CONA: Subject Access for Art Works

Overview and the CONA Depicted Subject

Patricia Harpring
Managing Editor
Getty Vocabulary Program

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For full rules see the CONA Editorial Guidelines
http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#cona
Part 1: Overview
Introduction

What is CONA?
Introduction to Depicted Subjects in CONA
What is CONA?

Enabling digital art history

- Currently in development, CONA compiles titles, attributions, depicted subjects, and other metadata about works of art, architecture, and cultural heritage, both extant and historical
- Metadata is gathered and linked from museum collections, special collections, archives, libraries, scholarly research, and many other sources
- CONA is multicultural and multilingual
- CONA is linked to images
- CONA is linked to the AAT, TGN, and ULAN
- Through this rich metadata and links, CONA may provide a powerful conduit for research and discovery for digital art history
What is CONA?

CONA contains links to artists and patrons, style, dates, locations, studies and other related works, bibliography, and the subjects depicted in the works.

CONA can merge information from various sources and contributors about a given architectural or movable work, whether data is contributed or linked.

- Information from the repository of a work will be preferred (e.g., attribution), but other opinions and additional information of scholars could be included.

CONA can facilitate linking between works, including works held in different repositories but having historical relationships (e.g., studies, disassembled manuscripts, etc.).

CONA can provide a record for lost and destroyed works.

CONA provides unique, persistent numeric identifiers for the work and all of its associated information, allowing disambiguation between similar works and authoritative identification of the work in a linked environment.

CONA is considered authoritative because all information is derived from authoritative sources.
What is CONA?

- In the new realm of digital art history, CONA brings the three Getty vocabularies together as it focuses on the works themselves, whether built works or movable works, whether extant or historical.
- Even works that are destroyed, disassembled, or planned but not constructed may be included.
- For example, if an altarpiece or manuscript has been disassembled and the parts reside at multiple repositories, a CONA record may link all the pertinent information to virtually reconstruct the lost work from the dispersed pieces.
- Series of works and archival groups may be included. Multiples, such as prints, may be linked and described as separate states for research and discovery.
What is CONA?

- While the information provided by the repository or owner of the work is considered most authoritative in a CONA record
- Other scholarly opinions and historical information about the work may be included to reflect and link the full history and scholarly discussion about a given work over time
CONA in context

- **Art & Architecture Thesaurus ®**
  AAT = terms for generic concepts, relationships, other data
  - (e.g., watercolors, 蓝色, amphora, asa-no-ha-toji)

- **Getty Thesaurus of Geographic Names ®**
  TGN = names for administrative, physical places, relationships, historical information, coordinates, other data
  - (e.g., Diospolis, Acalán, Ottoman Empire, Ganges River)

- **Union List of Artist Names ®**
  ULAN = names for people, corporate bodies, biography, relationships, other data
  - (e.g., Christopher Wren, Altobelli & Molins, Anp'yŏng Taegun)

- **[Cultural Objects Name Authority ®]**
  CONA = not only titles/names of art and architecture
  - (e.g., Mona Lisa, Livre de la Chasse, Chayasomesvara Temple)
  - In development: CONA links rich metadata for works to allow a conduit for research and discovery in the broader, ever expanding arena of digital art history

- **[Getty Iconography Authority]**
  - (e.g., Adoration of the Magi, Zeus, French Revolution, Der Ring des Nibelungen, Reclining Buddha)
  - In development: Now a module of CONA, includes names for iconographic narratives, religious or fictional characters, historical events, names of literary works and performing arts

CONA is linked to the other Getty vocabularies and the Iconography Authority
Entity Relationship Diagram for CONA

- Same diagram as used for CDWA and CCO
CONA, the Cultural Objects Name Authority®

Titles, attributions, styles, locations, other information for moveable works (paintings, sculpture, prints, drawings, photographs, ceramics, etc.) and architecture (buildings, bridges, etc.) (e.g., Hagia Sophia, Mona Lisa, Fantastic Landscape with a Pavilion).

Current totals: [in development]

- It includes works executed or designed (e.g., a built work for which only design drawings exist); extant or destroyed, lost
- It is linked to AAT, TGN, and ULAN; same core structure as these vocabularies
- CONA is a resource containing and linking to metadata about works
- It is mapped to or expressed as CDWA, CCO, LIDO, and CIDOC CRM
- CONA grows through contributions from repositories of art, the expert cataloging community, and the scholarly community
- Through rich metadata and links, it is hoped that CONA will provide a powerful conduit for research and discovery for digital art history and related disciplines
### What is CONA?

**What is a minimum record for contribution?**

<table>
<thead>
<tr>
<th>Core elements</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CONA ID</strong></td>
<td>70000285</td>
</tr>
<tr>
<td><strong>Catalog Level</strong></td>
<td>item</td>
</tr>
<tr>
<td><strong>Classification</strong></td>
<td>paintings</td>
</tr>
<tr>
<td><strong>Work Type</strong></td>
<td>painting (visual work)</td>
</tr>
<tr>
<td></td>
<td>scroll (information artifact)</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Scene of Early Spring</td>
</tr>
<tr>
<td></td>
<td>宋郭熙早春圖 軸</td>
</tr>
<tr>
<td><strong>Creator</strong></td>
<td>Guo Xi (Chinese painter, 1023 - ca.1085 CE)</td>
</tr>
<tr>
<td><strong>Creation Date</strong></td>
<td>1072 CE</td>
</tr>
<tr>
<td><strong>General Subject</strong></td>
<td>landscapes</td>
</tr>
<tr>
<td><strong>Specific</strong></td>
<td>spring (season)</td>
</tr>
<tr>
<td><strong>Current Location</strong></td>
<td>National Palace Museum (Taipei, Taiwan) Repository Number 000053N0000000000</td>
</tr>
<tr>
<td><strong>Dimensions</strong></td>
<td>158.3 x 108.1 cm</td>
</tr>
<tr>
<td><strong>Mat &amp; Tech</strong></td>
<td>painted scroll</td>
</tr>
</tbody>
</table>

- Instructions are available to contributors for defaults when core data is unavailable
- The CONA ID is supplied by CONA
What is CONA? Subjects

CONA could fill a void, linking depicted subjects

- Titles are free text; cannot reliably indicate subject content
  - Linking to designated, controlled Subject terminology allows the variant terms and other information about the subject to be retrieved, regardless of how it is spelled in the title (e.g., Hercules, Heracles, Herakles, Ercole, Ἡρακλῆς, Херкул)
  - Allows research queries such as “return all works with the subject Irises that were Japanese and available in the Netherlands or France during the years when Vincent van Gogh was working”
  - The word “irises” is not necessarily in the Title
What is CONA? Subjects

CONA could fill a void, linking depicted subjects

- What do end-users want? Subject access is among their top requirements
- Whereas libraries have a tradition of cataloging the subjects of works
- Many art museums typically do not index subject matter depicted in / represented by works
  - [sitters, places, events, iconographic themes, dedication of certain buildings, etc.]
  - In a survey conducted of American art museums’ data, of the core fields (agreed by consensus in CDWA, CCO, etc.), all museums included all core fields except the depicted subject

CONA can provide access by depicted subjects
Currently, a huge void in work records is subject access
Photograph: 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

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

Description: 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 Subjects:

**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)

Images may be under additional copyright.
What is CONA?

• CONA can provide subject terms
• To provide access through Depicted Subjects

Depicted Subjects

General
architecture

Specific
San Lorenzo (built work, Florence, Italy) .......... CONA
church ................. AAT
façade ................. AAT
elevation .............. AAT
plan ................. AAT

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CONA ID: 700008511
Class: Asian art, sculpture  Work Type: sculpture
Title: Bodhisattva, probably Avalokiteshvara (Guanyin), Creator: unknown Chinese
Culture: Northern Qi dynasty (550-577)
Date: ca. 550–560
Creation Location: Shanxi Province, China
Mat & Tech: sandstone with pigments
Dimensions: height 13 3/4 ft. (419.1 cm)
Current Location: Metropolitan Museum of Art (New York); The Sackler Fund, 1965 (65.29.4).

Depicted Subjects

General
religion and mythology
human figure

Specific
Avalokiteshvara  IA
Maitreya  IA
bodhisattva  AAT
compassion  AAT

CONA can provide subject terms
To provide access through Depicted Subjects
What is the Getty Iconography Authority?

- The IA includes proper names and other information for named events, themes and stories from religion/mythology, fictional characters, themes from literature, works of literature and performing arts, and fictional places
- For subjects not described by AAT (generic terms), TGN (geographic names), ULAN (names of people and corporate body), or CONA works
- The IA is linked to other iconography sources, e.g., LOC authorities or Iconclass
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, it could become a stand-alone authority through contributions
- Includes links to other sources, such as Iconclass and the US Library of Congress subject authorities
**Sample record**

**ID:** 1000085

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

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

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

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

**Hierarchical Relationships**
Top of the AAT hierarchies
Legend, Religion, Mythology
Buddhist iconography
Buddhist characters
Avalokiteshvara (Buddhist iconography)

**Contributors & sources**
[VP] Encyclopedia Britannica Online (2002-); Bowker, Oxford Dictionary of World Religions (1997); Huntington, Art of Ancient India (1985); LC: LC control no.: sh 85010492

**Names in multiple languages**
Users may choose the name appropriate for their needs.
Do repositories record subject?

- **Issue:** One of the primary ways by which users want to retrieve information and images of art is by subject content
- However, few repositories of art or of images record subject terms
  - How does the community overcome this problem?
  - We all recognize the problem; but there is no easy solution
Do repositories record subject?

- Repositories of objects would be best source of current data for objects; but do they index subject content?
- OCLC study in 2009
- Cataloging data from 9 art museums was analyzed for compatibility to CCO and CDWA
- See D-Lib Magazine for article on the project
Results of analysis show the percentages of records that have correctly included data for core CCO/CDWA fields:

- Most museums generally are compliant with most of the core fields.
- Some are missing data due to incorrect parsing (e.g., work type, role creator, which can be extrapolated and inserted globally in export).
- Exception: Only one of the nine museums had subject indexing.

### Table: Core CCO/CDWA Fields Compliance

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<th>Field</th>
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<th>89</th>
<th>82.5</th>
<th>85</th>
<th>75</th>
<th>100</th>
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<td>Work Type</td>
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<td>95.5</td>
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<td>100</td>
<td>100</td>
<td>100</td>
<td>82</td>
</tr>
<tr>
<td>Dates Concatenated (Earliest &amp; Latest)</td>
<td>99</td>
<td>91</td>
<td>95.5</td>
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<td>99</td>
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<td>97.5</td>
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<tr>
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<td>100</td>
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<td>100</td>
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<td>100</td>
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<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>0</td>
<td>100</td>
</tr>
</tbody>
</table>
However, subject may often be found in title or work type

but how to index it as subject?

Automated parsing (matched against controlled subject lists) or entered by hand as subject?

Combination of auto parsing and human editing would be best solution
Using organizational categories for online data to extrapolate that subject = "cityscape"

Example from Getty museum Web site; JPGM is a contributor to CONA

We will try to map this category label to the controlled CCO/CDWA/CONA general subject terms to provide minimum subject access
- Works in art libraries & special collections often have subject access

- In this example, subject access is through the group, not item-level
What Is Subject?

Description, Identification, Interpretation
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 CONA (per 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?

- 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.

- 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?

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

But these may also be “subject”:

Quick overview

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

- **General Subject**: Required to include one general subject
  - Controlled by an extensible list, not linked to Getty vocabularies
  - Purpose is to place the depicted subject in a broad category; count nouns are plural

- **Specific Subject**: Optional but highly recommended
  - Add terms to describe subject as specifically as possible
  - However, index only the most important characteristics or topics
  - Controlled by AAT, TGN, ULAN, and the Getty IA
  - Purpose is to index subject and allow retrieval using Getty vocabularies
  - May repeat same concept as in General Subject, but more specifically if possible
  - Avoid repeating the Work Type

- Contributors may instead link to Iconclass, LOC Authorities, etc., if these terms are already incorporated in their local data
General Subject and Specific Subject

- Required to include one general subject term from the extensible list, see CONA Guidelines

### Extensible list of General Subjects: for full list see CONA editorial guidelines

<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>
General Subject and Specific 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
*Role: sculptor  Person: unknown Chinese
*Creation Date: 12th century

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

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

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

General Subject: •architecture

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

9u.l.) VITRUVIUS II (u.c.) HSB (monogram - u.r.); (verso

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

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General Subject and Specific Subject

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

**General Subject:** still lifes

**Specific Subject:**
- vase
- apples
- grapes
- table
- flowers
- Chrysanthemum (genus)
- basket
- cloth

*CONA ID 700002134*  
Class*: paintings  
Work Type*: painting  
Title*: Still life with flowers and fruit  
Creator/Role*: Claude Monet  
Current Location*: J. Paul Getty Museum (Los Angeles, CA), 83.PA.215

Monet, Claude  
Role: painter  
Creation Date*: 1869

Mat & Tech: Oil on canvas

Descriptive Note: Although painted in his studio, this still life shows the influence of the outdoor experiments that Claude Monet undertook in the summer and fall of 1869, while he was living at Bougival on the Seine River. His exercises in different painting techniques are seen in the way he softened the outlines of forms and the manner in which he explored the descriptive possibilities of brushstrokes: broad and flat in the tablecloth, sketchy in the apples, and short and dense in the flower petals.

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General Subject and Specific Subject

**General Subject:**
- landscapes
- allegory

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

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

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
*Current Location: Rome (Italy)
*Role: architect • [link]: unknown Roman

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

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.

• For architecture, indicate architecture and also use Indexing Type isness to clarify this is a built work, not a representation of a built work (in sync with Work Type)
• Use Specific Subject to index a dedication of churches, temples, monuments (e.g., Notre Dame, Lincoln Memorial)
• (For a simple dedication, for which the person is not a subject, use Related People and Corporate Bodies with Role “dedicatee”)
CONA ID 700008608  Catalog Level: item

- Class: sculpture, costume, African art
- *Work Type:* mask
- *Title:* Mask
- *Creator Display:* unknown Chokwe

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

**Specific Subject:**
- face

• Subject may include function
• Avoid repeating the Work Type *mask,* which is already captured in another field
General Subject and Specific Subject

- All works should be indexed with subject
- Even nonrepresentational works and utilitarian objects
- Avoid repeating Work Type, bell

unknown Chinese; Zong Zhou
Zhong; bell; bronze; ca. 857-842 BCE; 65.6 x 35.2 cm; National Palace Museum (Taipei, Taiwan)

*General* ceremonial objects

*Indexing Type:* isness

*Specific* ceremonial sound device

*Extent:* purpose

AAT
Use of Extent
Different parts of the work have different subjects

General Subject and Specific 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

**General Subject:**
- religion and mythology *Extent:* general
- utilitarian objects *Indexing Type:* isness
- ceremonial objects *Indexing Type:* isness

**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
• Subject may include design elements, symbols of the patron

General Subject and Specific Subject

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

Measure*: L: 21 ft. 4/5 in.; W: 14 ft. 4/5 in.
Mat & Tech: and Techniques*: wool and linen
Descriptive Note: Strewn with flowers, vessels filled with fruit and flowers, 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...

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

• Subject may be historical events

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 and legend
Specific Subject:
• Battle of Trenton (American Revolutionary War)
• George Washington (American general and president, 1732-1799)
• Delaware River (United States)
• river
• troops
• winter
• boat
• military
### What if there is no subject?

**Depicted Subject**

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

---

**CONA ID 700000119 Catalog Level: Item Class: musical instruments**

**Work Type:** viola da gamba

**Title:** 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

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

**Material & Technique:** wood


**Description:** Viols, the most esteemed bowed instruments of the late Renaissance, were gradually displaced by the violin family. Viols differ from violins chiefly in shape, in number of strings and tuning, and in having fretted necks. All viols are played in an upright position between the knees or on the legs (“gamba” means “leg”), and the bow is held obliquely, parallel to the strings. The soundbox is long and narrow, and the sound is less brilliant and quieter than that of violin’s. Chamber music for a consort of four to six viols was composed during the Renaissance and Baroque eras, and solo works for the bass viol were played until nearly the end of the eighteenth century.

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

**General Subject:** utilitarian objects

**Indexing Type:** isness

---

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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

CONA ID 700008601 Catalog Level: item  Class: prints and drawings  Work Type: lithograph
Title: White Line Square XII
Creator: Josef Albers
Creation Date: 1966
Current Location: National Gallery of Art (Washington, DC)
Catalog Number: 302-564
Accession Number: 1981.5.125; Gemini Work Number: JA66-1162; Old Gemini Catalogue Number 13
Relationship Type: Series
Related Work: White Line Squares
Subject:
- nonrepresentational art
- square

Mat & Tech: 3-color lithograph on Arches Cover
Facture: Colors or Sequence (aluminum)
1. yellow-gold
2. red-orange
3. vermilion

Measurements: 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

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What if there is no subject?

**Depicted Subject**

- **General Subject:** nonrepresentational art, human figures
- **Specific Subject:** motion, female nude, space striding

**What if there is no subject?**

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

- Subject of the painting is a reference to a literary work
- Although the visual work itself is not part of a textual work
- Dante’s *La Vita Nuova*

**General Subject:** literary theme

**Specific Subject:**

*La Vita Nuova (Dante Alighieri, 1295)*

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

CONA ID 70008611 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)
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.
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 is depicted as pen and ink, 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: religion & mythology

Religious; St. Isadore

Related Work: CONA ID 700008613

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

**CONA ID: 700008614**  
**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

**Subject:** Eiffel Tower

**Measurements:** 17 x 13 3/4 inches

**Mat & Tech:** albumin print

**Style:** Belle Époque

**Description:** This view was made about four months short of the tower’s completion. Louis-Émile Durandelle photographed the tower from a low vantage point to emphasize its

---

**CONA ID: 1000000256**  
**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)

**Subject:** industrial exposition: International Exposition of 1889

**Measurements:** 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.
Depicted Subject or Associative Relationship?

- 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

**General Subject:** •human figures •satire

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

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-)

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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

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

*CONA ID*: 700000096
*Class*: paintings, American art
*Work Type*: painting
*Title*: Autumn: On the Hudson River
*Creator Display*: Jasper Francis Cropsey (American painter, 1823-1900)
*Current Location*: National Gallery of Art (Washington, DC, USA)
*Creation Location*: London (England)
*Role*: painter
*Creation Date Display*: 1860
- *Start*: 1860
- *End*: 1860
*Culture*: American
*Measurements*: 151.8 x 274.9 cm (59 3/4 x 108 1/4 inches)
*Material*: oil paint, canvas
*Technique*: painting

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

Description Source: National Gallery of Art online. (accessed 29 July 2009)
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**General Subject:** • animals  
• botanical

**Specific Subject:**  
• pomegranate (Punica granatum)  
• Blue Morpho (Morpho menelaus)  
• Banded Sphinx Moth (Eumorph fasciatus)

• 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
Specificity and Exhaustivity

Depicted Subject

**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
beauty
love
marriage

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

CONA ID 700008551 Class: paintings  Work Type: painting
Title: Judgement of the Goddesses
Creator: Peter Paul Rubens
Controlled by AAT, ULAN, TGN, CONA, and Getty IA

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 70000215  Catalog Level: item  Class: paintings
Work Type: painting
Title: Magdaleine Pinceloup de la Grange
Creator Display: Jean-Baptiste Perroneau (French painter, ca. 1715-1783)
*Current Location: J. Paul Getty Museum (Los Angeles)

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

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

*Measurements: 65 x 54 cm (25 5/8 x 21 3/8 inches)
Controlled by
AAT, ULAN, TGN, CONA, and Getty IA

Depicted Subject

- 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 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

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

part of:
Liber insularum archipelagi   CONA 700008634

TGN ID 7002473
Names
- Istanbul
- Constantinople
- Konstantinopel

CONA ID 700000141
Terms
- Hagia Sophia
- Ayasofya
- Αγία Σοφία
- Sancta Sophia
The Getty Iconography Authority contains records for subjects not in the AAT, ULAN, TGN, or CONA. The Getty IA includes records for named events, religious/mythological iconography, fictional characters and places, themes from literature.

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

**General Subject:** religion and mythology  
**Specific Subject:**  
Xibalba (Maya iconography)  
skeleton underworld death  
ax  altar  
Baby Jaguar (Mayan king)  
celebration

Handstone. On a monster-head altar lies Baby Jaguar, a deity figure, and beside the altar is a dancing, a skeletal death figure. The meaning has been variously interpreted as depicting either sacrifice or celebration.

_Artist_ unknown Maya  
*Creation Date:* 8th century  
*Start:* 0700  
*End:* 0799

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

*Measurements:* ...

*Mat & Tech:* terracotta  
*vase painting*

Description: Straight-sided ceramic vessels with painted decoration comprising complex scenes were common in eighth-century Maya art. The “codex-style” painting depicts a scene in the realm of the Lords of Death, where a dancing figure holds a long-handled axe and a handstone. On a monster-head altar lies Baby Jaguar, a deity figure, and beside the altar is a dancing, a skeletal death figure. The meaning has been variously interpreted as depicting either sacrifice or celebration.
Part 2: Subject in More Detail
Subject Analysis and Indexing

More on Description, Identification, Interpretation
Analyzing the subject

- Three levels of analysis
  (“indexing type” in CONA)
  - Objective description
  - Identification of named subject
  - Interpretation of the meaning or theme

Analyzing the subject

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

Title: *Adoration of the Magi*  Creator: Mantegna; Italian;  
Date: 1495-1505  Mat & Tech: distemper on linen  
Dimensions: sight size: 19 1/8 x 25 7/8 inches  
Location: J. Paul Getty Museum, Los Angeles. 85.PA.417

Three levels of analysis
- Objective description
- Identification of named subject
- Interpretation of meaning or theme

General Subject:  
religion and mythology

Specific Subject:
- woman  
- baby  
- men  
- vessels

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Three levels of analysis
- Objective description
- Identification of named subject
- Interpretation of meaning or theme

General Subject:
religion and mythology

Specific Subject:
- Adoration of the Magi
- Mary
- Jesus
- Joseph
- Magi
- Melchior
- Caspar
- Balthasar
- gifts
- gold
- frankincense
- myrrh

Title: Adoration of the Magi
Creator: Mantegna, Italian;
Date: 1495-1505
Mat & Tech: distemper on linen
Dimensions: sight size: 19 1/8 x 25 7/8 inches
Location: J. Paul Getty Museum, Los Angeles. 85.PA.417
General Subject: religion and mythology

Specific Subject:
- Epiphany
- Races of Man
- Ages of Man
- kings
- magi
- deity
- death

Three levels of analysis
- Objective description
- Identification of named subject
- Interpretation of meaning or theme

Title: Adoration of the Magi    Creator: Mantegna; Italian;
Date: 1495-1505    Mat & Tech: distemper on linen
Dimensions: sight size: 19 1/8 x 25 7/8 inches
Location: J. Paul Getty Museum, Los Angeles. 85.PA.417

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Three levels of analysis

Description
Identification
Interpretation

May be used as a systematic method for analysis, even if the three levels are not labeled

CONA ID 700000104
Class Paintings Work
Title Les Demoiselles d'Avignon
Creator Display Pablo Picasso (Spanish, 1881-1973)
Creation Date 1907
Style: Cubist
Dimensions 243.84 x 236.22 cm (8 feet x 7 feet 8 inches)
Materials and Techniques oil on canvas
Description In this epoch-making work, which prefigured Cubism, Picasso amalgamated the simplified iconic forms with Cézanne’s reduction of the underlying structure of natural forms. The artist modeled several faces and iconic Iberian forms with African masks.
Current Location Museum of Modern Art (New York, New York, USA)

General Subject
human figures

Specific Subject
women
nudes
fruit
mask
African
Iberian
Carrer d'Avinyó (Barcelona, Spain)
brothel
prostitution
### Description

<table>
<thead>
<tr>
<th>Identification</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three levels of analysis</td>
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</tbody>
</table>

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

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

**Specific Subject:**  
- Pelecanus (genus)  
- blood  
- feeding  
- Hugh of Fouilloy, *De Avibus*  
- Psalms: 102:6  
- Holy Eucharist  
- Resurrection of Christ

**Issue:** But if you do not label indexing type, *identification* and *interpretation*, you cannot reliably distinguish a portrayal of the religious/mythological event “Resurrection” from this allegory for the “Resurrection”  
- If this distinction is important to your project, label it  
- For CONA, normally it is okay if *overall* is not labeled, as users can easily assume this in retrieval lists
CONA Work: Depicted Subject fields

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

- In the CONA Work Record, linking to terms for Depicted Subject.

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<th>Depicted Label</th>
<th>CONA ID</th>
<th>ULAN ID</th>
<th>TGN ID</th>
<th>AAT ID</th>
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<td># 3 N</td>
<td>Madonna and Child</td>
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References to Iconclass, Library of Congress Authorities, or other published authorities are possible.
The Getty Iconography Authority contains records for subjects not in the AAT, ULAN, TGN, or CONA. The Getty IA includes records for named events, religious/mythological iconography, fictional characters and places, themes from literature. It includes variant names, sources, hierarchical and associative relationships; links to AAT, TGN, ULAN, and CONA.
Iconography Authority

Associative relationships in I.A., also links to AAT, TGN, and ULAN

- The Getty Iconography Authority contains records for subjects not in the AAT, ULAN, TGN, or CONA
- The Getty IA includes records for named events, religious/mythological iconography, fictional characters and places, themes from literature
- Includes variant names, sources, hierarchical and associative relationships; links to AAT, TGN, ULAN, and CONA

Detail of Getty IA record
IA ID 1000021

Hierarchical relationships
General Subject

- General Depicted Subject chosen from controlled list in CONA
### General Subject

- An extensible list
- New terms are added if necessary based on contributions

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<td>30901</td>
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<tr>
<td>31201</td>
<td>landscapes</td>
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<tr>
<td>31202</td>
<td>literary</td>
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<tr>
<td>31301</td>
<td>machines and equipment</td>
</tr>
<tr>
<td>31302</td>
<td>military</td>
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<tr>
<td>31304</td>
<td>marines</td>
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<tr>
<td>31320</td>
<td>musical</td>
</tr>
<tr>
<td>31401</td>
<td>nonrepresentational art</td>
</tr>
<tr>
<td>31405</td>
<td>numismatic</td>
</tr>
<tr>
<td>31411</td>
<td>natural objects and phenomena</td>
</tr>
<tr>
<td>31501</td>
<td>utilitarian objects</td>
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<tr>
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<td>documents</td>
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<td>31562</td>
<td>law and philosophy</td>
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<td>31601</td>
<td>performance art</td>
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<tr>
<td>31602</td>
<td>portraits</td>
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<tr>
<td>31605</td>
<td>performing arts</td>
</tr>
<tr>
<td>31801</td>
<td>religion and mythology</td>
</tr>
<tr>
<td>31901</td>
<td>seascapes</td>
</tr>
<tr>
<td>31902</td>
<td>still lifes</td>
</tr>
</tbody>
</table>
CONA allows you to list Indexing Type and Subject Extent, if applicable and supported by incoming data.

[Editors: Generally, do not take time for this]
Subjects from ULAN

- ULAN is used to record artist and repository of the CONA object
- But is also linked to Depicted Subject, in order to control names of any person or corporate body that is a subject of the work
CONA ID 700000138 Work Type: sculpture
Title: Bust of Jacob van Reygersberg
Creator: Rombout Verhulst  Date: 1671
Mat & Tech: marble; height: 24 3/4 inches
Location: J. Paul Getty Museum (Los Angeles, California); 84.SA.743

- Subjects that are historical people (vs. fictional) are controlled by ULAN

- Issue: Scope of ULAN was originally artists, architectural firms, repositories
  - Facet for non-artists has been added in ULAN, to record patrons and sitters, etc.; legacy ULAN had already included many patrons, rulers, etc., so precedent existed
Subjects from TGN

- TGN is used to record the geographic location of a work in CONA
- But is also linked to Depicted Subject, to control names of any existing or historical place depicted in the work
Title: Boy Viewing Mount Fuji
CONA ID 700008643 Work Type: painting
Creator: Katsushika Hokusai, (Japanese, 1760-1849)
Date: 1839, Edo period
Mat & Tech: ink and color on silk
Dimensions: height: 127.0 width: 69.2 cm
Location: Freer Sackler Museums, Smithsonian Institution; Washington (DC); Gift of Charles Lang Freer; F1898.110

- Physical features (e.g., mountains) and administrative places (e.g., cities, empires) are controlled by TGN
Subjects from AAT

- AAT is used to record the work type, materials, style, etc. of a work in CONA
- But is also linked to Depicted Subject, to control generic terms describing the subject
- AAT and all of the Getty vocabularies are thesauri; the variant terms and hierarchical links may be used in retrieval of the works
Terms in other languages and hierarchy of “Nature” in the AAT may be used to retrieve van Gogh’s Irises in CONA.
**Issue:** Are required generic subject terms (i.e., non-proper names) within scope of AAT?
- Yes. The scope of AAT allows generic terms for subject access
- For example, physical activities

This is an example of how adding works to CONA requires adding new terms/names to AAT, TGN, and ULAN, as well as to the Getty IA.
Subjects from the Getty Iconography Authority

- The Getty Iconography Authority (IA), contains names/terms and other information for iconography and other subject terminology not contained in the other linked vocabularies
- The IA includes proper names for events, religion/mythology, fictional characters, named animals, themes from literature, and fictional places

- E.g., mythological and fictional places (e.g., Xibalba), characters (e.g., Zeus), the names of specific events, (e.g., American Civil War), or iconographic themes (e.g., the Adoration of the Magi)
• Getty Iconography Authority is a thesaurus in structure
• Includes equivalence, hierarchical, and associative relationships
• Links to AAT, ULAN, TGN, other Getty IA records
• Includes basic searching capabilities
In Getty IA, links are made to ULAN and other vocabs.
<table>
<thead>
<tr>
<th>Type</th>
<th>Name</th>
<th>Language Code</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>Avalokiteshvara</td>
<td>Chinese (transliterated)</td>
<td>Encyclopedia Britannica</td>
</tr>
<tr>
<td>UJ</td>
<td>Guanyin</td>
<td>English</td>
<td>Encyclopedia Britannica</td>
</tr>
<tr>
<td>UJ</td>
<td>觀音菩萨</td>
<td></td>
<td></td>
</tr>
<tr>
<td>UJ</td>
<td>Kannon</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- unique ID of record type
- descriptive note date for subject
- names
- multiple languages qualifier
- unique ID of name languages
- source

links to sources to AAT, TGN, ULAN, CONA IA
Subject may be another art work in CONA

- CONA Depicted Subject fields link to other CONA records
- (separately from Associative Relationships, which are also links between CONA records)
Subject for this photograph of the Eiffel Tower under construction is the built work, Eiffel Tower.
CONA built work record

<table>
<thead>
<tr>
<th>#</th>
<th>P</th>
<th>H</th>
<th>V</th>
<th>Terms/Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>P</td>
<td>C</td>
<td>U</td>
<td>Eiffel Tower</td>
</tr>
<tr>
<td>2</td>
<td>V</td>
<td>C</td>
<td>U</td>
<td>Tour Eiffel</td>
</tr>
<tr>
<td>3</td>
<td>V</td>
<td>H</td>
<td>U</td>
<td>Three-Hundred-Metre Tower</td>
</tr>
</tbody>
</table>

- Variant names for the built work can now be used to retrieve the record for the photograph through the link

CONA movable work record for the photograph

<table>
<thead>
<tr>
<th>General Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>#</td>
</tr>
<tr>
<td>---</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Specific Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>#</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
</tbody>
</table>
Subjects from other sources

- CONA allows references to other sources of subject, such as Iconclass or LC subject headings
- For contributors who are already using these sources for subject indexing
- These references are in the Depicted Subject of the Work record (not in the Getty IA)
### Iconclass

<table>
<thead>
<tr>
<th>Depicted Subject</th>
<th>Outside Iconography</th>
<th>Culture/Style</th>
<th>Other Displays</th>
<th>Events</th>
<th>Subject Contribs/Sources</th>
<th>Notes</th>
<th>Media</th>
<th>Addl Subject Fields</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outside Iconography Term</td>
<td>Outside Iconography Code</td>
<td>P</td>
<td>Source</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### LC subject headings

<table>
<thead>
<tr>
<th>Depicted Subject</th>
<th>Outside Iconography</th>
<th>Culture/Style</th>
<th>Other Displays</th>
<th>Events</th>
<th>Subject Contribs/Sources</th>
<th>Notes</th>
<th>Media</th>
<th>Addl Subject Fields</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outside Iconography Term</td>
<td>Outside Iconography Code</td>
<td>P</td>
<td>Source</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Little Bighorn, Battle of the, Mont., 1876</td>
<td>sh 85077676</td>
<td>N</td>
<td>LC Subject Authority Headings [online] (2016)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Issues in Subject Analysis and Indexing

Problems and solutions
Subjects in which authority?

• **Issue:** Where to place subjects that conceptually could belong to multiple vocabularies/authorities? Examples:

  • What if a place is known in literature, but exact location is unknown?
    • TGN = “lost settlement”
    • but a mythical place is in Getty Iconography Authority

  • What if a person is probably historical, but a large legend and iconography surrounds the person?
    • John the Baptist in Getty IA “Christian iconography”
    • but Herod Antipas in ULAN non-artists as a ruler
Issue: This façade was never constructed. Link to built work?
Issue: As a design drawing, link also as an Associative Relationship to the actual built work?

• Combine a link to the CONA record with links to AAT and other vocabularies for thorough indexing of subject
• Use Subject to record method of representation and purpose for architectural drawings

CONA ID: 700008510  Class: drawings
Work Type: drawing
Title: Plan and Elevation of the façade of San Lorenzo
Creator: Aristotile da Sangallo after Michelangelo
Location: Staatliche Graphische Sammlung (Munich, Germany) #33258.
Date: late 16th century.

General Subject: architecture
Specific Subject:
San Lorenzo (Florence, Italy) (built work) church façade elevation plan
**Issue:** In this case, the painting is not the Subject of the drawing
- The drawing is part of the creative process in creating the painting, thus linked as a Related Work
- The Subject of both the drawing and the painting is Madame Moitessier

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
For non-narrative works

- Works without narrative subject content should also have subject term
- General subject term could be, for example, “architecture” or “object (utilitarian),” extrapolated from object type
• General Subject may be “architecture”
• Specific Subject is not required

for Case Study House 21, architect: Pierre Koenig
• Dedication of a church or temple may be indexed in Subject
• E.g., “Holy Wisdom”
Is there a subject?

- Subject for furniture and decorative arts
- Function of musical instruments, textiles, ceramics, furniture, numismatics, stained glass, tools, artifacts
- What is it “of” or “about”

General Subject: utilitarian objects

Indexing Type: isness

Specific Subject: Earth

geography
cartography
Is there a subject?

- Subject should be included even if there is no figurative or narrative content
- What is it “of” or “about”
- Nonrepresentational art
- Specific Subject is not required; in this case, the repository notes it as ‘interior design’ as subject, indicating purpose, of sorts

**General Subject:** furnishings  **Indexing Type:** isness  **Nonrepresentational art**

**Specific Subject:** interior design
**General Subject:**
- botanical
- literary theme

**Specific Subject:**
- herbal (reference source)
- De medicina ex animalibus, Sextus Placitus of Papyra (active ca. 370 CE)
- Stachys (genus)
- remedy

**Inscriptions:** Discussion of the plant betony (vetonica, genus Stachys), which, according to the text, has a wide variety of uses, including curing nightmares, sore eyes, toothaches, stomachaches, nosebleeds, and constipation.

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Is there a subject?

- Performance art also has Subject
- Objects, props, people, function, as well as the meaning or symbolism of the performance

**General Subject:** performance art

**Specific Subject:**
- men
- Vietnam War
- death
- remorse
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
- Issue: Is it useful to index every item in the scene? If not, where do you draw the limit?
Specificity and Exhaustivity

How many terms are required?

- For CONA, one subject term is required, a general subject designation
  - although it is strongly encouraged to include specific subject terms too
- As a last resort, “undetermined” may be sometimes allowed in if no subject can be extrapolated
Specificity and Exhaustivity

Cater your approach
• Consider the characteristics of the collection
• Available human resources, time, available technology
• Needs of end-users in retrieval
• Accommodate expert and non-expert alike
• Indexing every minor object in a work is not helpful
  • 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

Why index “sparver bed”? True, not important to the iconography; but a) it is such an excellent depiction of this type of Medieval bed in use, that it may be of interest to furniture historians, and b) it is an important (not trivial) element of the composition.
Specificity and Exhaustivity

- For a collection or group
- General Subject includes *various subjects*
- For Specific Subject, either record subjects of all or the most important works in the group
- In addition, or instead, if there will be item-level records, include subjects for items in works for individual works

General Subject:
- architecture
- various subjects

Specific Subject:
- 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
What if subject is unknown or uncertain?

- As with all indexing, better to be accurate and broad than incorrect and specific
- May index multiple subjects if scholarly opinion is divided
- If authoritative opinion on the subject content has changed over time, list current and historical to allow retrieval
Subject is unknown or uncertain

- Do not guess
- Broad and accurate is better than specific but incorrect
- E.g., do not identify the abstract animals as “squirrels” unless you are certain due to authoritative sources

CONA ID 700000118
Work Type: mola  Title: Kuni Mola
Creator: unknown Kuni
Date” ca. 1922
Location: National Museum of the American Indian (Washington, DC) 19/8402
Dimensions: 52 x 69 cm
Mat & Tech: cotton appliqué

General Subject:
- apparel
- Indexing Type: isness
- animals

Specific Subject:
- squirrels (animals)
- tree
- branches
- cages
- Usgwinni mor
- nature
- dreams
- creation myth
- Tree of Life (Baluwala legend, Kuna culture iconography)
- Olouaipipilele
- Sun-God
- tree
- cutting down (felling)
Subject is unknown or uncertain

General Subject:
religion and mythology
human figure(s)

Specific Subject:
Guanyin
Avalokiteshvara
Maitreya
bodhisattva
compassion

• When subject is uncertain due to scholarly debate, list multiple possibilities (Guanyin or Maitreya)
• Descriptive Note field may be used to explain the controversy
Former Subjects

**General Subject:** portraits  
**Specific Subject:**  
Francesco Guardi (Italian nobleman, born 1514)  
Cosimo I de' Medici (Grand duke of Tuscany and patron of the arts, 1519-1574)  
halberdier  
nobleman

- A work may have former subject designations  
- Index all
How to index subject of the work at hand

- Subject of the work at hand (vs. subject as a topic as represented in the Iconography Authority)

  **Issue:** 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?

  **Recommendation:** Yes. For the work at hand, index those aspects of the subject that are apparent or important. Particularly where those terms represent aspects of the subject that are unusual or particular for the work at hand.
• **Issue:** Not all aspects of a subject topic are necessarily portrayed in every work having that subject

• E.g., *Adoration of the Magi*, cast of characters, animals, allegorical themes
Iconography specific to this work that is not standard for all Adoration of the Magi depictions:

- Journey of the Magi at top
  method of representation = continuous representation
- Jerusalem = Siena
- horses as major compositional element

CONA ID 700000178
Bartolo di Fredi (Sienese, ca. 1330-1410);
Adoration of the Magi; altarpiece; ca. 1385;
Pinacoteca Nazionale di Siena (Siena, Siena province, Tuscany, Italy); no. 104.
• Are the Three Ages of Man portrayed in this work? **Yes**
• Are the Three Races of Man portrayed? **No**

• Are they kings or magi?
• Both kings and astrologers with Phrygian caps
• Unbeliever rustic groom contrasted with believers Magi and retinue
This later painting has both Three Ages of Man and Three Races of Man.

CONA ID 700008647
Work Type: painting
Creator: Benvenuto di Giovanni (Sienese, 1436 - before 1517)
Title: The Adoration of the Magi,
Date: ca. 1470/1475
Mat & Tech: tempera on panel
Dimensions: 182 x 137 cm (71 5/8 x 53 15/16 in.)
Current Location: National Gallery of Art (Washington, DC);
Andrew W. Mellon Collection; 1937.1.10
• This one also has both Three Ages of Man and the Three Races of Man
• Structure of the stable (new order, the Church) built upon ancient ruins (the old order, Paganism)

CONA ID 700008648
Work Type: painting
Creator: Peter Paul Rubens
Title: Adoration of the Magi
Date: 1624
Mat & Tech: oil on panel
Current Location: Koninklijk Royal Museum of Fine Arts (Antwerp, Belgium)
• 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 and gifts
• Part of subject here is method of representation = close-up view is reference to Roman reliefs
This one has Adoration of the Magi and the Journey of Magi.
Animals include not just ox, ass, horses, camels, but a peacock (incorruptible flesh, symbol of eternal life).
Balthasar, Gaspar, Melchior are characters in Western art, but not in all Christian art.

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

Are you sure of which characters are intended here?

If not, better to index *Adoration of the Magi* as a Specific Subject.

Do not name the Magi unless you are certain, based on authoritative sources.
Patricia Harpring
Vocabulary Program
Managing Editor

Getty Research Institute
1200 Getty Center Drive
Los Angeles, CA 90049

pharpring@getty.edu