>
<td>Adorazione dei Magi (repository title)</td>
<td></td>
</tr>
<tr>
<td>Creator</td>
<td></td>
</tr>
<tr>
<td>Bartolo di Fredi (Sienese painter, active by 1353, died 1410)</td>
<td></td>
</tr>
<tr>
<td>Creation Date</td>
<td></td>
</tr>
<tr>
<td>[display]</td>
<td></td>
</tr>
<tr>
<td>ca. 1385; some scholars date it after 1395</td>
<td></td>
</tr>
<tr>
<td>Execution</td>
<td></td>
</tr>
<tr>
<td>Start Date</td>
<td></td>
</tr>
<tr>
<td>1382</td>
<td></td>
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<tr>
<td>End Date</td>
<td></td>
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<tr>
<td>1387</td>
<td></td>
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<tr>
<td>Alternative date</td>
<td></td>
</tr>
<tr>
<td>Start Date</td>
<td></td>
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<tr>
<td>1395</td>
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<td>End Date</td>
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</tr>
<tr>
<td>1409</td>
<td></td>
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<tr>
<td>General Subject</td>
<td></td>
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<tr>
<td>religion and mythology</td>
<td>human figures</td>
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<tr>
<td>Specific</td>
<td></td>
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<tr>
<td>Adoration of the Magi</td>
<td>foreground</td>
</tr>
<tr>
<td>Siena</td>
<td></td>
</tr>
<tr>
<td>horses</td>
<td></td>
</tr>
<tr>
<td>Holy Family</td>
<td></td>
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<tr>
<td>gold</td>
<td></td>
</tr>
<tr>
<td>frankincense</td>
<td></td>
</tr>
<tr>
<td>myrrh</td>
<td></td>
</tr>
<tr>
<td>Journey of the Magi</td>
<td>background</td>
</tr>
<tr>
<td>king</td>
<td></td>
</tr>
<tr>
<td>deity</td>
<td></td>
</tr>
<tr>
<td>death</td>
<td></td>
</tr>
<tr>
<td>Epiphany</td>
<td></td>
</tr>
<tr>
<td>Three Ages of Man</td>
<td></td>
</tr>
<tr>
<td>Current Location</td>
<td></td>
</tr>
<tr>
<td>Pinacoteca Nazionale di Siena (Siena, Italy);</td>
<td></td>
</tr>
<tr>
<td>Repository No</td>
<td></td>
</tr>
<tr>
<td>no. 104</td>
<td></td>
</tr>
<tr>
<td>Dimensions</td>
<td></td>
</tr>
<tr>
<td>195 x 158 cm (76 x 61 5/8 inches)</td>
<td></td>
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<tr>
<td>Mat &amp; Tech</td>
<td></td>
</tr>
<tr>
<td>tempera on panel</td>
<td></td>
</tr>
<tr>
<td>Contributors</td>
<td></td>
</tr>
<tr>
<td>BHA VP CD PNS GRIPSC</td>
<td></td>
</tr>
<tr>
<td>Sources</td>
<td></td>
</tr>
</tbody>
</table>
CONA includes basic thesaural relationships
As well as many other links

- Thesaurus: A semantic network of unique concepts
- In compliance with ISO, NISO
- Thesauri may be multilingual
- Thesauri are characterized by the following three relationships:
  - Equivalence (synonyms)
  - Hierarchical (broader/narrower)
  - Associative (other important, direct relationships)

CONA ID 700008433
Stanza della Segnatura (built work, room, Stanze di Raffaello, Palazzo Apostolico (Vatican City, Italy))

CONA ID 700008512
School of Athens (Raphael; chalk on paper; 1508; Biblioteca Ambrosiana, Milan, Italy)

CONA ID 700008513
School of Athens (Raphael, fresco, Vatican)

Linking to architectural context in this case should be done at level of the cycle, if possible

Top of CONA
.... Movable Works
........ Stanza della Segnatura cycle
............. School of Athens (Raphael; fresco; 1508-1511; Vatican)

School of Athens
Schule von Athen
Scuola di Atene
École d'Athènes
School van Athene
Σχολή Αθηνών
雅典学校

The equivalences:
- School of Athens
- Schule von Athen
- Scuola di Atene
- École d'Athènes
- School van Athene
- Σχολή Αθηνών
- 雅典学校

CONA includes basic thesaural relationships
As well as many other links

architectural context is

hierarchical

associative

cartoon is

equivalence
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.
Entity Relationship Diagram for CONA

- Person / Corporate Body
- Geographic Places
- Generic Terms
- Iconography Authority

ULAN
TGN
AAT

CONA
Work Records

Image Records
Source Records

• Same diagram as used for CDWA and CCO

Museums: CDWA, CCO, Vocabularies
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

CONA ID: 700008890
Titles: [Young boy seated on a chair], 1890
Author/Creator: Calamita, Pierre
Creation Date: 1890
Descriptive Note: Physical Desc.: Mounted 105 mm. x 63 mm. Positive Process: Albumen Negative Process: Glass. Photographers' credit on verso, stating he is the successor to O. Schoefft. Signature/Stamp: Printed photographer's logo on verso.
Work type: cartes-de-visite

General Subjects: portrait

Keywords: Portrait, studio

Format: Still image

Coverage: Cairo (Egypt)

ID/Acc. No.: 2008.R.3

Jacobson number: 2574

Is Part Of: Ken and Jenny Jacobson Orientalist Photography Collection

Use Restrictions: Digital images and files saved from this website should be suitable for most purposes.

Persistent Link: http://hdl.handle.net/10020/2008r3_2574

Museums: CDWA, CCO, Vocabularies
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.
Indexing with Vocabularies

- Choose a term based on context
- Do you want to link to Aztec the culture?
- Or to an Aztec period?

- Mesoamerican
  - <Mesoamerican regional styles and periods>
    - <Central Plateau Mesoamerican styles and periods>
      - Central Plateau Mesoamerican styles
        - Aztec (culture or style)
          - Mexico
          - Mixteca-Puebla

- Mesoamerican
  - <Mesoamerican regional styles and periods>
    - <Central Plateau Mesoamerican styles and periods>
      - Central Plateau Mesoamerican periods
        - Aztec III [a period]
Relationships In the Data Model

Equivalence, Hierarchical, Associative
Equivalence Relationships

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

CONA ID: 700008708  Cat.Level: multiples
Record Type: Conceptual  Class: prints Work Type: woodcuts
Creator: Hokusai, Katsushika; ca. 1829/1832

Titles:
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

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

Create separate records when each part of a work contains enough unique information so that it would be difficult to clearly delineate the information in a single record. Repositories will also consider when separate records may be necessary to manage the works (materials, conservation, etc.)
Hierarchical Relationships

• Whole/part relationships for groups, subgroups, items

CONA ID 700008517 Classification: prints and drawings
Work Type: etching
Title: The Dissipation;
Creator: Jacques Callot (French, 1592-1635)
Mat & Tech: etching
Source: Lieure, no. 1407
State 2 of 3
Current Location: National Gallery of Art (Washington, DC); R.L. Baumfeld Collection; 1969.15.833.
Hierarchical Relationships

• **Whole/Part Relationships**
• May have associated Dates: display, start, end for the relationship
• Record relationship numbers (e.g., 98 v) in Hierarchy Qualifier field
• May also be a Title for the page
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)
  - Exterior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.1)
  - 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)
  - Interior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.18)
Hierarchical Relationships

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

**Great Wave at Kanagawa**
- Creator: Katsushika Hokusai (Japanese, 1760-1849)
- Published by Nishimura Eijudo (Japanese, 19th century)
- Work Type: color woodcut
- Mat & Tech: woodcut, polychrome ink and color on paper
- Dimensions: 25.7 x 37.9 cm (10 1/8 x 14 15/16 inches)
- Subject: landscape, Specific: Mount Fuji, ocean, wave
- Current Location: Metropolitan Museum of Art, New York, New York, USA

**Thirty-six Views of Mount Fuji: First Series**
- Creator: Katsushika Hokusai (Japanese, 1760–1849)
- Published by Eijudo Japan
- Creation Date: 1827-1837
- Subject: landscape, Specific: Mount Fuji, ocean, genre scenes, meisho-e
- Current Location: not applicable
- Style: Edo
- Dimensions: 36 prints, average plate size: 24 x 37 cm
- Style: Edo

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
Hierarchical Relationships

Dispersed set: Panels depicting Confucian and Daoist figures from Ryōanji, Zen temple in Kyoto, Kano studio, ca. 1606 [CONA 700009561]

- Historical whole/part relationships
  - e.g., set of 40 panels from Ryōanji Zen temple, Kyoto, were dispersed and sold to private collectors in the early twentieth century
  - Now in New York, Seattle, and Japan
  - Set may be virtually reconstructed for research

CONA ID: 700009559  Classification: Asian art; Work
Type: screens  fusama
Title: 列子図襖  Title: The Daoist Immortal Liezi
Creator: Kano School  Date: ca. 1606
Style/Period: Momoyama period  Culture: Japanese
Materials: Set of four sliding-door panels; ink, color, gold, and gold leaf on paper
Dimensions: Overall: 6 ft. x 24 ft. (182.9 x 731.5 cm)
Original location: Ryōanji (Zen temple) (Kyoto, Japan)
• CONA could virtually reconstruct disassembled works

• Held in different repositories or locations

• Common with manuscripts, paintings, sculpture, architecture, etc.

Work records are linked to each other

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

Associative Relationships

J. Paul Getty Museum

CONA ID: 70000620  Class: drawings  Work Type: drawing
Title: Study for the Dress and the Hands of Madame Moitessier  Creator: Jean-Auguste-Dominique Ingres
Date: 1851  Mat & Tech: graphite on tracing paper, squared in black chalk
Dimensions: 13 15/16 x 6 5/8 inches  General Subject: human figures  Specific: Inès Moitessier (French, 1821–1897); hands; dress
Location: J. Paul Getty Museum (Los Angeles, California); 91.GG.79

National Gallery of Art

CONA ID 700008538  Class: paintings  Work Type: painting
Title: Madame Moitessier  Creator: Jean-Auguste-Dominique Ingres  Date: 1851;
Mat & Tech: oil on canvas  Dimensions: overall: 147 x 100 cm (57 7/8 x 39 3/8 in.)  General Subject portraits Specific: Inès Moitessier (French, 1821–1897)
Location: National Gallery of Art (Washington, DC); Samuel H. Kress Collection; 1946.7.18

Museums: CDWA, CCO, Vocabularies
ASSOCIATIVE RELATIONSHIPS

CONA ID: 700000182  Cat. Level: item  Class: sculpture  Work Type: mask
Title: Queen Mother Pendant Mask: Iyoba
Creator: unknown Nigerian Edo, for Oba Esigie (King of Benin, 1404-1550)
Date: early 16th century
Location: Metropolitan Museum of Art (New York City, New York state, United States; 1978.412.323)
CONA ID: 700000182  Cat. Level: item  Class: sculpture  Work Type: mask
Title: Benin Ivory
Creator: unknown Beninese
Date: early 16th century
Location: British Museum (London, Greater London, England, United Kingdom; Af 1910,0513.1; Ethno 1910.5-13.1)

• Only clear, directly related works should be linked to each other

CONA ID: 700000182  Cat. Level: item
Class: sculpture  Work Type: mask
Title: Queen Mother Pendant Mask: Iyoba
Creator: unknown Nigerian Edo, for Oba Esigie (King of Benin, 1404-1550)
Date: early 16th century
Location: Metropolitan Museum of Art (New York City, New York state, United States; 1978.412.323)

CONA ID: 700000182  Cat. Level: item
Class: sculpture  Work Type: mask
Title: Benin Ivory
Creator: unknown Beninese
Date: early 16th century
Location: British Museum (London, Greater London, England, United Kingdom; Af 1910,0513.1; Ethno 1910.5-13.1)
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

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*

CONA ID 70001650
Title: Arc de Triomphe élevé à la Barrière du Trône, en l'honneur de Louis XIV
Location: Bibliothèque nationale de France (Paris, Ile-de-France, France) VE-2160 (6)-BOITE FOL

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

Associative Relationships

Museums: CDWA, CCO, Vocabularies
Associative Relationships

- Two different types of items intended to be used together

CONA ID 700008540 Classification: decorative arts
Work Type: cup
Title: Cup
Creator: Chelsea Manufactory (England, active 1745-1769)
Date: about 1750
Mat & Tech: ceramic
Dimensions: 5.08 cm (2 inches)
Location: Museum of Fine Arts (Boston, Massachusetts)
Accession Number: 1988.676a
Credit Line: Jessie and Sigmund Katz Collection

CONA ID 700008541 Classification: decorative arts
Work Type: saucer
Title: Saucer
Creator: Chelsea Manufactory (England, active 1745-1769)
Date: about 1750
Mat & Tech: ceramic
Dimensions: 5.08 cm (2 inches)
Location: Museum of Fine Arts (Boston, Massachusetts)
Accession Number: 1988.676b
Credit Line: Jessie and Sigmund Katz Collection
Associative Relationships

**Terrestrial globe**
- **Item Class:** decorative arts
- **Work Type:** globe (cartographic sphere)
- **Title:** Terrestrial Globe
- **Creator:** designed and assembled by Jean-Antoine Nollet, map engraved by Louis Borde, lacquer decoration attributed to the Workshop of Guillaume Martin, et al.
- **Location:** J. Paul Getty Museum (Los Angeles, California)
- **ID:** 86.DH.705.1
- **Culture:** French
- **Date:** about 1728
- **Mat & Tech:** papier mâché, printed paper, and gilt bronze on a wooden (poplar, spruce, and alder) stand painted with vernis Martin
- **Dimensions:** 109.9 (height) x 44.5 (diameter of globe) x 31.8 cm (depth of the stand) (43 1/4 x 17 1/2 x 12 1/2 inches)
- **General Subject:** object (utilitarian)
- **Specific:** Earth
- **Inscriptions:** dedication to duchesse du Maine, wife of Louis XIV's first illegitimate child

**Celestial globe**
- **Item Class:** decorative arts
- **Work Type:** globe (cartographic sphere)
- **Title:** Celestial Globe
- **Creator:** designed and assembled by Jean-Antoine Nollet, map engraved by Louis Borde, lacquer decoration attributed to the Workshop of Guillaume Martin, et al.
- **Location:** J. Paul Getty Museum (Los Angeles, California)
- **ID:** 86.DH.705.2
- **Culture:** French
- **Date:** about 1728
- **Mat & Tech:** papier mâché, printed paper, and gilt bronze on a wooden (poplar, spruce, and alder) stand painted with vernis Martin
- **Dimensions:** 109.9 (height) x 44.5 (diameter of globe) x 31.8 cm (depth of the stand) (43 1/4 x 17 1/2 x 12 1/2 inches)
- **General Subject:** object (utilitarian)
- **Specific:** Earth

**Description:** The globe and its pendant were designed by the popular scientist who taught physics to the royal children. Owning a globe was very fashionable in the 18th century, and globes were considered essential for the libraries of the aristocracy.

**Description Source:** J. Paul Getty Museum online. www.getty.edu (accessed 10 February 2004)

**Related Work:**
- **Relationship Type:** pendant of
- **Work Record:** Celestial Globe, Nicolas Bailleul le jeune (French, active 1740-1750); 1730; J. Paul Getty Museum (Los Angeles, California); ID: 86.DH.705.2

• Two identical or similar items designed as a matching pair, intended to be displayed together

**Museums:** CDWA, CCO, Vocabularies
Associative Relationships

CONA ID 70000005 Class.: architecture  Work Type: cathedral
Title: Cathedral of Notre-Dame  Creator: unknown
Date: current structure begun 1202, completed 1880
Culture: Roman Catholic  Style: Gothic
Location: Rouen (France); Coordinates: 49.4402 1.0950

CONA ID 70000005 Class.: paintings  Work Type: stained glass
Title: Theodosius Arrives at Ephesus  Creator: unknown French
Date: ca. 1200–1205
Culture: French Medium: Pot-metal glass, vitreous paint
Dimensions: Overall: 25 x 28 1/8in. (63.5 x 71.5cm)
Classification: Glass-Stained  Location: Metropolitan Museum (New York, New York);  Credit Line: The Cloisters Collection, 1980 Accession Number: 1980.263.4  Creation Location: Rouen (France)  Provenance: From the cathedral of Notre-Dame, Rouen, France; Augustin Lambert, Paris (1923); Raymond Pitcairn 1885–1966, Bryn Athyn, PA. (from 1923–1966); Glencairn Museum, Bryn Athyn, PA. (sold 1980)

• Context for which a work was originally designed
Associative Relationships

Works depicted in visual surrogate

Example: Photograph in GRI Photo Archive depicts a painting, which in turn is a copy after another painting that was destroyed in a fire.

Velázquez et al copy after Rubens

Destroyed work

lost painting by Rubens

Museums: CDWA, CCO, Vocabularies
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
A Prince Restrains a Rampaging Elephant

Unknown Indian (Indian prince, reigned 1771-1819)

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)

Material: opaque watercolor, gold, and silver-colored paint on paper

- **Classification** designates the broad category into which the work is placed; may be the curatorial department of the repository
- **Work Type** identifies what the work is
  Its physical form, function, or materials / techniques of creation

<table>
<thead>
<tr>
<th>CONA ID</th>
<th>700009452</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catalog Level</td>
<td>item</td>
</tr>
<tr>
<td>Classification:</td>
<td>drawings, paintings</td>
</tr>
<tr>
<td>Work Type:</td>
<td>watercolor drawing</td>
</tr>
<tr>
<td>Title</td>
<td>A Prince Restrains a Rampaging Elephant</td>
</tr>
<tr>
<td>Creator</td>
<td>unknown Indian</td>
</tr>
<tr>
<td>Creation Date</td>
<td>ca. 1780</td>
</tr>
<tr>
<td>General Subject</td>
<td>genre</td>
</tr>
<tr>
<td>Specific</td>
<td>Asian elephant (species)</td>
</tr>
<tr>
<td>Current Location</td>
<td>Philadelphia Museum of Art (Philadelphia, Pennsylvania, USA); ID: 2004-149-65</td>
</tr>
<tr>
<td>Credit Line</td>
<td>125th Anniversary Acquisition. Alvin O. Bellak Collection, 2004</td>
</tr>
<tr>
<td>Dimensions</td>
<td>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)</td>
</tr>
<tr>
<td>Material &amp; Tech</td>
<td>opaque watercolor, gold, and silver-colored paint on paper</td>
</tr>
</tbody>
</table>
Classification

Work Type

CONA ID: 700000122   Catalog level: item

Classification
  - decorative arts [Class ID 20425]
  - furniture [Class ID 20635]

Work Type: rolltop desk [AAT 300121499]

Title: Roll-Top Desk
Creator: David Roentgen (German, 1743-1807, active in Paris), with Pierre Gouthière and François Rémond
Creation Date: ca. 1785   General Subject: furnishings
Current Location: J. Paul Getty Museum (Los Angeles, California) ID: 72.DA.47
Dimensions: 66 1/4 x 61 3/8 x 35 3/16 inches
Mat & Tech: veneered with mahogany, with gilt bronze mounts   |   mahogany   |   veneer

- Classification categorizes a work in a broader scheme
- May vary depending upon the organization of the collection
- Classification is controlled by an extensible list

Description: This Neoclassical desk has a writing surface that can be pulled out, triggering a mechanism that automatically withdraws the roll top, thereby displaying drawers and pigeonholes...
CONA ID: 700000118  Classification: Textiles
Work Type: mola
Title or Names*: Usgwinni Mor, Squirrel Mola
Kuni Mola
Creation-Creator*: unknown Kuni
Role*: artist
Creation-Date*: ca. 1922
Subject Matter*: squirrels; trees; cages
Current Location*: National Museum of the American Indian (New York); 19/8402
Measurements*: 52 x 69 cm
Materials and Techniques*: cotton appliqué
Descriptive Note: One side depicts squirrels perched in trees, the other side shows squirrels in cages.

Record Type: item

Classification:
textiles

Work Type: mola  AAT

• Classification categorizes a work in a broader scheme
• May vary depending upon the organization of the collection
• Classification is controlled by an extensible list
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 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...
CONA ID: 700008556
Classification costume | decorative arts
**Work Type:** fan (costume accessory) [AAT 300258857]
Title Fan
Creator unknown Spanish
Creation Date 1855/1865
General Subject utilitarian objects
Specific | spring (season)
Current Location Metropolitan Museum of Art (New York, New York); 2008.286
Dimensions 10 7/8 in. (27.6 cm)
Mat & Tech: mother-of-pearl, paper, gouache, metal
CONA ID: 700009453  Class: Prints, Drawings, and Photographs  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 of the “fractured” Gothic script employed) were created as blessings, rewards of merit, or personal records of confirmation, marriage, or baptism, as in this example. Like many fraktur artists, Francis Portzline taught school and had special skills in lettering and painting, the surrounding birds, butterflies, and flowers reinforce 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.
**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**

**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 [controlled]:

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 (photographs) [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 (9 items); 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. ID: ZCDV 2.
• 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
What Is It Called?

Title / Name
• **Titles or Names:** 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

**CONA ID:** 700009457  **Record Type:** volume
**Class:** prints and drawings  **work type:** artist book  **lithographs**
**Creator:** printmaker: Henri Matisse (French, 1869 - 1954); author: Charles, duc d' Orléans (French, 1391 - 1465);

**Poèmes de Charles d'Orléans**  **Title Flag:** repository

Poèmes de Charles d'Orléans

Poems of Charles of Orléans  **Title Flag:** translated

Record Type: volume
Class: prints and drawings  **Work Type:** artist book  **lithographs**

Title:
Poèmes de Charles d'Orléans  **Title Flag:** repository

Poems of Charles of Orléans  **Title Flag:** translated

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. ...
**Title:** Portrait of Madame Brunet *(English)*
Portrait de Madame Brunet *(French)*

**General Subject:** portraits

**Specific:**
- Brunet, Caroline de Pène (French, born 1837)
- single-sitter portrait
- three-quarter-length figure

*Title may refer to depicted subject*
*E.g., an identified person, place, thing, animal, object, etc.*
*Title is free text; index proper names and other depicted subjects, work types, etc. in other appropriate fields*
<table>
<thead>
<tr>
<th>CONA ID: 700000178</th>
<th>Classification: paintings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type</td>
<td>altarpiece</td>
</tr>
<tr>
<td>Creator</td>
<td>Bartolo di Fredi (Sienese painter, active 1353, died 1410)</td>
</tr>
<tr>
<td>Creation Date</td>
<td>ca. 1385</td>
</tr>
</tbody>
</table>

**Constitutive Elements:**
- **Title:** Adoration of the Magi *(English)*  
  Adorazione dei Magi *(Italian)*

**General Subject:** religion and mythology

**Specific:**
- Adoration of the Magi  
- Holy family  
- horses  
  etc.

- Title may refer to depicted subject  
  E.g., iconographical theme, characters and themes from religion, mythology, literature, named historical events  
  Index subject elsewhere in Depicted Subject
Title:
Three Peonies
   Preference: preferred
   Language: English  Lang.Pref.: preferred

Peonies
   Preference: variant/alternate
   Language: English  Lang.Pref.: non-pref.

牡丹
   Preference: variant/alternate
   Language: Chinese  Lang.Pref.: preferred
   Contributor: NPM (Taiwan)  Contrib. Pref.: preferred

General Subject: botanical
   Specific: Paeonia (genus) | wealth | prosperity
CONA ID: 700008511  Classification: Asian art | sculpture
Work Type: sculpture
Creator: unknown Chinese
Creation Date: ca. 550–560

Title: Bodhisattva, probably Avalokiteshvara (Guanyin) (English)

General Subject: religion and mythology

Specific: bodhisattva
Avalokiteshvara (Buddhist bodhisattva) etc.

• Title may refer to depicted subject
• E.g., iconographical theme, characters and themes from religion, mythology, literature, named historical events
• Index subject elsewhere in Depicted Subject
Titles or Names

Include 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 Flags:**
- Not Applicable
- Descriptive title
- Repository title
- Artist's title
- Inscribed title
- Former title
- Original title
- Translated title
- Constructed title
- Uniform title
- Address
- Title statement
- Title proper
- Manuscript designation
- Series title
- Collection title
- Group title
- Sub-Group title
- Collective title
- Popular title
- Misspelling

**CONA ID 700000071 Catalog Level: item**
**Class: prints and photographs  *Work Type: gelatin silver print**

**Creator Display: André Kertész (American, 1894-1985)**
**Role: photographer**
**Creation Date**: 1926
**Current Location: J. Paul Getty Museum, Los Angeles**
**ID: 86.XM.706.10**

**Title:** Chez Mondrian
**Title Flag:** repository

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

**Title Flags:**
- Descriptive title, Repository title, Artist's title,
- Inscribed title, Former title,
- Original title, Translated title,
- Constructed title, Uniform title,
- Address, Title statement,
- Title proper, Manuscript designation,
- Series title, Collection title,
- Group title, Sub-Group title,
- Collective title, Popular title,
- Misspelling

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

Title: Bannerstone

Mat & Tech: banded slate

| banded slate

Descriptive Note: Formed part of an atlatl (spear-thrower); it is carefully made and of decorative material and thus was probably a status symbol.

• Other appellations for works that have no title per se
• May repeat the Work Type
Title:

- Officieren en andere schutters van wijk II in Amsterdam onder leiding van kapitein Frans Banninck Cocq en luitenant Willem van Ruytenburch, bekend als de ‘Nachtwacht’ (preferred)
  - Language: Dutch-P Title Flag: repository
  - Officers and other civic guardsmen of District II of Amsterdam, under the command of Captain Frans Banninck Cocq and Lieutenant Willem van Ruytenburch, known as the ‘Night Watch’
  - Language: English Title Flag: translated
- The company of Captain Frans Banning Cocq and Lieutenant Willem van Ruytenburch
  - Language: English Title Flag: descriptive
- Nachtwacht Language: Dutch Title Flag: popular
- Night Watch Language: English Title Flag: popular
| **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** | 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

**Description:** École du palais de Charles le Chauve - Minuscule Caroline ; grandes initiales peintes et dorées (1, 4, 6). Initiales en grisaille, dégradé doré, dorées, vertes et rouges, avec lettres en bleu (1v, 3v, 4r et 6r) ; bandes pourpre et goudron ; onciale (1v, 4 et 7) et majuscule dorée. - Sa peinture en plein page : 1r, couronnement d’un prince [peut-être Charles le Chauve ? Voir W. Mitterer, 1986, p. 321 et p. 322; f. 3, portrait de Grégoire le Grand (voir le sacramentaire de Marmoutier, vers 850; Autun, B.N., 1987).] 1s, Christ en majesté. 1r, face en cursive, avec initiales en bleu, avec lettres en bleu (1v, 3v, 4r et 6r) ; tableau en grisaille ; fonte et vitrail. - Page-tapis « Te gisant », Christ en croix, avec entrées et récits d'Alcuin, à partir de f. 3r. sous les lettres de f. 3r. - Deux peintures en pleine page : f. 2r, couronnement d’un prince (peut-être Charles le Chauve) ; f. 3, portrait de Grégoire le Grand (voir le sacramentaire de Marmoutier, vers 850; Autun, B.N., 1987).] 1s, Christ en majesté. 1r, face en cursive, avec initiales en bleu, avec lettres en bleu (1v, 3v, 4r et 6r) ; tableau en grisaille ; fonte et vitrail. - Page-tapis « Te gisant », Christ en croix, avec entrées et récits d'Alcuin, à partir de f. 3r. sous les lettres de f. 3r. - Deux peintures en pleine page : f. 2r, couronnement d’un prince (peut-être Charles le Chauve) ; f. 3, portrait de Grégoire le Grand (voir le sacramentaire de Marmoutier, vers 850; Autun, B.N., 1987).] 1s, Christ en majesté. 1r, face en cursive, avec initiales en bleu, avec lettres en bleu (1v, 3v, 4r et 6r) ; tableau en grisaille ; fonte et vitrail. - Page-tapis « Te gisant », Christ en croix, avec entrées et récits d'Alcuin, à partir de f. 3r. sous les lettres de f. 3r. - Deux peintures en pleine page : f. 2r, couronnement d’un prince (peut-être Charles le Chauve) ; f. 3, portrait de Grégoire le Grand (voir le sacramentaire de Marmoutier, vers 850; Autun, B.N., 1987).] 1s, Christ en majesté. 1r, face en cursive, avec initiales en bleu, avec lettres en bleu (1v, 3v, 4r et 6r) ; tableau en grisaille ; fonte et vitrail. - Page-tapis « Te gisant », Christ en croix, avec entrées et récits d'Alcuin, à partir de f. 3r. sous les lettres de f. 3r. - Deux peintures en pleine page : f. 2r, couronnement d’un prince (peut-être Charles le Chauve) ; f. 3, portrait de Grégoire le Grand (voir le sacramentaire de Marmoutier, vers 850; Autun, B.N., 1987).] 1s, Christ en majesté. 1r, face en cursive, avec initiales en bleu, avec lettres en bleu (1v, 3v, 4r et 6r) ; tableau en grisaille ; fonte et vitrail. - Page-tapis « Te gisant », Christ en croix, avec entrées et récits d'Alcuin, à partir de f. 3r. sous les lettres de f. 3r. - Deux peintures en pleine page : f. 2r, couronnement d’un prince (peut-être Charles le Chauve) ; f. 3, portrait de Grégoire le Grand (voir le sacramentaire de Marmoutier, vers 850; Autun, B.N., 1987).] 1s, Christ en majesté. 1r, face en cursive, avec initiales en bleu, avec lettres en bleu (1v, 3v, 4r et 6r) ; tableau en grisaille ; fonte et vitrail. - Page-tapis « Te gisant », Christ en croix, avec entrées et récits d'Alcuin, à partir de f. 3r. sous les lettres de f. 3r. - Deux peintures en pleine page : f. 2r, couronnement d’un prince (peut-être Charles le Chauve) ; f. 3, portrait de Grégoire le Grand (voir le sacramentaire de Marmoutier, vers 850; Autun, B.N., 1987).

**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
**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
Titles vs Inscription

CONA ID 700000578  Catalog Level: item  Classification: pints
Work Type: engraving

**Title:** Abbildung des Tempels der Ewigkeit, sambt der römischen Kaijzerl: Maij: sehr prächtigsten Auffzugs, mit dem Wagen der Glori, und 12 vor trefflichster aus staffirten Cavallieren, vorstellende so viel Genios so vieller vom hochlöblichen Ertz-Haus Oesterreich, die Zeit Hero bis auff die Jetzt allerhöchstlöblichsten regierende kaijsserl: maij: gewessene römische Kaijzer, zu fenerlichster begehung des sehr Künst- und zierlichsten ross Ballets, welches sambt den andern Rittern von den 4 Ellementen zu Wien innerhalb der Kaiserl:burg auff dem Platz gehalten worden ist so geschehen im Ianuarij 1667 **Title Flag:** repository

**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

Creator: Mattheu Cosmerovio, printmaker
Date: published 1667
Current Location: Getty Research Institute, Special Collections (Los Angeles, California, USA); 666926; (CMaG)1366-954; accession number: P910002** (FF. 1266))

- 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
Ideally, use part of the inscription as a title, if appropriate
Record the full citation – e.g., dedication – in Inscriptions

Title:
Le Menuet de la Mariée
Title Flag: inscribed
Minuet of the Bride
Title Flag: translated

* Work Type [link]: etching
* Title: Le Menuet de la Mariée
  Title Flag: inscribed
* Title: Minuet of the Bride
  Title Flag: translated
* Creator Display: Philibert-Louis Debucourt (French, 1755-1832)
* Current Location [link]: National Gallery of Art (Washington, DC, USA)
  ID: 1942.9.2261
* Measurements: plate mark: 30.1 x 22.7 cm (11 7/8 x 8 15/16 inches)
  sheet: 38.2 x 27 cm (15 1/16 x 10 5/8 inches)
* 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 inches)
  sheet (trimmed within the platemark): 38.3 x 27 cm (15 1/16 x 10 5/8 in.)

Rosenwald Collection
1958.8.87
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

Title Flag: repository

• 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)
“untitled”?

**Titles or Names**

**Constructed title**
- If the work is without a title, construct a descriptive title based on available authoritative information
- Refer to the depicted subject, work type, or purpose of the work
- Do not use “untitled” as a title, except for modern art so-named by the artist

**Title:**
Figures wearing ornate tasseled costumes

**Title Flag:** constructed

Round Head Variation Tassel Bradshaws

**Title Flag:** constructed

CONA ID: 700009109      Catalog Level: item
Classification: Aboriginal art   Work Type: wall painting
Creator: unknown Aboriginal Australian

Dimensions: unavailable
Mat & Tech: pigment on stone

General Subject: religion and mythology | human figures
Specific Subject: Gwion Gwion

Museums: CDWA, CCO, Vocabularies
Who Is Responsible for Its Creation?

Creator, Related People
Creator and Other People

CONA ID 700008564   Catalog Level item
Classification paintings   Work Type painting
Title School's Out

Creator Display:
Allan Rohan Crite (American painter, 1910-1907)
Person: [Crote, Allan Rohan   ULAN 500000551]

Creation Date 1936
General Subject genre
Specific elementary school | children
Current Location Smithsonian American Art Museum (Washington, DC) Repository Numbers: 1971.447.18
Credit Line: Transfer from The Museum of Modern Art
Dimensions 30 1/4 x 36 1/8 inches
Mat & Tech: oil on canvas

• Creator Display includes name in natural order and a brief display biography
• Creator may be one person
• Creator is linked to ULAN
Creator and Other People

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

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

**Title:** Sitting on Rocks Gazing at Clouds

**Title:** 宋 李唐 坐石看雲

**Title:** Assis sur des rochers en regardant les nuages

**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

**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

**Museums:** CDWA, CCO, Vocabularies
Creator and Other People

CONA ID 700008565 Classification  sculpture
Work Type  figurine
Title  Beltrame di Milano

Creator Display:
Meissen Porcelain Manufactory (German porcelain factory, 1710 to the present)
Corp. Body: [Meissen Porcelain Manufactory ULAN 500054662]

Creation Date  ca. 1720
General Subject  literature
Specific  Beltrame di Milano | Commedia dell’Arte
Current Location  J. Paul Getty Museum (Los Angeles, California); 86.DE.542
Creation Place: Meissen (Germany)
Dimensions  6 1/2 x 2 11/16 x 2 5/8 inches
Mat & Tech: hard-paste porcelain

• Creator may be a corporate body, defined as two or more people working together (not necessarily “incorporated”)
Anonymous Creators

CONA ID 700008566 Classification enamels
Work Type triptych
Titles The Last Judgment

Creator Display:
Master of the Orléans Triptych (French, active late 15th–early 16th century)
Person: [Master of the Orléans Triptych ULAN 500005454]

Creation Date ca. 1500
General Subject religion and mythology
Specific Last Judgment
Dimensions center plaque 25 x 22 cm; left plaque 25 x 10 cm; right plaque 25 x 10 cm
Mat & Tech: painted enamels on copper, partly gilded

• Hand is identified
• Known by appellation devised by scholars or repositories
• Nationality and dates surmised from loci and dates of activity
Unknown Creators

CONA ID 700008567 Classification ceramics
Work Type vessel
Titles Vulture Vessel

Creator Display: unknown Aztec
Cultural Group: [unknown Aztec ULAN 500202913]

Creation Date 1200/1521
General Subject utilitarian objects  Indexing Type: isness
religion and mythology
Specific Subject
New World vulture (Cathartidae (family))

Current Location Metropolitan Museum of Art (New York, New York):
1981.297
Creation Place: Mexico
Dimensions height: 8 3/4 inches
Mat & Tech: ceramic
Culture: Aztec

• Identity of hand is unknown
• Creator field refers to culture of creation, not an individual
• If creator is missing in contributed data, map from Culture
“unknown,” but attribution is conceptually related to known artist

Unknown Creators

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 Display:
follower of the Boucicaut Master (French, active ca. 1390/1430)

Person: [Boucicaut Master ULAN 500019456] ULAN
Attribution Qualifier: follower of
Role: illuminator

Museums: CDWA, CCO, Vocabularies
Creator and Other People

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

Person: [links to ULAN]
[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
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 [item •
Class •photographs •American art •
Work Type gelatin silver print

Title: The White House, Washington, DC
• *Creator Display: Haines Photography Co. (American, 19th-20th century)

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

*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 Display:
Haines Photography Co. (American, founded 1908)

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

[link to Work Record]: White House (Washington, DC, USA); 1792-1817
Creator and Other People

CONA 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)
Attribution Qualifier: office of

for foreign legations. A great deal of Noffke’s work was done for the Government of Canada.
Sources: • National Archives of Canada

• Creator may be origin of an archival group
Creator and Other People

<table>
<thead>
<tr>
<th>CONA ID</th>
<th>700009461</th>
<th>Record Type</th>
<th>group</th>
<th>Classification</th>
<th>cartographic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type</td>
<td>portfolios</td>
<td>maps</td>
<td>Title</td>
<td>MPH 1/871, Maps of the Ottoman Empire</td>
<td></td>
</tr>
<tr>
<td>Note</td>
<td>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.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arrangement</td>
<td>Items 1-9 are in part 1; items 10-20 are in part 2.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 |
Dimensions        | 2 portfolios; 20 items, various dimensions |
Mat & Tech:       | lithographs on paper |
CONA ID: 700000089 Catalog Level: item
Class: -decorative arts -furniture *Work Type: side chair
*Title : Side chair
*Current Location: Metropolitan Museum of Art (New York, New York, USA)
*Creator Display: attributed to Samuel McIntire (American, 1757-1811)
*Role: designer
*Qualifier: attributed to
*Creation Date: 1794/1799  : Start: 1794  End: 1799
*Subject [links] : object (utilitarian) chair vase-back grapes bow knots
*Style: Hepplewhite
*Culture: American
*Dimensions 96.2 x 70.8 x 45.7 cm (37 7/8 x 27 7/8 x 18 inches)
*Mat & Tech: and Techniques: mahogany, ebony, ash, birch, and white pine
*Description: Originally made for the wealthy Salem merchant Elias Hasket Derby. The carved grape clusters in the lunette at the base of the splat and suspended from bowknots at the top of each leg are a motif traditionally associated with the work of Samuel McIntire, a Salem carver and architect.
*Related Works:
[link to Works]: Two side chairs (Bayou Bend Museum of Fine Arts, Houston, Texas, USA)
[link to Works]: Side chairs (Karolik Collection, Museum of Fine Arts, Boston, Massachusetts, USA)
Creator Extent

Creator and Other People

CONA ID 700008572 Classification ceramics Work Type vessels
Titles Pair of Lidded Bowls

Creator Display:
ceramics: unknown Japanese; mounts attributed to Wolfgang Howzer (Swiss goldsmith, active 1652-ca. 1682)

Person: unknown Japanese
  Role: ceramicist

Person: Howzer, Wolfgang
  Role: goldsmith
  Extent: mounts
  Attribution Qualifier: attributed to

Creation Date ca. 1670
General Subject utilitarian objects Specific: landscapes
Current Location J. Paul Getty Museum (Los Angeles, California): 85.DI.178
Dimensions each: 34.4 x 38.1 x 25.6 cm (13 9/16 x 15 x 10 1/16 in.)
Mat & Tech: hard-paste porcelain, underglaze blue decoration; gilt metal mounts

- Multiple creators and roles
- **Extent**: The part of a work contributed by a particular creator or otherwise relevant to the indexed person or corporate
- E.g., design, execution, additions, illumination, figures, mounts, etc.
Creator and Other People

- **Related People:** Any individuals or corporate bodies related to the creation, design, execution, production, patronage, or commission of a work
- Include the publisher
May include clients or patrons who were not “creators” per se

Creator and Other People

CONA ID: 70009458  Record Type: volume
Class: manuscripts  Work Type: book of hours

Title: Hours of Jeanne d'Évreux
Creator Display: Jean Pucelle (French, active in Paris, ca. 1320–1334)  
Role: illuminator
Role: patron
Creation Date: ca. 1324-1328
Creation Location: Paris
Materials: grisaille and tempera on vellum
Measurements: 209 folios; 3 1/2 x 2 5/8 inches (8.9 x 6.2 cm)
Current Location: Metropolitan Museum of Art (New York, New York); The Cloisters Collection, 1954 (54.1.2)
Description: The 209 folios of "The Hours of Jeanne d'Évreux" include twenty-five full-page paintings with paired images from the Infancy and Passion of Christ and scenes of the life of Saint Louis. The figures are rendered in delicate grisaille (shades of gray) that imparts an amazingly sculptural quality, and the images are accented with rich reds and blues and with touches of orange and yellow, pink, lilac, and turquoise. In the margins, close to seven hundred illustrations depict the bishops, beggars, street dancers, maidens, and musicians that peopled the streets of medieval Paris, as well as apes, rabbits, dogs, and creatures of sheer fantasy. All are brought to life by the keen observation, accomplished draftsmanship, and consummate imagination of the artist. This lavishly illustrated prayer book (Book of Hours) was created between 1324 and 1328 for Jeanne d'Évreux, queen of France, by the celebrated Parisian illuminator Jean Pucelle (active ca. 1320–34) and was intended for use by the queen during private prayer throughout the course of the day. Upon her death in 1371, Jeanne d'Évreux left the prayer book to King Charles V. At his death, the book entered the collection of another much lauded bibliophile, his brother Jean, duc de Berry. Conservation: nested mount.
Creator and Other People

• 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:**
- **ULAN**
  - [Edbrooke, Willoughby J.  ULAN 500033076]
    - **Role:** architect
  - [Graham, Chauncey G.  ULAN 500100374]
    - **Role:** draftsman

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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

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**Museums:** CDWA, CCO, Vocabularies
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:**
- [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

**Cono ID:** 700009462  Class: prints and drawings  Work Type: screen print

- **Title:** Vote McGovern
- **Creator Display:** Andy Warhol (American, 1928 - 1987)
- **Role:** printmaker
- **Roles:**
  - artist collaboration
  - supervision
  - proofing
- **Roles:**
  - edition printing
  - collaboration and supervision Kenneth Tyler
  - processing and proofing Kenneth Tyler
  - edition printing Jeffrey Wasserman assisted by Robert Dressen, Robert Knisel

**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

**Museums:** CDWA, CCO, Vocabularies
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
Attrib. 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

Subject Matter:
elephant, mechanical clock, timekeeping, human male, automaton

Current Location:
Metropolitan Museum of Art (New York, NY), 57.51.23

Measurements:
30 cm x 19.7 cm

Materials and Techniques:
Ink, colors, and gold on paper

Descriptive Note:
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)

CONA ID: 700009464   Class.: manuscripts
Work Type: illumination | detached leaf
Title: The Elephant Clock: Leaf from the Book of the Knowledge of Ingenious Mechanical Devices

Creator and Other People

• Author of the textual work may be included in Creator
• Also link as Specific Subject to Iconography Authority (if possible); or another bibliographic authority
A Couple of Foxhounds was probably commissioned by the Reverend Thomas Vyner of north Lincolnshire. Stubbs was known to have worked for the Vyner family on his return to Lincolnshire in 1776 and again in 1792. Vyner was an avid sportsman and equestrian, and an expert on breeding hounds. He was a close friend of Charles Anderson-Pelham, later 1st Baron Yarborough, and the two often hunted together at Brocklesby, the Pelham estate...
Creator’s Role

Creator and Other People

- Record the most specific role of the creator, if known
- The level of specificity may vary depending upon the type of work and the nature of the process of creation
- Role of the artist who designed and executed a painting may be simply *painting*, but a print may have been created by multiple individuals whose specific roles are listed, including a designer, engraver, and publisher

- Role is linked to AAT
- Person/Corporate Body is linked to ULAN
- People or corporate bodies may be indexed, even if they are not included in the Creator Display
- e.g., Degas is considered the sculptor, even though he was not the caster

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**Creator Display:**
Edgar Degas (French, 1834-1917)

**Person:**
- Degas, Edgar [ULAN 500115194]
  - Role: sculptor [AAT 300025181]
- unknown [ULAN 500125274]
  - Role: caster [AAT 300025257]

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**CONA ID 700008569**
**Class:** sculpture
**Work Type:** sculpture
**Title:** Horse Trotting, the Feet Not Touching the Ground
**Date:** cast in 1920 from a wax sculpture modeled after 1878
**Creator:** Edgar Degas (French, 1834-1917)
**Material:** Bronze
**Creation Number:** number 49/A
**Dimensions:** 8 5/8 x 10 7/8 x 5 in. (20.3 x 27.6 x 12.7 cm)
**General Subject:** animals  Specific: horse
**Location:** Metropolitan Museum (New York); H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.428)
Groups and Collections

Creator and Other People

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

Person:
Hawes, Josiah Johnson
  Role: photographer
Southworth, Albert Sands
  Role: photographer
Pennell, Joseph
  Role: photographer

• For groups of works, include all the creators, if possible
• For a large number of creators, in Creator Display list the most important or most prominent creators represented in the group
• But index all, unless also cataloged as items
When Was It Made?

Creation Date, Other Dates
CONA ID: 700008594  Class: prints and drawings Work Type: architectural drawing
Title: [The White House ("President's House") Washington, D.C. East front elevation]
Creator: Benjamin H. Latrobe

**Creation Date: 1807**

**Start:** 1807  **End:** 1807

Materials: ink and watercolor on paper
Measurements: 15 3/8 x 20 inches
Type, Purpose, Method of Representation: conceptual drawing; elevation
Current Location: Library of Congress (Washington, DC)

**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.
Title: Pennsylvania German Dish
Creator: rendered by Albert Levone
Creation Date: ca. 1935
Current Location: National Gallery of Art (Washington, DC)
Mat & Tech: watercolor, graphite, and gouache on paperboard
Dimensions: overall: 34 x 28 cm (13 3/8 x 11 in.)

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

Related Work: Pennsylvania German Dish

Museums: CDWA, CCO, Vocabularies
CONA ID: 700009466  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
**Creation Date**

- Exact year of creation is often unknown
- Express ambiguity and nuance in display date

CONA ID 700008595 Classification costume
Work Type mask
Titles Face Mask
Creator unknown Igbo
Creation Date: early to mid-20th century
Start: 1900 End: 1960

Creation Date: 2004-11-2
Dimensions unavailable
Mat & Tech: wood, cloth, glass beads, metal, buttons, kaolin

Museums: CDWA, CCO, Vocabularies
When date or range is uncertain, express what is known, e.g., “completed by”

**Creation Date:** completed by 1555

**Start:** 1550  **End:** 1555

- **Cona ID:** 700000162
- **Catalog Level:** item
- **Class:** sculpture
- **Work Type:** model
- **Title:** Wooden model for the façade of San Lorenzo, Florence
- **Creator:** Michelangelo
- **Creation Date:** completed by 1555

**Scale:** 1:12
**General Subject:** architecture  **Type:** description
**Specific façade**
**Descriptive Note:** This is probably one of the two models described by Michelangelo in a letter to his brother, Lionardo, in September 1555. It was ...
Creation Date: Archaic period (ca. 8,000/4,000 BCE)

Start: -8200  End: -3800

- Date may represent a wide range, period, etc.
- E.g., available information dates only to the broad Archaic North American period
- Years BCE are indexed with negative numbers
Dates may be expressed by century

• Estimate Start and End Dates for use in retrieval
Should not be available to end-users

CONA ID: 70009469   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, Tibetan, Chinese, Mongolian
Creation Place: China or Mongolia
Creation Date: 19th century
Start: 1800  End: 1899
Style: Qing Dynasty (1644-1911), and Manchurian
Materials: colors on paper with silk
Measurements: 4 1/2 x 28 x 7 3/4 inches (11.4 x 71.1 x 19.7 cm)
Cover: 1/2 x 28 x 7 3/4 inches (1.3 x 71.1 x 19.7 cm)
Current Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania); 1923-21-464; Gift of Charles H. Ludington from the George Crofts Collection, 1923
Description: Printing Buddhist books is an expensive but popular method of earning religious merit—the spiritual currency believed to increase one’s chances for a better rebirth in the next lifetime. A wealthy, multi-lingual patron commissioned this large looseleaf book, annotated in Tibetan, Chinese, Manchurian, and Mongolian scripts. The red ink, possibly made from cinnabar, costs more than black. Golden yellow silk brocade, a color reserved in China for members of the imperial family, covers the bookends. Printing or donating lavish Buddhist books like this one is one method for paying for monastic rituals.
**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)

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

**Qualifier:** inclusive

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

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**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. Some 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 Parc du Champ de Mars, and an exterior view of the Algerian pavilion.

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**Notes:**

- **Materials and Techniques:** albumen prints  
- **Technique [links]:** 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)

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**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 700008597  Catalog Level: volume  Class: manuscripts
Work Type: sacramentary  illuminated manuscript
Title: Sacramentary
Creator: illuminated by unknown German active in Mainz or Fulda, binding by unknown Mosan artist
Current Location: J. Paul Getty Museum (Los Angeles, California, USA)
IDs:  MS. LUDWIG V 2
Creation Locations:  Fulda (Hessen, Germany)  |  Mainz (Rheinland Pfalz, Germany)   |  Mosan (Europe)  
\[Liège province (Belgium)]
* Role: illuminator    Extent: illuminations unknown German
* Role: artist    Extent: binding unknown Mosan
*Creation Date: illuminated in 2nd quarter of 11th century, binding from 12th century, with later additions
[controlled]  Qualifier: illuminations
\[Start: 1025  \ End: 1060\]
\[Qualifer: binding\]
\[Start: 1100  \ End: 1199\]
*Subject: Extent: overall Terms:
\[service book\]  \[sacramentary\]  \[prayers\]  \[Mass\]  
*Extent: cover Terms:
\[Christ in Majesty\]  \[Ascension\]
Culture: Ottonian
*Dimensions: 179 leaves; text block: 26.6 x 19.1 cm (10 1/2 x 7 1/2 inches); text area: 17 x 13 cm (6 3/4 x 5 1/8 inches); oak covers: 27.3 x 19.8 cm (10 3/4 x 7 7/8 inches)
[controlled]  Extent: leaves Value: 179 Unit: N/A Type: count |
\[Extent: text block\]
\[Value: 26.6 Unit: cm Type: height  |\[Value: 19.1 Unit: cm Type: width\]
\[Extent: text area\]
\[Value: 17 Unit: cm Type: height  |
\[Value: 13 Unit: cm Type: width\]
\[Extent: cover\]
\[Value: 27.3 Unit: cm Type: height  |
\[Value: 19.8 Unit: cm Type: width\]
*Mat & Tech: and Techniques: tempera colors, gold, silver, and ink on parchment, with hammered and engraved binding of gilt silver, brass, and niello
Extent: illuminations Material:
\[tempera\]  \[ink\]  \[parchment\]  
Extent: binding Material:
\[gilt silver\]  \[brass\]  \[oak\]
\[niello\]

Description: Although the Ottonian book was written and illuminated in Germany binding (Mainz or Fulda, in modern Germany), the binding was produced in Mosan, a region in present day Belgium noted for medieval metalwork and enamel traditions. The subject of the binding includes a gilt silver Christ in Majesty. Christ sits on a throne, blessing with his right hand while holding a book in his left. The letters alpha and omega appear to either side of him. The first and last letters of the Greek alphabet, they refer to a figure from the text of the Apocalypse, traditionally interpreted as Christ, who says, "I am the Alpha and Omega; the beginning and the end."


Museums: CDWA, CCO, Vocabularies
Dates of publication

Creation Date

• 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)

CONA ID: 700008855  Catalog Level: item
Classification: books  Work Type: pattern book
Title: Metalwares Pattern Book for the Export Trade
Type: descriptive
Creator: unknown British
Materials: engraving on paper, with cloth binding
Dimensions: sheet: 20 x 32 cm
Date: publication: ca. 1801/1815
General Subject: didactic and propaganda
Specific Subject: hardware (components)  |  patterns  |  designs  | motifs
Current Location: Victoria and Albert Museum (London, England) Repository
Number: E.129-1896
Location: England  Type: creation
Descriptive Note: Book of patterns, particularly for decorative brass fittings for furniture. Subjects mentioned in the book indicated it was intended for the European and American export markets.
Creation Date

• 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

CONA ID: 700008632 Class.: drawings  Work Type: drawing
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.
Creation Date

CONA ID: 700009470  Classification*: manuscript
Object/Work Type*: decorated text, Koran
Title: Leaf from a Qur'an Manuscript
Creator: calligrapher: Ahmad ibn al-Suhrawardi al-Bakri; illuminator: Muhammad ibn Aybak
Creation Date*: text was finished in the year A.H. 707 / A.D. 1307-1308
Subject Matter*: Koran
Inscriptions: (In Arabic; text in muhaqqaq script): “Ahmad ibn al-Suhrawardi al-Bakri, praising Allah and blessing His prophet Muhammad and his family and his companion and saluting”; (in kufic script, on upper and lower bands): “Baghdad may Allah the Exalted honor it, in the months of the year 707” (H. McAllister, trans.)
Current Location*: Metropolitan Museum of Art (New York); 55.44
Measurements*: 52 x 69 cm
Materials and Techniques*: cotton appliqué
Descriptive Note: This folio, the left half of the double end-page of a Qur'an, was signed by Ibn al-Suhrawardi in a splendid muhaqqaq calligraphy (the three lines of text). In addition, the kufic script inside the cartouches, which were illuminated by the famous artist Muhammad ibn Aybak

• Dates may be recorded according to various dating systems
• Indexed per the Gregorian calendar

Creation Date:
text was finished in A.H. 707 (1307/1308 CE)

Start: 1307  End: 1308
Where Is It?

Current Location, Other Locations
Location

Cona ID: 700009473  Record Type: item
Class: paintings  European art  Work Type: painting
Title: Maude Adams as Joan of Arc
Creator Display: Alphonse Mucha (Czech, 1860-1939)
Role: painter
Creation Date: 1909
Subject: portrait, Maude Adams (American actress, 1872-1953), Friedrich von Schiller, German 1759-1805), Die Jungfrau von Orleans, Joan of Arc (French saint, 1412-1421), actress, human figure, female, woods, flowers, design
Style: Art Nouveau
Culture: French
Current Location: Metropolitan Museum of Art (New York, New York, USA)
ID: 20.33
Measurements: 208.9 x 76.2 cm  (82 1/4 x 30 inches)
Materials and Techniques: oil on canvas
Material: oil paint, canvas
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: Metropolitan Museum of Art online. www.metmuseum.org (accessed 10 February 2014)

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

The geographic location of the repository is known from the link to ULAN, not repeated in the Work record here
Location

Current: J. Paul Getty Museum (Los Angeles, California, USA)
Repository number: 90.PA.20

Other:
Saint-Rémy (Provence-Alpes-Côte d'Azur, France)
Type: creation

Inscription: signed, lower right: Vincent
Description: This work was painted when the artist was recuperating from a severe attack of mental illness, and it depicts the garden at the asylum at Saint-Rémy. It is influenced by the work of Gauguin and Hokusai, and is remarkable for the contrasts of color...
Title: Hacha (Ceremonial Ax)

Creator Display: unknown Veracruz

Creation Date: Late Classic Veracruz (600-900 CE)

Current Location: Dumbarton Oaks, Washington, DC, USA

Discovery Location: Veracruz (Mexico)

Dimensions: 35 x 22.2 cm (height) (13 3/4 x 8 3/4 inches)

Mat & Tech: Marble

Descriptive Note: The hacha had ritualistic significance and likely served as an actual ballcourt marker.

Location

Current: Dumbarton Oaks (Washington, DC, USA) [ULAN 500235090]

Repository Number: B38 VCS

Other: Veracruz (Mexico) [TGN 7005599] Type: discovery
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
Locations:
- Current: J. Paul Getty Museum at the Getty Center (Los Angeles, Los Angeles county, California, United States) [ULAN 500329598]
- Repository Numbers: 83.MN.127.29; Ms. Ludwig XI 8, fol. 29
- Other: Creation: Bruxelles [TGN 7007868]
- Other: Creation: Brugge [TGN 7007867]
- Date: about 1465 - 1470 Type: creation
- Materials: tempera colors, gold leaf, gold paint, and ink on parchment
- General Subject: religion and mythology (preferred) human figures
- Specific Subjects:
  - Bishop Theophilus (bishop, active 4th century) [500354875] (ULAN)
  - Saint Anthony (IA)
  - Hierarchy: part of Invention et translation du corps de Saint Antoine

• 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: 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

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

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**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

India  (subcontinent)  **Type:** creation

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- 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
• Include other types of Location: discovery, publication, original, site context, former
• Supplement Discovery Location with information in other fields, as needed

CONA ID: 700009476   Record Type: item   Class: Asian   Work Type: tablet
Title: 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 most famous cuneiform tablet from Mesopotamia: 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: Creati (Oxford University Press, 1991)

Current:
Repository No.: K.3375

Other:
Kouyunjik (Ninawa, Iraq)

Type: excavation

Related person:
Hormuzd Rassam (Iraqi archaeologist, 1826-1910)
Role: excavator

Event
Type: excavation
Date: 1853
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

Museums: CDWA, CCO, Vocabularies
CONA ID 700008603 Class.: paintings  Work Type: painting
Title: The Natchez
Creator: Eugène Delacroix (French, Charenton-Saint-Maurice 1798–1863 Paris)
Date: 1835
Mat & Tech: Oil on canvas
Dimensions: 35 1/2 x 46 inches (90.2 x 116.8 cm)
General Subject: human figures | literature
Specific Subject: Natchez  | Chateaubriand, Atala | family
Current Location: Metropolitan Museum of Art (New York, New York)
Repository Number: 1989.328
Credit Line: Purchase, Gifts of George N. and Helen M. Richard and Mr. and Mrs. Charles S. McVeigh and Bequest of Emma A. Sheafer, by exchange, 1989
What Are Its Physical Characteristics?

Materials and Techniques, Dimensions
Materials and Techniques

Dimensions

CONA ID: 700008573  Catalog Level: item
Classification: ceremonial objects  Work Type: bi
Title Disc (Bi)
Creator unknown Chinese
Creation Date: 2nd century BCE
General Subject: ceremonial object
Specific: funerary object
Current Location: Metropolitan Museum of Art (New York, New York); 2008.286
Dimensions: diameter: 8 1/4 inches (21 cm)
Mat & Tech: jade (nephrite)

Mat & Tech Display:
- jade (nephrite)

Index:
- jade (rock) [AAT 300011119]
- nephrite [AAT 300011120]

Dimensions Display:
- diameter: 8 1/4 inches (21 cm)

Index:
- value: 21  unit: cm  type: diameter

Display vs indexing
- Display for the end-user, indexing for access, using controlled vocabularies
- Indexing is important for access
- Display allows expression of uncertainty or ambiguity in a note for end-user
- Or Display may be concatenated from controlled values

Jade: General term for several varieties of hard and soft, fine-grained rock composed of jadeite, nephrite, serpentine, or other mineralogically related materials; usually having a color ranging from dark green to green-white.

Nephrite: An exceptionally tough, compact, fine-grained greenish or bluish mixture of actinolite and tremolite; it is a calcium magnesium silicate with traces of chromium and nickel, which produce its color.
Materials and Techniques

CONA ID 700008574 Catalog Level: Item
Classification: paintings Work Type: miniature
Title: Sarah Anne Allen
Creator: Clarissa Peters Russell (American, 1809–1854 American)
Date: about 1842
Dimensions: 2 3/8 x 1 7/8 in.
Mat & Tech: Watercolor on ivory
Provenance: The artist; descended in family to Emily L. Clark, the sitter's daughter; to MFA, 1936, gift of Emily L. Clark.
Location: Museum of Fine Art (Boston, Massachusetts); 36.351
Credit Line: Gift of Miss Emily L. Clark

**Materials Display:**
watercolor on ivory

**Materials Index:**
- watercolor [AAT 300078925]
- ivory [AAT 300011857]

**Materials & technique:** 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.

**Free-text Materials & Techniques display and index using AAT**
Materials and Techniques

Display Materials:
poplar wood, linen, polychromed and gilded gesso, with panel painted in tempera and gold

Materials Index:
- poplar (wood)
- polychrome gilding
- tempera

• Display allows expression of nuance, complexity, and ambiguity
Materials and Techniques

CONA ID: 700001088  Catalog Level: item
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

Date: published: ca. 1845

Related Person: Fox, Angus (British printmaker, 19th century) role: engraver
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 (Ile-de-France, France, Europe, World, Top of the TGN hierarchy) Type: publication

General Subject: event
Specific Subject: mandarin (public officer) [AAT] | visit of state (cultural ceremony) [AAT] | palanquin (litter) [AAT] | procession (cultural ceremony) | Chinese (culture) [AAT]


Materials Index:

- steel engraving (printing process) Role: technique
- hand coloring Role: technique
- ink Role: medium
- paper Role: support

• The display field is indexed with AAT terms Role: The role indicating if the terms refer to medium, support, technique, implement
Materials and Techniques

- Why are Role and Flag both allowed? To accommodate differences in cataloging practice
- Flag: Flag for distinguishing material from technique/implement

Ardabil Carpet

Materials Display:
- Wool and silk pile with cotton warp and weft;
- Symmetrical knots

Materials Index:
- Wool
  - Role: medium  Flag: material
- Silk
  - Role: medium  Flag: material
- Cotton
  - Role: medium  Flag: material
- Symmetrical knots
  - Role: technique  Flag: technique/implement
Materials and Techniques

Materials Display:
ink on parchment

Materials Index:
ink

Role: medium Flag: material Extent: leaves
parchment

Role: support Flag: material Extent: binding
Coptic binding

Flag: technique

• Role, Flag, and Extent may be used with Materials terms
Materials and Techniques

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

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

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 ...

• Display field to express nuance and complexity
• Index using available authoritative information, not always verbatim what is expressed in display
• E.g., black chalk and red chalk are names of materials, not just colors; however “white” is a color in this case; it is known from other documentation that the paper is laid paper
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)

CONA ID: 700000095  Record Type: item  • Class: film and animation
• *Work Type [link]: production cel  • cel set-up
Title: Turtle and Chipmunk Washing
Turtle Washing  Title Flag: former
*Role [link]: creator  •[link]: Walt Disney Company
*Role [link]: animator  • Kahl, Milton
*Creation Date: before 1937 [controlled]: Start: 1932  • End: 1937
*Subject [links]: literary theme  • animals  • Turtle and Chipmunk (Disney's Snow White)  • Whistle While You Work (song, Disney's Snow White)  • fairytale
*Culture [link]: American
*Current Location [link]: Leicester Galleries (London, England)  • ID:38-265
*Measurements: 30.48 x 40.64 cm (12 x 16 inches) [controlled]: Value: 30.48  Unit: cm Type: height  • Value: 40.64  Unit: cm Type: width
*Materials and Techniques: cels: nitrate; background: wood veneer courvoisier
Material [links]: nitrate cel
Technique [links]: courvoisier
Inscriptions: on original mat: Turtle and chipmunk
Description: Comprises three layers: Animation cel of Turtle & Chipmunk, special effects cel of water, background
Related Work:
Relationship Type [controlled]: part of Qualifier: Sequence 3D, scene 15
[link to Work Record]: Walt Disney Company. Whistle While You Work (sequence); Snow White and the Seven Dwarves (film); 1937.
Non-traditional materials

Materials and Techniques

CONA ID: 700008370  Catalog Level: item  Class.: graphic arts
Work Types: collage (visual work)


Materials Display: Mixed media; 60 works on paper, Photogravure, lithograph, etching, aquatint, drypoint, screenprint, collage, plasticine, acrylic, pomade, laser-cutting, metal foil, opaque watercolor, oil, coconut oil, enamel, graphite pencil, velvet, glitter, aluminum powder, and plastic

Materials Index:
mixed media [AAT 300163347]
paper (fiber product) [AAT 300014109]
lithography [AAT 300053271]
plasticine [AAT 300266336]
velvet (fabric weave) [AAT 300133711]
toys (recreational artifacts) [AAT 300211037]
coconut oil [AAT 300391195]

• Index materials, techniques, and implements
• Also index non-traditional “materials” that were used in collages or other works
• E.g., other objects utilized in a work may be indexed in the Materials Index fields

Museums: CDWA, CCO, Vocabularies
For installation art, include a description in Materials Display, but the terms not necessarily indexed.

If the components are not materials per se (e.g., cameras and monitors) may be listed as subjects.

Alternatively, they could be listed as separate objects, hierarchically part of the whole installation.

**Materials Display:**
installation with four cameras and four monitors

**Materials Index:**
variable media [AAT 300387421]

**General Subject:**
installation Type: isness

**Specific:**
passageways [AAT 300004283]
corners (attribute or configuration) [AAT 300404760]
surveillance [AAT 300404761]
mazes (built works) [AAT 300312218]
video cameras [AAT 300263898]
video monitors [AAT 300391189]
Conceptual art, performance art, installations

Materials and Techniques

ID: 700009229 Catalog Level: item  Classifications: films / videos Work Types: performance (performance art)

Title: Semiotics of the Kitchen (preferred, C, U, RP, English-P, U, P)

Creator Display: Martha Rosler (American, born 1943)

Note: Video commentary on traditional roles for women in U.S. society. Dressed as a Housewife, the artist parodies television cooking shows from the mid-20th century, assigning a different letter of the alphabet to each domestic implement.

Creation Date: 1975

Specific Subjects: gender role [300055147]

Locations: Current: Museum of Modern Art (New York City, New York state, United States) [500303609]

Credit Line: Purchase

Display Materials: black and white video, sound [300028682]

Dimensions: 6.05-minute video

Cultures: American (preferred)

Style/Period/Group/Movement: modern (generic time frame) [300379388] (preferred, N/A)

General Subject: performance art (preferred, isness)

Materials Display:
black and white video, sound

Materials Index:
video recording (process)
videotape (video recording)
black-and-white film (visual work)
sound film (motion picture)

- Film may be a) the physical work cataloged on item level or b) the conceptual work, which is ideally a separate record
- E.g., materials here refer to the physical work that is located in the repository MoMA
- However, the work depicted is often indexed in the same record in repositories (is the b&w sound film the conceptual subject, copied on videotape? characteristics of the subject, not this tape?)
Dimensions

- Dimensions, size, scale, or shape of the work
- Display Dimensions and indexing fields
- H x W for 2-D, or H x W x D for 3-D
- Record height by width by depth (if applicable)
- Metric and/or inches in display
- Index with controlled fields

### Dimensions Display:
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

---

CONA ID 700008628 Cat. Level: item
- Class: prints and drawings  *Work Type: etching
Title: Shell (Murex brandaris)
Creator: Wenceslaus Hollar (Bohemian, 1607-1677)
- Current Location: National Gallery of Art (Washington, DC, USA)
- Role: printmaker
- Creation Date: ca. 1645
  - Start: 1640
  - End: 1650
- Subject [links]:
  - animal
  - still life
  - shell
  - Murex brandaris (marine mollusk)
- Culture: Bohemian
- Dimensions: plate: 9.5 x 13.6 cm (3 3/4 x 5 3/8 inches)
- Mat & Tech: etching on laid paper
- Material: etching laid paper
- Technique [links]: 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

CONA ID: 700009501  catalog Level: item  Class.: printed materials  
Work Type: broadside (notice)  catchpenny print  
Title: Verscheyde soorten van gedierden | Various species of animals  
Creator: from blocks by or after Dirk de Bray; Published: Gedruckt tot Haerlem : By Margareta van Bancken ... , 1690  
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 Qualifier:** A word or phrase that elaborates on the nature of the measurements of the work when necessary, as when the measurements are approximate or the largest dimensions of a work are measured  
**Examples:** sight, maximum, largest, approximate, assembled, variable
Dimensions

- **H x W x D**, if applicable; depth usually only for 3-D works
- **Dimensions Extent**: An explanation of the part of the work being measured, included when necessary for clarity
- **E.g., sheet, image, overall, diameter, platemark**

CONA ID: 700009513 Record Type: item Class: prints and drawings
Work Type: collage
Title: 7 Characters, Red Heart
Creator: Robert Rauschenberg
Location: Dallas, TX

**Dimensions Display:**
77.5 x 67.3 cm (30 1/2 x 26 1/2 in.); overall (plexiglas box), including medallion and mirror: 109.2 x 78.7 x 6.4 cm (43 x 31 x 2 1/2 in)

<table>
<thead>
<tr>
<th>Value</th>
<th>Unit</th>
<th>Type</th>
<th>Extent</th>
<th>Qualifier</th>
</tr>
</thead>
<tbody>
<tr>
<td>77.5</td>
<td>cm</td>
<td>height</td>
<td>sheet</td>
<td>sight</td>
</tr>
<tr>
<td>67.3</td>
<td>cm</td>
<td>width</td>
<td>sheet</td>
<td>sight</td>
</tr>
<tr>
<td>109.2</td>
<td>cm</td>
<td>height</td>
<td>overall</td>
<td></td>
</tr>
<tr>
<td>78.7</td>
<td>cm</td>
<td>width</td>
<td>overall</td>
<td></td>
</tr>
<tr>
<td>6.4</td>
<td>cm</td>
<td>depth</td>
<td>overall</td>
<td></td>
</tr>
</tbody>
</table>

LOCATION: Anhui, China Province


Remarks

Museums: CDWA, CCO, Vocabularies
CONA ID 700008581    Classification: Asian Art  Work type: vase
Title: Vase
Creator: unknown Southern Song
Location: British Museum (London, England)  Repository number: PDF.233
Date: 1127-1279
Location: Longquan (Asia,China,Zhejiang (province))
Materials: porcelain Longquan Ware; stoneware, porcelain-type, with blue-green glaze
Index: porcelain Role: medium | Longquan Ware | mold | glazed Role: technique
Dimensions: Height: 410 millimetres
General Subject: utilitarian object
Specific Subject: cong (ceremonial vessel)
Descriptive Note:  Vase shaped after an ancient jade called a cong. Longquan porcelain jar of archaic jade cong form, with rectangular sides and short cylindrical neck. The jar has grey-green glaze. There are moulded sectional grooves in imitation of carved jade. Connoisseurs regard the finest Longquan wares as those with bluish glazes made in the late twelfth and early thirteenth centuries such as this vase which is shaped after an ancient ritual jade object. It was made at a kiln in or around the market town of Longquan in the southern part of Zhejiang province.
Culture: Southern Song dynasty.Sources:
British Museum online
Hobson 1934 p. 43, pl. XLII
Medley 1977 p.26, no.73
Pierson 1997 p.29, no.233

---

**Dimensions**

**height**: 410 millimeters; cong-shaped rectangular cuboid

**Value**: 410  **Unit**: mm  **Type**: height  **Shape**: rectangular cuboid
Dimensions

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

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

• **Shape**: The outline, form, or characteristic configuration of a work or part of a work, including its contours; used for unusual shapes
• **Examples**: square, rectangular, round, oval, triangular, cylindrical, hexagonal, irregular
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 consistently – in this case 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
Title: Bayeux Embroidery

Dimensions Display:
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

Material: wool yarn on linen, embroidery
Dimensions: 231 feet (70 metres) long x 19.5 inches (49.5 cm)
Códice Tudela

Creator: unknown Aztec
Creation Date: ca. 1553

Dimensions Display:
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.
Dimensions

CONA ID 700008849
Object type: medal (cast) term details
Title: Medal of Francesco I
Creator: unknown Italian
Date: ca. 14th century
Location: The British Museum (London, England). Repository number:

Dimensions Display:
Diameter: 35 millimetres; Weight: 24.3 grammes

Value: 35  Unit: mm  Type: circumference
Value: 24.3  Unit: grams  Type: weight

Dimensions: Diameter: 35 millimetres  Weight: 24.3 grammes
Index: value: 35  Unit: mm  Type: circumference
Index: value: 24.3  Unit: grams  Type: weight
Inscriptions: obverse, in Latin: ·FRANCISCI · DE · CARRARIA [Francesco I of Carrara]; reverse, in Latin: 1390DIE · 19 · IVNII · RECVERAVIT · ET · C' · Source: British Museum online | Hill 1930 p.3

• Weight may be an important measurement
**Dimensions**

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

---

**CONA ID 700008579**
**Catalog Level: item**
**Class: Indian & Himalayan Art**
**Work Type: manuscript**
**Title: Manuscript Invoking the Protective Goddess Paldan Lhamo**
**Creator Display: Text composed by Shakya Gelong Changra Tulkhu Choje Gewang of the Lhadan Choskhor Thubstan Ling Monastery**
**Current Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania); 2003-144-3a,b; Gift of Janet M. Roberts, 2003**
**Creation Place: Mongolia**
**Creation Date: ca. 18th century**
**Mat & Tech: black, red, and yellow inks on paper; silk cover**

**Dimensions: Mongolian-Buddhist books, like this hand-written example, frequently use a combination of the Tibetan and Sanskrit languages written in dbU chen script.**

**Dimensions Display:**
- 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)

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

**Value:** 7.9  **Unit:** cm  **Type:** height

**Value:** 2.0  **Unit:** cm  **Type:** width

**Value:** 1.6  **Unit:** cm  **Type:** depth

---

**Museums:** CDWA, CCO, Vocabularies
**Dimensions**

CONA ID 700008582 Catalog Level: item Class: prints and drawings
Work Type: engraving
Title: The Second Wise Virgin
Creator: Martin Schongauer (Alsatian, ca. 1430-1491)
Current Location: Museum of Fine Arts (Budapest, Hungary)

Dimensions Display:
11.8 x 17.7 cm (4 5/8 x 7 inches) chain lines: 25 mm apart (15/16 inch); laid lines: 14 per 20 mm (7/8 inch)

**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

Museums: CDWA, CCO, Vocabularies
Dimensions

CONA ID 700000111 Catalog Level: item
Class: film and animation  •  Work Type: • black-and-white film
Title: Theodore Roosevelt's Inauguration
Inauguration Ceremony
Creator: unknown American production company
Current Location: Library of Congress (Washington, DC, USA)

Dimensions Display:
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

• Example of a record for a reel of film
• Running time, format are relevant
Dimensions Display:
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

• May record the scale, shape, etc.
• Example, numeric scale = 2 1/2 inches = 10 feet
• **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
• E.g., numeric, full-size, life-size, monumental

CONA ID 700008581 Catalog Level item • Class • prints and drawings • European art
Work Type: • measured drawing • record drawing
Title: Sections and Details of the Barn at Davington Court, Faversham, Kent
Creator Display: W. G. Prosser (British, contemporary)
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.
- E.g., *quarter plate, longline, Beta, quarto, elephant folio*

**CONA ID**: 700005849  
**Class.**: photographs  
**Work Type**: daguerreotype | cased photograph  
**Title**: Woman Reading to a Girl  
**Creator**: unknown French  
**Date**: ca. 1845  
**Materials/Tech**: daguerreotype  
**Index**: daguerreotype (process) | Role: technique  
**General Subject**: portrait  
**Specific Subject**: double portrait | woman | child  
**Location**: J. Paul Getty Museum (Los Angeles, California)  
**Repository Number**: 84.XT.404.1

**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**  
- **7.6**  
- **9.1**  
- **7.1**  
**Unit**: centimeters  
**Type**: height  
**Extent**: mat

**Format**: quarter plate
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

Minimum and fuller

CONA 70009292 Work Type: Etching
Title: Rom, 1859
Creator: Post, Karl Borromäus, 1834-1877, printmaker.

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

Minimum

General Subject:
landscapes [General ID 31201]

Fuller

General Subject:
landscapes [General ID 31201]

Specific Subject:
view (visual work) [AAT 300015424]
naturalistic landscape (visual work) [AAT 300417313]
Rome (Lazio, Italy) [TGN 7000874]
Depicted subject

<table>
<thead>
<tr>
<th>General Subject</th>
<th>Specific Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>portraits</td>
<td>Antietam National Battlefield (Sharpsburg, Maryland, United States)</td>
</tr>
<tr>
<td>history and legend</td>
<td>American Civil War (event)</td>
</tr>
<tr>
<td>Abraham Lincoln (American president, 1809-1865)</td>
<td>John McClernand (American Union General, 1812-1900)</td>
</tr>
<tr>
<td>Allan Pinkerton (American Secret Service agent, detective, 1819-1884)</td>
<td>Allan Pinkerton (American Secret Service agent, detective, 1819-1884)</td>
</tr>
<tr>
<td>Tent (portable buildings)</td>
<td>Tent (portable buildings)</td>
</tr>
</tbody>
</table>

- 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

CONA ID 70000215  Catalog Level: item  Class: paintings
Work Type: painting
Title: Magdaleine Pinceloup de la Grange
Creator Display: Jean-Baptiste Perroneau (French painter, ca. 1715-1783)
*Current Location: J. Paul Getty Museum (Los Angeles, California, USA)   ID: 84.PA.664
* Role [cont.]: painter     : Perroneau, Jean-Baptiste
*Creation Date: 1747   [cont.]:  Start: 1747   End: 1747
*Subjects: [link to Personal/Corp. Name Authority]
Pinceloup de la Grange, Magdaleine (French aristocrat, 18th century)
[link to Concept Authority]: portrait
domestic cat (animal)
*Dimensions: 65 x 54 cm (25 5/8 x 21 3/8 inches)
[controlled]   Value: 65  Unit: cm  Type: height
Value: 54  Unit: cm  Type: width
*Mat & Tech: and Techniques: oil on canvas
oil paint    canvas
Description: The sitter was from the provincial French region of Orléans, but the artist imbued her with Parisian sophistication. The cat she holds is known as a "Chartreux cat," descriptions of which first appeared in 18th-century France. While some at this time valued this breed as a companion animal, it was primarily bred for its fur.
Note Source: J. Paul Getty Museum online. (accessed 10 February 2009)
Related Work: Relationship type [cont.]: pendant of
[link to work]: Charles-François Pinceloup de la Grange, Jean-Baptiste Perroneau, painting, 1747, 84.PA.664

General Subject: portraits
Specific Subject:
Pinceloup de la Grange, Magdaleine (French aristocrat, 18th century)
Felis domesticus (species)
single-sitter portrait

ULAN ID 500312828
Names
• Pinceloup de la Grange, Magdaleine
• Parseval, Magdaleine

AAT ID 300265960
Terms
• Felis domesticus (species)
• domestic cat (species)
• House cat (species)
• Felis catus (species)

Link to ULAN for all people and corporate bodies who are the subject of the work
Link to AAT for all generic terms that are the subjects of the work, including species
For subjects that are geographic places, link to TGN
For subjects that are architecture or other works, link to another CONA record
Depicted Subject

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)

CONA ID 700000141
Terms
• Hagia Sophia
• Ayasofya
• Αγία Σοφία
• Sancta Sophia

TGN ID 7002473
Names
• Istanbul
• Constantinople
• Konstantinopel

Museums: CDWA, CCO, Vocabularies
The Getty Iconography Authority contains records for subjects not in the AAT, ULAN, TGN, or CONA.
The Getty IA includes records for named events, religious/mythological iconography, fictional characters and places, themes from literature.

### Depicted Subject

**CONA ID 70000012**  
**Class:** Precolombian art  
**Work Type:** vessel  
**Title:** Vessel with Mythological Scene  
**Creator:** unknown Maya  
**Current Location:** Metropolitan Museum of Art (New York, New York, USA)  
**ID:** 1978.412.206

**Creation Date:** 8th century  
- **Start:** 0700  
- **End:** 0799

**Subject display:** Scene in the realm of the Lords of Death, with Baby Jaguar and a skeleton

**Creation Location:** Petén Department (Guatemala)

**Dimensions:** height: 14 cm (5 ½ inches)
- **Value:** 14  
- **Unit:** cm  
- **Type:** height

**Mat & Tech:** terracotta  
- **Techniques:** vase painting

**Description:** Straight-sided ceramic vessels with painted decoration comprising complex scenes were common in eighth-century Maya art. The "codex-style" painting depicts a scene in the realm of the Lords of Death, where a dancing figure holds a long-handled axe and a handstone. On a monster-head altar lies Baby Jaguar, a deity figure, and beside the altar is a dancing, a skeletal death figure. The meaning has been variously interpreted as depicting either sacrifice or celebration.

**Note Source:** Metropolitan Museum of Art online

**General Subject:** religion and mythology

**Specific Subject:**
- **Xibalba** (Maya iconography)
- skeleton underworld death
- ax altar celebration
- Baby Jaguar (Maya character)
- Chahk (Maya deity)

**AAT ID 300191778**  
**Terms**
- skeleton [English]
- beendergestel [Dutch]
- esqueleto [Spanish]
- squelette [Italian]
- 骨架 [Chinese]

**IA ID 1000045**  
**Names**
- Xibalba
- Place of Fear

**Museums:** CDWA, CCO, Vocabularies
Depicted Subject

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
....... <North and South American History>
......... United States History
............ American Civil War
............... First Battle of Bull Run

General Subject:
history and legend

Specific Subject:
First Battle of Bull Run
soldiers
battlefield
satire

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

CONA ID: 700008624     Record Type: item • Class: prints
*Work Type: lithograph
Title: Battle of Bull’s Run
Creatory: A. Pfott (American printmaker, 19th century)

*Creation Date: 1861 [cont.]:
*Start: 1861
*End: 1861

*Subject display: First Battle of Bull Run
[link to authorities]:
First Battle of Bull Run
troops
landscape

*Current Location [link]: Library of Congress (Washington, DC, USA)   ID: PC/US-1861.K468, no. 1

*Measurements: 27.94 x 40.64 cm (11 x 16 inches)
[contr.]
Value: 27.94 Unit: cm Type: height
Value: 40.64 Unit: cm Type: width

*Materials and Techniques: lithograph [link]:
lithograph
paper

Description: Cartoon print shows Union troops after the Battle of Bull Run during the Civil War from the point of view of a copperhead, that is, a northern Democrat supporting Confederate troops.

Note Source [link]: Library of Congress online (accessed 1 November 2013)
CONA ID 700008643 Work Type: painting
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

Title: Boy Viewing Mount Fuji
General Subject: landscapes
Specific Subjects: landscape (environment), Mount Fuji (Honshū (island), Japan), boy <people by gender>

Index subjects mentioned in title
• Index all subjects in the Title
• Index other important subjects depicted

Museums: CDWA, CCO, Vocabularies
Title: Les Demoiselles d'Avignon
Creator: Pablo Picasso (Spanish, 1881-1973)
Creation Date 1907  
Current Location: Museum of Modern Art (New York, New York, USA)

General Subject: human figures
Specific Subjects: women (female humans) [AAT 300025943], brothel [AAT 300007218], nudes (representations) [AAT 300189568], prostitution [AAT 300189323]

Les Demoiselles d'Avignon is a large oil painting portraying five female nude prostitutes from a brothel on Carrer d'Avinyó in Barcelona. The women are rendered with slightly menacing facial expressions and angular, disjointed bodies. Two are shown with African mask-like faces and three more with faces in the Iberian style of Picasso's native Spain.
CONA ID: 700008983  Work Type: embroidery
Creator: unknown Tang
Titles: Śākyamuni preaching on the Vulture Peak
Miraculous Image of Liangzhou (Fanhe Buddha)

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

General Subject:
religion and mythology

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

Levels of subject analysis

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

• 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](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><strong>Description</strong></th>
<th><strong>Isness</strong></th>
</tr>
</thead>
<tbody>
<tr>
<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>
<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><strong>Identification</strong></th>
<th><strong>Aboutness</strong></th>
</tr>
</thead>
<tbody>
<tr>
<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>
<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><strong>Interpretation</strong></th>
<th><strong>Ofness</strong></th>
</tr>
</thead>
<tbody>
<tr>
<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>
<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>
General Subject
botanical   Indexing Type: description

Specific Subject:
Paeonia (genus) [AAT] Indexing Type: identification
wealth [AAT]  Indexing Type: interpretation
prosperity [AAT] Indexing Type: interpretation

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.
Title: Autumn: On the Hudson River
Creator: Jasper Francis Cropsey (American painter, 1823-1900)

Description:
This monumental view of the Hudson River Valley was painted from memory in the artist's London studio. Cropsey adopted a high vantage point, looking southeast toward the distant Hudson River and the flank of Storm King Mountain. A small stream leads from the foreground, where three hunters and their dogs gaze into the sunlight. All along the meandering tributary there are signs of man's peaceful coexistence with nature.

Description Source:
National Gallery of Art online. (accessed 29 July 2009)

General Subject: landscapes
Specific Subject: hunters, autumn, dawn, Hudson River, Storm King Mountain, peace, harmony, nature

Depicted Subject

Museums: CDWA, CCO, Vocabularies
Description, Identification, Interpretation

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”

CONA ID: 700008641  Class.: Manuscripts  Work Type: folio
Title: A Pelican Feeding her Young
Creator: unknown Franco-Flemish  Role: illuminator
Current Location: J. Paul Getty Museum (Los Angeles, California, USA) 83.MR.173.72
Culture: Franco-Flemish
Place Created: Thérouanne ?, France (formerly Flanders)
Mat & Tech: Tempera colors, gold leaf, and ink on parchment
Date: about 1270
Dimensions: Leaf: 19.1 x 14.3 cm (7 1/2 x 5 5/8 in.)

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
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”?

Index important subjects

**Depicted Subject**

**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]
General Subject:
religion and mythology
allegory

Specific Subject:
description
men
women
peacock
dog
apple tree

identification
Judgment of Paris (Greek mythology)
contest
Trojan War (Greek legends)
Aphrodite (Greek goddess)
Athena (Greek goddess)
Hera (Greek goddess)

interpretation
triumph of love over war
beauty
love
marriage

Specificity and Exhaustivity

- **Specificity:** Index identified or interpreted subjects as specifically as possible given authoritative information
- **Exhaustivity:** Index only significant aspects of the subject or prominent visual features; only one term, General Subject, is required

CONA ID 700008551 Class: paintings Work Type: painting
Title: Judgement of the Goddesses
Creator: Peter Paul Rubens
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
Shah Jahan, Emperor of India (Mughal emperor, ca. 1592–1666) [ULAN 500245103] Type: identification
equestrian portrait [AAT 300403976] Type: description
idealized portrait [AAT 300417979] Type: description
halo (glory) [AAT 300375684] Type: description
horse (species) [AAT 300250148] Type: description
nasta’lik [AAT 300265532] Extent: script
Persian-Farsi (language) [AAT 300389087] Extent: language

Subject Extent: When there are multiple subjects, a term indicating the part of the work to which these subject terms apply. Also includes terminology to flag attributes relating to a part or characteristic of the work not captured in other fields, such as language or purpose
E.g., recto, verso, side A, overall, purpose, theme, point of view, script, language, probably, style [of the subject, not of the work]

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

CONA ID 700006921 Classification: antiquities  Work Type: amphora
Title: Panathenaic Prize Amphora with Lid
Creator: attributed to the Painter of the Wedding Procession; signed by Nikodemos
Location: J. Paul Getty Museum (Los Angeles, California, USA)  ID 93.AE.55
Date: 363 - 362 BCE
Creation Place(s): Athens, Greece
Culture: Greek (Attic)
Mat & Tech: Terracotta
Dimensions: 89.5 cm (35 1/4 inches)
Inscription: two kionedon inscriptions on the front: NIKODEMOS EPOIESEN (Nikodemos made it); TON ATHENETHEN ATHLON (Prize of the Athenian Games)

General Subject:
ceremonial objects Type: isness
religion and mythology Type: identification Extent: overall
utilitarian objects Type: isness

Specific Subjects:
Athena [IA 901000069] Type: identification Extent: side A
Athena Promachos [IA 901002020] Type: identification Extent: side A
Nike [IA 901000070] Type: identification Extent: side B
boxers (athletes) [AAT 300265202] Type: description Extent: side B
prize [AAT 300225692] Type: interpretation Extent: purpose
competition (event) [AAT 300054760] Type: interpretation Extent: theme
Panathenaia [IA 300374819] Type: interpretation Extent: related event
kionedon (writing style) [AAT 300417982] Extent: style

• Use Extent to indicate that different parts of the work have different subjects
• E.g., side A and side B
Depicted Subject

CONA ID 700008606 Class: sculpture   *Work Type: statue
Title: Guanyin
Creator: unknown Chinese
*Current Location*: Museum of Fine Arts (Boston, Massachusetts, USA) 20.590
*Role: sculptor  Person: unknown Chinese
*Creation Date: 12th century
*Subject: religion and mythology  Guanyin  royal ease  compassion
*Style: Song Dynasty
*Dimensions: 141 x 88 x 88 cm (55 1/2 x 34 5/8 x 34 5/8 inches)
*Mat & Tech: and Techniques: lacquered wood with painting and gilding

Description: Guanyin is the Bodhisattva of Compassion, represented in the pose of “royal ease” and richly ornamented. A Bodhisattva is one who has attained enlightenment, but chooses to remain among humankind to help others achieve it ...

General Subject:
religion and mythology [General ID 31801]
human figures [General ID 30802]

Specific Subject:
Guanyin [Getty IA 1000085] IA
man (male human) [AAT 300025928] AAT
compassion [AAT 300393159]

• Description, identification, interpretation
• What the work is “of” and “about”
• Common iconographical themes, stories and characters
• General subject controlled by extensible list
• Specific by AAT, TGN, ULAN, CONA, and Getty IA

Museums: CDWA, CCO, Vocabularies
Still life with flowers and fruit

Creator: Claude Monet

General Subject:
still lifes
botanical

Specific Subject:
fruit piece [AAT 300265046]
flower piece [AAT 300265045]
flowers (plant components) [AAT 300132399]
fruit (plant components) [AAT 300011868]
grapes (berry fruit) [AAT 300379338]
chrysanthemums (genus) [AAT 300379959]
basket (container) [AAT 300194498]
Depicted Subject

CONA ID: 700000134  Catalog Level: item
Classification: sculpture   Work Type: sculpture
Title: Tomb Figure of a Bactrian Camel
Creator: unknown Chinese

**General Subject:**
ceremonial objects  **Type:** isness  **Extent:** purpose
animal

**Specific Subject:**
Bactrian camel (species)  **Extent:** purpose
funerary object

Museums: CDWA, CCO, Vocabularies

- Description, identification, interpretation
- What the work is “of” and “about”
- “isness” as type
Depicted Subject

- Description, identification, interpretation
- What the work is “of” and “about”
- “isness” as type

**General Subject:**
- ceremonial objects  
  - Type: isness  
  - Extent: purpose
- apparel  
  - Type: isness
- human figures

**Specific Subject:**
- face (animal component) [AAT 300251798]
- female [AAT 300189557]
Depicted Subject

General Subject:
- landscapes
- allegory

Specific Subject:
- Ise monogatari (Japanese poetry) [IA 901000058]
- yatsuhashi (bridges) [AAT 300417980]
- iris (plant) [AAT 300343602]
- love (emotion) [AAT 300055165]
- longing [AAT 300343845]
- journeying [AAT 300080094]

- Description, identification, interpretation
- What the work is “of” and “about”
- Common iconographical themes, stories and characters
- Allegory, symbolism (e.g., life’s journey)
Depicted Subject

• Description, identification, interpretation
• What the work is “of” and “about”
• Cartographic works

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

General Subject:
cartographic

Specific Subject:
map
river
Nile River
Alexandria (Egypt)

Museums: CDWA, CCO, Vocabularies
Depicted Subject

- Subject may be historical people, events, and geographic places

General Subject:
history and legend

Specific:
George Washington (American general and president, 1732-1799) [ULAN 500126198]
American Revolution (Anglo-American history, 1775-1783) [IA 901000252]
Battle of Trenton (American history, 1776) [IA 901001338]
Delaware River [TGN 7020648]
river crossing (activity) [AAT 300403987]
What if there is no subject?

Depicted Subject

- General Subject should be included, even if there is no figurative or narrative content
- Objects of cultural heritage, e.g., musical instruments, textiles, ceramics, furniture, numismatics, stained glass, tools, artifacts

CONA ID 70000119 Catalog Level: item Class:: musical instruments
Work Type: • viola da gamba
Title: Viola da Gamba
Creator: Richard Meares (English, 17th century)
*Current Location: Metropolitan Museum of Art (New York, New York, USA)
  •ID: 1982.324

**General Subject:**
utilitarian objects **Type:** isness

- Value: 65.3
  - Unit: cm
  - Type: length
- Mat & Tech: and Techniques: wood
  Boreali.D. Pauli apud Londinates

Description: Viols, the most esteemed bowed instruments of the late Renaissance, were only gradually displaced by the violin family. Viols differ from violins chiefly in shape, in number of strings and tuning, and in having fretted necks. All viols are played in an upright position between the knees or on the legs (“gamba” means “leg”), and the bow is held palm upward. The sound is less brilliant and quieter than that of violins.

Chamber music for a consort of four to six viols was composed during the Renaissance and Baroque era, and solo works for the bass viol were being played until nearly the end of the eighteenth century.

**General Subject:**
- nonrepresentational art
- human figures

**Specific Subject:**
- motion
- female
- nude
- space
- striding

The primary subject is not the nude, but movement itself. According to Boccioni, an invisible fourth dimension existed as a higher realm of existence where space and time merged. 

*Description Source:* Museum of Modern Art online. 
www.moma.org I accessed 23 January 2010
What if there is no subject?

**Depicted Subject**

- **General Subject:** nonrepresentational art
- **Specific Subject:***
  - square
  - line

**Extent:** design element

**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
CONA ID 700008612 Catalog Level: item
Class: prints and drawings  Work Type: drawing | rendering
Title: Bulto
Creator: rendered by Eldora P. Lorenzini Eldora P. Lorenzini
(American, 1910-1993)
Current Location: National Gallery of Art (Washington, DC). Index of American Design; 1943.8.16638
Mat & Tech: watercolor, pen and ink, and graphite on paper
Dimensions: overall: 55.9 x 40.2 cm (22 x 15 13/16 in.)
Original IAD Object: 11" high; 10 3/4 wide
Subject:
- still life
- religion & mythology
- bulto
- St. Isadore

Source:: Folk Arts of the Spanish Southwest from the Index of American Design
Object 16 of 25

Description: Isidore, the patron saint of farmers and protector of crops, was a farm laborer employed by a wealthy landowner near Madrid in the early twelfth century. According to legend, Isidore spent so many hours in prayer that he was in danger of falling behind with his farming chores. As a reward for his exceptional piety, divine intervention dispatched an angel to help Isidore finish his plowing on schedule. This ... at the end of the sixteenth century. Fray Andrés Garcia was a Franciscan friar born in la Puebla de los Angeles, Mexico.

Related Work: Bulto . Fray Andrés Garcia. 18th century.

**General Subject:** religion and mythology

**Specific Subject:**
- Isadore the Farmer, Saint (Spanish saint, farmer, Madrid, died 1130 ) [CONA 500372595]
- miracle [AAT 300251615]
- angel (spirit) [AAT 300379004]

**Associative Relationship Type:** depicts

**Related Work:** CONA ID 700008613
Bulto (sculpture (visual works)); possibly Fray Andres Garcia (1760 -1799); 1760-1799

Museums: CDWA, CCO, Vocabularies
Subject is another work

Depicted Subject

CONA ID 700008615 Catalog Level [cont.]: item • Class [cont.:print
Work Type: painting
Title/Name: Mona Lisa
Creator Display: Jean-Michel Basquiat
*Creation Date *: 1983
*Current Location: Collection Ambrous T. Young. The Estate of Jean-Michel Basquiat

Subject:
- human figure
- allegory
- Mona Lisa (Leonardo da Vinci, ca. 1503-1506)
- dollar bill
- value of art
- profit
- greed

Related Work:
Relationship Type: depicts
[link to work record]: Mona Lisa (Leonardo da Vinci, ca. 1503-1506)

*Dimensions: 169.5 x 154.5 cm
*Mat & Tech: and Techniques:
acrylic and oil stick on canvas

Description: This work seems to be Basquiat's answer to Warhol's Dollar Bill and Mona Lisa paintings. Basquiat usually paints large fields of colour by applying broad brush strokes with acrylic paint, while drawing and writing in oil stick. This pattern applies to the orange top part of this painting. The portrait at centre, however, has hair, skin and parts of the bust filled-in with repeated oil stick lines. Leonardo's Mona Lisa seems to grow into the dollar note at top, obscuring what would be the face of George Washington. Art and money are two different currencies, even different worlds, which can be converted only with difficulty. The uncompromising and urgent way the artist spent the money he made is legend. In this painting he lets us know that although he loved money his ultimate faith lay in art.

Source:
Museo d'Arte Modena [online] (2000-)

General Subject:
- another work
- satire

Specific Subject:
Mona Lisa (painting; Leonardo da Vinci; 1503/1506; Louvre Museum (Paris, France)...) [CONA 700000213]
parody [AAT 300055828]
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.)
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 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 upon the sixteenth-century fractur 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

- Subject may be another art work
- Use Extent to note that the subject is another work
- E.g., a rendering of another drawing
Subject is another work

Depicted Subject

CONA ID: 700008614  Record Type: item  Class.: photographs
Work Type: Albumen print
Title/Name: 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
another work
Specific Subjects: Eiffel Tower (built work)   Extent: work depicted
Related Works:
Relationship Type: depicts
[link to work record]: Eiffel Tower
Current Location [link]: J. Paul Getty Museum (Los Angeles, California, USA); 87.XM.121.16
Measurements: 17 x 13 3/4 inches
[controlled] [Value: 17 Unit: in: Type: height
Value: 13.75 Unit: in: Type: width
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-)

Museums: CONA, CCO, Vocabularies

• Subject may be another art work
Subject may be another art work

Depicted Subject

General Subject: another work
funerary
text

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

CONA ID: 700009111  Work Type: rubbing

General Subject: funerary
text

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

CONA ID: 700009112  Work Type: tombstone

• Subject may be another art work

Museums: CDWA, CCO, Vocabularies
The painting "Dante and Beatrice" by Henry Holiday (British, 1839 - 1927) depicts Dante seeing Beatrice at the Ponte Santa Trinità, Florence. The Ponte Vecchio traverses the Arno in the distance. "Dante and Beatrice" was the most important painting by Henry Holiday. The theme of the painting is inspired by the autobiography Vita Nuova of the medieval poet Dante Alighieri (1265-1321). Dante concealed his love for Beatrice by pretending to be attracted by other women. The scene depicted in the painting is that of Beatrice refusing to greet Dante because of the gossip that had reached her. Beatrice is the woman dressed in white and she was modelled by Eleanor Butcher. The woman next to Beatrice is Monna Vanna (or Giovanna) a companion of Beatrice and the mistress of Dante's friend Guido Cavalcanti. Monna Vanna was modelled by Milly Hughes. Holiday was introduced to both models through friends. In the painting the stern almost statuesque expression of Beatrice contrasts with the posture of Monna Vanna who not only appears to support Beatrice's decision but looks back to Dante's reaction. The maidservant behind Beatrice was modelled from Kitty Lushington, the daughter of a well-known judge.

General Subject: human figures   literary theme
Specific Subject: bridge   river

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

**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...

**Title:** Initial Letter P
**Creator:** artist: unknown Ottonian

**Materials and Techniques:** Tempera colors, gold paint, and silver paint on parchment
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

CONA ID: 700009479  Record Type: volume
Class: prints and drawings  Work Type: rare book
Title: Salome, a Tragedy in One Act
Creator: author: Oscar Wilde (Irish playwright, 1854-1900)
printmaker: Aubrey Beardsley (British artist, 1872)-1898;
printmaker: Carl Hentschel (British printmaker, 19th century)
Creation Date: 1894
Language: English
Description: Translated from the French.
Materials: bound volume with thirteen lineblock illustrations;
Binding: blue cloth, gilt spine, ornamental designs by Aubrey
Beardsley stamped in gold on both covers
Measurements: book: 21.7 x 15.7 x 1.6 cm (8 9/16 x 6 3/16 x 5/8 in.) plate: 20.9 x 15.1 cm (8 1/4 x 5 15/16 in.)
Current Location: National Gallery of Art (Washington, DC); William B. O'Neal Fund; 2009.99.1

General Subject:
- text

Specific Subject:
- Salomé (Wilde, play, 1891)  Extent: text
- play (performing arts)
- tragedy (document genre)
- Salome (Christian character)
- Beheading of St. John the Baptist (Christian iconography)
Depicted Subject

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]

Indexing Type: description

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:** architecture
  - Indexing Type: isness
- **Specific Subject:**
  - worship Extent: purpose AAT
  - Roman Planetary Gods (Roman dieties)
    - Extent: dedication IA
  - Queen of Martyrs (Virgin Mary)
    - Extent: dedication

- **CONA ID 700000158 Class:** Roman architecture
- **Work Type:** temple, rotunda, church
- **Title:** Pantheon, preferred
- **Creator:** unknown Roman, for the Emperor Hadrian (Roman emperor and patron, 76 CE-138)
- **Current Location:** Rome (Italy)
- **Role:** architect unknown Roman
- **Role:** patron Hadrian
- **Creation Date Display:**
  - Begun in 27 BCE, completely rebuilt 118/119-125/128
    - Start: 0118
    - End: 0128
- **Culture:** Roman
- **Dimensions:**
  - Dome: 43 m (interior diameter and height) (141 feet), interior
  - Oculus: 8.9 m (diameter) (29 feet 2 inches)
  - Extent: dome, Value: 43 Unit: m Type: height
  - Extent: oculus, Value: 8.9 Unit: m Type: diameter
- **Mat & Tech:**
  - and Techniques:
    - constructed of stone, brick, concrete, and aggregate material
    - the drum is strengthened by huge brick arches and piers set above one another inside the walls
  - Material:
    - concrete
    - stone
    - brick
    - concrete
    - aggregate
  - Technique:
    - rotunda

- **Description:**
  - The Pantheon was dedicated to the seven planetary gods in 128 CE. It was consecrated as a church in the early seventh century.
  - The building features a large dome and an oculus, which allowed natural light to enter the interior.
  - It was originally the focal point of a long, porticoed forecourt.

- **Description Source:**

- **“architecture” is Indexing Type = isness**
- **Could include dedication of churches, temples, monuments (e.g., Lincoln Memorial), etc.**
- **(For a simple dedication, for which the person is not a subject, use Related People and Corporate Bodies with Role “dedicatee”)**
Inscriptions, Watermarks, Marks, Creation Numbers
Inscription

CONA ID 700008584 Catalog Level: item
Class: prints and drawings
Work Type: print
Creator: Rembrandt van Rijn (Dutch, 1606 – 1669)

**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:

inscribed in frame: ECCE ANCILLA DOMINI FIAT MIHI SECUNDUM VERBUM TUU[M]; words projecting from angel's mouth: AVE GRATIA PLENA DOM[INUS TECUM]; text from Isaiah 7:14 is inscribed on book held by the Virgin.
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].

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) |

| Author: Walker Evans |
| Location: mount |
| Type: signed |
| 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]

May include a translation or description instead of a transcription

Use parentheses, brackets, and other punctuation to designate editorial comments
Inscription

CONA ID: 700008587  Record Type: component  Class: manuscripts
Work Type: illuminated manuscript
Title: Johannes de Garlandia's Compendium metricum de synonymis
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
**Marks**

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

- **Marks**: Sèvres E

- Mark is applied to the work; see Watermark for marks integral to the material.
- Mark or stamp may be mentioned in free-text inscriptions field.
- May then be also recorded separately in Mark field.

CONA ID 700008588 Catalog Level: item
Class: decorative arts  European art
Title: Ewer and Basin, Sèvres Porcelain Manufactory
Creator: models attributed to Jean-Claude Duplessis, designer
unknown French, Sèvres Porcelain Manufactory
Creation Date: 1757
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.

**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

Museums: CDWA, CCO, Vocabularies
Watermarks

- **Watermarks**: 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 Display**: etching and drypoint; watermark: Strasbourg lily

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

**Watermark**:
- Strasbourg lily in shield with flower
CONA ID: 700008593  Record Type: item
Class: prints and drawings  Work Type: lithograph

**Title:** Face
**Creator:** Jasper Johns
**Creation Date:** 1973  **Publication Date:** 1974

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

**Current Location:** National Gallery of Art (Washington, DC, USA)
**Repository Number:** 1981.5.191 26.64

**Creation Number:** JJ73-627; Old Gemini Catalogue Number 500

- **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 five different states. These were printed on 320 gram Arches paper.
**Creation numbers**

- Include numbers or names associated with creation, such as serial numbers and model numbers; distinguished from state and edition

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CONA ID: 700008854
Catalog level: item
Classification: musical instruments
Work Type: guitar
Title: Archtop Guitar
Date: 1993
Culture: American
Material: spruce, maple, ebony

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

**Repository Number:** 2012.246

**Creation Number:**
model: Centura Deluxe; serial number: 1249
Events
Events

CONA ID 700008626 Catalog Level: item   Classification: decorative arts jewelry European art
Work Type: necklace   Type: repository
Title : Necklace     Type: repository
Creator Description: René Jules Lalique (French, 1860-1945) Free text
Person: Lalique, René Jules  Role: jeweler
Current Location : Metropolitan Museum of Art (New York, New York, USA); 1985.114
Creation Date: ca. 1900
Start: 1895  End: 1905 Free text
Dimensions: 24.1 cm (overall diameter) (9 1/2 inches); large pendants: (7 x 5.7 cm (height) (2 3/4 x 2 1/4 inches); small pendants: (3.5 x 3.2 cm (height) (1 3/8, x 1 1/4 inches)
Exhibition History:
Canada: The Montreal Museum of Fine Arts, June 8 - October 15, 1995. ¦Lost Paradise: Symbolist Europe¦. Pg. 344, Fig.418, Cat.239 illus. in color.
Extent: overall
Value: 24.1 Unit: cm Type: diameter
Extent: large pendants
Value: 7 Unit: cm Type: height
Value: 5.7 Unit: cm Type: width
Extent: small pendants
Value: 3.5 Unit: cm Type: height
Value: 3.2 Unit: cm Type: width
Controlled format
Controlled and Controlled lists
Mat & Tech: and Techniques Description: gold, enamel, Australian opal, Siberian cabochon amethysts Free text
Material Names:
gold
opal
enamel
amethyst
Material Source Place: Siberia
Technique Names:
burnishing
casting
cabochoning
Authority
Subject Matter Indexing Terms:
apparel
human figure
adornment
female
nude
swans
flowers
Authority
Descriptive Note Text: The repeating motif in this necklace is an attenuated female nude with stylized curling hair and ... settings inspired by organic forms. He designed this necklace for his second wife, Augustine -Alice Ledru. Free text
Citations: Metropolitan Museum of Art online
Page: accessed 17 July 2006 Authority
Ownership/Collecting History Owner/Agent: Ledru-Lalique, Augustine -Alice (French, died 1909)

Event
Type: exhibition
Place: Montreal (Quebec, Canada)
Display: Montreal Museum of Fine Arts, June 8 - October 15, 1995
Start: 1995  End: 1995
Type: exhibition  Place: Luxembourg City (Luxembourg)
Display: Musée Luxembourg, March 7-July 29, 2007

• For events including exhibitions, showings in salons, competitions -- record them in the Event fields using extensible list of generic event types
• Proper names of events are recorded in a note field here, not controlled
• Geographic place is controlled
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*

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**Descriptive Note:**

... Cancellation was documented with printing of edition in 1973...

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**Event**

Type: cancellation

**Display Date:** 1973

**Start:** 1973  **End:** 1973
Style and Culture
Title: Viewing the Waterfall at Longqiu
Creator Display: * primary painter and calligrapher was Dai Xi, with additional inscriptions and colophons added by other officials
Creation Date: probably between 1847 and 1849
Start: 1847  End: 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 700008600 Class: paintings
Work Type: painting
Title: Bordighera
Creator: Claude Monet (French, 1840-1926)
Creation date: 1884
Mat & Tech: oil on canvas
Dimensions: 25 5/8 x 31 13/16 in. (65 x 80.8 cm)
Inscription: Inscribed, lower left: Claude Monet 84
General Subject: landscapes
Specific: Bordighera | trees
Location: Art Institute of Chicago (Chicago, Illinois); Potter Palmer Collection, 1922.426

• “Style” is shorthand for Style/Period/Group/Movement/Dynasty
• Controlled by the AAT
• Optional: may use Type to distinguish true style, dynasty, etc.

{Style/Period/Group/Movement/Dynasty}
Style and Culture

- **Culture**: The name of the culture, people, or nationality from which the work originated
- **E.g.**, *Celtic*, *Chinese*, *Hispanic*, *Burgundian*, *Khoikhoi*, *Sienese*, *Pre-Columbian*, *Buddhist*
- **Controlled by AAT**

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.
Style and Culture

- Style field records
  - style, period, group, movement, dynasty

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
  Type: style

General Subject:
  text
  religion and mythology

Specific Subject:
  Gospels, the (Bible, sacred text) _IA_
  Old English (Anglo-Saxon language) _Extent: language_
  Latin (Language) _Extent: language_
  Insular majuscule _Extent: script_
Descriptive Note
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 tamrashasana (literally copper grant or edict). A tamrashasana can be a single sheet or multiple sheets held together with a ring to which a cast royal seal is often affixed.

Source: Philadelphia Museum of Art online
Page: accessed 3 July 2016
Descriptive Note

• Description is a brief descriptive note about the work
• Sources should be listed
• Description is free text, not optimized for retrieval
• For this and all free text fields, index important information in other relevant fields

Descriptive Note: Probably made for a princess by Thai court craftsmen; dates to the 15th century, when Ayudhya was the capital of the country.

Descriptive Note

Ten feathers are bent through holes in the upper rim and sewn in place. This "nepcetaq" (shaman mask) represents a face peering through a triangular shield, painted red, white, and black. The mask was used in dances and ceremonies, especially during the long, winter darkness when dances and storytelling took place in the qasgiq (traditional men’s house) using these masks.

Source: National Museum of Natural History online.
www.mnh.si.edu Page: accessed 10 February 2014
**Descriptive Note:** The Futurist ideals were dynamism, progress, and motion in the new machine age. In this sculpture, the rush of air displaced by its forward movement is represented as space in visible extensions sprouting like wings from the figure’s limbs. The primary subject is not the nude, but movement itself. According to Boccioni, an invisible fourth dimension existed as a higher realm of existence where space and time merged.  
**Source:** Museum of Modern Art online. www.moma.org  
I accessed 23 January 2009
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 a long period of time). The case is generally worn and its hinge has been replaced.

Source: Sotheby’s online
**Descriptive Note:**

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

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

**Source:** Walters Art Museum
Descriptive Note:

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

Source: National Archives of Canada
Provenance and Copyright

Ownership history and rights
Provenance

- Provenance is the Ownership / Collecting history of the work
- Names of owners, dates, possibly methods of transfer of ownership

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

Repository Number: 1973.32

Credit Line: Bequest of Mary B. Coggeshall, 1973

Provenance:
Caleb Coggeshall, Newport, Rhode Island, before 1740 or Job Coggeshall, after 1733; Caleb Coggeshall, New York, until died 1847; George Dilwin Coggeshall, 1847–died 1891; Ellwood Walter Coggeshall, by 1891; Mary Coggeshall, Pleasantville, New York, until died 1973
Provenance

CONA ID 700008485  Catalog Level: item  Classification: paintings
Work type: painting
Title: Bildnis eines Mannes aus der Familie Santacroce (German)
  Portrait of a Member of the Santacroce Family (English)
Creator: Francesco Salviati (Italian painter, 1510-1563)
Date: 1540/1550
Mat & Tech: oil on panel
Dimensions: 97.5 x 67 cm (38 3/8 x 26 3/8 inches)
General Subject: portraits
Specific Subjects: man (male human) [300025928] AAT
  Santacroce Family (Italian family) [500356895] ULAN
Source: GRI, Works in Pietro Mellini's Inventory  [online] (2013-)
Source: Mellini, Relatione di molte pitture eccellenti (1681)

Provenance:
This painting was probably originally owned by the Patrizi family (Fernández-Santos, 2008); later it passed to Urbano Mellini III (postmortem inventory, 1667); and then to Pietro Mellini (inventory, 1680; poem, 1681); it has been in the Kunsthistorisches Museum, Vienna, since 1804.

Current Location:
Kunsthistorisches Museum (Vienna, Wien state, Austria);
  Repository Number: Inv.-Nr. GG_296)
• **Copyright:** A formal statement of the copyright of a work, and/or any restrictions placed on it
• This is the copyright for the work, not for the image of the work (which would be recorded separately, with information for the image)

CONA ID: 700009506   Catalog Level: item
Class.: windows   Work Type: stained glass
Title: America Windows
Creator: Marc Chagall
Date: 1977
Location: Art Institute of Chicago
Credit Line: A gift of Marc Chagall, City of Chicago, and the Auxiliary Board, commemorating the American bicentennial in memory of Mayor Richard J. Daley

Edition and State

For prints, other multiples, and books
• 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
Christ Presented to the People

Creator: Rembrandt van Rijn (Dutch, 1606–1669)

Mat & Tech: drypoint

State: 2:8

Current Location: Metropolitan Museum of Art (New York, New York); Gift of Felix M. Warburg and his family, 1941 (41.1.34).

Description: The Roman governor Pontius Pilate on the dais points to Christ at his side as he asks the people whether he should release Barabbas or Christ (Matthew 27:21–22). 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.

State: For a work that was created as multiples, an indication of the relationship of the state of the work to other stages of the multiples

May also describe the Multiple, even each State, as a conceptual work, as a separate record

Then link the records for these individual physical works to the records for the conceptual entities
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

• Authorities for states of prints
• Use the Record Sources field to make references to codes or numbers in authoritative reference works

CONA ID 700008590 Catalog Level: item  Class: prints and drawings
Work Type: drypoint
Title: Christ Presented to the People
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 a mystery, but compositionally they serve to thrust the viewer into direct confrontation with Christ’s fate.
Are There Other Important Data?

Additional possible fields
CONA ID: 700001038  Cat. Level: item  Record Type: Movable Work Work Type: etching

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

• Unless they are works cataloged in their own right, including art works and historical photographs, if cataloged in CONA, record the surrogate in the Visual Surrogates facet
• The subject depicted in the image may be linked

Visual Surrogate Record:
Type: study photograph
Creator: unknown   Date: 1950
Dimensions: image: 7 3/4  x 9 inches
Material: black and white photograph
Descriptive Note: the Great Sphinx with the Great Pyramid in the background. View Description: exterior view, facing North
Specific Subject: Great Sphinx  oblique view partial view

Work Record:
CONA ID 700008620 Class: sculpture
Work Type: colossus
Title: • Great Sphinx  • Abu al-Hawl
Creator: unknown Ancient Egyptian
Creation Date: Fourth Dynasty, reign of King Khafre (ca. 2575-ca. 2465 BCE).
General Subject: funerary • portraits
Specific: • sphinx  • King Khafre • power
Current Location: Giza (Egypt)
Dimensions: height: 20 m. (66 feet), length: 73 m. (240 feet)
Mat & Tech: limestone, carved from live rock

• Information about each image (digital image, physical slide, photograph) should be recorded separately from the work, linked to a record for the work in CONA
• Exception: If the image is itself considered a work of art or is an important historical object, then it would be a CONA work
• CDWA & CCO discuss issues related to the view of the work in the image
• Date refers to the date when the image was taken
• Subject is the subject as depicted in this particular view
• View description and Type are included
• See CCO, VRA Core, or CDWA for other descriptive information about the image
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
Condition/Examination History

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

- **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 works in their care. Caretakers of architecture will track condition reports. The condition report can help manage the care of art, architecture, and cultural heritage objects. It charts 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 report.
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 California, lasers were used to 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
Context

DEFINITION

Political, social, economic, or religious events or movements associated with the work of art or architecture at its creation and over time, including competitions. This category is also used to record the placement of a work in a particular position within an architectural context and any information about the discovery or excavation of the work.

SUBCATEGORIES

- Events
  - Event Identification
  - Date
    - Earliest Date
    - Latest Date
  - Place
  - Agent
    - Role
  - Cost or Value
- Architectural Context
  - Building/Site
  - Part/Placement
  - Date
    - Earliest Date
    - Latest Date
- Archaeological Context
  - Discovery/Excavation Place
  - Excavation Site Sector
  - Excavator
  - Discovery/Excavation Date
    - Earliest Date
    - Latest Date
- Historical Location
  - Date
    - Earliest Date
    - Latest Date
- Remarks
- Citations

Four areas of context covered thoroughly in big CDWA:
- Events, archaeological context, architectural context, historical locations
Example of Archaeological Context

Archaeological Context: Found in situ with other Mississippian artifacts.
Discovery/Excavation Place: Angel Mounds State Historic Site (Evansville, Indiana)
Excavation Site/Sector: B2-3456
Excavator: Glenn A. Black Laboratory of Archaeology, Indiana University (Bloomington, Indiana)
Discovery/Excavation Date: 15 June 1974

Example is for illustration purposes only. Data is not necessarily accurate.
CDWA even includes fields for the cataloging history of the work record.

Documentation of the creation and modification of the description of a work, including who made the description and when, along with any relevant notes.

- **Cataloging Institution**
- **Cataloger Name**
- **Action**
- **Area of Record Affected**
- **Date**
  - Earliest Date
  - Latest Date
- **Remarks**

This category is used to document the history of the description of a work, which is often called a Revision History of the record.

More than one person may be involved in the creation or revision of a description of a work of art. Each individual, institution, and date should be cited in separate occurrences of the category.
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.

Patricia Harpring
Managing Editor
Getty Vocabulary Program

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