Cataloging Art and Architecture

Introduction and Application of CDWA and CCO

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Note: Examples in this presentation are derived from the Cultural Objects Name Authority (CONA), an implementation of the CDWA and CCO standards. The “CONA number” refers to the CONA database.
WHAT ARE CDWA AND CCO?
CONA is compliant with CDWA and CCO
WHAT IS CDWA?

Categories for the Description of Works of Art

• CDWA includes cataloging rules for describing, documenting, and cataloging cultural works and related images. It is arranged in a conceptual framework of elements and relationships, but may be applied to various data models.

• 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.
CDWA categories
• For the Work
• For Images of the Work
• For Authorities

• It is a comprehensive set of 540 elements
• 9 core elements

http://www.getty.edu/research/publications/electronic_publications/cdwa/
WHAT IS CCO?

Cataloging Cultural Objects

- **Manual** for describing, documenting, and cataloging cultural works and their visual surrogates

- **Primary focus** is art and architecture, including but not limited to prints, manuscripts, paintings, sculpture, photographs, built works, and other visual media

- **Also covers** many other types of cultural objects, including artifacts and functional objects from the realm of material culture

Published by the American Library Association
Available at the ALA site, Amazon.com, etc.
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
HOW ARE CDWA AND CCO RELATED?

• CDWA existed first; includes 540 elements (CCO is a subset of 116 CDWA elements)

• Both have 9 core elements

• CDWA contains more detail and additional elements, such as the condition of the work, its history and context, its provenance, etc.

• CDWA and CCO may be used together; they do not contradict each other

• Both CDWA and CCO map to other metadata standards

• Both CDWA and CCO advise use of authorities, linked to or comprising data from the Getty Vocabularies: AAT, TGN, ULAN, and IA

• CONA (Cultural Objects Name Authority), a Getty Vocabulary, is compliant with both CDWA and CCO
CDWA and CCO are mapped to 13 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 [LIDO coming soon]</th>
<th>VRA Core</th>
<th>MAR Core</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)**

<table>
<thead>
<tr>
<th>Work Type</th>
<th><a href="">cdwalite:objectWorkType</a></th>
<th>&lt;vra: worktype&gt; in &lt;vra: work&gt; or &lt;vra: collection&gt;</th>
</tr>
</thead>
</table>

**Object/Work - Components**

**CLASSIFICATION (core)**

<table>
<thead>
<tr>
<th>Classification - Term (core)</th>
<th>Class</th>
<th><a href="">cdwalite:classification</a></th>
</tr>
</thead>
</table>
CDWA and CCO are mapped to other standards

You should be able to express your 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
- 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
Why use CDWA/CCO if my institution has its own local practices?

- CDWA/CCO are based on best practice
- Local practice may be less than ideal, may be driven by technical limitations
- Benefits include being compatible with the broader community, allowing data sharing, being compliant with standards
  - Linked Open Data is becoming ever more frequently a new priority for art repositories and other cultural institutions; CDWA can be mapped to CIDOC CRM and other standards for LOD
- CDWA/CCO are intended for a diverse audience: museums, archives, libraries, visual resources collections, scholars, others who record and catalog cultural heritage information
- Often differences are reconcilable, simply a question of parsing existing data in CDWA/CCO-compliant form rather than editing the existing data
- Catalog once, export in various formats and for various standards
Both CCO and CWDA are the result of consensus reached by committees who met repeatedly over time, with decisions then reviewed by advisory committees of experts.

These groups represented a broad spectrum of prominent professionals in the museum, art library, visual resources, special collection, and archives communities.

Both CDWA and CCO committees agreed on sets of elements and rules for cataloging based on existing common practice in their professions, some of which had existing standards, which should not contradict the CDWA and CCO model.

But going further, to advise best practice for documenting cultural heritage works.

To both uniquely identify the works for maintenance by the responsible institution and to researchers.

And to provide enough additional information to allow scholarly research.
KEY PRINCIPLES OF GOOD CATALOGING

What is the focus? Establish the logical focus of each Record:
- a single item
- a work made up of several parts
- a physical group or collection of works
- an image of a work

Core elements: Include all of the core required CDWA/CCO elements

Cataloging rules: Follow the CDWA/CCO 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

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
SELECTED EXAMPLES FROM CDWA / CCO

How to use and apply CDWA / CCO rules
* Establishing the Focus of the Record
 * Minimal Record
Vase of Flowers
Jan van Huysum (Dutch painter, 1682-1749)
1722
still life
flowers, tulips, roses
J. Paul Getty Museum
79 x 61 cm (31 1/4 x 24 inches)
oil on panel
### WHAT IS A MINIMAL RECORD?

Include Core elements

<table>
<thead>
<tr>
<th>Catalog Level</th>
<th>item</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classification</td>
<td>paintings</td>
</tr>
<tr>
<td>Work Type</td>
<td>painting (visual work)</td>
</tr>
<tr>
<td></td>
<td>scroll (information artifact)</td>
</tr>
<tr>
<td>Title</td>
<td>Scene of Early Spring</td>
</tr>
<tr>
<td></td>
<td>宋郭熙早春圖 軸</td>
</tr>
<tr>
<td>Creator</td>
<td>Guo Xi (Chinese painter, 1023 - ca.1085 CE)</td>
</tr>
<tr>
<td>Creation Date</td>
<td>1072 CE</td>
</tr>
<tr>
<td>General Subject</td>
<td>landscapes</td>
</tr>
<tr>
<td>Specific</td>
<td>spring (season)</td>
</tr>
<tr>
<td>Current Location</td>
<td>National Palace Museum (Taipei, Taiwan)</td>
</tr>
<tr>
<td>Repository Number</td>
<td>000053N000000000</td>
</tr>
<tr>
<td>Dimensions</td>
<td>158.3 x 108.1 cm</td>
</tr>
<tr>
<td>Mat &amp; Tech</td>
<td>painted scroll</td>
</tr>
</tbody>
</table>

Cataloging: Intro to CDWA and CCD
WHAT IS A MINIMAL RECORD?
Include Core elements

Catalog Level  item
Classification  architecture
Work Type  church
mosque
museum
Title  Hagia Sophia
Ayasofya
Αγία Σοφία
Agia Sofia
Holy Wisdom
Ayasofya Müzesi
St. Sophia
Saint Sophia
Santa Sofía
Sainte-Sophie

Creator  Anthemios of Tralles and Isidoros of Meletus, the Elder
Creation Date  532-537 CE; rebuilt in 12th century
General Subject  architecture
Specific Holy Wisdom (Religion/Mythology concepts)
Extent: dedication
Current Location  Istanbul (Turkey)
Address Note  41.008548°N; 28.979938°E
Dimensions  dome: diameter 31 meters
Mat & Tech  system bearing masonry, centralized plan
Index:  masonry | bearing walls | central plan

• Instructions are available to contributors for defaults when core data is unavailable
ESTABLISH THE FOCUS OF THE RECORD

- Are you creating a record for the digital image of the illumination?
- Or a work?
- Which work?
- Are you creating a record for the page as a component?
- Or for the volume as a whole?
- Maybe for a group?
Work Record:

- Record Type [controlled]: item
- Class [cont.]: manuscripts
- Work Type [link to authority]: illumination
- Title: Initial E with Miracles of a Saint
- Creator Display: unknown German
- Role [controlled]: artist
- [link to Person/Corp. Authority]: unknown German
- Creation Date: 1150s [controlled]: Earliest: 1150
- Subject [link to authorities]: religion/mythology, saint, miracles
- Current Location [link to authority]: Ertel Morka Museum (Berlin, Germany)
- Creation Location: Germany
- Dimensions [controlled]: Value: Unit: Type:
- Materials and Techniques: gold leaf and tempera on parchment
- Related Image [link to Image Record]: 602232r

Image Record:

- Image Number: 602232r
- Image Type [link]: digital image
- Image Format [link]: jpeg
- Image Dimensions: 1002 KB [controlled]: Value: Unit: KB
- View Description: detail
- View Type [link]: detail
- View Subject: Initial E
- View Date [controlled]: 2006
- Related Work [link to work]:

Establish the focus of the record

Maintain separate records for the work and the image.
• Are you making a group-level record (e.g., special collections, archives)
• Items may be cataloged and linked to the group

ESTABLISH THE FOCUS OF THE RECORD

- **Record Type**: group
- **Class**: prints and drawings
- **American art**
- **Work Type**: design drawings, models
- **Title**: Pei's Drawings and Models for the East Building, National Gallery of Art
- **Creator Display**: I. M. Pei & Partners (American, established 1955); chief architect: I. M. Pei (American, born in China in 1917)
- **Role**:
  - architectural firm
  - chief architect
- **Creation Date**: 1968-1978 (inclusive dates)
- **Subject**:
  - East Building, National Gallery of Art (Washington, DC, USA)
- **Current Location**: Archives, National Gallery of Art (Washington, DC, USA)
- **ID**: unavailable
- **Dimensions**: 152 items; various dimensions
- **Materials and Techniques**: various
- **Description**: 152 design drawings and models for the East Building project that I. M. Pei & Partners gave to the archives of the National Gallery of Art in 1986.
- **Related Work**: Relationship Type: depicts

Drawings, models, and other documents from the office of I.M. Pei for the East Building, National Gallery of Art

Cataloging: Intro to CDWA and CCD
* Relationships
• Work records are linked to each other
• Work records are linked to Image records
• Work records are linked to authorities
• Sources are linked to all
Entity Relationship Diagram for CDWA and CCO

- CONA may be illustrated with the same diagram
CONA IN CONTEXT
ENABLING DIGITAL ART HISTORY

• **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, acetyolysis, 玉器, Jadekünste, sintering, orthographic drawings, Olmeca, Rinascimento, Buddhism, watercolors, asa-no-ha-toji)

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

• **ULAN**, the Union List of Artist Names® includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, sitters, and other individuals and corporate bodies, both named and anonymous (e.g., Mark Rothko, Cai Xiang, 葵襄, Crevoleser 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 (e.g., Adoration of the Magi, Viaggio dei Re Magi, Flood of Deucalion, French Revolution, Olouaipipilele, Xibalba, Niflheim, Ŷ, 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 (e.g., The Lacemaker, La Dentellière, Merlettaia, Lion Throne Room, 神奈川沖浪, Great Wave, Die große Welle, Chayasomesvara Temple, Hagia Sofia, Αγία Σοφία)

• CONA contains or links information about art works
• Is linked to the AAT, TGN, ULAN
• Each record in AAT, TGN, ULAN, and CONA is identified by a unique, persistent numeric ID to allow traceability over time.
CDWA/CCO RELATIONSHIPS
Includes basic thesaural relationships
As well as many other links

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)

- 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)

Linking to architectural context in this case should be done at level of the cycle, if possible.
• Titles and alternate titles must all refer to the same work
• Multilingual access
• (Titles / names are discussed later in this presentation as a data element)
HIERARCHICAL RELATIONSHIPS

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.)
CONA ID 700008515  Catalog Level: volume  Class: manuscript
Work Type: codex
Title: Códice Tudela  Title: Codex Tudela
Creator: unknown Aztec  Creation Date: ca. 1553
Current Location: Museo de América in Madrid (Madrid, Spain);
N Inv.: 70.400; España Siglo XVI
Dimensions: 21 x 15,5 cm; 125 leaves
Creator: illuminations: unknown Tenochtitlán; text in Catalan by a Franciscan friar
Culture: Tenochtitlán
Subject: religion & mythology
Aztec calendar
lords of the night
day signs
textiles
genre scenes

Descriptive: consta de 125 páginas con pinturas realizadas por un tlacuilo indígena y textos escritos en castellano por un misionero. Folios 98 verso and 99 recto, showing aspects of the Aztec calendar: the birds of the day, the lords of the night, and the day signs. The Codex Tudela, named after José Tudela de la Orden, is a prototype as the oldest known documents of Aztec history. The Spanish government bought the manuscript when it was rediscovered in 1940, and it is now held by the Museo de América in Madrid. Aztec manuscript circa 1553. Many aspects of Aztec life, customs, and rituals are represented. Es un códice realizado en la Escuela de Pintura fundada por los franciscanos en México, Tenochtitlán. De tipo ritual-calendárico y etnográfico constituye una importante fuente para el estudio de la religión azteca, en relación con los dioses venerados, formas de representarlos, fiestas dadas en su honor, la división del calendario ritual así como de elementos relativos a la vida cotidiana en el México prehispánico.

CONA ID 700008516  Catalog Level: component
Class: manuscript
Work Type: illumination
Title: 98 Verso in Códice Tudela
Creator: unknown Aztec  Creation Date: ca. 1553

**HIERARCHICAL RELATIONSHIPS**

*Whole/Part Relationships*
*May have associated Dates: display, earliest, latest for the relationship*
*Record relationship numbers (e.g., 98 v) in Hierarchy Qualifier field*
*May also be a Title for the page*
HIERARCHICAL RELATIONSHIPS

- Whole/Part Relationships
- E.g., individual caves in the complex of caves and built recessions; also linked to TGN site
- Work inside each cave could be cataloged separately and linked

Broader Context: Mogao Caves Complex
Relationship Type: Whole/part

Title: Mogao Caves Complex
Title: Grottes de Mogao
Title: 莫高窟
Record Type: built work Catalog Level: complex
Classification: architecture
Work Type: complexes (buildings)
Creator: various artists
Date: 4th to the 14th century
Location: Mogao caves (ancient site) (Dunhuang, China)
Desc. Note: 492 cells and cave sanctuaries in Mogao are famous for statues and wall paintings, spanning 1,000 years of Buddhist art.

Title: Mogao Cave 275

a Built Work?

Title: Buddha from Cave 275

a sculpture (“Movable” Work)?
• Or in this case, are all the works in one cave considered a set or object grouping?
• Linked to the Caves Complex through associative relationships?
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.

Possible links in CONA

HIERARCHICAL RELATIONSHIPS

- Whole/part relationships for groups, subgroups, items
- CDWA and CCO can accommodate links that a repository would maintain
Hierarchical Relationships

- 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; 2007.26.204.11)
  - Exterior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.17)
  - 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; 2007.26.204.18)
  - Interior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.18)

Another view of physical Whole/Part Relationships
- E.g., for an album or book and pages, folios, etc.
- [Note homographic titles; do not merge]
Hierarchical relationships

Works linked to each other

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

Historical whole/part relationships
E.g., set of 40 panels from Ryōanji, 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
**Possible links in CONA**

**HIERARCHICAL RELATIONSHIPS**

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

---

**CONA ID 700008518**
Cat. Level: series
Class: prints
Work Type: color woodcuts
Title: Thirty-six Views of Mount Fuji: First Series
Title: First Series: Mt. Fuji Views
Creator Display: 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

**CONA ID 700000091**
Cat. Level: item   Class: prints   Work Type: color woodcut
Title: Great Wave at Kanagawa
Creator: Katsushika Hokusai (Japanese, 1760-1849); published by Nishimura Eijudo (Japanese, 19th century)
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

---

Unique physical item is linked to conceptual record for the print as a concept, which in turn is linked to a series.
Great Wave off Kanagawa (woodcuts (prints); Hokusai, Katsushika; ca. 1829/1832)

Note: Woodblock print by the Japanese ukiyo-e artist Hokusai, published in the late Edo period as the first print in Hokusai's series Thirty-six Views of Mount Fuji. It depicts an enormous wave threatening boats off the coast of the prefecture of Kanagawa, either a tsunami or rogue wave. As in all the prints in the series, it depicts an area from which Mount Fuji is in view. Printing continued until the woodblocks showed wear; there may have been around 5,000 impressions. In later prints from worn blocks, the impression is less crisp and lines are not continuous behind right-side of the boat and on the left side of the signature box.

Titles:
- Great Wave off Kanagawa (preferred, C, U, English, U, U) Qualifier: multiples
- The Great Wave (C, U, PO, English, U, U) Qualifier: multiples
- In the Hollow of a Wave off the Coast at Kanagawa (C, U, English, U, U) Qualifier: multiples
- Under the Wave off Kanagawa (C, U, English, U, U) Qualifier: multiples
- Kanagawa oki nami-ura (C, U, Japanese (transliterated), U, U) Qualifier: multiples
- 神奈川沖浪裏 (C, U, Japanese, U, U) Qualifier: multiples
- 「富嶽三十六景 神奈川沖浪裏」 (C, U, Japanese, U, U) Qualifier: multiples
- series number: 01 (C, U, undetermined, U, U) Qualifier: multiples
- L'arc de la vague au large de Kanagawa (C, U, French, U, U) Qualifier: multiples
- La Vague (C, U, French, U, U) Qualifier: multiples
- Die große Welle (C, U, German, U, U) Qualifier: multiples
- La gran ola de Kanagawa (C, U, undetermined, U, U) Qualifier: multiples

Catalog Level: multiples

Work Types:
- woodcuts (prints) [300041405] (preferred)
  ..... (Objects Facet, Visual and Verbal Communication (hierarchy name), Visual Works (hierarchy name), visual works (works), <visual works by material or technique>, prints (visual works), <prints by process or technique>, <prints by process: transfer method, relief prints)
Possible links in CDWA / CCO

CONA ID 70008519
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 …

- Multiples: For example, prints made from the same plate
- Each print is described as a unique item; then linked to a record for the multiples
- (conceptual relationship)

- Multiples, existing in various states
- Conceptual relationship
Possible links in CDWA / CCO

HIERARCHICAL RELATIONSHIPS

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

State: 1
State: 2
State: 3
State: 4
State: 5
State: 6
State: 7
State: 8

- Combine relationships with inferred relationships in other fields to expand research
- E.g., to compare different items representing various states of this print

- Note that each item, in various repositories, is cataloged as a unique work
- Then linked [non-preferred hierarchical) to the state
• Another conceptual relationship
• Entries in an architectural competition may be considered a group (non-archival)
• Link a drawing to the appropriate competition group through hierarchical relationships
• [Record competitions as events in Events]

Lincoln Memorial (conceptual)
Lincoln Memorial
[Structure as built]

Competition 1908-1909
Competition 1911-1912
ASSOCIATIVE RELATIONSHIP
Works 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

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

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

study is

study for

study is
ASSOCIATIVE RELATIONSHIP

J. Paul Getty Museum

National Gallery of Art

study for

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

study is

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: Inês Moitessier (French, 1821–1897)
Location: National Gallery of Art (Washington, DC); Samuel H. Kress Collection; 1946.7.18

• Links described in CDWA / CONA
• CONA allows links between works in different repositories

Cataloging: Intro to CDWA and CCO
ASSOCIATIVE RELATIONSHIP

- Movable works may be linked to built works

**house**

CONA ID 700000090 Work Type: house
Title: Case Study House No. 21
Title: Bailey House Title: CSH #21
Creator: architect: Pierre Koenig
Creation Date: 1956-1958; renovated 1998
Dimensions: 1 story, 1320 square feet, 4 rooms and 2 baths, on a 110 x 160 foot lot
Mat & Tech: steel frame and flat roof deck
Current Location: Los Angeles (California, USA)
Address: 1635 Woods Drive

**photograph**

CONA ID 700008539 Work Type: photograph
Title: Case Study House No. 21
Creator: Julius Shulman
Current Location: GRI Special Collections, Getty Center (Los Angeles, California); 2004.R.10-26622-32-LF

**drawing**

CONA ID 70000120
Work Type: architectural drawing
Title: Case Study House No. 21
Creator: Pierre Koenig
Current Location: GRI Special Collections, Getty Center (Los Angeles, California) 2006.M.30-
ASSOCIATIVE RELATIONSHIP

• 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 RELATIONSHIP

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

Terrestrial globe

Celestial globe

pendant of

pendant of
ASSOCIATIVE RELATIONSHIP

- Multiples, printed from same plate, cast from same mold or model
- May be linked to each other
- Records for items may be linked also to the work as a concept

In this example, given the complexity of the composition and changes to the concept in the artist’s life-long oeuvre, the Gates of Hell as a project could also be represented in a record for the conceptual work, to which records for the physical items are linked.

CONA ID 700008549 Classification: sculpture
Work Type: sculpture group
Creator: Auguste Rodin (French sculptor, 1840-1917)
Title: Gates of Hell  Title: La Porte de l’Enfer
Date: 1880-1900 (cast in 1917)
Material: bronze  Dimensions: 635 x 400 x 85 cm
Current Location: Musée Rodin (Paris, France)

CONA ID 700008550 Classification: sculpture
Work Type: sculpture group
Creator: Auguste Rodin (French sculptor, 1840-1917)
Title: Gates of Hell  Title: La Porte de l’Enfer  Title: Das Höllentor
Date: 1880 -1917  Material: bronze
Dimensions: 6 x 4 x 1 meters; 180 figures; 8 tons
Current location: Kunsthaus Zürich (Zürich, Switzerland)
**ASSOCIATIVE RELATIONSHIP**

- **Context for which a work was originally designed**

CONA ID 70000005 Class.: architecture  Work Type: cathedral
Title: Cathedral of Notre-Dame  Creator: unknown
Date: current structure begun 1202, completed 1880
Mat & Tech: masonry
Dimensions: height including spire 151 m (495 feet)
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)
ASSOCIATIVE RELATIONSHIP

Only direct relationships

- Do not make associative relationships unless the relationship is direct
- For example, just because two works are by the same artist and have the same subject, they should not be linked directly to each other
- They will be retrieved together through Creator and Depicted Subject

CONA ID 700008551 Class: paintings
Work Type: painting
Title: Judgment of the Goddesses
Creator: Peter Paul Rubens
Creation Date: probably 1632/1635
Dimensions: 144.8 × 193.7 cm (57.0 in × 76.3 inches)
Mat & Tech: oil on panel

CONA ID 700008553 Class: paintings
Work Type: painting
Title: Judgment of Paris
Creator: Peter Paul Rubens
Current Location: Museu del Prado (Madrid, Spain)
Creation Date: 1639
ASSOCIATIVE RELATIONSHIP

Only direct relationships

- Do not make associative relationships between a visual surrogate and the work depicted
- Link to the work depicted through subject for the visual surrogate
- Associative Relationships are reciprocal
ASSOCIATIVE RELATIONSHIP

Only direct relationships

- Visual surrogates may be three-dimensional reproductions
- Link through Subject
- For extremely important reproductions, may link through Associative Relationships too

Reclining Buddha from cave 158; unknown Chinese; sculpture; 9th century, Middle Tang period (781-847); stone; length: 51 feet; Mogao caves (Dunhuang, China).

Reproduction of the reclining Buddha from cave 158; sculpture; length: 51 feet; National Art Museum of China (Beijing, China).
ASSOCIATIVE RELATIONSHIP

- Relationship type is an extensible list
- Relationships are reciprocal

<table>
<thead>
<tr>
<th>Code</th>
<th>Focus Entity</th>
<th>Related Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>4137</td>
<td>printed from same plate</td>
<td>4137</td>
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<tr>
<td>4141</td>
<td>negative for</td>
<td>4142</td>
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<td>4244</td>
<td>cast from same mold</td>
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<td>4213</td>
<td>mate of</td>
<td>4213</td>
</tr>
<tr>
<td>4214</td>
<td>conjuncted with</td>
<td>4214</td>
</tr>
</tbody>
</table>

- For current list and codes, see CONA Editorial Guidelines online
RELATIONSHIPS BETWEEN WORKS may be rich and complex

- St. Peter’s in Rome and its dome

CONA ID 700008435 Class: prints and drawings
Work Type: design drawing
Title: Section and Elevation of the Drum and Dome of St. Peter’s
Title Type: descriptive
Creator: Michelangelo (Florentine sculptor, painter, architect, 1475-1564)
Date: mid 1550s
Medium: incised lines, charcoal with traces of brown ink on paper
Dimensions: 270 x 267 cm
Type, Purpose, Method of Representation:
Descriptive Note: This is the only known drawing where...
Subject/Built Work: • section • elevation • Dome (St. Peter’s Basilica, Rome)
Related Work: Dome (St. Peter’s Basilica, Rome)
Relationship type: design for
Current Location: Musée des Beaux Arts (Lille, France)
Collection Wicar, 93-94

CONA ID 700008436 Class: prints and drawings
Work Type: measured drawing
Title: External elevation of the model for St. Peter's
Title Type: descriptive
Creator: circle of Etienne Dupérac
Date: probably late 1560s
Medium: brown ink on paper
Dimensions: 5 x 4 x 2 m
Scale: 1:15
Current Location: Musée des Beaux Arts (Lille, France)

CONA ID 700008437 Class: prints and drawings
Work Type: measured drawing
Title: External elevation of the model for St. Peter's
Title Type: descriptive
Creator: circle of Etienne Dupérac
Date: probably late 1560s
Medium: brown ink on paper
Dimensions: 5 x 4 x 2 m
Scale: 1:15
Current Location: Musée des Beaux Arts (Lille, France)

CONA ID 700002014 Class: architecture
Work Type: basilica cathedral
Title: Old Saint Peter’s Basilica
Title: Antica basilica di San Pietro in Vaticano
Title Type: descriptive
Creator: unknown architect; commissioned by Constantine I
Date: constructed in 4th century
Material: masonry
Location: Vatican (Rome, Italy)

CONA ID 70000016 Class: architecture
Work Type: basilica cathedral
Title: Basilica di San Pietro in Vaticano
Title Type: descriptive
Creator: principal architects: Donato Bramante, Giacomo della Porta,
Date: second church on the site; groundbreaking 1506, constructed 1546 to 1564 and 1590, consecrated in 1626
Material & Tech: masonry
Dimensions: length 730 feet (220 m); width 500 feet (150 m); height of dome above street level: 452 feet (138 m)
Location: Rome (Italy) 41°54′8″N 12°27′12″E

CONA ID 70000016 Class: architecture
Work Type: dome
Title: Dome of Saint Peter’s
Creator: Michelangelo
Date: designed mid-1550s
Material & Tech: brick, with iron chain compression ring
Dimensions: 42 m (138 feet); height of dome: 138 m (452 feet) above the street, 119 m (390 feet) above the floor

CONA ID 700008433 Class: prints and drawings
Work Type: design drawing
Title: Study for Half Model for the Dome and Drum for St. Peter’s, Rome
Title Type: descriptive
Creator: Michelangelo and Giacomo della Porta; Luigi Vanvitelli
Date: 1558-1561
Medium: linden wood, gesso, paint
Dimensions: length 730 feet (220 m); width 500 feet (150 m); height of dome above street level: 452 feet (138 m)
Location: Musei Vaticani (Vatican City, Italy)
Descriptive Note: The model was probably completed under the direction of Michelangelo during …
RELATIONSHIPS BETWEEN WORKS

The resource CONA could virtually reunite disassembled or lost works, or works conceived but not executed.

- CONA could virtually reconstruct disassembled works
- Held in different repositories or locations
- Common with manuscripts, paintings, sculpture, architecture, etc.

RELATIONSHIPS BETWEEN WORKS
CONA could virtually reunite disassembled or lost works, or describe works conceived but not executed

- Example of a destroyed work, surviving only in ruins
- Scholarly reconstructions, early post-conquest depictions could be linked to the record for the original temple (as Depicted Subjects)
- Artifacts that originated here could be linked (as architectural context)

CONA ID 700008555  Class: architecture
Work Type: temple  Work Type: ruins
Title: Templo Mayor  Creator: unknown Aztec
Dimensions: original ca. 100 x 80 m (328 x 262 feet) at base
Current Location: Mexico City (Mexico) 19 26 06 N, 99 07 53 W
Location: Sacred Precinct (Tenochtitlan, Mexico) Type: former
Date: first temple after 1325, rebuilt 6 times; destroyed by the Spanish in 1521
General Subject: architecture  Type: isness
Specific: Huiztilopochtli (Aztec mythology) | Tlaloc (Aztec deity)
CDWA and CCO are mapped to CONA and other 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 [LIDO coming soon]</th>
<th>VRA Core</th>
<th>MARC core</th>
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<td>Field</td>
<td>Subproperty</td>
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</table>

### 1. OBJECT/WORK (core)

#### 1.1. Catalog Level (core)

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<th>not applicable</th>
<th>&lt;cdwalite: recordType&gt;</th>
<th>&lt;vra: work&gt; or &lt;vra: collection&gt;</th>
<th>655 G Getty 300a plus Description</th>
</tr>
</thead>
</table>

#### 1.2. Object/Work Type (core)

<table>
<thead>
<tr>
<th></th>
<th>Work Type</th>
<th>[Work Type] PType.Role_Rels, subject_id and ptype_role_id [link to AAT]</th>
<th>P41 classified P2 has type</th>
<th>classified_as Type</th>
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<th>&lt;vra: worktype&gt; in &lt;vra: work&gt; or &lt;vra: collection&gt;</th>
<th>655 Getty 300a plus Description</th>
</tr>
</thead>
</table>
**LINKS TO VOCABULARIES**

**CONA ID:** 700002850  
**Catalog Level:** item  
**Classification:** vessels  
**Work Type:** vase  
**Title:** Blue and White Glazed Globular Vase  
**Creator:** unknown Chinese  
**Creation Date:** 1403/1424 CE  
**General Subject:** utilitarian objects  
**Specific:** animal | dragon  
**Current Location:** National Palace Museum (Taipei, Taiwan)  
**Repository Number:** 012547N0000000000  
**Dimensions:** 42.9 cm high and 9.7 cm diameter; foot diameter 15.8 cm  
**Mat & Tech:** blue and white porcelain | porcelain (material) | blue-and-white (ceramic glaze)  

*• Link to local vocabulary, mapped to AAT  
• Or better, link to AAT in collections management system or in the LOD cloud*
* Applying Work Type
* What Is Class / Classification?
Catalog Level: An indication of the level of cataloging represented by the record, based on the physical form or intellectual content of the material; controlled list, may be extensible
**Object/Work Type:** The kind of object or work described, may include physical form, function, purpose, or allusion to subject matter, depending upon the conventions in a given discipline or area of art history; typically more specific or different than Classification, but occasionally may be the same as Classification. **Examples:**

<table>
<thead>
<tr>
<th>refectory table</th>
<th>altarpiece</th>
<th>portfolio</th>
<th>etching</th>
<th>carpet</th>
</tr>
</thead>
<tbody>
<tr>
<td>chalice</td>
<td>drawing</td>
<td>basilica</td>
<td>dome</td>
<td>cathedral</td>
</tr>
</tbody>
</table>

Controlled by AAT
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  

- Work Type identifies what the work is  
- Its physical form, function, or materials / techniques of creation  
- Work Type is controlled by AAT
**WORK TYPE**

**CONA ID 700000091**  **Classification**  prints

**Work Type:** woodcut (print)

**Title**  The Great Wave  
Kanagawa oki nami ura  
Under the Wave off Kanagawa

**Creator**  Katsushika Hokusai (Japanese, 1760–1849)

**Creation Date:** ca. 1830/1832

**General Subject**  seascapes

**Specific:**  Kanagawa | sea | wave | Mount Fuji

**Current Location**  Metropolitan Museum of Art (New York, New York); JP1847

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

**Mat & Tech:**  polychrome woodblock print; ink and color on paper

**Style**  Edo

**Relationships:** from the series Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei)

- Work Type identifies what the work is
- Its physical form, function, or materials / techniques of creation
Classification: architectural drawings  Work Type: conceptual drawing  perspective drawing
Title: Falling Water
Title: Perspective drawing of Edgar J. Kaufmann House
Creator: Frank Lloyd Wright
Location: The Frank Lloyd Wright Foundation Archives
(The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York)

CONA ID: 700008557  Catalog Level: item
Classification:  • prints and drawings
Work Type:
• architectural drawing
• perspective drawing
• conceptual drawing

- May have multiple work types, one flagged “preferred” as default for displays
- For architectural drawings, may include method of representation and purpose, particularly if a collection is so specialized that this is required
- But also repeat them as Depicted Subject
Catalog Level: item
Classification: •architecture
Work Type: •courthouse

Description Note: Replaced an earlier courthouse located in the middle of Central Square. This new structure was noted for being heated with steam, lighted with gas chandeliers, and being fireproof: fireproofing included the original slate roof (now copper) and a method of using dirt and sand to fill the joist space between floor and ceiling.

Description Sources [links]: National Register of Historic Places on line (accessed 4 February 2004).
Columbus Indiana: A Look At Architecture (1980). Page: 18
Cona ID 700000107  Classification*: Architecture & Design
Work Type: automobile
Title: Cisitalia “202” GT
Creator: Manufacturer of coachwork: Pininfarina
Creation place: Turin (Italy)
Creation Date: 1948
Current Location: Museum of Modern Art (New York, New York, USA); gift of the manufacturer
General Subject: machines and equipment
Specific: aerodynamic design
Dimensions: 125.5 x 146.5 x 401.3 cm
Mat & Tech: and Techniques: aluminum, chrome

Descriptive Note: Designed in 1946 by the Italian car designer and coach builder Pinin Farina (who later changed his name to Pininfarina), the two-seater Cisitalia “202” GT was an aesthetic and technical achievement that transformed postwar automobile body design. Building on aerodynamic studies developed for racing cars, the Cisitalia offers one of the most accomplished examples of coachwork (the automobile’s body) conceived as a single shell. The hood, body, fenders, and headlights are integral to the continuously flowing surface, rather than added on. Before the Cisitalia, the prevailing approach followed by automobile designers when defining a volume and shaping the shell of an automobile was to treat each part of the body as a separate, distinct element—a box to house the passengers, another for the motor, and headlights as appendages. In the Cisitalia, there are no sharp edges. Swellings and depressions maintain the overall flow and unity, creating a sense of speed.
Title: MS 575. Codex Armenicus Rescriptus. Palimpsest.

Creator: Unknown scribes, created at the Monastery of St. Catherine, Mt.Sinai, Egypt;
Authors: Johannes Chrysostomus: Homilies on the Psalter; Parakletikon: Melkite Liturgical Prayers, Including a Tract on the Mobilitas Demon

Current Location: Monastery of St. Catherine (Mt.Sinai, Egypt)

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


Dimensions: Text 1: 18 ff., 23x17 cm, 2 columns, (19x16 cm), 25 lines in Armenian uncial (Erkathgir); Text 2: , single column, (18x13 cm), 19-23 lines in Syriac estrangela book script, with 7 interlinear decorations.

Language: Text 1: (underlying text 6th century, Armenian; Text 2: (overlying text Syriac)


Description: The Codex Armenicus Rescriptus is a parchment originating at the Monastery of St. Catherine at Mt. Sinai. The original text on the parchment was an Armenian version of the Homilies on the Psalter by John Chrisostomos. It was later overwritten with Melkite liturgical prayers in Syriac. The Armenian text dates from the 6th century, the golden age of the Armenian language. The Syriac text dates from the 10th century. Among the earliest examples of Armenian literature. Text 2 is the oldest evidence of the Melchite liturgy in Syriac. There are 20 MSS from Mt. Sinai in The Schøyen Collection. Besides the monastery’s own famous library (4300 MSS), only The British Library (8 MSS) and The National Library of Russia, St. Petersburg, have comparable holdings.


WORK TYPE

What is the focus of the record?
- E.g., work type may be a volume, folio, page, or illumination
- Repository Number may clarify what is being catalogued

CONA ID: 700002574  Catalog level: item
Classification: manuscripts
Title: Adam and Eve Eating the Forbidden Fruit
Artist/Maker(s): Willem Vrelant (Flemish, died 1481, active 1454 - 1481)
Culture: Flemish
Place(s): Creation: Bruges, Belgium (Place created)
Date: early 1460s
Medium: Tempera colors, gold leaf, and ink on parchment
Dimensions: Leaf: 25.6 x 17.3 cm (10 1/16 x 6 13/16 in.)
Current Location: J. Paul Getty Museum (Los Angeles, California);
Repository Number: Ms. Ludwig IX 8, fol. 137
WORK TYPE

Detached Leaves from an Anglo-Saxon Missal (set (group)); Unknown Anglo-Saxon illum 7000 Christ Teaching (page (component)); Unknown Anglo-Saxon (Anglo-Saxon Illuminator); 7000 The Miracle of the Gadarene Swine (page (component)); Unknown Anglo-Saxon (Anglo-Saxon Illuminator); 7000 The Miracle of the Statue (page (component)); Unknown Anglo-Saxon (Anglo-Saxon Illuminator); 7000

CONA ID: 700002415 Catalog level: item
Classification: manuscripts
Title: The Miracle of the Gadarene Swine
Title: Gospel Book (Group Title)
Artist/Maker(s): Unknown Anglo-Saxon
Place(s): Creation: Canterbury (?), England
Date: about 1000
Medium: Tempera colors, gold leaf, and ink on parchment
Dimensions: Leaf: 31.3 x 18.1 cm (12 5/16 x 7 1/8 in.)
Current Location: J. Paul Getty Museum (Los Angeles, California). Repository Number: Ms. 9, leaf 2v

Catalog Level: item
Classification: manuscripts
Work Type: page (component)

Folio is the entire sheet, front and back
Page is only one side of the sheet

• What is the focus of the record?
• E.g., work type may be a volume, folio, page, or illumination
• Repository Number may clarify what is being catalogued

Cataloging: Intro to CDWA and CCO
CONA ID: 7000000141  Class: architecture
Title: Hagia Sophia
Title: Ayasofya
Title: Αγία Σοφία
Location: Istanbul (Turkey)

Catalog Level: item
Classification: architecture

Work Type: church [AAT 300007466]
  Date: 532-ca. 1453  Start: 532  End: 1455

Work Type: mosque [AAT 300007544]
  Date: after 1453-1931  Start: 1453  End: 1931

Work Type: museum [AAT 300005768]
  Date: from 1935  Start: 1935  End: 9999

- Dates may be associated with Work Type
- Display Date indexed with Start and End Dates
- For guidelines for assigning index dates, see CONA documentation
WORK TYPE

CONA ID 700008629  Record Type: item
Class: *architecture  * European art

**Work Type:**  * entrance

**Title:** Pyramids: Entrance to the Louvre

Creator Display:  I. M. Pei

Current Location: Louvre Museum Courtyard (Paris, France)
Role: architect  Pei, I. M. (American, born 1917 in China)
General Subject: architecture  Type: isness Specific: museum entrance

**Dimensions:**  21.6 m (71 feet) pyramid

*Value: 21.6  Unit: m  Type: height  |  **Shape:** pyramidal

Part of: Louvre Palace (Paris, France)  CONA ID 700008630

- Work Type is linked to AAT
- Be sure to use the correct term, noting context and meaning of the term in AAT

- Is Work Type “pyramids”?
- Not a tomb; geometric figure not a “work type”
- Better to use Work Type for function = “entrance”
- Form = *pyramidal* as Shape under Dimensions
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

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

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...
* Recording and Creating Titles
* Works That Have No Title
* Titles vs. Inscriptions
**TITLES OR NAMES**

**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.

- Venus and Cupid
- Les Adieux de Télémaque et Eucharis
- Adoration of the Magi
- Portrait Study of a Man
- Eight Scenes of the Xiao-Xiang Rivers
- 神奈川沖浪裏
- Lidded Bowl on Stand
- Chandelier
- Empire State Building
- Santa Maria Novella
- MS Ludwig XV

Includes date fields, language, source, and contributor for each title or name.

Each title is unique in the CONA data, identified with a unique, persistent Term ID.

Title is free text.

---

- See CDWA / CCO and CONA documentation for full list of metadata associated with each Title/Name.
CONA ID 700008559  Classification: paintings  
Work Type: painting  
Creator: Édouard Manet (French, 1832-1883)  
Title: Portrait of Madame Brunet (English)  
Portrait de Madame Brunet (French)  
Creation Date: about 1861 -1863, reworked by 1867  
Medium: Oil on canvas  
Dimensions: 132.4 x 100 cm (52 1/8 x 39 3/8 in.)  
Location: J. Paul Getty Museum (Los Angeles, California, USA)  
Place of Creation: France  
Culture: French  
General Subject: portraits  
Specific: Brunet, Caroline de Pène (French, born 1837)  
Descriptive Note: Probably the sitter is Caroline Brunet, wife of French sculptor Éuène Brunet, whom Manet had known at least since 1857. Although her identity as the subject of this painting remains uncertain, she is considered the most likely among several possibilities  
Provenance:  
- 1883 Édouard Manet, French, 1832 - 1883 (Paris) [sold, Manet sale, Hôtel Drouot, Paris, February 4-5, 1884, lot 15, to Théodore Duret (as agent for Durand-Ruel).]  
- 1884 Galerie Durand-Ruel (Paris) (Paris), sold to Jacques-Emile Blanche, 1884.  
Cataloging: Intro to CDWA and CCO
CONA ID: 700000178 Classification: paintings
Work Type: altarpiece | polyptych | panel painting
Title: Adoration of the Magi (English)
Title: Adorazione dei Magi (Italian)
Creator: Bartolo di Fredi (Sienese painter, active 1353, died 1410)
Creation Date: ca. 1385
General Subject: religion and mythology
Specific: Adoration of the Magi | Holy family | horses…
Current Location: Pinacoteca Nazionale di Siena (Siena, Italy); no. 104
Dimensions: 195 x 158 cm (76 x 61 5/8 inches)
Mat & Tech: tempera on panel, with gilding
| tempera | panel | gilding

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

Creator: unknown Chinese
Creation Date: ca. 550–560
Culture: Northern Qi dynasty (550-577)

General Subject: religion and mythology
Specific: Bodhisattva | Guanyin

Current Location: Metropolitan Museum of Art (New York); The Sackler Fund, 1965 (65.29.4).
Creation Location: Shanxi Province (China)
Dimensions: height 13 3/4 ft. (419.1 cm)
Mat & Tech: sandstone with pigments

CONA ID: 700008511 Classification: Asian art | sculpture
Work Type: sculpture

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
CONA ID: 700008524  Classification: architecture
Work Type: memorial

Title: Lincoln Memorial

Creator: architect Henry Bacon (American, 1866-1924) and sculptor Daniel Chester French (American, 1850-1931)
Creation Date: designed 1911-1912; constructed 1914-1922
General Subject: architecture  Type: description
Specific: commemoration  Extent: purpose
  Abraham Lincoln (American president, 1809-1865)
Current Location: Washington (DC, USA)
  Address Note: 38 53 21.48 N ; 77 3 0.40 W
Dimensions: area 27,336 square feet (2,539.6 m)
Mat & Tech: exterior: Colorado Yule marble, interior walls and columns: Indiana limestone
Relationship: Type: architectural context for
Related Work: CONA ID 700008638; Abraham Lincoln; Daniel Chester French; monumental sculpture

• Some works may have names rather than titles per se
• E.g., architecture
CONA ID 700008560
Classification tools and implements | Pre-Columbian art
Work Type bannerstone
Title Bannerstone
Creator unknown Woodland (Native American)
Creation Date Late Archaic (1000 BCE/1000 CE)
General Subject utilitarian objects
Current Location Gordon Hart Collection (Bluffton, Indiana)
Dimensions 9.7 x 5 cm (3 7/8 x 2 inches)
Mat & Tech 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
CONA ID 700008561  Catalog Level: item  Class.: paintings

Work Type: painting

Title: Three Peonies
  Preference: preferred
  Language: English  Lang.Pref.: preferred

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

Title: 牡丹
  Preference: variant/alternate
  Language: Chinese  Lang.Pref.: preferred

Contributor: NPM (Taiwan)  Contrib. Pref.: preferred

Creator: Yün Shou-p’ing (1633-1690)  Style/Period: Ch'ing dynasty
Location: National Palace Museum (Taipei, Taiwan)
Mat & Tech: album leaf, ink and colors on paper
Dimensions: 28.5 x 43.0 cm

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.

General Subject: botanical
  Specific: Paeonia (genus) | wealth | prosperity

Broader context: Album of Flowers and Landscapes

The Preferred title for the record is the title used most often in authoritative publications in English;
Alternatively the preferred title is the title preferred by the repository of the movable work.

Cataloging: Intro to CDWA and CCO
**TITLES OR NAMES**

CONA ID 700000053  Class: architecture  Work Type: skyscraper
Title: Willis Tower
   Preference: preferred Date: renamed 16 July 2009
Title: Sears Tower  Preference: variant/alternate
Creator: Skidmore, Owings and Merrill (American, established 1939), for Sears Roebuck and
Company (American retail company, founded 1886); architect: Graham, Bruce
Creation Date: completed in 1973
Current Location: Chicago (Illinois, USA) Address: 233 South Wacker Drive  Authority Dimensions:
height to the top of the roof: 442 m (1,450 feet); height to the highest occupied floor 436 m

- Include former names or titles
- Titles or names may have associated dates
- For rules for establishing Start and End dates, see CONA documentation
Title: Officers and other civic guardsmen of District II of Amsterdam, under the command of Captain Frans Banning Cocq and Lieutenant Willem van Ruytenburch, known as the ‘Night Watch’

Language: English Title type: descriptive

Title: The company of Captain Frans Banning Cocq and Lieutenant Willem van Ruytenburch

Language: English Title type: descriptive

Title: Nachtwacht Language: Dutch Title type: popular

Title: Night Watch Language: English Title type: popular

• Include commonly known titles, e.g., Night Watch
<table>
<thead>
<tr>
<th><strong>CONA ID</strong></th>
<th>700008562</th>
<th><strong>Classification</strong></th>
<th>manuscripts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Work Type</strong></td>
<td>sacramentary</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Sacramentary of Charles le Chauve</td>
<td><strong>Other [type]</strong></td>
<td>manuscript designation</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Le Sacramentaire de Charles le Chauve</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Sacramentary of Metz</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Ms. Latinus 1141</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Creator</strong></td>
<td>school of the Palais de Charles le Chauve</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Creation Date</strong></td>
<td>869-870</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>General Subject</strong></td>
<td>religion and mythology</td>
<td>Specific</td>
<td>Mass</td>
</tr>
<tr>
<td><strong>Current Location</strong></td>
<td>Bibliotheque Nationale de France (Paris, France)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Number</strong></td>
<td>Latin 1141; Identifiant : ark:/12148/btv1b53019391x</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dimensions</strong></td>
<td>270 x 210 mm (just. 180 x 120 mm)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Mat &amp; Tech:</strong></td>
<td>ink, pigment, and gilding on parchment</td>
<td><strong>Style:</strong></td>
<td>Carolingian</td>
</tr>
<tr>
<td><strong>Descriptive Note:</strong></td>
<td>École du palais de Charles le Chauve. - Minuscule caroline ; grandes initiales peintes et dorées (1, 4, 6v). Incipits en capitales alternativement dorées, vertes et rouges, avec lettres enclavées (1r-v, 2, 3v, 4 et 6v) ; bandes pourprées passim : onciale (4v, 6 et 7) et minuscule d’or. - Six peintures en pleine page: f. 2v, couronnement d’un prince (peut-être Charles le Chauve ? Voir R. McKitterick, 1990, p. 333 n. 49 et p. 336) ; f. 3, portrait de Grégoire le Grand (voir le sacramentaire de Marmoutier, vers 850/850 : Autun, B.M., 19b) ; f. 5, Christ en majesté ; f. 5v, cour céleste ; f. 6, Christ dans une mandorle ; f. 6v, page-tapis « Te igitur », Christ en croix, avec entrelacs et rinceaux d’or. Mis à part les ff. 1-2r, tous les autres ff. présentent un encadrement peint contenant le texte et les images. - Parch. - III +17 + I ff. à longues lignes (ff. 10v-17 blancs) - 270 x 210 mm (just. 180 x 120 mm). - Reliure de maroquin rouge aux armes et chiffre de Colbert. - Estampille de la Bibliothèque royale (Ancien Régime, avant 1735), modèle identique à Josserand-Bruno, p. 268, type B n° 5. Ce manuscrit est inachevé, il ne comprend qu’un cahier contenant la préface commune et les Canons. f. 1-2r. « In nomine Domini incipit liber sacramentorum de circulo anni, a sancto Gregorio papa romano editus... excelsa voce » ; f. 3v. Préface commune (incomplet de la fin), ff. 6v-7v. Canon « te igitur... » ; ff. 7v-8r. « Communicantes... » ; f. 8v. Epître à l’Église (omne), ff. 8v-10. Pater noster ; f. 10. « Libera nos... filium tuum »</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Record for a folio within a volume**

**TITLES OR NAMES**

CONA ID 700006365  Classification manuscripts
Work Type folio (leaf)

Title All Saints

Title Arenberg Hours  Other Flag [type] 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 using “Other Flags”
**Other Flags = Title Type**

- Other Flags for CONA title designate the type of title indicated
- Other Flags is an extensible list

<table>
<thead>
<tr>
<th>Other Flags</th>
<th>Title Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>undetermined</td>
<td>brand name</td>
</tr>
<tr>
<td>not applicable</td>
<td>popular</td>
</tr>
<tr>
<td>descriptive</td>
<td>published</td>
</tr>
<tr>
<td>repository</td>
<td>series</td>
</tr>
<tr>
<td>inscribed</td>
<td>manuscript</td>
</tr>
<tr>
<td>artist's</td>
<td>designation</td>
</tr>
<tr>
<td>former</td>
<td>collection</td>
</tr>
<tr>
<td>translated</td>
<td>group</td>
</tr>
<tr>
<td>constructed</td>
<td>subgroup</td>
</tr>
<tr>
<td>original</td>
<td>volume</td>
</tr>
<tr>
<td>exhibition</td>
<td>exhibition</td>
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<tr>
<td>abbreviated</td>
<td>abbreviated title</td>
</tr>
<tr>
<td>collective</td>
<td>collective</td>
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<tr>
<td>title statement</td>
<td>full title</td>
</tr>
<tr>
<td>brief title</td>
<td>brief title</td>
</tr>
<tr>
<td>code</td>
<td>code</td>
</tr>
<tr>
<td>address</td>
<td>address</td>
</tr>
</tbody>
</table>

Cataloging: Intro to CDWA and CCO
Each work should have a title that conveys to the user what the work is or what its subject is about in the language of the catalog record, because the title is an important element in displays for end-users.

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

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

See suggested rules for constructing a descriptive title in CONA documentation.
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 Type: artist
*Title: Interior View of a Room and an Open Door
*Title Type: descriptive

Description: Characteristic of his work as "Naturalist-Surrealist," it combines prosaic observations of life combined with surrealistic perspective.
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 Type: repository

Value: 58.4 Unit: cm Type: height
Value: 73.6 Unit: cm Type: width
Extent: Image
Value: 56.4 Unit: cm Type: height
Value: 72.4 Unit: cm Type: width
Extent: framed
Value: 76.7 Unit: cm Type: height
Value: 92.2 Unit: cm Type: width
Value: 4.4 Unit: cm Type: depth
Mat & Tech: color screen print on heavy, white wove paper
Inscriptions: lower right in graphite: rf Lichtenstein H.C. G
Leo Castelli Gallery

“untitled”? TITLES OR NAMES

• In the example below, the repository title is the artist title, and is also descriptive
• 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
“untitled”? TITLES OR NAMES

Catalog Level: item
Classification: Aboriginal art  Work Type: wall painting
Creator: unknown Aboriginal Australian
Creation Date: around 5,000 Before Present
Current Location: Kimberley region (Western Australia, Australia)
Dimensions: unavailable
Mat & Tech: pigment on stone
General Subject: religion and mythology | human figures
Specific Subject: Gwion Gwion

Title: Figures wearing ornate tasseled costumes
Title Type: constructed

- 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
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

TITLES OR NAMES

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


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 Type: descriptive

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

Cataloging: Intro to CDWA and CCO
TITLES VS INSCRIPTION

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

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

Creator Théophile-Alexandre Steinlen (Swiss artist, 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
• Record long inscriptions in the Inscription field
* Recording the Creator
* People Not Creators
* Anonymous and Unknown Creators
**Creator Display:** Identification of the named or anonymous individuals or corporate bodies responsible for the design, production, manufacture, or alteration of the work. If there is no known creator, a reference to the presumed culture or nationality of the unknown creator. Also, record other people or corporate bodies associated with the work, including patrons.

- Christopher Wren
- attributed to Kicking Bear
- follower of the Limbour Brothers
- Tintoretto with additions by unknown Venetian
- unknown Etruscan

Creator Display is free text; names associated with creation, patronage, etc. are indexed by linking to ULAN.
CREATOR AND OTHER PEOPLE

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

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

Creation Date 1936
General Subject genre
Specific elementary school | children
Current Location Smithsonian American Art Museum
(Washington, DC)
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
Cona ID 700008851
Classification paintings Work Type painting | leaf
Title Sitting on Rocks Gazing at Clouds
Title Assis sur des rochers en regardant les nuages
Creator Display:
Li Tang (Chinese painter, 1050s-after 1130)
Person: [ULAN 500321561]
Creation Date 12th century
Culture: Song dynasty
General Subject landscapes
Specific rocks | clouds
Current Location National Palace Museum (Taipei, Taiwan)
Dimensions 27.7 x 30 cm
Mat & Tech: album leaf, ink and colors on silk

- Creator Display includes name in natural order and a brief display biography
- Creator may be one person
- Creator is linked to ULAN
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: [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:** [ULAN 500005454]

**Creation Date** ca. 1500  
**General Subject** religion and mythology  
**Specific** Last Judgment  
**Current Location** Metropolitan Museum of Art (New York, New York): 1975.1.1225  
**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: [ULAN 500202913]

Creation Date: 1200/1521
General Subject: utilitarian objects
Indexing Type: isness
religion and mythology

Specific Subject: New World vulture (Cathartidae (family))

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
CONA ID 700008568 Classification prints
Work Type lithograph
Titles Still Life

Creator Display:
artist: Ivon Hitchens (British painter, 1893-1979); publisher: Lithographs Ltd, London

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

• Include publisher and any other person or corporate body who contributed to the creation
**PATRONAGE**

CONA ID 700000214  **Classification** architecture
**Work Type** mausoleum
**Titles** Taj Mahal

**Creator Display:**
architect: Ustad Ahmad Lahauri (Indian architect, ca.1580-1649);
patron: Shah Jahan (Mughal emperor, born ca. 1592)

**Creation Date** 1632-1653
**General Subject** architecture  **Type:** isness
**Specific** burial  **Extent:** purpose | Mumtaz Mahal
**Extent:** dedication | Shah Jahan  **Extent:** dedication
**Current Location** Agra, Uttar Pradesh, India ;
27°10′30″N 78°02′31″E
**Dimensions** height: 561 feet (171 m)
**Mat & Tech:** white marble

- Patrons of architecture may be included
- In many cases, the patron is known but the architect is unknown
Creator: George Stubbs (British painter, 1724-1806)
Role: painter  Person: Stubbs, George  
[ AAT 300400903]  [ULAN 500032263]
Role: commissioner  Person: Vyner, Thomas  
[ AAT 300400903]  [ULAN 500356950]
Creator's Role

Creator Display: Edgar Degas (French, 1834-1917)
Role: sculptor [AAT 300025181]
Person: Degas, Edgar [ULAN 500115194]
Role: caster [AAT 300025257]
Person: unknown [ULAN 500125274]

- 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
**MULTIPLE CREATORS AND ROLES**

Creator Display: designed by Eero Saarinen (American, 1910-1961); posthumously, construction was supervised by firm of Eero Saarinen & Associates (American architectural firm, 1950-1961)

**Role:** architect  
**Person:** Saarinen, Eero

**Role:** architectural firm
**Corp. Body:** Saarinen & Associates, Eero

**Role:** general contractor
**Corp. Body:** Repp and Mundt, Inc.

- Multiple creators and role explaining the extent of each contribution
ARCHIVAL GROUPS

**CONA ID 700008570 Catalog Level: 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  
* Current Location: Cartographic and Audio-Visual Archives Division; National Archives of Canada (Ottawa, Canada) ID: Noffke, W.E. 77803/7  
* Creator Display: Office of Werner E. Noffke (Ottawa, Canada)  
  * Role: administrative origin  
* Subject: office buildings, churches, exhibition halls, residences  
* Creation Date: 1906-1962 (inclusive dates)  
  * Dimensions: various  
  * Materials & Techniques: various materials  
* Description: This collection contains 2241 drawings representing some 200 projects by Ottawa architect Werner E. Noffke over a period of 60 years. Residences, offices, and commercial buildings, exhibition halls, and churches appear in the collection, along with projects for buildings for foreign legations. A great deal of Noffke’s work was done for the Government of Canada.  
* Sources: National Archives of Canada  

**Creator Display:** Office of Werner E. Noffke (Ottawa, Canada)  
**Role:** administrative origin  
**Corp. Body:** Noffke, Werner E., Office of
GROUPS AND COLLECTIONS

[for a box of photographs]

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

*Role*: photographer
  *Person*: Hawes, Josiah Johnson

*Role*: photographer
  *Person*: Southworth, Albert Sands

*Role*: photographer
  *Person*: Pennell, Joseph

• 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
ATTRIBUTION QUALIFIERS

• Use an attribution qualifier if the attribution to a given named artist is not certain
• Link to the named artist

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) ID: 62.16
*Creator Display: attributed to Samuel McIntire (American, 1757-1811)
*Role: designer
*Qualifier: attributed to

Creator Display:
attributed to Samuel McIntire (American, 1757-1811)
Role: designer
Person: McIntire, Samuel
Qualifier: attributed to

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.
**CREATOR EXTENT**

**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)

**Role:** ceramicist  
**Person:** unknown Japanese

**Role:** goldsmith  
**Person:** Howzer, Wolfgang  
**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  
**Mat & Tech:** hard-paste porcelain, underglaze blue decoration; gilt metal mounts  
**Dimensions** unavailable

• Multiple creators and roles  
• Explain the Extent of each creator’s contribution  
• See CONA documentation for extensible controlled lists for Extent and Attribution Qualifier
ATRIBUTION QUALIFIERS

- Examples of attribution qualifiers
- For definitions and full list of qualifiers, see CONA guidelines

Attributions to a known creator
- attributed to
- formerly attributed to
- probably by
- possibly by

Working with a known creator
- studio of
- workshop of
- office of

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

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

<table>
<thead>
<tr>
<th>WorkType/Class/Level</th>
<th>Creator Display</th>
<th>Related Person/Corp</th>
<th>Creation Date</th>
<th>Location</th>
<th>Physical Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Person/Corp Label</td>
<td>ULAN ID</td>
<td>Role</td>
<td>Extent</td>
<td>Qualifier</td>
<td></td>
</tr>
<tr>
<td>Rembrandt van Rijn</td>
<td>500011051</td>
<td>painter/31261</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
* Physical Characteristics
* Display vs. Indexing
Controlled fields vs. free-text fields

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

- **Free-text fields** are note fields, not controlled. Used to communicate nuance, uncertainty, and ambiguity to end users.
DISPLAY VS INDEXING

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

- Indexing refers to the process of evaluating information and designating indexing terms by using controlled vocabulary that will aid in finding and accessing the cultural work record.
  - By human analysis, not by the automatic parsing of data into a database index.
<table>
<thead>
<tr>
<th>Physical Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CONA ID</strong></td>
</tr>
<tr>
<td><strong>Classification</strong></td>
</tr>
<tr>
<td><strong>Work Type</strong></td>
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<tr>
<td><strong>Title</strong></td>
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<tr>
<td><strong>Creator</strong></td>
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<tr>
<td><strong>Creation Date</strong></td>
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<tr>
<td><strong>General Subject</strong></td>
</tr>
<tr>
<td><strong>Specific</strong></td>
</tr>
<tr>
<td><strong>Current Location</strong></td>
</tr>
<tr>
<td><strong>Dimensions</strong></td>
</tr>
<tr>
<td><strong>Mat &amp; Tech</strong></td>
</tr>
<tr>
<td><strong>Style</strong></td>
</tr>
</tbody>
</table>
PHYSICAL CHARACTERISTICS

<table>
<thead>
<tr>
<th>Classification</th>
<th>ceremonial objects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type</td>
<td>bi</td>
</tr>
</tbody>
</table>

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

*indexing:*
- **value:** 21
- **unit:** cm
- **type:** diameter

**Mat & Tech Display:**
jade (nephrite)

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

- 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
**Materials and Techniques:** An indication of the 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. For works on paper, descriptions of watermarks may also be included.

- oil on canvas
- egg-tempera paint with tooled gold-leaf halos on panel
- Carrara marble on granite base
- steel frame and flat roof deck

Includes a display field and links to the AAT for indexing. There are date fields attached to the indexing terms: display date, earliest, latest, to indicate temporal characteristics, when applicable.
Display Mat & Tech: watercolor on ivory

Mat & Tech Indexing [AAT]:
- watercolor [AAT 300078925]
- ivory [AAT 300011857]

CONA ID 700008574 Catalog Level: Item
Classification: paintings Work Type: miniature
Title: Sarah Anne Allen
Date: about 1842
Creator: Clarissa Peters Russell (American, 1809–1854 American)
Dimensions: 2 3/8 x 1 7/8 in.
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

• Free-text Materials and Techniques display and index using controlled terminology (AAT)
MATERIALS AND TECHNIQUES

Display Mat & Tech: poplar wood, linen, polychromed and gilded gesso. with panel painted in tempera and gold

Mat & Tech Indexing [AAT]:
  - poplar (wood)  
  - gesso  
  - polychrome  
  - gilding  
  - tempera

• Display allows expression of nuance, complexity, and ambiguity
**MATERIALS AND TECHNIQUES**

*Mat & Tech: Display:* black chalk with touches of red chalk in the face on ivory laid paper

*Mat & Tech [AAT]:* • chalk

*Role: medium*

*Mat & Tech [AAT]:* • laid paper

*Role: support*

- You may index the support separately from media using a Role

CONA ID 700002058 Class*: graphic arts
Work Type*: drawing, preparatory study
Title*: Man in Korean Costume
Creator*: artist: Peter Paul Rubens (1577-1640, active in Flanders and Italy)
Creation Date*: ca. 1617-1618
Current Location*: J. Paul Getty Museum (Los Angeles, CA), 83.B.384

Descriptive Note: This is one of several studies of persons in exotic costumes that Rubens did during...

Dimensions*: 38.4 x 23.5 cm

Mat & Tech: Display: black chalk with touches of red chalk in the face on ivory laid paper

Mat & Tech [AAT]: • chalk

Role: medium

Mat & Tech [AAT]: • laid paper

Role: support
## MATERIALS AND TECHNIQUES

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

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

You may index technique separately from materials

Mat & Tech Display: ink on parchment

Extent: leaves
Role: medium
Mat & Tech: ink Flag: material
Role: support
Mat & Tech: parchment Flag: material
Extant: binding
Mat & Tech: Coptic binding Flag: technique
CONA ID 70000129  Class Textiles * Work Type carpet
Title Ardabil Carpet
Creator: Maqsud of Kashan (Persian, active in 16th century)
Creation Date* 946 Anno Hegirae (1540 Common Era)
Current Location Los Angeles County Museum of Art (Los Angeles, California, USA)
ID: 53.50.2
Style Persian Safavid Dynasty
General Subject: textile
Subjects: prayer, poetry, lamps, geometric pattern, flowers
Creation Location Safi-ud-din (Ardabil, Iran)
Dimensions 729 x 409 cm (23 feet 11 inches x 13 feet 5 inches)
Mat & Tech: Wool and silk pile with cotton warp and weft; Turkish Ghiordes knots
Inscription Signed by Maqsud of Kashan, dated 946 H. Inscribed with Persian couplet from an ode, by the fourteenth-century lyrical poet Hafiz: I have no refuge in this world other than thy threshold; My head has no resting place other than this doorway.
Physical Description Note: Central medallion with radiating pendants; quarter medallions repeated in the corners; unique design element in lamps projecting from the top and bottom of the central medallion; designs are set against a dense field of flowers that grow from scrolling leafy vines.
Description This large carpet was made for the mosque of Safi-ud-din in Ardabil, which is the holiest of Persian religious shrines. Since the artist was from Kashan, the carpet was probably actually produced there, and not made in Ardabil, which produces a different style of carpet. In this carpet, the central medallion with radiating pendants was ultimately derived from contemporary and earlier bookbinding and manuscript illumination...

• You may index technique separately from materials

**MATERIALS AND TECHNIQUES**

Mat & Tech Display: wool and silk pile with cotton warp and weft; symmetrical knots
Mat & Tech: wool Flag: material
Mat & Tech: silk Flag: material
Mat & Tech: cotton Flag: material
Mat & Tech: symmetrical knots Flag: technique
**MATERIALS AND TECHNIQUES**

Mat & Tech Display: hexagonal plan, concrete base, leaded copper spire, slate roof; welded steel buttresses support the roof and spire at the 6 axial corners

Mat & Tech: steel Flag: material
Mat & Tech: concrete Flag: material
Mat & Tech: slate Flag: material
Mat & Tech: hexagonal plan Flag: technique
Mat & Tech: buttressing Flag: technique

• You may index technique separately from materials
CONA ID 700008578 Classification: installations
Work Type: installation
Creator: Bruce Nauman (born 1941)
Title: Four Corner Piece
Date: 1970
Dimensions: variable
Current Location: Museum of Contemporary Art, Los Angeles
Credit Line: Purchased with funds provided by the Collectors
Cataloging: Intro to CDWA and CCO

Mat & Tech Display: installation with four cameras and four monitors

MATERIALS AND TECHNIQUES 
OR HIERARCHICAL COMPONENTS?

• For installation art, include a brief description in Materials and Techniques Display, but not necessarily indexed here
• If the components are not materials per se (e.g., cameras and monitors are not materials), make separate records for the components and link as whole/part Hierarchical Relationships
**Dimensions:** Information about the dimensions, size, or scale, or format of the work. It may include the number of the parts of a complex work, series, or collection

- 44.5 x 63.8 cm (17 1/2 x 25 1/8 inches)
- quarter-plate, 10.79 x 16.51 cm (including case) (4 1/4 x 6 1/2 inches)
- octagonal, 2 stories
- 152 items; various dimensions

Dimensions include a display field and controlled fields for indexing
**Dimensions:**
9.5 x 13.6 cm (3 3/4 x 5 3/8 inches)

- **Value:** 9.5  **Unit:** cm  **Type:** height
- **Value:** 13.6  **Unit:** cm  **Type:** width

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

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

| Record height by width by depth (if applicable) |
| Metric and/or inches in display |
| Index with controlled fields |
DIMENSIONS

CONA ID 70008579 Catalog Level: item
Class: Indian & Himalayan Art  Work Type: manuscript
Title: Manuscript Invoking the Protective Goddess Paldan Lhamo
Current Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania);

Dimensions: book (closed, without blue wrapping textile): 7.9 x 20 x 1.6 cm (3 1/8 x 7 7/8 x 5/8 inches)

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

Description: Mongolian-Buddhist books, like this hand-written example, frequently use a combination of the Tibetan and Sanskrit languages written in Tibetan dbU chen script. Here the size of the writing and the ink colors are intentionally varied to emphasize portions of the text that should be spoken louder or in unison, or to indicate when particular ritual actions accompany the recitation. The text of this manuscript invokes the goddess Paldan Lhamo.
The Codex Tudela, named after José Tudela de la Orden, is a 16th century pictorial Aztec codex. It is based on the same prototype as the Codex Magliabechiano, the Codex Ixtlilxochitl, and other documents of the Magliabechiano Group. Little is known about the codex's history. The Spanish government bought the manuscript when it was rediscovered in 1940, and it is now held by the Museo de América in Madrid. Aztec manuscript circa 1553. Many aspects of Aztec life, customs, and rituals are represented. It is a pictorial document with illustrated pages that depict various aspects of Aztec culture and history. It contains depictions of the Aztec calendar, the lords of the night, day signs, and birds of the day. The Codex Tudela is an important source for the study of Aztec religion and mythology, as it provides a visual representation of the Aztec gods and their roles in the Aztec calendar system. It is a significant document that offers insights into the religious beliefs and practices of the Aztec civilization.
DIMENSIONS

CONA ID 700008849
Object type: medal (cast) term details
Title: Medal of Francesco I
Date: ca. 14th century
Location: The British Museum (London, England). Repository number: 1924,0804.1
Descriptive Note: Cast bronze medal(obverse) Bust of Francesco I facing left, in classical style dress, wearing a cloak. Pearled border. (reverse) Within a wreath of lilies, the four-wheeled carro, in heraldic form. Pearled border.
Location: Italy  Type: creation
Subject: numismatic
Materials: bronze
Index: bronze Role: material
Dimensions: Diameter: 35 millimetres Weight: 24.3 grammes
Value: 35 Unit: mm Type: circumference
Value: 24.3 Unit: grams Type: weight
Inscriptions: obverse, in Latin: ·FRANCISCI · DE · CARRARIA [Francesco I of Carrara]; reverse, in Latin: 1390DIE · 19 · IVNII · RECVPERAVIT · PADVAM · ET · C’
Source: British Museum online | Hill 1930 p.3

• Weight may be an important measurement
CONA ID 700008421 Catalog Level: item
Classification: architecture; ancient European art
Work Type: standing stones; temple; observatory
Title/Name: Stonehenge Preference: preferred
Title/Name: Stone Henge Preference: alternate
Current Location: Salisbury Plain (England)

Dimensions: 6.7 m high (22 feet), weighing up to 41 metric tons each (45.2 tons)

Dimensions Qualifier: tallest
Value: 6.7 Unit: meter Type: height

Dimensions Qualifier: heaviest
Value: 41 Unit: metric tons Type: weight

• For monumental works and architecture
• Dimensions may be unavailable
• May include height or even weight
**DIMENSIONS**
count of stories

- **Dimensions:** 380 m (1,250 feet) roof height, 443 m (1,454 feet) including spire, 102 stories
- **Extent:** roof  ▪ **Value:** 380  ▪ **Unit:** m  ▪ **Type:** height
- **Extent:** full  ▪ **Value:** 443  ▪ **Unit:** m  ▪ **Type:** height
- **Extent:** stories  ▪ **Value:** 102  ▪ **Type:** count

- For monumental works and architecture
- May include number of stories, square footage, area of footprint, interior area
Dimensions: 240 x 260 cm (94 1/2 x 102 3/8 inches); scale: 2 1/2 inches = 10 feet

- **Value:** 240  **Unit:** cm  **Type:** height
- **Value:** 260  **Unit:** cm  **Type:** width

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

• May record the scale, shape, etc.
Dimensions: Height: 410 millimetres; cong-shaped rectangular cuboid

- Value: 410 Unit: mm Type: height
- Value: [ ] Unit: [ ] Type: [ ] Shape: rectangular cuboid
CONA ID 700008582 Catalog Level: item Class: prints and drawings
Work Type: engraving  Title: The Second Wise Virgin
Artist: Martin Schongauer (Alsatian, ca. 1430-1491)
Current Location: Museum of Fine Arts (Budapest, Hungary)
Creation Location: Germany
Date of Creation: before 1483 AD

**Dimensions**

chain lines, laid lines

**Dimensions:** 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
**Dimensions**

- **Dimensions**: 35 mm, 176.78 m (580 feet); 28 minutes at 16 frames per second
- **Format**: 35 mm
- **Value**: 176.78 **Unit**: m **Type**: length
- **Value**: 28 **Unit**: minutes **Type**: running time
- **Value**: 16 **Unit**: frames **Qualifier**: per second **Type**: running time

**Mat & Tech**: black-and-white film

**Description**: 1 reel (580 ft.) : black-and-white; 35 mm, ref print.; duration: 0:28 at 16 fps. Theodore Roosevelt’s inauguration.
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 **Unit:** centimeters **Type:** height  **Extent:** mat
- **Value:** 7.6 **Unit:** centimeters **Type:** width  **Extent:** mat
- **Value:** 9.1 **Unit:** centimeters **Type:** height  **Extent:** mat
- **Value:** 7.1 **Unit:** centimeters **Type:** width  **Extent:** image

**Format:** quarter plate
### Qualifying Dimensions

- Extensible lists to qualify dimensions
- Value is controlled format, numbers

<table>
<thead>
<tr>
<th>Type</th>
<th>Extent</th>
<th>Qualifier</th>
<th>Scale Type</th>
<th>Format</th>
<th>Shape</th>
</tr>
</thead>
<tbody>
<tr>
<td>height</td>
<td>30303</td>
<td>approximate</td>
<td>full-size</td>
<td>cabinet photograph</td>
<td>irregular</td>
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<td></td>
<td>30304</td>
<td>assembled</td>
<td>life-size</td>
<td>carte-de-visite</td>
<td>concave</td>
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<td>width</td>
<td>30305</td>
<td>after restoration</td>
<td>monumental</td>
<td>columns</td>
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<td>before restoration</td>
<td>numeric</td>
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<tr>
<td>base</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>circumference</td>
<td></td>
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</tr>
</tbody>
</table>
CONA ID 700008583 Catalog Level: item
Class: prints and drawings Work Type: etching
Creator: James McNeill Whistler
Title: The palaces Creation Date: 1879/1880
Current Location: National Gallery of Australia (Parkes, Australian Capital Territory) ; NGA 78.415.9
Mat & Tech: Display: intaglio print; watermark: Strasburg lily
Techniques: intaglio print
Watermark: Strasburg lily

Collection Title: Venice, Whistler. Twelve Etchings (First Venice Set) 1880
Place made: Venice, Veneto, Venezia province, Italy
Mat & Tech: & Technique: prints, intaglio etching and drypoint
Edition: Edition of 100
Publisher: The Fine Arts Society
Primary Insc: Drawn on tab l.r., in pencil '[Whistler's butterfly monogram]'; inscribed on tab l.r., in pencil "imp".
Dimensions: plate-mark 25.1 h x 35.8 w cm sheet 25.4 h x 35.8 w cm
Cat Raisonné: Kennedy (1910), 187; Mansfield (1909), 184
Acknowledgement: Purchased 1978
Accession No: NGA 78.415.9

Dimensions plate 25.1 x 35.8 cm, sheet 25.4 x 35.8 cm

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

• Watermarks are marks inherent in or applied to the material before it was fashioned into the work, including watermarks and stationers' stamps or marks
INSCRIPTIONS

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

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

Creation Date: 1638
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

- Record a transcription or description of the content of the inscription, mark, or text, including the material or medium
- Record signatures, dates, text inscribed on the work
CONA ID 700008585 Cat. Level: item Class.: prints and drawings
Work Type: engraving
Title: Adam and Eve
Creator: Albrecht Dürer (German, 1471-1528)
Creation Date: 1504
Current Location: National Gallery of Art (Washington, DC); Gift of R. Horace Gallatin; 1949.1.18
Mat & Tech: engraving on laid paper
Dimensions: sheet (trimmed to plate mark): 24.9 x 19.3 cm (9 13/16 x 7 7/8 in.)
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].
Inscription: Chinese cursive script, reads, from right column to left:

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: 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...

General Subject:
- religion and mythology
- literary theme

Specific:
- Purification of the Virgin
- rubric
- Gospel of Luke (Bible)
- versal (decorated initials)
**Typeface**

CONA ID 700008587 Catalog Level: component  Class: manuscripts Work Type: illuminated manuscript
Title: De consolatione philosophiae
Creator: unknown German scribe; author: Boethius
Creation Location: Germany
Creation: Date 11th century
General Subject: text
Specific: Latin (language)  Extent: language

**Typeface/Letterform:**
Caroline miniscule

Mat & Tech: ink on parchment, decorated with small brown initials
Dimensions: 200 x 130 mm (165 x 100)
Current Location: British Library (London, England)
Relationship Type: part of
Related Work: Arundel 514
Relationship Number: Part 2 ff. 145-160v

*May catalog Typeface/Letterform, even if you are not transcribing an inscription*
CONA ID 700008588 Catalog Level: item
Class: decorative arts  European art
Title: Ewer and Basin, Sèvres Porcelain Manufactory
Display Creator: models attributed to Jean-Claude Duplessis, designer unknown French, Sèvres Porcelain Manufactory
Creation Date: 1757
Current Location: J. Paul Getty Museum (Los Angeles, California)
ID 84.DE.88

**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

**Mark:** 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
Title: Christ Presented to the People
Creator: Rembrandt van Rijn (Dutch, 1606–1669)

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 27:21–23). Just as fascinating as the riveting central subject of this powerful print are the varied characters, attitudes, and poses to be found within the crowd of spectators witnessing the event from the street below and the surrounding windows. Rembrandt composed this print entirely in drypoint, which accounts for the velvety quality of many of the lines. With drypoint, Rembrandt could combine the immediacy of drawing with the ability to print many impressions of a single image. This impression was printed on Japan paper, whose yellow tone bathes the scene in a warm light. The standard-size Japan sheet was smaller than Rembrandt’s printing plate, but the printmaker solved this dilemma by adding an extra strip of paper to the top of the sheet.

State: 8:8

Dimensions: 13 3/4 x 17 15/16 in. (34.9 x 45.6 cm)

Current Location: Metropolitan Museum of Art (New York, New York); Gift of Felix M. Warburg and his family, 1941 (41.1.36)

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 face.

- May record the State of prints and other 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
- While a repository of a work will probably not wish to do this, in CONA or another such resource, recording conceptual works allows for full records of scholarly information
- For the reference number to a state in an authoritative reference such as Bartsch, see Sources.
**Edition**

- **CONA ID 700008591**
  - Catalog Level: item
  - Class: special collections
  - Work Type: rare book
  - Creator: Giorgio Vasari (Italian, 1511-1574)
  - Publisher: I Giunti
  - Title: Vite de' piu eccellenti pittori, scultori et architettori
  - Title: Le vite de' piv eccellenti pittori, scvltori, et architettori / scritte, & di nuovo ampliate da M. Giorgio Vasari, pit. et archit. aretino ; co' ritratti loro, et con le nuove vite dal 1550. insino al 1567 ; con tauole copiosissime de'nomi, dell'opere, e de'luoghi ou' elle sono.
  - Publication Place: Florence
  - Publication Date: 1568
  - General Subject: literary
  - Specific: biography | artists
  - Description: 3 pts. in 3 v. : ports. ; 25 cm. (4to)
  - Edition: 2nd edition
  - Sources: Mortimer, R. Italian 16th cent., 515
  - Notes: R
  - Current Location: Getty Research Library (Los Angeles, California) 85-B23279

- **CONA ID 700008592**
  - Catalog Level: item
  - Class: prints and drawings
  - Work Type: lithograph
  - Creator: Claes Oldenburg
  - Title: Typewriter Eraser
  - Creation Date: 1970
  - Current Location: National Gallery of Art (Washington, DC);
  - Dimensions: 31.1 x 24.1 cm (12 1/4 x 9 1/2 inches)
  - Mat & Tech: 3-color lithograph on Rives BFK paper
  - Edition: 100/100
  - Facture: Colors or Sequence 1. pink (aluminum), 2. transparent red-brown (stone), 3. green-black (stone)
  - General Subject: utilitarian objects
  - Type: description
  - Specific: eraser
  - NGA Accession Number 1991.74.182; 38.18; © Gemini G.E.L. and the Artist; Catalogue Number 38.18; Gemini Work Number CO70-310; Old Gemini Catalogue Number 182
  - Description: Edition 100 plus 20 AP, RTP, PP II, 3 GEL, C. Collaboration and Supervision Kenneth Tyler; Processing and Proofing Kenneth Tyler; Edition Printing Charles Ritt assisted by Andrew Vladly, Richard Wilke

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**Record the Edition of prints or books**
CREATION NUMBERS

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

CONA ID 700008593  Catalog Level: item  Class: prints and drawings  Work Type: lithograph
Creator: Jasper Johns  Title: Face
Creation Date: 1973  Publication Date: 1974
Inscription Type: signed Date: 1974
Dimensions: 78.1 x 57.8 cm (30 3/4 x 22 3/4 in.)
Current Location: National Gallery of Art (Washington, DC, USA)
Repository Identification: 1981.5.191 26.64
Creation Number: JJ73-627
Number Type: Gemini Work Number
Creation Number: 500
Number Type: Old Gemini Catalogue Number
© Jasper Johns and Gemini G.E.L./VAGA, New York, NYCatalogue Number 26.64; Artist Jasper Johns; Gemini Work Number JJ73-627; Old Gemini Catalogue Number 500
NGA Accession Number 1981.5.191
Related Work: Series Casts from Untitled
Mat & Tech: 3-color lithograph on Richard de Bas Narcisse
Facture: 1. red (stone), 2. transparent red (aluminum), 3. white (aluminum)
Dimensions 78.1 x 57.8 cm (30 3/4 x 22 3/4 in.)
Description: Edition 49 plus 10 AP, 4 TP, RTP, PPII, 3 GEL, 8 OP, C; Collaboration and Supervision Ronald McPherson, Kenneth Tyler; Processing and Proofing Charles Ritt, Kenneth Tyler; Edition Printing Charles Ritt assisted by Barbara Thomason. The same stone and plates were used for printing edition JJ73-627A, a state edition of 15 with 3 trial proofs, which was printed before the cancellation proof was pulled. 2 trial proofs representing the discarded first drawing for Face were pulled on Laurence Barker handmade paper. 2 other trial proofs were pulled, one on Laga Narcisse and another on Amgoumois α la Main paper. Of the 8 other proofs that were pulled, 2 are of the uncorrected stone in black and were printed on Amgoumois α la Main handmade paper. The other 6 are two sets of elements in black showing each element printed singly in black. These were printed on 320 gram Arches paper
Current Location: National Gallery of Art (Washington, DC, USA)
Repository Number: 1981.5.191 26.64
Creation Number: JJ73-627 Gemini Work;
500: Old Gemini
CONA ID: 700008854 Catalog level: item
Classification: musical instruments  Work Type: guitar
Title: Archtop Guitar
Date: 1993  Culture: American
Material: spruce, maple, ebony
Dimensions: W. 17 in. Chordophone-Lute-plucked-fretted
Location: Greenport (New York, United States) Type: creation
Current Location: Metropolitan Museum of Art (New York, New York) Accession Number: 2012.246
Credit Line: Gift of Steve Miller, 2012
Creation numbers: model: Centura Deluxe; serial number: 1249
CONDITION/EXAMINATION HISTORY

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

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

- Conservation information is included in CDWA
- Description and indexing fields

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

Record Type: item   Class: prints and drawings   Work Type: collage
Creator: Robert Rauschenberg
Title: 7 Characters, Red Heart
Current Location: National Gallery of Art (Washington, DC); 1988.74.125

Facture Description: Each piece started with a special handmade sheet of 30-ply Xuan paper measuring approximately 30 1/2 x 26 1/2". A piece of thin white silk fabric measuring 26 x 21 1/2" was laminated to the surface. Various collage elements consisting of cut posters, fabric swatches, and silk ribbons were arranged in unique configurations and glued to the surface. Seven different Chinese characters selected by Rauschenberg were carved into cherry wood, cast in paper and adhered to each piece...
**Orientation/Arrangement:** Square construction of tall white walls in which slightly smaller white walls stand, forming a narrow passageway. Alternating between the four corners of the passageway, video cameras and monitors sit on the floor, the arrangement of which prevents the viewer from glimpsing his or her own image as it is recorded in real time.
* Date of Creation
* When Date Is Uncertain
**Creation Date**

Creation Date: The date or range of dates associated with the creation, design, production, presentation, performance, construction, or alteration of the work or its components.

- 667
- ca. 1210
- 17th century
- before 952 BCE
- reign of Rameses II

Includes a Display Date, indexed with Start and End Dates; also includes a Qualifier controlled by an extensible list.

- For date of destruction and other dates not related to creation, see other CDWA categories;
- in CONA, see Events
CONA ID: 700008594 Class: prints and drawings
Work Type: architectural drawing
design drawing
Descriptive Title: Design for the addition of porticoes on the north and south fronts of the President’s House
Creator: Benjamin H. Latrobe
Current Location: Library of Congress (Washington, DC)
Creation Date: 1807

Creation Date: 1807
Start: 1807   End: 1807

Mat & Tech: ink and watercolor on paper
Dimensions: 15 3/8 x 20 inches
Type, Purpose, Method of Representation: conceptual drawing; elevation
Descriptive Note: Latrobe worked with President Jefferson to transform the modest President’s House ...
Subject: White House
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 Place Nigeria
General Subject apparel   Extent: isness
Specific   face

Dimensions unavailable

Mat & Tech: wood, cloth, glass beads, metal, buttons, kaolin

• Exact year of creation is often unknown
• Express ambiguity and nuance in display date
Creation Date: ca. 1935
Start: 1930 End: 1940

In display date, express uncertainty, nuance, “ca.”
Index the display date with earliest and latest years for retrieval
Rules for estimating Start and End Dates are in CDWA, CCO, and CONA documentation

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
When date or range is uncertain, express what is known, e.g., “completed by”

**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  
**Current Location:** Casa Buonarroti (Florence, Italy)  
**Start:** 1550  
**End:** 1555  
**Medium:** poplar, cypress, pine and other wood; traces of white lead paint and gesso  
**Dimensions:** 216 x 283 x 50 cm  
**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 ...
**CONA ID**: 700008539  
**Classification**: photographs  
**Work Type**: photograph  
**Titles**: Case Study House No. 21  
**Creator**: Julius Shulman (American, 1910-2009)  
**Creation Date**: photographed 1958; likely printed 1980s/1990s  
**Start**: 1958  
**End**: 1958  
**Extent**: negative  
**Start**: 1980  
**End**: 1999  
**Extent**: print  
**General Subject**: architecture  
**Type**: description  
**Specific**: Case Study House No. 21 | reflecting pool | carport  
**Current Location**: GRI Special Collections, Getty Center (Los Angeles, California, USA); 2004.R.10-26622-32-LF  
**Dimensions**: 20.32 x 25.4 cm (8 x 10 inches)  
**Mat & Tech**: photograph  

- Works may be created in stages or over time
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.
CONA ID 700008597  Catalog Level: volume  Class: manuscripts
Work Type: sacramentary  illuminated manuscript
Title: Sacramentary
Creator Display: 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 [links]:  Fulda (Hessen, Germany)  |  Mainz (Rheinland Pfalz, Germany)   |  Mosan (Europe)
Role: artist Extent [cont.]:  binding: unknown Mosan
Role: illuminator Extent [cont.]:  illuminations: unknown German
Creation Date: illuminated in 2nd quarter of 11th century, binding from 12th century, with later additions
Qualifier: illuminations
Start: 1025  End: 1060
Qualifier: binding
Start: 1100  End: 1199

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)
Mat & Tech: and Techniques: tempera colors, gold, silver, and ink on parchment, with hammered and engraved binding of gilt silver, brass, and niello
Technique [links]
Description: Although the Ottonian book was written and illuminated in Germany (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.”
Dates for Architecture

Architecture is typically created over a span of years and may include the date of design and the span of time required for construction.

Date: first quarter of 13th century CE
Start: 1200   End: 1230

CONA ID: Catalog Level: item
Classification: architecture
Work Type: temple
Title: Siva Temple
Creator: patron: Ganapatideva; architect: unknown Telingana
Date: first quarter of 13th century CE (Kakatiya dynasty)
Location: Kothapalli (Andhra Pradesh, India)
Materials: stone
Dimensions: not available
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  
**Start:** 1801  **End:** 1817  
**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.

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Date:  
**publication:** ca. 1801/1815  
**Start:** 1801  **End:** 1817
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.

However, index the dates using the Gregorian calendar.
CONA ID 700008599  Catalog Level: collection  •  
Class:  • photographs  • European art  
Work Type:  albumen prints  
Title:  Views of Paris and Environs and the Exposition Universelle  
*Creator Display:  Neurdein Frères (French, active late 19th-early 20th centuries)  
*Current Location:  Getty Research Institute, Research Library, Special Collections (Los Angeles, California, USA)  • ID: 93-F101  
*Role:  photographers  •  [link]:  Neurdein Frères  
*Creation Date:  1888-1894 (inclusive dates)  
•  Qualifier:  inclusive  
•  Start: 1888  •  End: 1894  

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

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

**Creation Date:**  
1888-1894 (inclusive dates)  
•  **Qualifier:** inclusive  
•  **Start:** 1888  •  **End:** 1894
* Style / Culture
STYLE AND CULTURE

CONA ID 700008600 Class: paintings
Work Type: painting
Creator: Claude Monet (French, 1840-1926)
Title: Bordighera
Creation date: 1884
Mat & Tech: oil on canvas
Dimensions: 25 5/8 x 31 13/16 in. (65 x 80.8 cm)

**Style etc.: Impressionist  Type:** style

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.
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

Style etc.: Safavid  Type: dynasty
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.
* Locations
CONA ID 700002212 Class: paintings *Work Type: painting
*Title: Irises
*Creator Display: Vincent van Gogh (Dutch painter, 1853-1890)
  Role: painter  Person: Gogh, Vincent van
*Creation Date: 1889
*Subject: ◆ irises ◆ regeneration ◆ soil ◆ nature
*Current Location: J. Paul Getty Museum (Los Angeles, California, USA)  ID: 90.PA.20

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

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

*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)  
**Repository Number:** B38 VCS  
**Location:** Veracruz (Mexico)  
**Type:** discovery

**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.
CONA ID 700008603 Class.: paintings  Work Type: painting
Title: The Natchez
Artist: 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

**Credit Line:** Brief statement indicating how the work came into the current or an earlier collection or how it came to be on view at the repository

**Repository Number:** Identifier assigned by the repository; a repository may have multiple numbers for the same object, used for different purposes or former and current numbers
* Provenance

* Ownership / Collecting History
OWNERSHIP HISTORY / PROVENANCE

CONA ID 700008604 Classification: Furniture  Work Type: card table
Title: Card Table
Creator: unknown American
Date: 1740/1760
Creation Location: New England, Newport, Rhode Island, United States
Medium: Mahogany, maple, white pine
Dimensions: 27 1/4 x 35 1/2 x 34 1/2 in. (69.2 x 90.2 x 87.6 cm)
General Subject: utilitarian objects  Type: isness

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 is the Ownership / Collecting history of the work
Names of owners, dates, possibly methods of transfer of ownership
For fielded data for Provenance, see CDWA in CONA, it is recorded in a note
**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)  
Current Location: Kunsthistorisches Museum (Vienna, Wien state, Austria);  
   Inv.-Nr. GG_296)  
General Subject: portraits  
Specific Subjects:  
   man (male human) [300025928] AAT  
   Santacroce Family (Italian family) [500356895] ULAN  

**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.  
Source: GRI, Works in Pietro Mellini's Inventory  [online] (2013-)  
Source: Mellini, Relatione di molte pitture eccellenti (1681)
* Exhibition / Loan History
EXHIBITION LOAN HISTORY

Catalog Level: item  Classification: decorative arts jewelry European art Work Type: necklace  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  Earliest: 1895  Latest: 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) 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 list

Materials 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

Ownership/Collecting History
Owner/Agent: Ledru-Lalique, Augustine-Alice (French, died 1909)

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.


If the work is protected by copyright, record a copyright statement.
This concerns the work itself, not the image of the work (which would be recorded separately, with information for the image).
* Depicted Subject
DEPICTED SUBJECT

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

General Subject
- portraits

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

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
Mat & Tech: Ink, colors, and gold on paper
Dimensions: 15 1/3 x 10 1/10 in. (38.9 x 25.7 cm)
Location: Metropolitan Museum of Art, New York (55.121.10.21)
Credit Line: Rogers Fund and The Kevorkian Foundation Gift, 1955.
The subject matter of a work of art

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

- Should be included, even when the title refers to subject
- Using fields specifically dedicated to subject assures that subject matter is consistently recorded and indexed in the same place using the same conventions for every object represented in the database
What is Subject?

- Representational, narrative
  - Tells a story
- Representational, not a story
  - Portraits, landscapes, still lifes, genre scenes, architectural drawings, allegories
- Non-Representational
  - Abstract
  - Decoration
  - Function
  - Implied themes or attributes

- Should be included, even when the title refers to the subject (Title is free-text)
- Using fields specifically dedicated to subject assures that subject matter is consistently recorded and indexed in the same place using the same conventions for every object represented in the database
Analyzing the Subject

How to analyze subject

- What is it “of” or “about”? Consider Description, Identification, Interpretation (explained below)
- Proceed from top to bottom, front to back, compositional foreground to background
- Index only the important or prominent characteristics of the subject
- Omit trivial subjects

Editors: Never index beyond what is provided by the contributor or evident in the associated documentation

Your goal is minimal indexing and basic-access indexing
## GENERAL AND SPECIFIC SUBJECTS

Required to choose appropriate general subject terms from the extensible list, see CONA documentation.

Classifying subject; count nouns are plural form.

Optional but highly recommended, add terms to describe subject as specifically as possible.

Controlled by AAT, TGN, ULAN, and the Getty IA.

Or link to Iconclass, LOC Authorities, etc.

### Extensible list of General Subjects

<table>
<thead>
<tr>
<th>advertising and commercial</th>
<th>allegory</th>
<th>animals</th>
</tr>
</thead>
<tbody>
<tr>
<td>apparel</td>
<td>architecture</td>
<td>botanical</td>
</tr>
<tr>
<td>cartographic</td>
<td>ceremonial object</td>
<td>cityscapes</td>
</tr>
<tr>
<td>didactic and propaganda</td>
<td>funerary art</td>
<td>genre</td>
</tr>
<tr>
<td>history and legend</td>
<td>human figures</td>
<td>interior architecture</td>
</tr>
<tr>
<td>landscapes</td>
<td>literary theme</td>
<td>machines and equipment</td>
</tr>
<tr>
<td>military</td>
<td>mixed motifs</td>
<td>nonrepresentational art</td>
</tr>
<tr>
<td>utilitarian objects</td>
<td>performance art</td>
<td>portraits</td>
</tr>
<tr>
<td>religion and mythology</td>
<td>seascapes</td>
<td>still lifes</td>
</tr>
</tbody>
</table>
DEPICTED SUBJECT

CONA ID 700008606 Class: sculpture   *Work Type: statue
*Title: Guanyin
*Creator Display: unknown Chinese
*Current Location*: Museum of Fine Arts (Boston, Massachusetts, USA)
       20.590

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

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

Cataloging: Intro to CDWA and CCO
**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
Creation Date: 1543 Qualifier: publication
Current Location: Auckland Art Museum (Auckland, New Zealand); Department, International Art.

**General Subject:** • architecture [General ID 30105]

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

DEPICTED SUBJECT

Cataloging: Intro to CDWA and CCO
DEPICTED SUBJECT

General Subject: • still lifes
Specific Subject:
  • vase
  • apples
  • grapes
  • table
  • flowers
  • chrysanthemums
  • basket
  • cloth

Description, identification, interpretation
What the work is “of” and “about”
still lifes = fruit, flowers, objects
DEPICTED SUBJECT

CONA ID: 700000134  Catalog Level: item
Classification: sculpture  Work Type: sculpture
Title: Tomb Figure of a Bactrian Camel
Creator: unknown Chinese
Date: Early to mid-8th century
Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania)
Repository Number: 1964-9-1
Credit Line: Gift of Mrs. John Wintersteen, 1964

**General Subject:** ceremonial objects  **Type:** isness  animals

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

Specific Subject: Bactrian camel (species)  funerary object
Culture: Chinese  Style: Tang (Chinese style)
**CONA ID**

700008509

**Class**: photograph

**Work Type**: albumen print

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

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

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

**Person**: Gardner, Alexander

**Role**: photographer

**Creation-Date**: 1862

**Dimensions**: 8 5/8 x 7 3/4 in.

**Mat & Tech**: albumen print

**Subject**: Description:

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

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

---

**DEPICTED SUBJECT**

**General**

portraits

history and legend

**Specific**

Antietam National Battlefield (Sharpsburg, Maryland, United States)

American Civil War (event)

Abraham Lincoln (American president, 1809-1865)

John McClernand (American Union General, 1812-1900)

Allan Pinkerton (American Secret Service agent, detective, 1819-1884)

army camp

tents (portable buildings)

---

**Cataloging**: Intro to CDWA and CCO
**General Subject:**
- landscapes
- allegory

**Specific Subject:**
- bridge
- longing
- irises
- journeying
- love
- Ise Monogatari (Japanese literature)
CONA ID 700000158

Class: Roman architecture
Work Type: temple, rotunda, church
Title/Name: Pantheon>Title Type: preferred
Title/Name: Santa Maria ad Martyres>Title Type: alternate
Title/Name: Santa Maria Rotunda>Title Type: alternate
Creator Display: unknown Roman, for the Emperor Hadrian (Roman emperor and patron, 76 CE-138 CE, ruled 117-138)
*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); oculus: 8.9 m (diameter) (29 feet 2 inches)
*Material:
construction of stone, brick, concrete, and aggregate material; the drum is strengthened by huge brick arches and piers set above one another inside the walls
Technique:
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

Description:
The Pantheon was dedicated to the seven planetary gods in 128 CE. It was consecrated as a church in the early seventh century. It is the major surviving example of Roman concrete-vaulted architecture. It is composed of a domed rotunda attached to a columned entrance portico. Now free-standing, it was originally the focal point of a long, porticoed forecourt.

Description Source:
Torres, Carlo Antonio. Cenni sulla forma primitiva del Pantheon fabbricato per ordine di Marco Agrippa, e sulla posteriori modifiche accurate a Torino, in Memoria di Claudio, 2: 1838

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”)

DEPICTED SUBJECT

General Subject: architecture  Type: isness
Specific Subject: worship
- planetary gods (Greek and Roman mythology)  Extent: dedication
- Queen of Martyrs (Virgin Mary)  Extent: dedication

Cataloging: Intro to CDWA and CCO
DEPICTED SUBJECT

CONA ID 700008608  Catalog Level: item
* Class: *sculpture  *costume  *African art  *Work Type: * mask  
*Title: Mask  
*Creator Display: unknown Chokwe  
Current Location: National Museum of African Art, Smithsonian Institution (Washington, DC, USA)  
*Creation Location: Democratic Republic of the Congo  
Creation Location: Angola  
Start: 1900  
End: 1999  
Style: Muzamba style  
Culture: Chokwe  
*Dimensions: 39.1 cm (height)  
: *Value: 39.1 Unit: cm  
Type: height  
*Mat & Tech: and Techniques: wood, raffia, metal, and kaolin  
Material: links:  
Description: Collected in Democratic Republic of the Congo; probably from Angola. In Chokwe villages masks are worn by men in dances to invoke ancestral spirits, to represent spirits found in nature, or to represent men and women or wild animals in a narrative story.  
*Role: artist: links:  
Subject may include function

General Subject:  
*religion and mythology  
*apparel  
*human figures  
*ceremonial objects

Specific Subject:  
*face
Use of Extent

Different parts of the work have different subjects

**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:**
- religion and mythology
- utilitarian objects
- ceremonial objects

**Specific Subject:**
- Athena Promachos (Greek iconography) *Extent*: side A
- woman *Extent*: side A
- Nike *Extent*: side B
- Victor *Extent*: side B
- competition *Extent*: side B
- women *Extent*: side B
- prize *Extent*: side B

Extent is an extensible list

Cataloging: Intro to CDWA and CCO
General Subject • religion and mythology
Specific Subject
• mass (eucharist) [AAT]
• Latin (language) [AAT] Extent: language

May include content of text, not only illustrations
• May flag language of the subject/content of the work by linking to AAT language
• Flag Extent as language (maps to separate field in bibliographic records)
**CONA ID 700008609**  
**Class**: textiles  
**Work Type**: carpet  
**Title**: Carpet  
**Creator/Role**: Savonnerie Manufactory  
**Current Location**: J. Paul Getty Museum, Los Angeles; 70.DC.63  
**Creation-Date**: about 1666  
**Creation-Place**: Paris (France)  
**Dimensions**: L: 21 ft. 4/5 in.; W: 14 ft. 4/5 in.  
**Mat & Tech**: wool and linen  

**Descriptive Note**: Strewn with flowers, vessels filled with fruit, and large acanthus leaf scrolls, the design of this large carpet centers around a prominent sunflower, the symbol of the Sun King Louis XIV. Images of Chinese blue-and-white porcelain bowls decorate the border; imported in large quantities to France through European trading companies, Asian porcelain was avidly collected by the French king and his court.

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**General Subject**: utilitarian objects  
**Specific Subject**:  
- sunflower  
- fruit  
- acanthus leaf  
- flowers  
- scrolls  
- Louis XIV (French king, 1638-1715)  

---

**DEPICTED SUBJECT**  
- Subject may include design elements, symbols of the patron
CONA ID 700008610 Class.: paintings  Work Type: painting
Title: George Washington Crossing the Delaware
Creator display: Emanuel Gottlieb Leutze (American, 1816-1868)
Creation Date: 1851
Current Location: Metropolitan Museum of Art (New York, New York) Gift of John S. Kennedy (97.34)

General Subject: history & legend
Specific:
• Battle of Trenton (American Revolutionary War)
• George Washington (American general and president, 1732-1799)
• Delaware River (United States)
• river
• crossing
• military
• troops
• winter
• boat

Subject may be historical events
Viola da Gamba

Creator Display: Richard Meares (English, 17th century)

Current Location: Metropolitan Museum of Art (New York, New York, USA) • ID: 1982.324

Creation Location: London (England)

Role: creator

Creation Date: ca. 1680: Start: 1675 End: 1685

Subject: object (utilitarian)

Music

Culture: English

Dimensions: length of body: 65.3 cm (25 3/4 inches)

Material: wood


Borelli.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 in fluid paths. Viols were used during the Renaissance and Baroque era, and solo works for the base viol were being played until nearly the end of the eighteenth century.

General Subject: utilitarian objects
White Line Square XII

Creator: Josef Albers
Creation Date: 1966

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

Subject: nonrepresentational art

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

What if there is no subject?

**DEPICTED SUBJECT**

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

**General Subject:**
nonrepresentational art

**Specific Subject:**
- square  **Extent:** design element
- line  **Extent:** design element
**General Subject:**
nonrepresentational art

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

Description:
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.

**Description Source:** Museum of Modern Art online.
www.moma.org I accessed 23 January 2010
CONA ID 700008611 Catalog Level: item  Class: paintings Work Type: painting
Title: Dante and Beatrice
Creator: Henry Holiday (British, 1839 - 1927)
Current Location: Walker Art Gallery (Liverpool, England)
Creation Date: 1883
Description: Dante sees Beatrice at the Ponte Santa Trinità, Florence. The Ponte Vecchio traverses the Arno in the distance. 'Dante and Beatrice' was the most important painting by Henry Holiday. The theme of the painting is inspired by the autobiography Vita Nuova of the medieval poet Dante (1265-1321). Dante concealed his love for Beatrice by pretending to be attracted by other women. The scene depicted in the painting is that of Beatrice refusing to greet Dante because of the gossip that had reached her. Beatrice is the woman dressed in white and she was modelled by Eleanor Butcher. The woman next to Beatrice is Monna Vanna (or Giovanna) a companion of Beatrice and the mistress of Dante's friend Guido Cavalcanti. Monna Vanna was modelled by Milly Hughes. 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 Vanna (Florentine, 13th century)
- Eleanor Butcher (British, 1844-1894)
- Milly Hughes (British, 19th century)
- Kitty Lushington (British, 1867-1922)
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

Description: Isidore, the patron saint of farmers and protector of crops, was a farm laborer employed by a wealthy landowner near Madrid in the early twelfth century. According to legend, Isidore spent so many hours in prayer that he was in danger of falling behind with his farming chores. As a reward for his exceptional piety, divine intervention dispatched an angel to help Isidore finish his plowing on schedule. This miraculous event is the subject of an eighteenth-century New Mexican devotional sculpture, or bulto.

The most important figure in a bulto's composition was typically represented as the largest, sacred hierarchy triumphing over naturalism. This is why Isidore towers above the angel, who in turn outranks the oxen, surpassing them in scale. Bultos such as this one were placed in both homes and churches to help enlist a saint's intercession on behalf of a prayerful supplicant. This sculpture of Saint Isidore is attributed to a Franciscan friar, Fray Andrés Garcia. Unfortunately, the face of Saint Isidore has been repainted at least once or twice, and a conclusive attribution is not possible. The Franciscans established missions in New Mexico, the northern frontier of Spanish America, which was first settled at the end of the sixteenth century. Fray Andrés Garcia was a Franciscan friar born in La Puebla de los Ángeles, Mexico.

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

General Subject: • religion and mythology • another work

Specific Subject: • oxen • human figures • bulto • St. Isadore • farming • plow • Andrés Garcia, Bulto

Associative Relationship Type: depicts

Related Work: CONA ID 700008613

Bulto; Fray Andrés Garcia; 18th century; Location Unknown

Subject of a work is another art work
May link to separate record for a related work as Associative Relationship if relationship should be two-way relationship

Lost work
Photograph that is itself a work of art

CONA ID 700008614 Cat.Level: item • Classification: photograph

Work Type: albumen print
*Title/Name: The Eiffel Tower: State of the Construction
*Creator Display: photographer: Louis-Emile Durandelle (French, 1832-1923)
*Current Location: J. Paul Getty Museum (Los Angeles, California, USA); 87.XM.121.16
*Role (cont.): photographer •: Durandelle, Louis-Emile
*Creation Date *: photographed 23 November 1888

*Subject: • Eiffel Tower
Related Works [link to work record]: Relationship Type: depicts [link to work record]: Eiffel Tower
*Dimensions: 17 x 13 3/4 inches (controlled) •: Value: 17 Unit: in Type: height
Value: 13.75 Unit: in Type: width
*Mat & Tech: and Techniques [link to Concept Authority]: • albumin print
Style: Belle Époque

CONA ID: 1000000256 Cat.Level: item • Classification: architecture

Work Type: observation tower
*Title/Name: Eiffel Tower
Alternate Title/Name: Tour Eiffel
Former Title/Name: Three-Hundred-Metre Tower
*Creator Display: architect: Gustave Eiffel (French, 1832-1923)
*Current Location: Paris (France)
*Role (cont.): architect •: Eiffel, Gustave
*Creation Date *: 1887 to 1889
• Start: 1887 • End: 1889
*Subject [link to authorities]: • industrial exposition • International Exposition of 1889
*Dimensions: height: 300 m (984 feet)
• Value: 300 Unit: m Type: height

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DEPICTED SUBJECT OR ASSOCIATIVE RELATIONSHIP?

- When one work is depicted in another work
- The other work may be linked in Depicted Subject (preferred practice)
- And as a Related Work (optional); recommended when one work is a work in its own right, but it also documents the other work

Photograph that is itself a work of art

When one work is depicted in another work

The other work may be linked in Depicted Subject (preferred practice)

And as a Related Work (optional); recommended when one work is a work in its own right, but it also documents the other work

Photograph that is itself a work of art

When one work is depicted in another work

The other work may be linked in Depicted Subject (preferred practice)

And as a Related Work (optional); recommended when one work is a work in its own right, but it also documents the other work
**Title/Name:** Eiffel Tower  
*Alternate Title/Name:* Tour Eiffel  
*Former Title/Name:* Three-Hundred-Metre Tower  
*Creator Display:* architect: Gustave Eiffel (French, 1832-1923)  
*Current Location:* Paris (France)  
*Creation Date:* 1887 to 1889  
*Dimensions:* height: 300 m (984 feet)  
*Mat & Tech:* wrought iron, exposed iron construction  
*Style:* Belle Époque  
*Description:* Commission was awarded by competition; the competition sought a plan for a monument for the International Exposition of 1889. The tower is built almost entirely of open-lattice wrought iron. It was the entrance gateway to the exposition.

**Work Type:** observation tower

**Images considered works of art have reciprocal associative relationship.**

**Visual surrogates linked to the work as subject; not reciprocal.**  
From Work may be linked as URL in media.

- Do not link study photographs or other visual surrogates through associative relationships
- From the visual surrogate record, link to the work as a depicted subject
- How to know if the photograph is a surrogate or work of art? Based on cataloging institution
- Historical photographs and those by named artists are works
- Museums catalog photographs as works; photo archives catalog photos as surrogates

**CONA ID:** 1000000256  
**Cat.Level:** item  
**Classification:** architecture

**Work Type:** observation tower

*Title/Name:* Eiffel Tower  
*Alternate Title/Name:* Tour Eiffel  
*Former Title/Name:* Three-Hundred-Metre Tower  
*Creator Display:* architect: Gustave Eiffel (French, 1832-1923)  
*Current Location:* Paris (France)  
*Creation Date:* 1887 to 1889  
*Dimensions:* height: 300 m (984 feet)
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

**General Subject:** human figures • allegory

**Specific Subject:**
- Mona Lisa (Leonardo da Vinci, Louvre)
- dollar • valuation • profit • greed • satire

This work seems to be Basquiat’s answer to Warhol’s Dollar Bill and Mona Lisa paintings. Basquiat usually paints large fields of color 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 center, 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-)

- Subject of a work is another art work
- If the referenced work is not actually depicted in the first work, do not link as related works (Associative Relationship); record only as Depicted Subject

**DEPICTED SUBJECT OR ASSOCIATIVE RELATIONSHIP?**
Three levels of analysis

(“indexing type”)
- Objective description
- Identification of named subject
- Interpretation of the meaning or theme

INDEXING EXTENT

another way of considering subject,
according to what the subject is of, what it is about, or what it is

ofness = what a work depicts
aboutness = what a work conveys
isness = what a work is, what class it belongs to

For aboutness, ofness, isness, see
Zeng, Marcia Lei, Athena Salaba and Maja Zumer. FRSAD: Conceptual Modeling of Aboutness.
Description, Identification, Interpretation

DEPICTED SUBJECT

General Subject • landscapes Type: description

Specific Subject

• hunters Type: description
• autumn Type: description
• dawn Type: description
• Hudson River (United States) Type: identification
• Storm King Mountain (Orange county, New York, USA) Type: identification
• peace Type: interpretation
• harmony Type: interpretation
• nature Type: interpretation
CONA ID 700008616 Catalog Level: item
Class: prints and drawings  Work Type: print
Title: Pomegranate with Blue Morpho Butterflies
Creator: Maria Sibylla Merian
Creation Date: ca. 1705
Current Location: The Royal Collection (London, England)

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)

As with any other data, do not guess when identifying Subject; only verified identification
Broad and accurate is better than specific but incorrect
e.g., “butterfly” is better than incorrectly labeling it “Blue Morpho”

In this case, the repository has identified the species in the title and elsewhere
DEPICTED SUBJECT

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

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

CONA ID 700008551 Class: paintings   Work Type: painting
Title: Judgement of the Goddesses
Creator: Peter Paul Rubens
DEPICTED SUBJECT

• 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

CONA ID 7000215  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)

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)
Controlled by
AAT, ULAN, TGN, CONA, and Getty IA

DEPICTED SUBJECT

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

part of:
Liber insularum archipelagi CONA 700008634

General Subject: cityscapes | architecture
Specific Subject:
- Constantinople (inhabited place)
- Hagia Sophia (built work)

TGN ID 7002473
Names
• Istanbul
• Constantinople
• Konstantinopel

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

• 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

Cataloging: Intro to CDWA and CCO
**Controlled by**
AAT, ULAN, TGN, CONA, and Getty IA

**DEPICTED SUBJECT**

---

**General Subject:**
- religion and mythology  [General Subject ID 31801]

**Specific Subjects:**
- Baby Jaguar (Maya character)  [IA 901002211]
- Chahk (Maya deity)  [IA 901002210]
- Witz creature (Maya creature)  [IA 901002213]
- dog (species)  [AAT 300250130]
- firefly  [AAT 300438629]
- skeleton (animal component)  [AAT 300191778]
- ax (weapon)  [AAT 300024664]
- altar  [AAT 300003725]
- rain  [AAT 300055377]
- Life and Death  [IA 901002294]
- Xibalba (Maya underworld)  [IA 1000045]

---

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

---

**IA ID 1000045**
**Names**
- Xibalba
- Place of Fear
**CONA WORK: DEPICTED SUBJECT FIELDS**

Links to General Subject extensible list and Specific Subject links to CONA, ULAN, TGN, AAT, and CONA I.A.

<table>
<thead>
<tr>
<th>Depicted Subject</th>
<th>Outside Iconography</th>
<th>Culture/Style</th>
<th>Other Displays</th>
<th>Events</th>
<th>Subject Contrbs/Sources</th>
<th>Notes</th>
<th>Media</th>
<th>Addl Subject Fields</th>
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**Specific Subject**

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<td>P</td>
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<tr>
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<td>Holy Family</td>
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</tr>
<tr>
<td>3</td>
<td>N</td>
<td>Madonna and Child</td>
<td></td>
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References to Iconclass, Library of Congress Authorities, or other published authorities are possible

<table>
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<th>Culture/Style</th>
<th>Other Displays</th>
<th>Events</th>
<th>Subject Contrbs/Sources</th>
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</tbody>
</table>

- In the CONA Work Record, linking to terms for Depicted Subject.
The Getty Iconography Authority
Named events, religious/mythological iconography, fictional characters and places, themes from literature

- Includes the proper names of subjects not covered by other Getty vocabularies
- The Getty Iconography Authority (IA) is a module within CONA; over time, becoming a stand-alone authority through contributions
- Includes links to other sources, such as Iconclass and the US Library of Congress subject authorities
• Compliant with the Subject Authority of CDWA (Categories for the description of Works of Art)

• Compliant with the Subject Authority of CCO (Cataloging Cultural Objects)

• The IA has a thesaural structure

• It includes equivalence, associative, and hierarchical relationships.
<table>
<thead>
<tr>
<th><strong>ID:</strong> 1000085</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Names:</strong></td>
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<tr>
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<tr>
<td>Avalokiteśvara</td>
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<tr>
<td>अवलोकितेश्वर</td>
</tr>
<tr>
<td>Kannon</td>
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<tr>
<td>Guanyin</td>
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<td>Guānzìzài</td>
</tr>
<tr>
<td>觀自在</td>
</tr>
<tr>
<td>觀音</td>
</tr>
<tr>
<td>觀音菩薩</td>
</tr>
</tbody>
</table>

**AAT link:**
- role/attribute bodhisattva
- role/attribute Lotus (genus)
- related to Mahayana Buddhism
- related to Theravada Buddhism

**Associative Relationship:**
- associated with .... Krishna (Hindu iconography)

**Hierarchical Relationship:**
- Hindu and Buddhist iconography; Religion and Mythology; Iconography Root

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

**Contributors & sources**


**Iconclass:** no  
**LC:** LC control no.: sh 85010492
Descriptive Note is a brief text 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
- The Descriptive Note is analogous to Scope Note
- A textual description of the work or group of works
- Including a discussion of issues related to the work
- Should contain a single coherent statement covering some or all of the salient characteristics and Historical significance of the work of art or architecture
- Topics may include a discussion of the subject, function, or significance of the work
**Description**: 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.
DESCRIPTIVE NOTE

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.
CONA ID 70000108 Catalog Level: item
Class: *photographs  *American art  *Work Type:  *daguerreotype
*Title: A Young Mother with Her Daughter
*Creator Display: unknown American
*Current Location: private collection  *ID: N/A
*Role: unknown American
*Creation Date: ca. 1840:  *Start: 1835  *End: 1845
*Subject: portraits  human figures  females  mother and child
*Culture: American
*Dimensions: quarter-plate, 10.79 x 16.51 cm  (including case)  (4 1/4 x 6 1/2 inches)
*Format: quarter-plate  |  Value: 10.79  Unit: cm  Type: height  |  Value: 16.51  Unit: cm  Type: width
*Mat & Tech: and Techniques: quarter-plate daguerreotype; leather case; red velvet silk lining
Extent: work  Technique: daguerreotype  |  Extent: case  Material: leather  |  silk

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

• Physical condition may be discussed if relevant
CONA ID 700000137 Catalog Level: item Classification: sculpture
Work Type: monumental sculpture
Title: Large Arch
Creator: Henry Moore (British, 1898-1986)
Patron: Xenia Miller and J. Irwin Miller
Creation Date: installed in 1971
Location: Columbus (Indiana, USA)  Address: Plaza, Cleo Rogers Memorial Library

Mat & Tech: sandcast bronze, patinated
Dimensions: 19 feet 6 inches in height, width at base 12 feet 3 inches, widest width 13 feet 9 inches; weight ca. 11,000 lb (5,000 kg)

General Subject: abstract
Specific Subject: bone, Stonehenge

Descriptive Note: The shape of the sculpture suggests human hip and leg bones, while the negative space on the interior of the arch suggests an abstracted human torso with head. I.M. Pei had the idea of a large work of art to sit in the Fifth Street public plaza that would pull together the space between his newly built Cleo Rogers Memorial Library, the Irwin Gardens by Henry A. Phillips (just east of the library) and the First Christian Church by Eliel Saarinen across the street.

Facture: sandcast in 50 sections and then assembled on site; the surface of the sculpture is smooth with little evidence of the joins. The surface of the sculpture was originally patinated green, and was expected to change very little with age, although some areas turned bluish with age.

Inscription: Moore’s signature appears at the base of Large Arch; also the foundry mark “H. Noack” in Berlin.

Descriptive Note: Located in a circular, brick pedestrian pedestal. I.M. Pei, architect of the Cleo Rogers Memorial Library, asked Moore for a large work of art to sit in the Fifth Street public plaza that would pull together the space between the library, the Irwin Gardens by Henry A. Phillips, adjacent to east of the library, and the First Christian Church by Eliel Saarinen across the street.

May record a description of the position or environment of the work.
CONA ID 700008618 Catalog Level: volume
Class: manuscripts  Work Type: illuminated manuscript
Title: Mondsee Gospels and Treasure Binding with the Four Evangelists and the Crucifixion
Creator: illuminator: unknown German; scribe: Othlon of Regensburg
Current Location: Walters Art Museum (Baltimore, Maryland); Accession No. W.8
Creation Date: third quarter 11th century
Credit Line: Acquired by Henry Walters Mat & Tech: parchment bound between oak boards covered with leather, silk damask, silver filigree, gilded panels, four ivory panels (one modern) depicting the Evangelists, and incised gold leaf depicting the Crucifixion under convex rock crystal
Dimensions: 11 1/16 x 9 3/16 x 4 1/8 in. (28.1 x 23.3 x 10.4 cm)
Description:
Contents: fols. 1r-208r: Gospel readings for the liturgical year, beginning with Christmas vigils
fols. 63r-76v: Matthew; Passion narrative
fols. 76v-85v: Mark; Passion narrative
fols. 85v-94v: Luke; Passion narrative
fols. 94v-102v: John; Passion narrative
fols. 208-220v: Common of Saints
fols. 222r-223v: Gospel readings for non-proper feriae
fols. 223v-225v: Gospel readings for votive masses
fols. 227v-228v: Gospel readings for Office of the Dead
Codicology: 228 fols. + 1 flyleaf; 27.8 x 21.7 cm (textblock: 14.4 x 10.1 cm); 1 column of 17 lines, ruled in brown ink; 5 large interlaced initials in gold and silver
Typeface/Letterform: Caroline minuscule
Creation Location: Germany
Style: Ottonian
Ownership Collection History: Regensburg, late 11th century; Jacques Rosenthal [dealer], Munich, early 20th century; Henry Walters, Baltimore [date and mode of acquisition unknown]; Walters Art Museum, 1931, by bequest.

Descriptive Note: Codicology: 228 fols. + 1 flyleaf; 27.8 x 21.7 cm (textblock: 14.4 x 10.1 cm); 1 column of 17 lines, ruled in brown ink; 5 large interlaced initials in gold and silver
Contents: fols. 1r-208r: Gospel readings for the liturgical year, beginning with Christmas vigils
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fols. 94v-102v: John; Passion narrative
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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

Cataloging: Intro to CDWA and CCO
DESCRIPTIVE NOTE

CONA ID 700008619 Catalog Level: 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
Current Location: Cartographic and Audio-Visual Archives Division; National Archives of Canada (Ottawa, Canada) ID: Noffke, W.E. 77803/7
Creator Display: Office of Werner E. Noffke, Ottawa
Creation Date*: 1906-1962 (inclusive dates)
Subject: • office buildings • churches • exhibition halls • residences
Dimensions: various dimensions
Mat & Tech: and Techniques: various materials
Description: This collection contains 2241 drawings representing some 200 projects by Ottawa architect Werner E. Noffke over a period of 60 years. Residences, offices, and commercial buildings, exhibition halls, and churches appear in the collection, along with projects for buildings for foreign legations. A great deal of Noffke’s work was done for the Government of Canada.

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.
* Context of the Work
### Context

- **CDWA includes optional categories for the context of the work**
- **See Metadata Crosswalks to see how these subcategories map to CONA (most through Events)**

<table>
<thead>
<tr>
<th>Historical/Cultural Events</th>
<th>Architectural Context</th>
<th>Archaeological Context</th>
<th>Historical Location Context</th>
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<tr>
<td>Contextual Cost or Value</td>
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ARCHITECTURAL CONTEXT

Architectural Context: Located in a circular, brick pedestrian pedestal. I.M. Pei, architect of the Cleo Rogers Memorial Library, asked Moore for a large work of art to sit in the Fifth Street public plaza that would pull together the space between the library, the Irwin Gardens by Henry A. Phillips, adjacent to east of the library, and the First Christian Church by Eliel Saarinen across the street.

- A description of the relationship between a work and a particular built work, environment, or open space
- In CONA, record this in the Descriptive Note, link to other architectural works through Associative Relationships

Record Type: item  Classification: sculpture
Work Type: monumental sculpture
Title: Large Arch
Creator: Henry Moore (British, 1898-1986)
Patron: Xenia Miller and J. Irwin Miller
Creation Date: installed in 1971
Location: Columbus (Indiana, USA)  Address: Plaza, Cleo Rogers Memorial Library
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Dimensions: 19 feet 6 inches in height, width at base 12 feet 3 inches, widest width 13 feet 9 inches; weight ca. 11,000 lb (5,000 kg)
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Facture: sandcast in 50 sections and then assembled on site; the surface of the sculpture is smooth with little evidence of the joins.[6] The surface of the sculpture was originally patinated green, and was expected to change very little with age, although some areas turned bluish with age.

Inscription: Moore’s signature appears at the base of Large Arch; also the foundry mark “H. Noack” in Berlin.

Cataloging: Intro to CDWA and CCO
Information about View
VIEW INFORMATION

Work Record:
CONA ID 700008620 Class: sculpture
Work Type: colossus
Title: • Great Sphinx • Abu al-Hawl
Creator Display: unknown Ancient Egyptian
Creation Date: Fourth Dynasty, reign of King Khafre (ca. 2575-ca. 2465 BCE).
General Subject: memorial • portrait
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) is recorded separately, linked to a record for the 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 non-descriptive information about the image
* Other Categories in CDWA
ADDITIONAL FIELDS IN CDWA

Copyright Restrictions
Cataloging History
Related Visual Documentation
Related Textual Documentation
**OTHER FIELDS AND FLAGS IN CONA**

Many fields in CONA are sorted, have historical flags, unique IDs, and other information.

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<th>Disp Nm</th>
<th>AACR2 Flag</th>
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</tbody>
</table>

Revision History and other administrative fields are included in CONA.

- Illustration of how fields discussed in CDWA/CCO may be expressed in CONA
- This presentation discusses only some of the primary fields in the broadest sense
- See the CONA data dictionary for the full list of fields, flags, and links
• Illustration in CONA
• 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 Display:** 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.
Sources are critical to maintaining CONA as reliable and authoritative.
Sources are critical

**SOURCES**

• It is critical to provide sources for the information in your catalog record
• Citations to sources establish the credibility of the information
• For example, having data derived from established and reliable sources makes CONA authoritative; you will want your data based on CDWA to also be source-based
• Sources include published biographic materials, Web sites, archival documents, unpublished manuscripts, and references to verbal opinions expressed by scholars or subject experts
• In CONA, citations may be linked to the titles/names, descriptive note, the overall work record
• In the Getty IA, sources are also linked
• In CONA, citations are contained and controlled by an authority for the sources
• Source for Title is required [for repositories of movable works, source may be the contributor’s database, if no other published source is available in the contributed data]
SOURCES

• Standard reference sources
  • major dictionaries and encyclopedia covering the topics of art and architecture

• Other authoritative sources
  • official catalogs or Web sites of the repositories of art works
  • databases of contributors, with preference given to contributors who are also repositories
  • art history text books
  • monographs on an artist or books on various periods of art history
  • art history journal articles

• Other material on pertinent topics
  • newspaper articles
  • archives and historical documents
  • university Web sites or research institution Web sites

• The types of sources for CONA are listed below
• See CONA documentation for further information

Cataloging: Intro to CDWA and CCO
The CONA Source file contains a full citation, and a brief reference to be used in Displays.

New Sources are added with contributions and otherwise as needed.

Include published books, encyclopedia, journal articles, databases, etc.

Each source has a unique ID:

<table>
<thead>
<tr>
<th>Source ID:</th>
<th>Merged Status:</th>
<th>Brief Source:</th>
<th>Full Source:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>AllS, CAA database (2000-)</td>
<td><a href="http://www.allis.in">Database of American Institute of Indian Studies (AllS) Center for Art &amp; Archaeology (CAA), New Delhi</a> (2000-).</td>
</tr>
</tbody>
</table>

Cataloging: Intro to CDWA and CCO
Commissioned by the Emperor Justinian, built in Constantinople in the 6th century ...

Source: Moravcsik, Constantine VII Porphyrogenitus (1967)
Source ID: 2000052819 Page: index

Descriptive Note: Commissioned by the Emperor Justinian, built in Constantinople in the 6th century ...
Source: Maidstone, Hagia Sophia (1988)
Source ID: 2000052114

Source ID: 2000052820

Source: Grove Art Online (2008-)
Source ID: 2000049829 Page: accessed 8 January 2010
CONA ID 700008590 Catalog Level: item  Class: prints and drawings
Work Type: drypoint
Title: Christ Presented to the People
Title: Ecce Homo
Creator: Rembrandt van Rijn (Dutch, 1606–1669)
Mat & Tech: drypoint on paper
**State:** 8:8
**Record Source:** Bartsch, Illustrated Bartsch (1978)
**Page [Code]:** B076
Current Location: Metropolitan Museum of Art (New York, New York); Gift of Felix M. Warburg and his family, 1941 (41.1.36)
Dimensions: 13 3/4 x 17 15/16 in. (34.9 x 45.6 cm)
General Subject: religion and mythology  Specific: Ecce Homo (Life of Christ)
Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived the scene over and over. In the sixth state of the print, he removed much of the original crowd that stood directly below the main event and replaced it with two brick arches over an unidentified chasm. Between the arches he 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.
CONTRIBUTORS

- Each CONA record may be the compilation of data from several contributors
- Contributors include repositories of movable works, libraries, archives, cataloging projects, visual resources projects, and scholars, among others

Contributor file includes unique Contributor ID, a Brief Name comprising initials or acronym for displays, and a Full Name and location

<table>
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<th>Contrib ID</th>
<th>Brief Name</th>
<th>Full Name</th>
</tr>
</thead>
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<tr>
<td>10000109</td>
<td>BVRL-UNM</td>
<td>Bunting Visual Resources Library, University of New Mexico (Albuquerque, NM)</td>
</tr>
<tr>
<td>10000238</td>
<td>CAA-AIIS</td>
<td>Center for Art &amp; Archaeology (CAA), (AIIS) (New Delhi, India)</td>
</tr>
<tr>
<td>10000223</td>
<td>Cantor Arts</td>
<td>Iris &amp; B. Gerald Cantor Center for Visual Arts, Stanford University (California)</td>
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<tr>
<td>10000097</td>
<td>CCA</td>
<td>Canadian Centre for Architecture / Centre Canadien d'Architecture (Ottawa, Ontario)</td>
</tr>
<tr>
<td>10000249</td>
<td>CDM</td>
<td>Clementz, Dora Magdalena (independent scholar, London)</td>
</tr>
<tr>
<td>10000131</td>
<td>CDBP-DIBAM</td>
<td>Centro de Documentación de Bienes Patrimoniales (Santiago, Chile)</td>
</tr>
<tr>
<td>10000159</td>
<td>CHIN</td>
<td>Canadian Heritage Information Network (Gatineau, Quebec, Canada)</td>
</tr>
<tr>
<td>10000124</td>
<td>CL-Courtauld</td>
<td>Conway Library, Courtauld Institute of Art, University of London, Scotland</td>
</tr>
<tr>
<td>10000185</td>
<td>CLVR</td>
<td>Carpenter Library and Visual Resources Center, Bryn Mawr College (Bryn Mawr, Pennsylvania)</td>
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<tr>
<td>10000142</td>
<td>CLWC</td>
<td>Chapin Library, Williams College (Williamstown, Massachusetts)</td>
</tr>
<tr>
<td>10000138</td>
<td>CMA</td>
<td>Cleveland Museum of Art (Cleveland, Ohio)</td>
</tr>
<tr>
<td>10000184</td>
<td>COBE</td>
<td>College of Built Environments, University of Washington (Seattle, Washington)</td>
</tr>
</tbody>
</table>
* Authorities
What is an Authority?

**Authority record:** Controlled vocabulary implemented for the purpose of controlling terminology in catalog records. Includes one or more names or headings (typically one is “preferred”), cross references, notes, and other information about a person, place, or thing.

**Authority file:** A collection of authority records, here meaning a local file.
• Personal and Corporate Name Authority Record
• Record Type [controlled]: person
• Names
  • Gentileschi, Artemisia (preferred, inverted)
  • Artemisia Gentileschi (preferred, natural order)
  • Gentileschi, Artemesia
  • Schiattesi, Artemisia
  • Lomi, Artemisia
• Display Biography: Italian painter, 1593-1652 or 1653
• Nationalities [controlled]
  • Italian
  • Roman
• Birth Date [controlled]: 1593  
  • Death Date [controlled]: 1653
• Life Roles [controlled]
  • painter
  • draftsman
• Gender [controlled]: female
• Place of Birth [link]: Rome (Lazio, Italy)
• Place of Death [link]: Naples (Campania, Italy)
• Places and Dates of Activity [link]
  • Florence (Tuscany, Italy) Date: 1612-1620
  • Rome (Lazio, Italy) Date: 1620-1630
  • Naples (Campania, Italy) Date: 1630-1638
  • London (England, United Kingdom) Date: 1638-1641
• Related People
  • Relationship Type [controlled]: child of
    • Gentileschi, Orazio (Italian painter, 1563-1639)
  • Relationship Type [controlled]: student of
    • Tassi, Agostino (Italian painter, ca. 1579-1644)
  • Relationship Type [controlled]: spouse of
    • Date: married in 1612

If possible, use ULAN (which maps to this authority)
Geographic Place Authority Record

- **Record Type [controlled]**: administrative entity
- **Names**:
  - Karnak (preferred)
  - Al-Karnak
  - El Kharnâk

*Display Broader Context*: Qina governorate, Egypt

*Hierarchical Position [link]*:
- Africa (continent)
- ........ Egypt (nation)
- ............ Upper Egypt (region)
- ............... Qina (governorate)
- ................. Karnak (inhabited place)

*Place Type [controlled]*:
- inhabited place

*Coordinates [controlled]*:
- Lat: 25 43 00 N degrees minutes
  - Long: 032 39 00 E degrees minutes
  - (Lat: 25.7167 decimal degrees)
  - (Long: 32.6500 decimal degrees)

*Note*: Village on E bank of the Nile in Upper Egypt; with Luxor, Karnak is on the site of ancient Thebes; location of temple of Amen, considered one of the finest examples of early New Kingdom religious architecture; also has many Middle Kingdom remains.

*Sources [link to Source Records]*:
- Getty Thesaurus of Geographic Names (1988-)
- NIMA GEO tNS (2000+)

If possible, use TGN (which maps to this authority)
**CONCEPT AUTHORITY**

- Concept Authority Record:
  - **Terms**
  - courvoisier (preferred, singular)
  - courvoisiers (preferred, plural)
  - **Hierarchical position** [links]
    - Objects Facet
      - .......... Visual Works
      - .............. drawings
      - ................ <drawings by material
      - ................... animation cels
      - ...................... courvoisiers
      - ......................... limited edition cels
      - ................................ serigraph cels
      - ................................ animation drawings
      - ................................ blot drawings
      - ................................ cadavres exquis
      - ................................ computer drawings
  - **Note**: Note: Refers to a type of animation cel set-up, or grouping, that is composed of two or more cels and a production background that was created by, or imitates those created by, the Courvoisier Galleries in the late 1930s and early 1940s. It is distinctive in the technique by which figures were trimmed to their edges, glued to a background typically composed of wood veneer, patterns, or hand-painted watercolors, and covered by a protective top cel.

- Terms and information about generic concepts (as opposed to proper nouns or names)
  - Terms (preferred, alternates, and variants) *(required)*
  - Broader Context *(required)*
  - Note *(required)*
  - Sources *(required)*
  - Qualifier
  - Record Type
  - Dates
  - Related Concepts

*If possible, use AAT (which maps to this authority)*
**Subject Authority**

- **Subject Authority Record**
- **Subject Names:**
  - Xibalbá (preferred)
  - Place of Fear
  - Underworld
- **Hierarchical Position [link]:**
  - Maya iconography
  - ......legends from the Popol Vuh
  - .......... Xibalbá
- **Related Keywords [cont.]:**
  - underworld
  - demons
  - Hero Twins
  - Vucub-Camé (demon)
  - Hun-Camé (demon)

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

**Sources [links]:**

**Record Type**

- **Subject Names (preferred, alternates, and variants) (required)**
- **Broader Context (required, if applicable)**
- **Related Keywords (required, if applicable)**
- **Note**
- **Dates**
- **Related Subjects (required, if applicable)**
- **Related Geographic Places**
- **Related Persons or Corporate Bodies**
- **Related Concepts**
- **Relationship Type**
- **Sources (required)**

If possible, use Getty Iconography Authority (which maps to this authority)
* Indexing
* Specificity and Exhaustivity
**APPLYING VOCABULARIES**

- Factors to consider in assigning indexing terms
  - specificity
  - exhaustivity
  - pre-coordination vs post-coordination
pre-coordination: Combination of individual concepts into compound or complex terms at the point of data storage

post-coordination: Combination of individual concepts into compound or complex terms at the point of retrieval

- Which will your local system or authorities allow?
- What is your local methodology?
Material: red silk

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

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

- Using separate fields that are bound, e.g., Material and Color
- Using subfields within a field
Using local compound terms that bind the two words together.
SPECIFICITY

• How precise are your indexing terms?
• “temples” or “wats”
• “photographs” or “daguerreotypes”
• Collection size
• Collection focus
• Expertise of cataloguers
• Expertise of users
EXHAUSTIVITY

- How many aspects of a work do you catalog? How many terms do you assign to a work?
- Time limitations
- Focus of the collection
Issue Resolutions:
Examples from Recent User Discussions
Question: For a rubbing, should the object from which the rubbing was made also be cataloged?
Answer: Yes, if possible. Link the record for the rubbing to the record for the original object through Specific Subject.

Title: Rubbing of the Inscribed Epitaph to Cui Youfu
Work Type: rubbing
Current Location: Henan Museum
Creator: unknown Chinese
Date: [1967]
Materials: ink on paper, rubbing
General Subject: another work | funerary | text
Specific Subject: Inscribed Tombstone of Cui Youfu (tombstone; Henan Museum; 8th century)

Example: Both works cataloged as separate works in the Movable Works facet; both works are in a museum.

Title: Inscribed Tombstone of Cui Youfu of the Tang Dynasty
Work Type: tombstone
Current Location: Henan Museum
Creator: unknown Chinese Role: inscriber
Creator: Xu Gong Role: calligrapher
Date: [8th century] Style/Period: Tang Dynasty
Materials: inscribed stone
General Subject: funerary | text
Specific Subject: Cui Youfu (Chinese Tang Dynasty official, 721-780) | epitaph

Cataloging: Intro to CDWA and CCO
Example: Both works are cataloged as separate works, the rubbing as a Movable Work, the lost site as a disassembled historical Built Work (largely destroyed at original site, but parts survive in museums)

Title: Rubbing of Stone Relief from Wu Liangzi shrine, Shandong
Work Type: rubbing
Current Location: Henan Museum
Creator: unknown Chinese
Date: 1850
Materials: ink on paper, rubbing
General Subject: another work | history and legend
Specific Subject: Wu Family Shrine (shrine; original location: Shandong province) | battle

Title: Wu Family Shrine
Work Type: shrine | complex (buildings)
Current Location: Location Type: destroyed
Location: Shandong province, China | Location Type: original
Creator: various artists | Style/Period: Han Dynasty
Date: 206 BCE-211 CE
Materials: masonry construction
General Subject: architecture Indexing Type: isness | funerary
Specific Subject: Wu family (Chinese family) | memorial
Example: Western art, this rubbing could be cataloged in a museum as a historical object if the creator was a famous person. Normally such rubbings in Western art are personal souvenirs, but not cataloged in museums.

Specific Subject

Is the rubbing considered a work of art in its own right?

Or is it considered a visual surrogate for the work that was rubbed? That is, is the main purpose to record the original object, rather than to stand alone as an art work itself?

If it is not considered an art work, place it in the Visual Surrogates facet.

Rubbing of the Thorntons' brass from Newcastle Cathedral; Date: 1861; Creator: [Annalis Huer, Baroness]

Tomb of Roger Thorton (1429) and his wife Agnes (1411); Date: 15th century; Location: Newcastle-upon-Tyne, England (Newcastle upon Tyne); Event: architectural context: St. Nicholas Cathedral

Cataloging: Intro to CDWA and CCO
Example: In these cases, the objects that were rubbed are not cataloged separately. These objects were merely tools in the creative process, not considered works of art in their own right.
**Example:** What to do about a work like this? Is the object that was rubbed known and important? If so, catalog it as a separate work. If the original work is not considered important, or if the original work is not known, do not catalog it separately.
* Linked Open Data (LOD)
What is Linked Open Data (LOD)?

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

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

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

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Appendix

HISTORY OF CDWA AND CCO
History of the CDWA

The CDWA is the result of consensus reached by representatives of various disciplines, who met over time to develop a set of elements and rules for cataloging art, based on existing common practice in various disciplines and guided by best practice. The CDWA was sponsored by the Getty and the College Art Association. It began with the Art Information Task Force (AITF), which itself grew out of a workshop “Developing a Format for Cataloguing Art Objects and Their Visual Surrogates,” sponsored by the Getty Art History Information Program (AHIP) in 1989. The workshop was organized in response to several professional art organizations that had independently formed committees to investigate the feasibility of developing common standards and means of electronic exchange. The AITF task force included prominent representatives from the art-historical, museum, visual resources, archival, and art library communities. During the period 1990-1993, the AITF met regularly to identify the fields of information required to describe art objects, uniquely identify them, and allow to research. The CDWA was written to reflect the results of this discussion and consensus; over time, the CDWA has changed slightly in order to accommodate the new era of retrieval in federated, online, and linked open data environments. The CDWA has also been updated to facilitate the cataloging of architecture and architectural drawings, based on the work outlined in the Guide to the Description of Architectural Drawings.

The CDWA is currently written and maintained by Patricia Harpring, Managing Editor of the Getty Vocabulary Program, with editorial oversight by Murtha Baca, Head, Digital Art History at the Getty Research Institute. Core members of the AITF included the following, listed here with their affiliations in 1990, unless otherwise indicated: Eleanor Fink (Task Force Chairperson; Program Manager, Getty); Rachel Allen (National Museum of American Art, now known as the Smithsonian American Art Museum, where she is now Deputy Director); James M. Bower (Project Manager, Getty Information Institute); Mary Case (Office of the Registrar, Smithsonian Institution); John R. Clarke (Department of Art, University of Texas at Austin); Suzannah Fabing (Division of Research on Collections, National Gallery of Art, Washington); Marilyn Aronberg Lavin (Independent Scholar); Barbara Orbach Natanson (Prints & Photographs Division, Library of Congress); Toni Petersen (Director, Art & Architecture Thesaurus); Helene E. Roberts (Fine Arts Library, Fogg Art Museum, Harvard University); Dean Walker (Department of Decorative Arts, Philadelphia Museum of Art). Advisors and writers associated with the early CDWA at the Getty included Marilyn Schmitt (Program Manager), Deborah N. Wilde (Research Associate), and Jennifer Trant (Consultant).
History of the CDWA continued:

The history of the Guide to the Description of Architectural Drawings (FDA Guide) is also pertinent here, given that most of it is mapped to and included in the CDWA. The FDA Guide was the result of consensus reached by the Architectural Drawing Advisory Group (ADAG). ADAG was convened for several years beginning in 1983 by the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art, Washington, DC, chaired by Henry Millon, dean of CASVA.

ADAG was a consortium that included representatives from the Getty; the Royal Institute of British Architects; the Centre Canadien d’Architecture / Canadian Centre for Architecture (CAA); the National Archives of Canada (NAC); the American Architectural Foundation, American Institute of Architects; the Avery Architectural and Fine Arts Library, Columbia University; the Cooper-Hewitt Museum, Smithsonian Institution; the Library of Congress; the National Archives and Records Administration of the United States (NARA); the National Gallery of Art, Washington, DC (NGA); the Victoria and Albert Museum; and the Deutsches Architekturmuseum. The Ecole Superieure des Beaux-Arts, Graphische Sammlung Albertina, and the Royal Library, Windsor, were represented by observers.

Beginning in 1985, the Foundation for Documents of Architecture (FDA) experimented with putting the results of the ADAG decisions into practice. The FDA was a project that involved catalogers from the CAA, NARA, NAC, NGA, and authority work, computer systems, and oversight provided by the Getty. The result was thousands of records for architectural drawings and the works they depicted using the ADAG rules. The results of ADAG’s and FDA’s work was encapsulated in the Guide to the Description of Architectural drawings, written by Vicki Porter and Robin Thornes.
Cataloging Cultural Objects:
A Guide to Describing Cultural Works and Their Images

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