Users expect good access
Internet audience and intranet users generally are also hungry for images
Most images are difficult to retrieve with accuracy
Good retrieval of images depends upon intelligent indexing
Other components are data structure, cataloging rules, vocabulary control, retrieval strategies
Standards (e.g., CCO, CDWA, VRA Core) and vocabularies are critical
Presentation divided into two parts

* What Is the Subject? Is There Always a Subject?  
  analysis Description-Identification-Interpretation
* Subject “Field” vs. the Subject Authority  
  Why Have Local Authorities?
What is Subject?

- The subject matter of a work of art (sometimes referred to as its content)
- Is the narrative, iconic, or non-objective meaning conveyed by a figurative or an abstract composition.
- It is what is depicted in and by a work of art.
- It also covers the function of an object or architecture that otherwise has no narrative content.

In CCO and CDWA it is broadly defined
- “Core” information
- For all objects, even those that have no “subject” in the traditional sense

What is 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?

Quick overview

You are probably accustomed to thinking of subject in these ways:

- Representational, narrative
  - Tells a story
- Representational, not a story
  - Portraits, landscapes, still lifes, genre scenes, architectural drawings, allegories

But these may also be “subject”:

- Nonrepresentational
  - Abstract
  - Decoration
  - Function
  - Implied themes or attributes

What is Subject?

Quick overview

You are probably accustomed to thinking of subject in these ways:

- Representational, narrative
  - Tells a story
- Representational, not a story
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What the work is “of” and “about”

- Iconographical subject (religion and mythology, others)

Description, identification, interpretation

- What the work is “of” and “about”

Iconography: Refers to characters, animals, plants, themes, stories, events, places, objects, and their symbolism as subjects of works of art.

Guanyin is the Bodhisattva of Compassion, represented in the pose of "royal ease" and richly ornamented. A Bodhisattva is one who has attained enlightenment, but chooses to remain among humankind to help others achieve it...
*Class: paintings
*Work Type: altarpiece
*Title: Adoration of the Magi
*Creator Display: Bartolo di Fredi (Sienese painter, active by 1353, died 1410)
  *Role: painter
  *Name [link to authority]: Bartolo di Fredi
*Creation Date: ca. 1395/1409
*Subject: religion and mythology
  *Adoration of the Magi
  *Journey of the Magi
  *Three Kings
  *Astrologers
  *Phrygian caps
  *Jesus
  *Mary
  *Joseph
  *Balthazar
  *Melchior
  *Caspar
  *Gold
  *Frankincense
  *Myrrh
  *King Herod
  *Horses
  *Dogs
  *Birds
  *Jerusalem (Israel)
  *Siena (Italy)
  *City walls
  *Three ages of man
*Current Location: Pinacoteca Nazionale (Siena, Italy)
  *Subject
  *Native Americans
  *Encampment
  *Rocky Mountains (North America)
  *Yosemite Gulch (Utah, United States)
  *Native Americans
  *Encampment
  *Lake

Description, identification, interpretation
What the work is "of" and "about"
Iconographical subject, narratives
**Work Record**

**Record Type** [controlled]: item

**Class** [controlled]: prints and drawings - American art

* **Work Type** [link]: design drawing
* **Title**: Design for the Addition of Porticoes on the North and South Fronts of the President’s House
* **Creator Display**: Benjamin H. Latrobe (British, 1764-1820)
* **Role** [link]: draftsman
* **Creation Date**: 1807

**Subject**:
- architecture
- elevation
- White House (Washington, DC, USA)

* **Materials and Techniques**: ink and watercolor on paper

**Current Location** [link]: Library of Congress (Washington, DC, USA)

**Measurements**: 39.12 x 50.8 cm (15 3/8 x 20 inches)

**Materials**: ink, watercolor, paper

**Description**: Latrobe worked with President Jefferson to transform the modest President’s House.

**Related Work**: Relationship Type [controlled]: depicts

**Title**: Islamic Revival Desk Set

* **Creator Display**: unknown Moroccan
* **Role** [link]: creator
* **Creation Date**: 19th century
* **Subject**: object (utilitarian)
- writing
- study

**Culture** [link]: Moroccan

* **Current Location** [link]: private collection
* **ID**: N/A
* **Measurements**: 5 components; candlesticks measure 29.97 x 9.53 cm (11 7/8 x 3 3/4 inches)

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

**Inscriptions**: inscribed on the underside of the drip-trays to each candlestick: 27
Let’s take a closer look at subject analysis

**Display and Indexing**
An important distinction. What is the difference?

- Field for “display” allows a clear, coherent text to explain the subject
- Fields for “indexing” use terms drawn from controlled vocabulary, to allow efficient retrieval
- Subject indexing is critical; display is desirable, but can be done in Description field (Descriptive Note) rather than dedicated Subject display field
- See further discussion in CCO and CDWA
Display and Indexing

Display: Shah Jahan on horseback, dressed for the hunt

Indexing:
- portrait
- ruler
- horse
- hunt
- Shah Jahan (Mughal emperor of India, 1592-1666, ruled 1628–1658)

Display: The objects used by Man Ray to create this image are not apparent; the rapid alternation of light and dark on the page stimulates the eye; the stippled spots of black interact with the texture of the paper to activate the surface of the print and suggest positive and negative space.

Indexing:
- nonrepresentational art
- texture
- light
- spots
- light and dark
- positive and negative space
Include terms that describe the subject matter in a general way.

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

<table>
<thead>
<tr>
<th>General Subject</th>
<th>Specific Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>advertising &amp; commercial</td>
<td>allegory</td>
</tr>
<tr>
<td>apparel</td>
<td>architecture</td>
</tr>
<tr>
<td>cartographic</td>
<td>ceremonial object</td>
</tr>
<tr>
<td>didactic &amp; propaganda</td>
<td>funerary art</td>
</tr>
<tr>
<td>history &amp; legend</td>
<td>human figure</td>
</tr>
<tr>
<td>landscape</td>
<td>literary theme</td>
</tr>
<tr>
<td>military</td>
<td>mixed motif</td>
</tr>
<tr>
<td>object (utilitarian)</td>
<td>performance</td>
</tr>
<tr>
<td>religion and mythology</td>
<td>seascape</td>
</tr>
</tbody>
</table>

Peter Paul Rubens, Judgment of Paris, c. 1636, Oil on oak, 144.8 x 193.7 cm, National Gallery, London

Paris, a shepherd who is the most handsome man in the world, is asked to judge a competition between three goddesses; he hands an apple inscribed “For the fairest” to Aphrodite without even looking at her rival goddesses, Hera and Athena. He thus chooses the love of Helen, the world’s most beautiful woman, over greatness or warlike prowess. As a reward, he is granted the fair Helen, and takes her on his horse to the town in the distance. Rubens follows the Judgment of Paris as told by Lucian in the ‘Judgment of the Goddesses.’ Alterations to this work show that Rubens first painted an earlier moment in the story when Mercury ordered the goddesses to undress; the final stage shows Paris awarding the golden apple to Venus, who stands between Minerva and Juno; Mercury stands behind Paris; above is the Fury, Alecto.

Subject field (controlled):
- religion and mythology
- Judgment of Paris (Greek mythology)
- contest
- Aphrodite (Greek goddess)
- Athena (Greek goddess)
- Hera (Greek goddess)
- Paris (Greek legendary character)
- Helen (Greek legendary character)
- Mars (Greek god)
- landscape
- human
- human male
- human female
- victory
- marriage
- peacock
- horse
- beauty
- love
- Trojan legends

Peter Paul Rubens, Judgment of Paris, c. 1636, Oil on oak 144.8 x 193.7 cm. National Gallery, London

"She who shows the way"; not a narrative

Common Subjects
- Religion and mythology
- devotional
- common in Western and Eastern art

Class*: paintings
Work Type*: altarpiece
Title*: Madonna and Child
Title: Kahn Madonna
Creator/Role*: unknown Byzantine (probably Greek working in Italy, 13th century)
[link] unknown Byzantine   Role: painter
Creation-Date*: 13th century
Subject*
- religion and mythology
- Madonna and Child Enthroned
- Hodegetria
- icon
- angels
- Mary
- Jesus
- throne

"She who shows the way"; not a narrative
Still life:
- flowers
- chrysanthemums
- apples
- grapes
- vase
- basket
- table
- cloth
- table

Focus is a depiction of inanimate objects, as distinguished from art in which such objects are subsidiary elements in a composition.

Common Subjects
- still life
- flowers
- chrysanthemums
- apples
- grapes
- vase
- basket
- table
- cloth
- table

Landscapes
- Brittany
- trees
- cedar of Lebanon
- village
- houses

Measurements*: 72.39 x 90.57 cm (28 1/2 x 35 5/8 inches)

Materials and Techniques*: oil on canvas

Current Location*: Metropolitan Museum of Art

Gauguin, Paul
Role: painter
Creation Date*: probably 1894

Common Subjects
- landscapes
- seascapes
- cityscapes
Class*: paintings  
Work Type*: painting  
Title*: A Couple of Foxhounds  
Creator/Role*: painter: George Stubbs (British painter, 1724-1806)  
Current Location*: Tate Gallery (London, UK)  
Creation-Date*: 1792  
Subject*:  
animals  
foxhounds  
dogs  
hunting  
landscape  
Measurements*: support: 1016 x 1270 mm  
Materials and Techniques*: oil on canvas

Class*: photograph  
Work Type*: albumen print  
Title*: Lincoln on the Battlefield of Antietam, Maryland, October 2, 1862  
Creator/Role*: Alexander Gardner (American photographer, 1821-1882)  
Creation-Date*: 1862  
Subject*:  
portraits  
Battle of Antietam (American Civil War)  
United States Army  
president  
war  
soldier  
Abraham Lincoln (American president, 1809-1865)  
Antietam Battlefield (Sharpsburg, Maryland)  
Officers
Class: prints and drawings
Object Type: record drawing
Title: Plan and Elevation of the left side of the facade of San Lorenzo, and various other details
Creator: Aristotile da Sangallo (Italian) after Michelangelo
[link] Sangallo, Aristotile da
Role: draftsman
Date: late 15th century
Subject*: architecture
San Lorenzo (Florence, Italy)
church
façade
elevation
plan
Measurements: 32.0 x 21.5 cm (12 1/2 x 8 3/8 inches)
Material and Technique: pen and sepia ink
Inscription: Upper center: chiosi grande achoperatione; el tondo tanto grande che / vengha al pari de nich;
Descriptive Note: This is a copy of a design by Michelangelo for the façade.
Current Location: Staatliche Graphische Sammlung, Mi h G # 3 3 2 5 8
Architecture
Depicted in work
Or work itself is architecture
Distinguish by Work Type in retrieval

Architecture
Depicted in work
Or work itself is architecture
Distinguish by Work Type in retrieval
Work Record
Class [controlled]: • Roman architecture
• Work Type [link]: • temple • rotunda
* Title/Name: Pantheon  Title Type: preferred
Title/Name: Santa Maria ad Martyres  Title Type: alternative
Title/Name: Santa Maria Rotunda  Title Type: alternative
* Creator Display: unknown Roman, for the Emperor Hadrian (Roman emperor and patron, 76 CE-138 CE, ruled 117-138)
* Role [link]: architect  • [link]: unknown Roman
* Role [link]: patron  • [link]: Hadrian
* Creation Date Display: begun in 27 BCE, completed 118/119-125/128
* Subject: • architecture  • religion and mythology
• worship • planetary gods (Greek and Roman iconography)  • Queen of Martyrs (Veneration of the Virgin Mary)
  Culture [link]: Roman
* Current Location [link]: Rome (Italy)
* Measurements: dome: 43 m (interior diameter and height) (141 feet); oculus: 8.9 m (diameter) (29 feet)
  Qualifier: interior  Extent: dome  Value: 43  Unit: m  Type: height
  Value: 8.9  Unit: m  Type: diameter
* Materials and Techniques: constructed of stone, brick, concrete, and
  Could include dedication of churches or temples
  Reference to function

Work Type: temple observatory standing stones
Titles:
Stonehenge
Stone Henge
Creator Display: unknown ancient British
Creation Date: first phase, early 4th mill. BCE; second phase, mid-2nd mill. BCE
Earliest: -3500 Latest: -1500
Subject: • architecture • ceremony
Style: Neolithic  Late Bronze Age
Material and Technique: stone, blue stone, and earthwork
Measurements: up to 22 feet high, weighing up to 45 tons each
Description: Large standing stones surrounded by an earthwork, dating from Neolithic Period to the Early periods; religious purposes are undetermined, but axial alignments to sun & moon exist. Comprises a series of concentric rings of standing stones around an altar stone at the center. The first ring has a horseshoe plan of originally five trilithons, each of two upright stones supporting a single colossal lintel...
Current Location: Salisbury Plain, England
Title: Eight-Planked Bridge (Yatsuhashi)
*Creator Display: Ogata Korin (Japanese, 1658-1716)
*Role [link]: painter • [link]: Ogata Korin
*Creation Date: probably done sometime between 1711 and 1716 • Start: 1711 • End: 1716
*Subject:
  - allegory
  - landscape
  - bridge
  - irises
  - love
  - longing
  - journeying
  - Ise Monogatari (Japanese literature, poems)
*Current Location [link]: Metropolitan Museum of Art (New York; New York, USA) • ID: 53.7.1-2
*Measurements: pair of six-panel folding screens; each 179.1 x 371.5 cm (5 feet 1 1/2 inches x 12 feet 2 1/4 inches) • Extent: each part • Value: 179.1 Unit: cm
  - Type: height • Value: 371.5 Unit: cm
  - Type: width

Title is not a substitute for subject indexing

E.g., title of the photograph is Chez Mondrian, Paris
- Does not convey a basic description of the subject of the photograph

Subject:
  - interior architecture
  - apartment
  - door
  - flower
  - hallway
  - light
  - vase
Piet Mondrian (Dutch painter, 1872-1944)
Work Record

Record Type [controlled]: item

Class [controlled]: photographs • American art

*Work Type [link]: • albumen print

*Title: Naiche, Youngest Son of Cochise

*Creator Display: A. F. Randall (American, 19th century)

*Role [link]: photographer • [link]: Randall, A. F.

*Creation Date: 1884

*Subject:

• portrait

• Naiche (Chiricahua Apache leader, 1856/1858-1919)

• Indian Wars (U.S. history)

* Apache costume

• Culture [link]

*Current Location [link]:

(Grainham county, Arizona, USA)

*Measurements: 14 x 22 cm (5 1/2 x 8 5/8 inches)

[controlled]:

<table>
<thead>
<tr>
<th>Value</th>
<th>Unit</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>cm</td>
<td>height</td>
</tr>
<tr>
<td>22</td>
<td>cm</td>
<td>width</td>
</tr>
</tbody>
</table>

Title is very descriptive, but for subject access, enter it in Subject field (link to Subject Authority)

---

The subject of one Work is another Work

Is the referenced work a Related Work, or a Subject? Or both?
Subject and Related Work

In this case, Mona Lisa may be both the Subject and a Related Work to the Basquiat work.

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

Is the referenced work a Related Work, or a Subject? Or both?

In this case, the study is not the Subject of the painting. The Subject of both is Madame Moitessier.

Linked as Related Works

Jean-Auguste-Dominique Ingres; Study for the Dress and the Hands of Madame Moitessier; 1851; graphite on tracing paper, squared in black chalk; 13 15/16 x 6 5/8 inches; J. Paul Getty Museum (Los Angeles, California); 91.GG.79

Jean-Auguste-Dominique Ingres; Madame Moitessier; 1851; Samuel H. Kress Collection, National Gallery of Art (Washington, DC); 1946.7.18

In this case, the study is not the Subject of the painting. The Subject of both is Madame Moitessier.
Record Type [controlled]: item
Class [controlled]: • decorative arts • furniture

*Record Type [controlled]: item
Class [controlled]: • decorative arts • furniture
*Record Type [controlled]: item
Class [controlled]: • decorative arts • furniture

*Work Type [link]: globe
*Title: Terrestrial Globe
*Creator Display: globe made by Jean-Antoine Nollet (French, 1700–1770); map engraved by Louis Borde (French, active 1730s–1740s); stand painted with vernis Martin (possibly applied by the Martin brothers’ studio)

Extent [cont]:
* Role [link]: creator
Nollet, Jean-Antoine

Extent [cont]:
* Role [link]: engraver
Borde, Louis

Extent [cont]:
* Role [link]: paint
Martin brothers

*Creation Date: 1728 [controlled]: • Start: 1728

*Subjects: object (utilitarian) Earth geography cartography
Culture [link]: French

*Current Location [link]: J. Paul Getty Museum
ID: 86.DH.705.1

*Measurements: 109.9 (height) x 44.5 (diameter of globe) x 31.8 cm (depth of the stand)
(43 1/4 x 17 1/2 x 12 1/2 inches)

**Title**: Carpet

**Creator/Role**: Savonnerie Manufactory

**Creation-Date**: about 1666

**Creation-Place**: Paris (France)

**Subject**: object (utilitarian)

- sunflower
- carpet
- acanthus leaf
- scrolls
- fruit
- Chinese porcelain
- flowers
- Sun King
- bowls
- Louis XIV (French king, 1638-1715, reigned 1643-1715)

**Measurements**: L: 21 ft. 4/5 in.; W: 14 ft. 4/5 in.

**Materials and Techniques**: wool and linen

Objects of cultural heritage: musical instruments, textiles, ceramics, furniture, numismatics, stained glass, tools, artifacts

**Work Type**: viola da gamba

**Record inst**: J. Paul Getty Trust

**Title**: Viola da Gamba

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

**Creation Date**: ca. 1680

**Subject**: object (utilitarian)

- music

**Culture**: English

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

**ID**: 1982.324

**Creation Location**: London (England)

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

**Materials and Techniques**: wood


**Description**: Viols, the most esteemed bowed instruments of the late Renaissance, were only gradually displaced by the violin family. Viols differ from violins chiefly...
Is there a subject?

Objects of cultural heritage: musical instruments, textiles, ceramics, furniture, numismatics, stained glass, tools, artifacts

*Subject:
  - objects (utilitarian)
  - hunting
  - warfare

*Current Location [link]: University of Michigan, Ann Arbor, Michigan, USA
  - ID: unavailable
  - Discovery Location [link]: Great Lakes region (USA)

*Measurements: 56 items, lengths range 36 mm to 64 mm (1 3/8 to 2 1/2 inches)
  - Extent: items
  - Value: 56
  - Type: count
  - Qualifier: smallest Value: 36
  - Unit: mm
  - Type: length
  - Qualifier: largest Value: 64
  - Unit: mm
  - Type: length

*Materials and Techniques: flint, vitric tuff, and rhyolite
  - Material [links]: flint, tuff, rhyolite
  - Description: 20MR51.02 Kirk point, vitric tuff, corner-notched stemmed, distal point

Is there a subject?

Nonrepresentational art

Subject should be included even if there is no figurative or narrative content

Subject
  - nonrepresentational art
  - human figure • motion
  - female • nude
  - space • striding

Style [link to authority]: Futurist

*Current Location [link]: Museum of Modern Art (New York, New York, USA)
  - ID: unavailable

*Measurements: 111.2 x 88.5 x 40 cm (43 7/8 x 34 7/8 x 15 3/4 inches)
  - Value: 111.2
  - Unit: cm
  - Type: height
  - Qualifier: design Start: 1913
  - End: 1913
  - Value: 88.5
  - Unit: cm
  - Type: width
  - Value: 40
  - Unit: cm
  - Type: depth

*Materials and Techniques: cast and hammered bronze
  - Material [links]: bronze
  - Technique [links]: casting, hammering
  - 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...
For educational purposes only. Do not distribute.

Subject: nonrepresentational art, diagonal

Measurements: 228.6 x 350.5 cm (90 x 138 inches)

Materials and Technique: acrylic resin on canvas

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

Subject should be included even if there is no figurative or narrative content

Nonrepresentational art

Is there a subject?

Subject may include the content of the text in addition to the visual subject content

Transcribe or describe the text in the Inscriptions field

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

Inscriptions: Text begins with the rubric for the Gospel reading for the Purification of the Virgin, explaining that the reading comes from the Gospel of Luke, written...
Is there a subject?

- Record Type [controlled]: item
- Class [controlled]: Modern and installation art
- Work Type [link]: performance art
- Title: Angels//Anvils
- Creator Display: Sean Kilcoyne (American, contemporary) and Daniel Reeves (American, born 1948)
- Role [link]: performance artist
- Role [link]: performance artist
- Subject: performance, human males
- Vietnam War, death, remorse
- Current Location [link]: not applicable
- Creation Location [link]: unavailable
- Performance art also has Subject
- Objects, props, people, function, as well as the meaning or symbolism of the performance

Analyzing the subject

Analysis: What is the work “of” or “about”?

- “Of-ness” is what would be seen by an objective, non-expert viewer unfamiliar with the “meaning” of the subject (Subject Description)
- “About-ness” is the iconographical, narrative, thematic, or symbolic meaning of the subject (Subject Identification and Interpretation)
Analyzing the subject

Three levels of analysis

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

Loosely based on method prescribed by Erwin Panofsky

Subject, general:
religion and mythology

General subject recorded separately, or as "objective description" or "identification"

- human female
- baby
- mother and child
- human males
- costumes
- turbans
- brocade
- fur
- haloes
- vessels
- porcelain
- coins
Three levels of analysis

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

Subject, general: religion and mythology

- Adoration of the Magi
- Mary
- Jesus
- Joseph
- Magi
- Melchior
- Caspar
- Balthasar
- gold
- frankincense
- myrrh

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

Mantegna; Italian; Adoration of the Magi; 1495-1505; Distemper on linen; Sight size: 19 1/8 x 25 7/8 in.; J. Paul Getty Museum, Los Angeles. 85.PA.417

Subject, general: religion and mythology

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

Mantegna; Italian; Adoration of the Magi; 1495-1505; Distemper on linen; Sight size: 19 1/8 x 25 7/8 in.; J. Paul Getty Museum, Los Angeles. 85.PA.417
### Autumn: On the Hudson River

**Class [controlled]:** paintings  • American art  
**Work Type [link]:** painting  
**Subject Type: description**  
**Subject:** landscape  • woods  • hunters  • dogs  
• autumn  • dawn  • river  
**Subject Type: identification**  
**Subject:** Hudson River (United States)  • Storm King Mountain (Orange County, New York, United States)  
**Subject Type: interpretation**  
**Subject:** peace  • man in harmony with nature

**Culture [link]:** American  
**Current Location [link]:** National Gallery of Art (Washington, District of Columbia, United States)  • ID: 1963.9.1  
**Creation Location [link]:** London (England)  
**Measurements:** 151.8 x 274.9 cm  (59 3/4 x 108 1/4 inches)  
**Materials and Techniques:** oil on canvas

---

### Les Demoiselles d’Avignon

**Class Paintings**  
**Work Type painting**  
**Title** Les Demoiselles d’Avignon  
**Creator Display Pablo Picasso (Spanish, 1881-1973)**  
**Creation Date 1907**  
**Subject human figures**  
• females  
• nudes  
• fruit  
• African mask  
• Iberian art  
• Avignon (Provence, France)  
• tribal art  
• brothel  
• prostitution  

**Style:** Cubist  
**Measurements** 243.84 x 236.22 cm  (8 feet x 7 feet 8 inches)  
**Materials and Techniques:** oil on canvas

---

**Description**

- Identification
- Interpretation

**May be used as a method for analysis**

**But not necessarily separately fielded**

**Subject:**
- animal
- religion and mythology
- literary theme
- pelican
- blood
- feeding

Hugh of Fouilloy, *De Avibus*

Psalm 102:6

Holy Eucharist

Resurrection of Christ

**Issue:** But if you do not field separately, how can you distinguish a portrayal of the "Resurrection" from this allegory for the "Resurrection"?

---

**Which is the subject at hand?**

- Former and uncertain subjects
- Subject is part of a whole
- Subject of the Image vs. the Work
- Subject of a group of works
**Record Type** [controlled]: item  
**Class** [controlled]: paintings  
**Subject**: portrait  
Francesco Guardi (Italian nobleman, born 1514)  
Cosimo I de’Medici (Grand duke of Tuscany and patron of the arts, 1519-1574)  
halberdier  
nobleman  

**Class**: paintings  
**Work Type**: painting  
**Title**: Mythological Scene  
**Creator/Role**: Dosso Dossi (Italian, ca. 1486-1542)  
**Creation Date**: ca. 1524  

**Subject**:  

| religion and mythology | fruit  
|------------------------|------  
| allegory               | Pan  
| love                   | satyr  
| lust                   | nymph  
| cupids                 | Echo  
| landscape              | Terra  
| nude                   | elderly female  
| human females          | armor  
| flowers                | pitcher  
|                        | goddess  

**Description (Descriptive Note)**: An array of enticing visual clues has given rise to many theories about Dosso Dossi’s Mythological Scene, but no one has determined the painting’s precise meaning. The cupids in the sky, the lush setting, and the sensuous nude lying on a bed of flowers indicate...
An episode in larger series or story

Is larger context linked through the authority?

- **Record Type [controlled]**: item
  - **Class [controlled]**: film and animation
  - **American art**

- **Work Type [link]**: production cel, cel set-up

- **Title**: Turtle and Chipmunk (Disney’s Snow White)
- **Title Type**: former

- **Creator Display**: creator: Walt Disney Company (American, founded 1923); animator: Milton Kahl (American, 1909-1987)

- **Creation Date**: before 1937
  - **Start**: 1932
  - **End**: 1937

- **Subject**:
  - literary theme
  - animals
  - Turtle and Chipmunk (Disney’s Snow White)
  - Whistle While You Work (song, Disney’s Snow White)
  - bathing
  - fairytale

- **Culture [link]**: American

---

**Subject of the Image**

- **View Subject**:
  - interior architecture
  - art
  - museum
  - museum patrons
  - children
  - National Gallery of Art (Washington, DC)
  - Rubens, Daniel in the Lion’s Den

---

**Record for the Image**

- **Type**: black-and-white slide
- **Format**: Ectachrome (TM)
- **Measurements**: 35 mm
- **Measurements**: 2 x 2 inches
- **Date**: 1999

---

This example is for educational purposes and does not actually represent an object currently in Leicester Gall.
Subject of the Image

In view, only subject depicted in that view

Subject: •religion and mythology
•Daniel in the Lion’s Den (Old Testament)
•lions •human male
•prayer •salvation

Subject of the Image

In view, only subject depicted in that view

Subject: •interior architecture •art museum
•museum visitors
•children •National Gallery of Art (Washington, DC)
•Rubens, Daniel in the Lion’s Den
Subject: • interior architecture • chapel • Arena Chapel (Padua, Italy) • fresco cycle

Image subject may be different than subject of the work
Index image in View Subject

Presumably the Image record is linked to the Work record (so a link is already made between the Image and Work Giotto’s Arena Chapel)

Subject: • religion and mythology • Crucifixion (Life of Christ) • Giotto’s Arena Chapel
Subject of a Group

- For a collection or group
  - Either record subjects of all or the most important works in the group
  - Or record general subjects, with individual works indexed in separate Work records

Subject: • religion and mythology • angel • mourning • despair

Detail of Giotto’s Crucifixion from the Arena Chapel

Index image in View Subject

Work Record
- Record Type [controlled]: collection
- Class [controlled]: photographs
- European art
- *Work Type [link]: albumen prints
- *Title: Views of Paris and Environs and the Exposition Universelle
  - Subject: • architecture • views • Paris (France) • International Exposition of 1889 (Paris, France) • Versailles Palace (Versailles, France) • Parc de Saint-Cloud (Paris, France) • Parc du Champ de Mars (Paris, France) • travel

- Creator Display: Neurdein Frères (French, active late 19th-early 20th centuries)
- *Role [link]: Neurdein Frères
- *Creation Date: 1888-1894 (inclusive dates)
- *Current Location [link]: Getty Research Institute, Research Library, Special Collections (Los Angeles, California, USA)
- *Materials and Techniques: albumen prints
- *Measurements: 37 photographic prints; images 13 x 19 cm (5 1/8 x 7 1/2 inches), on sheets 19 x 25 cm (7 1/2 x 9 7/8 inches)

Image subject may be different than subject of the work

Subject Access for Art Works
**Panathenaic Prize Amphora and Lid**

(terracotta), 363/362 BCE. Attributed to the Painter of the Wedding Procession (as painter); signed by Nikodemos (as potter); artist: unknown Athenian; terracotta; J. Paul Getty Museum (Los Angeles, California), 93.AE.55.

**Display:**
- Side A: Athena Promachos; Side B: Nike Crowning the Victor, with the judge on the right and the defeated opponent on the left

**Indexing:**
- religion and mythology
- object (utilitarian)
- ceremonial object
- Athena Promachos (Greek mythology)
- Nike
- Victor
- competition
- prize
- human male
- human female

**Multiple Subjects**

May use display to describe multiple subjects

- Extent: overall
  - Subject [links] religion and mythology
  - object (utilitarian)
  - ceremonial object

- Extent: side A
  - Subject [links] Athena Promachos (Greek iconography)
  - human female
  - human males

- Extent: side B
  - Subject [links] Nike, Victor
  - competition
  - human females
  - prize

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

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

Extant: illustration

When the text is a published work, per CDWA use Subject to link to a bibliographic record

(Libraries may differ)

Source Authority:
Type: play
Brief Citation: Wilde, Salome (1894)
Title: Salome: A Tragedy in One Act
Author: Oscar Wilde, Oscar (Irish, 1854-1900)
Publication Place: London
Publisher: Elkin Mathews & John Lane
Publication Year: 1894

Subject:
- literary theme
- Oscar Wilde, Salome, 1894
- Salome (New Test.)
- St. John the Baptist
- Herod
- Herodias
- execution
- seduction
- drama
- jealousy

Extant: text
Specificity and Exhaustivity

What are they?

- Refers to the precision and quantity of terms applied to a particular element
- **Specificity** refers to the degree of precision or granularity used (e.g., *campanile* rather *tower*).
- **Exhaustivity** refers to the degree of depth and breadth that the cataloger uses, often expressed by using a larger number of index terms or a more detailed description.

- The greater the level of specificity and exhaustivity in catalog records, the more valuable the records will be.
- However, practical considerations often limit this.
- Cataloging institutions should establish local rules and guidelines regarding the levels of specificity and exhaustivity.

Specificity and Exhaustivity

- Establish rules regarding the number of terms to assign and method of analyzing
  - description - identification - interpretation
  - major elements to minor ones, etc.
  - foreground to background, top to bottom

**Subject:** • allegory • literary theme
- Death and the Miser • skeleton • elderly man • angel • devils • money • sparver bed
- chest • lancet window • ribbed vault
- columns • linens • death • repentance
- greed • pposition of good and evil • art of dying • hypocrisy • fire of hell
Specificity and Exhaustivity

- Cater your approach
  - to the characteristics of the collection
  - available human resources, time, available technology
  - and the needs of end-users in retrieval
- accommodate expert and non-expert alike

Subject:
- still life
- allegory
- flowers
- medallion
- dead bird
- nest
- eggs
- Constitution of 1791
- French Revolution
- French monarchy
- death
- French National Assembly
- Roman Senate
- Hadrian
- Louis XVI (French king)
- failure
- ending
Specificity and Exhaustivity

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

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

---

Specificity and Exhaustivity

- Is it useful to index every item in the scene? If not, where do you draw the limit?
- Will your system link a specific term to its broader context in an authority? If not, you should include the broader context in the record (e.g., Tree of Life context = Baluwala legend, Kuna culture)

**Subject:**
- apparel
- animals
- squirrels (animals)
- tree
- branches
- cages
- Uegwinni mor
- nature
- dreams
- creation myth
- Tree of Life (Baluwala legend, Kuna culture iconography)
- Olouaipiplele
- Sun-God
- tree
- cutting down (felling)
• Subject element or “field” in the Work or Image record
• vs. the values in the Subject Authority

"Subject" as discussed to this point refers to the subject elements or fields of the Work or Image record in CCO and CDWA

Now turn to Subject terms in authorities
Subject element or “field” in the Work or Image record
vs. the values in the Subject Authority

Clarification:
Subject also discussed in the Subject Authority chapter of CCO (and CDWA)
All four authorities may be used to control terms in the Subject elements/fields

CDWA
www.getty.edu/research/publications/electronic_publications/cdwa/

Categories for the Description of Works of Art

Subject Matter
DEFINITION
The subject matter of a work of art (sometimes referred to as its content) is the narrative, icon or non-iconic meaning conveyed by an abstraction or a figurative composition. It is what is depicted in and by a work of art. It also covers the function of an object or architecture that otherwise has no narrative content.

SUBCATEGORIES
• Display
• Indexing Terms
• Type
• Extent
• Interpretive Notes
• Remarks
• Page
• Examples

GENERAL DISCUSSION
Indexing the subject is critical to any research category may include an area and by a work of art.

CDWA also divides the topic up into the Subject Matter fields and Subject Authority

Grandfather of CCO, more comprehensive, over 530 subcategories of information, 9 areas are considered “core”

Advice regarding data content, repeating fields, links, sources of vocabularies

More comprehensive, but often less prescriptive than CCO
Subject Authority

Although a Subject Authority is recommended, subject terminology may be controlled by a simple list if necessary.

A subject authority allows fuller records for subjects:
- allows you to record names, variant names, and other characteristics of the subject once
- then link to object records as required.
Controlling data values for subject, etc.

- Some fields use controlled lists (e.g., Class), some controlled formats (e.g., dates)
- But values in many fields are best controlled by authorities

The authority contains the preferred terms, variant terms, other info
- Is linked to the Work Record

Values in many fields are best controlled by authorities

Work Record
- Record Link to Presessional Authority Record
- Personal and Corporate Name Authority Record
- Work Record
- Authority Record
- Controlling data values for subject, etc.

• Entity relationship diagram for an art work and authorities

Authorities

- Populated by Getty Vocabularies
- Personal and Corporate Name Authority
- Geographic Place Authority
- Concept Authority
- Subject Authority

Work Records

- Image Records
- Source Records

¾ Authorities are linked to Work and Image
¾ Work and Image are linked to each other
¾ Authorities are linked to each other

from CCO and CDWA

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.
Personal and Corporate Name Authority

Populated by ULAN
for artists and persons related to artists, e.g., patrons such as Roman emperors or Popes

Contains names and other information about artists, architects, studios, architectural firms, patrons, repositories
and other people and groups of people necessary to catalog Works and Images

Personal and Corporate Name Authority Record

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

With an authority, you need enter the information once, link works
Power of the variant names, other information
### Work Record

- **Record Type [cont.]:** item
- **Class [cont.]:** manuscripts
- **Work Type [link to Concept Authority]:** illumination
- **Title:** Barefoot Youth
- **Creator Display:** Riza (Persian, ca. 1565-1635)
- **Role [cont.]:** illuminator
- **[link to Person/Corp. Authority]:** Riza
- **Creation Location [link]:** Creation Location
- **[link to Person/Corp. Authority]:** Riza
- **[link to Related Person]:** Aqa Riza Kashani
- **[link to Related Person]:** Muhammad Shafi
- **[link to Related Person]:** 'Ali Aqa Riza

**Description:**
- **Material /Technique:** opaque watercolor, ink, and gold on paper
- **Measurements:** 30 x 18 cm (11 13/16 x 7 1/16 inches)
- **Inscriptions:** Signed by Riza Abbasi
- **Source [link]:** Union List of Artist Names (1988-)

**Record Type [controlled]:** person

**Names:**
- **Riza** (preferred)
- **Reza**
- **Riza-yi ‘Abbasī**
- **Aqa Riza Kashani**

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

**Nationalities [controlled]:** Persian

**[link to Related Person]:** Riza Abbasi

**Place of Birth [link]:** Kashan (Esfahan province, Iran)

**Place of Death [link]:** Esfahan (Esfahan province, Iran)

**Place of Activity [link]:** Mashhad (Khorasan, Iran)

**Related People:**
- **Relationship Type [controlled]:** parent of

**Note:** Riza, son of ‘Ali Aqa Riza, was the most important artist under the Safavid shah Abbas I (reigned 1587-1629). His paintings are well known for their portraits and genre scenes. A number of attributions of paintings in his studio are ambiguous.

*personal and corporate name authority record*

### Authority linked to appropriate fields in a work record

*With an authority, you need to enter the information once, and link works.*

*Power of the variant names, other information*
Saint Peter's Basilica (Vatican City, Rome, Italy) designed by Michelangelo (Florentine, 1475-1564), design revised by Giacomo della Porta (Italian, born 1532 or 1533, died 1602 or 1604) to the authority for repeating fields

Personal and Corporate Name Authority Record

*Record Type [controlled]:* person

*Names:
  - Buonarroti, Michelangelo
  - Michelangelo Buonarroti
  - Michelangelo di Lodovico
  - Michael Angelo Buonarroti
  - Michelange Bonaroti

*Display Biography:* Italian sculptor, painter, and architect, 1475-1564

Personal and Corporate Name Authority Record

*Record Type [controlled]:* person

*Names:
  - Porta, Giacomo della
  - Giacomo della Porta
  - Della Porta, Giacomo

*Display Biography:* Italian architect and sculptor, born 1532 or 1533, died 1602 or 1604

Personal and Corporate Name Authority Record

*Record Type [controlled]:* person

*Names:
  - Fontana, Domenico
  - Domenico Fontana

*Display Biography:* Italian architect, 1543-1607

Patricia Harpring, June 2009
This monumental view of the Hudson River Valley was painted from the artist's London studio, looking southeast toward the distant Hudson River and the flank of Storm King Mountain. Cropsey adopted a high vantage point, looking down the meandering tributary and across the Hudson River. The river, with its meandering course, creates a sense of depth and perspective, as it leads from the foreground, where three hunters and their dogs gaze into the sunset, toward the distant horizon.

**Materials and Techniques:**
- **Oil on canvas**
- **Signs of man's peaceful coexistence:**
  - Trees
  - Clouds

**Dimensions:**
- **151.8 x 274.9 cm**

**Current Location:**
- **National Gallery of Art (Washington, DC, USA), Gift of the Avalon Foundation, 1963.9.1**

**Creation Location:**
- **Uttar Pradesh (India)**

**Artist:**
- **Jasper Francis Cropsey (American painter, 1823 – 1900)**

**Authority Records:**
- **National Gallery of Art**
- **NGA**
- **Washington (DC, USA)**

**Geographic Place Authority Record:**
- **Washington (preferred)**
  - **Federal Capital**
  - **Nation's Capital**
  - **Washington, D.C.**
  - **Display Broader Context:**
    - North and Central America
    - United States
    - District of Columbia

**Subject:**
- **landscape, Hudson River, autumn, sunset, clouds**

© 2009 CCO & J. Paul Getty Trust
Title: Self Portrait
Creator display: Alfred Stieglitz
Creation Date: negative 1907, print 1930
Material/Technique: gelatin silver print
Measurements: 9 3/4 x 7 1/4 inches
Subject: •portrait •self-portrait, •bust •Alfred Stieglitz (American photographer 1864-1946)
Current Location: J. Paul Getty Museum (Los Angeles) 83.WM. 50, ©Estate of Georgia O'Keeffe

Useful for sitters, other historical figures portrayed in a work

Personal and Corporate Name Authority Record
Record Type [controlled]: person
*Names:
- Stieglitz, Alfred (preferred)
- Alfred Stieglitz (display)
- Steiglitz, Alfred
*Display Biography: American photographer 1864-1946
*Nationalities [controlled]: American
*Birth Date : 1864  Death Date : 1946
*Life Roles [cont.]: photographer • editor • publisher
Note: Renowned photographer Stieglitz first studied photochemistry with Hermann Wilhelm Vogel at the Technische Hochschule in Berlin, from 1882-1886, and took his first photographs in 1883...
*Source [link]: Union List of Artist Names (1988-).

Object type: painting
Title: Marilyn Diptych
Creator display: Andy Warhol (American painter, printmaker, 1928-1987)
Creation Date: 1962
Material/Technique: Acrylic on canvas
Measurements: support (each): 2054 x 1448 x 20 mm
Subject: •portrait •Marilyn Monroe (American actress, 1926-1962) • celebrity •death •mortality
Description: Marilyn Monroe died in August 1962. In the following four months, Warhol made more than twenty silkscreen paintings of her, all based on the same publicity photograph from the 1953 film Niagara. Warhol found in Monroe a fusion of two of his consistent themes: death and the cult of celebrity. By repeating the image, he evokes her ubiquitous presence in the media. The contrast of vivid color with black and white, and the effect of fading in the right panel are suggestive of the star's mortality
Related Work: Marilyn Monroe: Publicity Shot for Niagara (1953)

Useful for sitters, other historical figures portrayed in a work

Personal/Corp Name Authority Record
Record Type [controlled]: person
*Names:
- Marilyn Monroe
- Monroe, Marilyn
- Mortenson, Norma Jeane
*Display Biography: American actress, 1926-1962
*Nationalities [controlled]: American
*Birth Date : 1926  Death Date : 1962
*Life Roles [cont.]: • actress • comedian • model • singer
*Source [link]: Encyclopedia Britannica (1988-).
**Title:** George Washington Crossing the Delaware  
**Creator display:** Emanuel Gottlieb Leutze (American painter, 1816-1868)  
**Creation Date:** 1851  
**Subject:** history and legend, military, Delaware River (United States), Battle of Trenton (American Revolutionary War), George Washington (American general and president, 1732-1799), river crossing, troops, winter  
**Material/Technique:** oil on canvas  
**Measurements:** 12 2/5 x 21 1/4 inches (378.5 x 647.7 cm)  
**Current Location:** Metropolitan Museum of Art (New York, New York) Gift of John S. Kennedy (97.34)

### Geographic Place Authority

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<thead>
<tr>
<th>Geographic places in this authority include administrative entities and physical features</th>
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<th>Related Places</th>
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<tr>
<th>Note</th>
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**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)  
**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)  
- Village on E bank of the Nile in Upper 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, GEOnet Names Server (2000-)
**Work Record**
- **Record Type**: item
- **Class**: sculpture

**Title**: Colossal Head of Akhenaten

**Creator Display**: unknown Egyptian, New Kingdom

**Creation Date**: ca. 1350 BCE

**Subject**: Akhenaten (king of Egypt, ruled 1353–1336 BCE)

**Current Location**: Egyptian Museum (Cairo, Egypt)

**Discovery Location**: Karnak (Qina governorate, Egypt)

**Style**: Eighteenth Dynasty (New Kingdom)

**Measurements**: height: 153 cm (61 inches)

**Material /Technique**: limestone

**Descriptive Note**: From the Aton Temple.

---

**Geographic Place Authority Record**
- **Record Type (controlled)**: administrative entity

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

- **Display Broader Context**: Qina governorate, Egypt
  - **Hierarchical Position**:
    - Africa (continent)
    - Egypt (nation)
    - Upper Egypt (region)
    - Qina (governorate)
    - Karnak (inhabited place)

- **Place Type (controlled)**: inhabited place

- **Coordinates**:
  - 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**:
  - Getty Thesaurus of Geographic Names (1988-)
  - NIMA, GEOnet Names Server (2000-)

---

**Populated by TGN, real places, current and historical, physical features and admin (cities, nations)**

---

**Controlled by Geographic Place Authority**

- **Class**: Costume
- **Work Type**: mask
- **Title**: Mask

**Creator Display**: unknown Chokwe

**Creation Date**: 20th century

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

**ID**: 85-15-20

**Discovery Location**: Congo (Africa)

**Creation Location**: Angola (Africa)

**Measurements**: height: 39.1 cm

**Materials and Techniques**: wood, raffia, metal, kaolin

**Descriptive Note**: 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.

---

**Used for various location fields in the record**
**Title:** Turtle and Chipmunk (Disney film)

**Material/Technique:** hand-painted watercolors, and covered by a distinctive background

**Measurements:** 30.48 x 40.64 cm (12 x 16 inches)

**Current Location:** Staatliche Graphische Sammlung, Munich, Germany; #33258

**Source:** Art & Architecture Thesaurus

**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 background technique. Typically covered by a distinctive background that was created by, or imitates those created by, the Courvoisier background technique.

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

- **Terms**
  - **courvoisier** (preferred, singular)
  - **courvoisiers** (preferred, plural)
  - **relationship type:** parts of
  - **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 background technique. Typically covered by a distinctive background that was created by, or imitates those created by, the Courvoisier background technique.

**Useful for generic object names and architecture**

- **work type:** architectural design
- **title:** Plan and Elevation of the left side of the façade of San Lorenzo, and various other details
- **creator:** Aristotele da Sangallo (1481-1551, active in Florence and Rome, Italy), after Michelangelo
- **date:** late 15th century
- **subject:** architecture, San Lorenzo (Florence, Italy), church, façade, elevation, plan
- **material/technique:** pen and sepia ink
- **measurements:** 12 1/2 x 8 1/2 inches (32 x 21.5 cm)
- **inscription:** Upper center: chiosi grande achoperatione; el tondo tanto grande che / vengha al pari de nich; Subject Access for Art Works

© 2009 CCO & J. Paul Getty Trust
The scope of the Concept Authority (and all authorities) will vary according to local requirements.

As described in CCO, Concept Authority is based on AAT:
- Includes terminology to describe:
  - The type of artwork (e.g., sculpture)
  - Its material (e.g., bronze)
  - Activities associated with the work (e.g., casting)
  - Its style (e.g., Art Nouveau)
  - The role of the creator or other persons (e.g., sculptor, emperor)
  - Other attributes or various abstract concepts (e.g., symmetry)

It does not include proper names of persons, organizations, geographic places, named iconographical subjects, or named events.

Terms in the Concept Authority describe only generic concepts:
- I.e., they represent a case of many (a generic thing), not a case of one (a specific thing).

- cathedral is in this authority, but the specific proper name Chartres Cathedral is out of scope; generic names of plants and animals dog or Canis familiaris, but not Lassie.

- In determining whether or not a term in English is generic or specific, clue is whether term begins with an initial capital letter.

- However, this is not always the determining criterion, because generic terms in English may sometimes begin with an initial capital, as when a proper name is part of the term (e.g., Adirondack chair).

- Example that does not neatly fall into the "one or many" model is with style and period names (e.g., Bronze Age), which often traditionally begin with a capital letter.
Subject Authority

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

- Terms needed for subject indexing of visual works, but not within scope for any of the other three vocabularies
- Typically includes proper names that are out of scope for the Person/Corporate Body authority or the Geographic Location Authority
- E.g., mythological and fictional places and characters (e.g., Zeus), the names of specific events, (e.g., the U.S. Civil War), or iconographic themes (e.g., the Adoration of the Magi)

Which terms are within scope for the 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.]:
    - mythology
    - 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]:
The image contains a document page with text discussing an art work related to the Hindu god Shiva. The page includes detailed information about the artwork, such as its title, creator, materials, and techniques used. The artwork is a statue of Shiva as Lord of Dance (Nataraja), which is described as having a copper alloy material and a height of 56.5 cm (22 1/4 inches). The creation date is given as 8th century CE. The subject is noted as religion and mythology, with Shiva (Hindu god) as the preferred subject.

The page also includes a section on the subject authority record, identifying Shiva as the preferred subject. It notes that Shiva is one of the primary deities of Hinduism, associated with various roles such as austerities, ascetics, and destructors. The page contains references to the J. Paul Getty Trust, author: Patricia Harpring. The text is copyrighted by CCO & J. Paul Getty Trust 2009. For educational purposes only, do not distribute.
Material and Techniques:

Creator Display:

Measurements:

Current Location [link]:

Creation Date:

Record Type [controlled]:

Work Record:

Source:

Value:

Related Works:

Relationship Type:

Values:

Subject Authority Record:

Subject:

Related Keywords [controlled]:

Related Persons or Corporate Bodies:

Related Geographic Place:

Related Subject:

Hierarchical Position [ link]:

Historical Events:

First Battle of Bull Run (Civil War)

First Battle of Manassas

U.S. Civil War

First Battle of Bull's Run

Battles (Civil War)

• First Battle of Bull Run (U.S. Civil War)
 • troops • war • landscape

First Battle of Bull Run

*Creator Display*:

*Measurements*:

*Current Location [link]*:

*Creation Date*:

*Record Type [controlled]*:

*Work Type [link]*:

*Materials and Techniques [link to Concept Authority]*:

*Subject*:

*Materials and Techniques*:

*Title/Name*:

*Hierarchical Position [ link]*:

[Note]

May include historical events

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For educational purposes only. Do not distribute.

Subject Access for Art Works page 55

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Same topic in multiple authorities?

- Terms may exist in multiple authorities
- Of course, it is more efficient to avoid this, but may be necessary occasionally

**Geographic Place Authority**

San Galgano (Siena province, Italy)

- located 25 miles from Siena
- used as a geographic place name because there is no other named place nearby

**Person/Corporate Name Authority**

San Galgano (Cistercian monastery, Siena province, Italy)

- If it were a functioning monastery, the corporate body of San Galgano could be in the Person/Corp authority
- Corporate bodies may have the same name as a place, building, etc., but different attributes
Same topic in multiple authorities?

- Terms may exist in multiple authorities
- Of course, it is more efficient to avoid this, but may be necessary occasionally

**Work Record**

- If you are cataloging architecture, it may be recorded as a work in its own right

**Work type:** ruins • monastery  
**Title:** San Galgano  
**Creator:** unknown Italian, 13th century  
**Date:** construction began in 1218  
in decline by 1550, collapsed in 1789  
**Materials/Technique:** Latin cross, limestone, alternated rows of white stone and bricks  
**Subject:** architecture • Cistercian Abbey  
**Descriptive Note:** Built to honor St Galgano, a local beato who lived 1148-1181. It had a typical Cistercian plan based on the Latin cross with the nave and chapels.

---

Same topic in multiple authorities?

- Terms may exist in multiple authorities
- Of course, it is more efficient to avoid this, but may be necessary occasionally

**Subject Authority**

San Galgano (Siena province, Italy) (architecture)

- But if you are not cataloging architecture, you may wish to place it Subject Authority
- Could be controlled by CONA (to be released in 2010)
Work Record

Record Type: item
Class: paintings

Work Type: painting
Title: Magdaleine Pinceloup de la Grange
Creator Display: Jean-Baptiste Perroneau (French painter, ca. 1715-1783)
Role: painter
Creation Date: 1747
Subjects: Pinceloup de la Grange, Magdaleine (French aristocrat, 18th century)
Current Location: J. Paul Getty Museum (Los Angeles, California, USA)
Measurements: 65 x 54 cm (25 5/8 x 21 3/8 inches)

Personal & Corporate Name Authority Record
Pinceloup de la Grange, Magdaleine (preferred, inverted)
Names: Magdaleine Pinceloup de la Grange (preferred, natural order)
Nationalty: French
Birth Date: 1700
Death Date: 1799
Life Roles: aristocrat
Place of Activity: Orléans (France)
Relationship Type: spouse of
Sources: J. Paul Getty Museum (online)
Building Local Authorities

If I use terms from a standard source such as the AAT or LCSH, why do I need my own authority file?
Why do we need local authorities?

- Local authorities combine terms from multiple vocabularies and provide terms not found in published vocabularies
- Local authorities remind catalogers of policies regarding local usage of terms
- Local authorities can provide non-expert, “non-scientific” or simply collection-specific broader terms to assist end-users

Why do we need local authorities?

- For the Person/Corporate Name Authority, Geographic Place Authority, and Concept Authority, there are models in ULAN, TGN, and AAT
- But there is no authoritative model of a comprehensive, hierarchical Subject Authority as described in CCO
- Create one that will meet your local needs, based on many sources
- Or use what is available in an existing cataloging system, if necessary
Data Structure and Authorities

- Carefully plan your data structure to allow cataloging of subject
  - where to allow repeating fields
  - links between records
  - use of authorities
  - use of vocabularies

- Populate your local authority with published vocabularies where possible
- Note sources of terms
- A given term may come from multiple sources

<table>
<thead>
<tr>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aerospace (NASA Thesaurus)</td>
</tr>
<tr>
<td>Agriculture and Subsistence (USDA)</td>
</tr>
<tr>
<td>Animals (AAT)</td>
</tr>
<tr>
<td>Architecture (AAT)</td>
</tr>
<tr>
<td>Armour and Weapons (AAT)</td>
</tr>
<tr>
<td>Biology (LOC)</td>
</tr>
<tr>
<td>Events (named) (LOC)</td>
</tr>
<tr>
<td>Food Preparation/Consumption (USFDA)</td>
</tr>
<tr>
<td>Geography (TGN)</td>
</tr>
<tr>
<td>Household items (Chenhall)</td>
</tr>
<tr>
<td>Information Forms (AAT)</td>
</tr>
<tr>
<td>Literature (LOC)</td>
</tr>
</tbody>
</table>

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CCO has lists of sources of terminology to populate the Subject Authority (and other authorities)

A.4.1.2 TERMINOLOGY
A.4.1.2.1 Sources for Terminology

A.4.1.2.1.1 Subject Names

Sources for subject names/terms appear below.

• Iconographic Themes
  o KONCLASS (most useful for Western religious and mythological)
    http://www.konclass.eu/

• Events

* Always note the source of your terms, update terms over time as necessary.
**Subject headings:** Words or phrases used to indicate the content of a text or other thing

subject headings typically combine several unique concepts together in a string as in the Library of Congress Subject Headings (LCSH)

- Cat family (Mammals)--Literary collections
- Cat Sacred - Ancient Egypt

Combining terminologies may result in combining Terms and Headings in the same authority

Thesaurus: A semantic network of unique concepts represented by terms – not headings

Thesauri may be monolingual or multilingual

Thesauri may have the following three relationships:

- Equivalence Relationships
- Hierarchical Relationships
- Associative Relationships

Animal Kingdom
- Vertebrates (phylum)
- Mammalia (class)
- Carnivora (order)
- Felidae (family)
- Felis (genus)
- Felis domesticus (preferred, species name)
- *Felis catus* (preferred, common name)
- *Felis silvestris* (preferred, species name)
- *wild cat* (preferred, common name)
- *house cat*

**Equivalence**

**Hierarchical**

**Associative**
Subject: • portraits • human figures • veiled woman

Concept Authority

- What if you cannot find a term you need in a published authority?
- Make “veiled woman” a compound term in your authority? (Using “veiled” plus “woman” from the AAT?)
- First try to find an appropriate term. Would separate terms “hijab,” “niqab,” and “women” suffice, or be better?

Egypt, Dorothea Lange; 1962-1963; Gelatin silver print; 10 1/2 x 13 5/16 in.; J. Paul Getty Museum (Los Angeles); 2000.50.48. © Oakland Museum of California, the City of Oakland and J. Paul Getty Trust

Subject: • interior architecture • art museum • museum visitors • children • National Gallery of Art (Washington, DC) • Rubens, Daniel in the Lion’s Den

Concept Authority

- In other cases, local compound term is preferable to avoid redundancy and overly complex authorities
- Compound terms may be constructed in the work record
- Advantage of “pre-coordination” is that the terms stay together
- “museum” and “visitor” together are more meaningful than when separate
One solution is to use subfields within a field.

Other option is to create local compound terms that bind the two words together.

Disadvantage is that now “museum” has lost its context with built works.
Subject Authority

Top of the Subject hierarchies
+ General subjects
+ Events
+ Iconography
  + Christian iconography
  + Greek and Roman iconography
  + Hindu iconography
  + Islamic iconography
  + Jewish iconography
  + North and South American iconography
  + African iconography
+ Literary themes
+ Miscellaneous other themes

Example of a Subject Authority divided into facets

Subject Authority

Top of the Subject hierarchies
+ General subjects
+ Events
+ Iconography
  + Christian iconography
  + Greek and Roman mytho-logy
    Classical Mythology and Ancient History
      ...... Greek heroic legends (I)
      .......... Hercules
      .................. early life, prime youth of Hercules
      .................. love-affairs of Hercules
      .................. most important deeds of Hercules
      .................. preliminaries to the Twelve Labors
      .................. Twelve Labors: first series
      .................. Hercules chokes the Nemean lion
      .................. Hydra of Lerna is killed by Hercu-
      .................. Ceryneian hind of Arcadia is cap-
      .................. Erymanthian boar is captured by

Example of a Subject Authority divided into facets
Subject Authority

Top of the Subject hierarchies
+ General subjects
+ Events
+ Iconography
  + Christian iconography
  + Greek and Roman iconography

Classical Mythology and Ancient History
...... the Greek heroic legends (I)
........... Hercules
.................. early life, prime youth of Hercules
.................. love-affairs of Hercules
.................. most important deeds of Hercules
.................. preliminaries to the Twelve Labours
.................. Hercules chokes the Nemean lion
.................. Hydra of Lerna is killed by Hercules
.................. Ceryneian hind of Arcadia is captured by Hercules
.................. Erymanthian boar is captured by Hercules

Example of repeating Subject field in a Work record, general terms are taken from the hierarchy in Subject Authority

Subject

linked to full authorities

Subject Name*
Hercules
Hercules, Herakles, Heracles, Ercole, Hercule, Hércules

Dates
story developed in Argos, but was taken over at early date by Thebes; literary sources are late, though earlier texts may be surmised
Earliest: -1000
Latest: 9999

Indexing Terms: Greek hero, king, strength, fortitude, perseverance, Labors, Labours, Nemean Lion, Argos, Thebes

Related Subjects: Labors of Herakles, Zeus, Alcmene, Hera

Remarks: Probably based on an actual historical figure, a king of ancient Argos. The legendary figure was the son of Zeus and Alcmene...
Sources: ICONCLASS, http://www.iconclass.nl/
Encyclopedia Britannica online.
Grant, Michael and John
Example of Subject fields in a Work record linked to a short pick list for "general," and to the full authorities for the rest of the terms.

E.g., TMS is a cataloging system that has Getty Vocab as well as local terminology.
Specificity: In the Work record, do you need to include specific topics related to the subject, if those specific topics are already part of the authority record?

Answer: Index those aspects of the subject that are apparent or important in the work you are indexing. Particularly where those terms represent aspects of the subject that are unusual or particular for the work at hand.

Variant names of the subject do not need to be repeated in Work. If this is the full authority record for this subject, do you need to index three races of man, etc. in the Subject field of the Work?

Related Subjects:
- Adoration of the Magi
- Adoration of the Three Kings
- Three races of man
- Three parts of the world
- Three ages of man
- Gold
- Frankincense
- Myrrh
- Kingship
- Divinity
- Death

Related Keywords:
- Three races of man
- Three parts of the world
- Three ages of man
- Gold
- Frankincense
- Myrrh
- Kingship
- Divinity
- Death

Note:
The Magi were kings or wise men/astrologers. In early art they are depicted as astrologers of the Persian Mithraic cult, denoted by their pointed, Phrygian caps. Although the Bible does not say how many they were, by the 3rd century there were generally three of them represented in art, and they were portrayed as kings. This symbolized the kings of the world recognizing Christ's kingship over them all. They also came to represent the Three Ages of Man (Youth, Middle Age, Old Age), the Three Races of Man (Europe, Africa, Asia), and the Three Parts of the World (Europe, Africa, Asia). Eventually the kings were given names. Caspar symbolizes Europe, and is the oldest, depicted kneeling and offering gold, which symbolizes Christ's kingship. The kneeling gesture shows that even the mighty king must pay homage to God. Balthazar symbolizes Africa, is dark-skinned, middle-aged, and he brings frankincense, symbolizing Christ's God-ship. Melchior symbolizes Asia, and he is the youngest and brings myrrh, an embalming spice symbolizing Christ's impending death. Magi removing their crowns represent divinity's supremacy over royalty. The journey of the Magi represents the conversion from paganism to Christianity.

*Sources*
- ICONCLASS
- Oxford Companion to Art
• Are the three ages of man portrayed in this work? Yes
• Are the three races of man portrayed? No

Other important iconography:
* Jerusalem = Siena;
* Journey of the Magi
* kings = astrologers with Phrygian caps;
* unbeliever rustic groom contrasted with believers Magi and retinue

• This later one has both three ages of man and the three races of man
• This one also has both three ages of man and the three races of man
• Structure of the stable (new Church) built upon ancient ruins (the old order, Pagans)

• This one also has both three ages of man and the three races of man
• Notably no animals, no other elements of the story other than the figures
• Close-up view is mimicking a Roman relief
• This one has Adoration and Journey of Magi
• Animals not just ox, ass, horses, and camels, but a peacock (symbol of eternal life via incorruptable flesh)

- E.g., why list the names of the Magi in the work record, when they are linked to Adoration of the Magi in the Subject Authority?
E.g., why list the names of the Magi in the work record, when they are linked to Adoration of the Magi in the Subject Authority?

- Balthazar, Gaspar, Melchior are characters in Western art, but not in all art

**Syrian Christians’ names for the Magi are Larvandad, Gushnasaph, and Hormisdas**

- If you know it, include it
- But do not index subject data unless you have authoritative sources for the info
- Better to be general and correct than specific and incorrect