Cataloging Art and Architecture

Introduction and Application of CDWA and CCO

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

CONA is compliant with CDWA and CCO
WHAT IS CDWA?

Categories for the Description of Works of Art

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

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

• Also covers many other types of cultural objects, including artifacts and functional objects from the realm of material culture.
### CDWA categories

- **For the Work**
- **For Images of the Work**
- **For Authorities**

- It is a comprehensive set of 540 elements
- **9 core elements**

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**CDWA: FULL LIST OF CATEGORIES**

<table>
<thead>
<tr>
<th>Category</th>
<th>Core</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>OBJECT/WORK</td>
<td>Core</td>
<td>Catalog Level</td>
</tr>
<tr>
<td>TYPE</td>
<td>Core</td>
<td>Date</td>
</tr>
<tr>
<td>COMPONENTS/PARTS</td>
<td>Core</td>
<td>QUANTITY</td>
</tr>
<tr>
<td>CLASSIFICATION</td>
<td>Core</td>
<td>TERM</td>
</tr>
<tr>
<td>TITLES OR NAMES</td>
<td>Core</td>
<td>TEXT</td>
</tr>
<tr>
<td>CREATION</td>
<td>Core</td>
<td>ROLE</td>
</tr>
</tbody>
</table>

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**EXHIBITION/LOAN HISTORY**

- Description: Exhibition Title or Name, Type, Curator, Organizer, Sponsor, Venue, Name/Place, Date, Earliest, Latest, Date

**OWNERSHIP/COLLECTING HISTORY**

- Description: Owner/Agent, Role, Place, Date, Earliest, Latest, Date

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WHAT IS CCO?

Cataloging Cultural Objects

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

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

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

Published by the American Library Association
Available at the ALA site, Amazon.com, etc.
WHAT IS CCO?

• For the Work
• For Images of the Work
• Authorities

• 116 elements total
• 9 core elements

Chapter 1: Object Naming
Work Type / Title

Chapter 2: Creator Information
Creator / Creator Role

Chapter 3: Physical Characteristics
Dimensions / Materials and Techniques /
State and Edition/ Additional Physical Characteristics

Chapter 4: Stylistic and Chronological Information
Style / Culture / Date

Chapter 5: Location and Geography
Current Location / Creation Location /
Discovery Location/ Former Location

Chapter 6: Subject
Subject

Chapter 7: Class
Class

Chapter 8: Description
Description / Other Descriptive Notes

Chapter 9. View Information
View Description / View Type / View Subject / View Date

Authority 1: Personal and Corporate Names
Authority 2: Geographic Places
Authority 3: Concept Authority
Authority 4: Subject Authority

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HOW ARE CDWA AND CCO RELATED?

- CDWA existed first; includes 540 elements (CCO is a subset of 116 CDWA elements)
- Both have 9 core elements
- CDWA contains more detail and additional elements, such as the condition of the work, its history and context, its provenance, etc.
- CDWA and CCO may be used together; they do not contradict each other
- Both CDWA and CCO map to other metadata standards
- Both CDWA and CCO advise use of authorities, linked to or comprising data from the Getty Vocabularies: AAT, TGN, ULAN, and IA
- CONA (Cultural Objects Name Authority), a Getty Vocabulary, is compliant with both CDWA and CCO
- CDWA and CCO are mapped to 13 other standards
- You should be able to express your data in multiple formats and multiple standards
• CDWA and CCO are mapped to other standards

• You should be able to express your data in multiple formats and multiple standards

• CDWA: The Categories for the Description of Works of Art
• CCO: Cataloging Cultural Objects
• CONA: Cultural Objects Name Authority
• CIDOC CRM: The International Committee for Documentation, Conceptual Reference Model (CRM)
• Linked.Art
• LIDO: Lightweight Information Describing Objects (CDWA Lite: CDWA Lite XML schema)
• VRA Core: The Visual Resources Association Core categories 4.0
• MARC/AACR: MARC formats produced by the Library of Congress, Anglo-American Cataloguing Rules national cataloging code, replaced by Resource Description and Access (RDA)
• MODS: Metadata Object Description Schema
• Dublin Core: Dublin Core Metadata Initiative
• DACS: Describing Archives Content Standard
• EAD: Encoded Archival Description Document Type Definition (DTD)
• Object ID: Object ID international standard for police and customs agencies
• CIMI: Consortium for the Computer Interchange of Museum Information attribute set, Z39.50 Profile
• FDA Guide: Guide to the Description of Architectural Drawings
Why use CDWA/CCO if my institution has its own local practices?

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

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

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

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

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

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

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

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

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

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

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

- **Your system:** As far as is possible, do not allow limitations of a cataloging system to cause distortion of the data
  - E.g., do not put two values into one field due to system limitations. Your system will change in the future; your data should survive migration
KEY PRINCIPLES OF GOOD CATALOGING

➢ Core fields
Include all of the core required CDWA/CCO elements. Do not leave important fields blank, e.g., knowing that the creator attribution is “unavailable” is useful information to the researcher, while a blank field is ambiguous and confusing.

➢ Display-format information is separate from indexing
Display date: finished ca. 1810  Start: 1805  End: 1815
Display Materials: gouache and gold leaf on parchment  AAT: gouache_300070114

➢ Unknown vs. unknowable
Distinguish when data is unknowable by scholarly community, or simply unknown due to cataloger lack of knowledge.

➢ Broad and correct vs specific and wrong
Do not guess; e.g., index material as broad “metal,” do not guess “cast iron”

➢ Specificity and Exhaustivity
Be consistent re how specific and also how exhaustive (no. of terms) indexing will be; indexing minute details may not be useful, judge based on audience and your cataloging resources.

➢ Employ unbiased and inclusive description and indexing
* Establishing the Focus of the Record
* Minimal Record
# WHAT IS A MINIMAL RECORD?

Include Core elements

<table>
<thead>
<tr>
<th>Catalog Level</th>
<th>item</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classification</td>
<td>paintings</td>
</tr>
<tr>
<td>Work Type</td>
<td>painting (visual work)</td>
</tr>
<tr>
<td>Title</td>
<td>Vase of Flowers</td>
</tr>
<tr>
<td>Creator</td>
<td>Jan van Huysum (Dutch painter, 1682-1749)</td>
</tr>
<tr>
<td>Creation Date</td>
<td>1722</td>
</tr>
<tr>
<td>Subject (general)</td>
<td>still life</td>
</tr>
<tr>
<td>(specific)</td>
<td>flowers</td>
</tr>
<tr>
<td>Current Location</td>
<td>J. Paul Getty Museum (Los Angeles, California); 82PB:70</td>
</tr>
<tr>
<td>Dimensions</td>
<td>79 x 61 cm (31 1/4 x 24 inches)</td>
</tr>
<tr>
<td>Materials</td>
<td>oil on panel</td>
</tr>
</tbody>
</table>

- If core information is unavailable, fill in the field with “unavailable” or another appropriate term
WHAT IS A MINIMAL RECORD?

Include Core elements

Catalog Level  item
Classification  paintings
Work Type  painting (visual work)
            scroll (information artifact)
Title  Scene of Early Spring
       宋郭熙早春圖 軸
Creator  Guo Xi (Chinese painter, 1023 - ca.1085 CE)
Creation Date  1072 CE
General Subject  landscapes
Specific  spring (season) | trees | Pinus (genus) | streams
Current Location  National Palace Museum (Taipei, Taiwan)
Repository Number  000053N000000000
Dimensions  158.3 x 108.1 cm
Mat & Tech  painted scroll  Index  ink | silk | paper

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

Catalog Level  item
Classification architecture
Work Type  church
mosque
museum
Title  Hagia Sophia
Ayasofya
Ayía Σοφία
Agia Sofia
圣索菲亚大教堂
Creator  Anthemios of Tralles and Isidoros of Meletus, the Elder
Creation Date  532-537 CE; rebuilt in 12th century
General Subject  architecture  Indexing Type: isness
Specific  Holy Wisdom (Religion/Mythology concepts)  Extent: dedication
Current Location  İstanbul (Turkey)
Address Note  41.008548°N; 28.979938°E
Dimensions  dome: diameter 31 meters
Mat & Tech  system bearing masonry, centralized plan
Index:  masonry | bearing walls | central plan

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

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

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

Image Record:

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

• Maintain separate records for the work and the image.

ESTABLISH THE FOCUS OF THE RECORD
ESTABLISH THE FOCUS OF THE RECORD

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

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

Cataloging: Intro to CDWA and CCO
* Relationships
Entity Relationship Diagram for CDWA and CCO

- Work records are linked to each other
- Work records are linked to Image records
- Work records are linked to authorities
- Sources are linked to all

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Cataloging: Intro to CDWA and CCO
Entity Relationship Diagram for CDWA and CCO

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

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

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

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

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

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

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

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

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

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

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

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

- The cartoon is
- The architectural context is

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

CONA ID 700008513
School of Athens
(Raphael, fresco, Vatican)
Names are linked to a work

EQUIVALENCE RELATIONSHIP

- Titles and alternate titles must all refer to the same work
- Multilingual access
- (Titles / names are discussed later in this presentation as a data element)
HIERARCHICAL RELATIONSHIPS

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

Create separate records when each part of a work contains enough unique information so that it would be difficult to clearly delineate the information in a single record. Repositories will also consider when separate records may be necessary to manage the works (materials, conservation, etc.).
CONA ID 700008515  Catalog Level: volume  Class: manuscript
Work Type: codex
Title: Códice Tudela  Title: Codex Tudela
Creator: unknown Aztec  Creation Date: ca. 1553
Current Location: Museo de América in Madrid (Madrid, Spain); N  Inv.: 70.400; España Siglo XVI
Dimensions: 21 x 15.5 cm; 125 leaves
Creator: illuminations: unknown Tenochtitlán; text in Catalan by a Franciscan friar
Culture: Tenochtitlán
Subject: religion & mythology
Aztec calendar
lords of the night
day signs
birds of the day
genre scenes
Descriptive: consta de 125 páginas con pinturas realizadas por un tlacuilo indígena y textos escritos en castellano por un misionero.. Folios 98 verso and 99 recto, showing aspects of the Aztec calendar: the birds of the day, the lords of the night, and the day signs. The Codex Tudela, named after José Tudela de la Orden, is a prototype as the other documents of its history. The Spanish government bought the manuscript when it was rediscovered in 1940, and it is now held by the Museo de América in Madrid. Aztec manuscript circa 1553. Many aspects of Aztec life, customs, and rituals are represented. Este códice, realizado en la escuela de pintura fundada por los franciscanos en México, Tenochtitlán, de tipo ritual-calendárico y etnográfico constituye una importante fuente para el estudio de la religión en relación con los dioses venerados, forma de representarlos, fiestas dadas en su honor, la división del calendario ritual así como de elementos relativos a la vida cotidiana en el México prehispánico.

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

Broader Context: Códice Tudela
Relationship Type: Whole/part
Qualifier: 98 verso
Works are linked to each other

HIERARCHICAL RELATIONSHIPS

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

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

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

Title: Mogao Cave 275
a Built Work?

Title: Buddha from Cave 275
a sculpture (“Movable” Work)?

Possible solutions

Cataloging: Intro to CDWA and CCO
Or in this case, are all the works in one cave considered a set or object grouping?

Linked to the Caves Complex through associative relationships?

Possible solutions

Works are linked to each other
Possible links in CONA

HIERARCHICAL RELATIONSHIPS

• Whole/part relationships for groups, subgroups, items

• CDWA and CCO can accommodate links that a repository would maintain

CONA ID 700008517
Classification: prints and drawings
Work Type: etching
Title: The Dissipation;
Creator: Jacques Callot (French, 1592-1635)
Mat & Tech: etching
Source: Lieure, no. 1407
State 2 of 3
Works linked to each other

**HIERARCHICAL RELATIONSHIPS**

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

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

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

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

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

Classification: Asian art; Work Type: screens_fusama

Title: The Daoist Immortal Liezi
Creator: Kano School
Date: ca. 1606
Style/Period: Momoyama period
Culture: Japanese
Materials: Set of four sliding-door panels; ink, color, gold, and gold leaf on paper
Dimensions: Overall: 6 ft. x 24 ft. (182.9 x 731.5 cm)
Original location: Ryōanji (Zen temple) (Kyoto, Japan)
Cataloging: Intro to CDWA and CCO
**Possible links in CONA**

**HIERARCHICAL RELATIONSHIPS**

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

---

**CONA ID 700008518**
Cat. Level: series
Class: prints
Work Type: color woodcuts
Title: Thirty-six Views of Mount Fuji: First Series
Title: First Series: Mt. Fuji Views
Creator Display: Katsushika Hokusai (Japanese, 1760–1849); published by Eijudo Japan
Creation Date 1827-1837
Subject: landscape Specific: Mount Fuji, ocean, genre scenes meisho-e
Current Location: not applicable
Style: Edo
Dimensions: 36 prints, average plate size: 24 x 37 cm

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**CONA ID 700000091**
Cat. Level: item
Class: prints
Work Type: color woodcut
Title: Great Wave at Kanagawa
Creator: Katsushika Hokusai (Japanese, 1760-1849); published by Nishimura Eijudo (Japanese, 19th century)
Mat & Tech: woodcut, polychrome ink and color on paper
Dimensions: 25.7 x 37.9 cm (10 1/8 x 14 15/16 inches)
Subject: landscape Specific: Mount Fuji, ocean, wave
Current Location: Metropolitan Museum of Art, New York, New York, USA)
HIERARCHICAL RELATIONSHIPS

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

- Qualifier = multiples
- Cat Level = multiples

Great Wave off Kanagawa (woodcuts (prints); Hokusai, Katsushika; ca. 1829/1832)

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

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

Catalog Level: multiples

Work Types:
- woodcuts (prints) [300041405] (preferred)
  ...... (Objects Facet, Visual and Verbal Communication (hierarchy name), Visual Works (hierarchy name), visual works (works), <visual works by material or technique>, prints (visual works), <prints by process or technique>, <prints by process: transfer method>, relief prints)
CONA ID 700008519
Catalog Level: multiples
Classification: prints and drawings
Work Type: drypoints
Title: Christ Presented to the People
Creator: Rembrandt van Rijn (Dutch, 1606–1669)
Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived ....

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

HIERARCHICAL RELATIONSHIPS

- Combine relationships with inferred relationships in other fields to expand research
- E.g., to compare different items representing various states of this print
- Note that each item, in various repositories, is cataloged as a unique work
- Then linked [non-preferred hierarchical] to the state

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

State: 1
State: 2
State: 3
State: 4
State: 5
State: 6
State: 7
State: 8
• Another conceptual relationship
• Entries in an architectural competition may be considered a group (non-archival)
• Link a drawing to the appropriate competition group through hierarchical relationships
• [Record competitions as events in Events]
ASSOCIATIVE RELATIONSHIP
Works linked to each other

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

---

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

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

J. Paul Getty Museum

National Gallery of Art

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

CONA ID: 70000620  Class: paintings  Work Type: painting
Title: Madame Moitessier
Creator: Jean-Auguste-Dominique Ingres
Date: 1851
Mat & Tech: oil on canvas
Dimensions: overall: 147 x 100 cm (57 7/8 x 39 3/8 in.)
General Subject portraits Specific: Inès Moitessier (French, 1821–1897)
Location: National Gallery of Art (Washington, DC); Samuel H. Kress Collection; 1946.7.18

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

Cataloging: Intro to CDWA and CCO
ASSOCIATIVE RELATIONSHIP

- Movable works may be linked to built works.

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

**CONA ID 700000090 Work Type: house**
Title: Bailey House Title: CSH #21
Creator: architect: Pierre Koenig
Creation Date: 1956-1958; renovated 1998
Dimensions: 1 story, 1320 square feet, 4 rooms and 2 baths, on a 110 x 160 foot lot
Mat & Tech: and Techniques: steel frame and flat roof deck
Current Location: Los Angeles (California, USA)
Address: 1635 Woods Drive

**CONA ID 7000000120 Work Type: architectural drawing**
Title: Case Study House No. 21
Creator: Pierre Koenig
Current Location: GRI Special Collections, Getty Center (Los Angeles, California) 2006.M.30-
ASSOCIATIVE RELATIONSHIP

- Two different types of items intended to be used together

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

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

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

Terrestrial globe

Celestial globe

pendant of

pendant of

CONA ID 70000014 Class: decorative arts Work Type: globe (cartographic sphere) Title: Terrestrial globe Title: Globe terrestre Creator: designed and assembled by Jean-Antoine Nollet, map engraved by Louis Borde, lacquer decoration attributed to the Workshop of Guillaume Martin, et al.Location: J. Paul Getty Museum (Los Angeles, California); ID:86.DH.705.1 Culture: French Date: about 1728 Mat & Tech: papier mâché, printed paper, and gilt bronze on a wooden (poplar, spruce, and alder) stand painted with vernis Martin Dimensions: 109.9 (height) x 44.5 (diameter of globe) x 31.8 cm (depth of the stand) (43 1/4 x 17 1/2 x 12 1/2 inches)

CONA ID 700000146 Class: decorative arts Work Type: globe (cartographic sphere) Title: Celestial globe Title: Globe céleste Creator: designed and assembled by Jean-Antoine Nollet, map engraved by Louis Borde, lacquer decoration attributed to the Workshop of Guillaume Martin, et al.Location: J. Paul Getty Museum (Los Angeles, California); ID:86.DH.705.2 Culture: French Date: about 1728 Mat & Tech: papier mâché, printed paper, and gilt bronze on a wooden (poplar, spruce, and alder) stand painted with vernis Martin Dimensions: 109.9 (height) x 44.5 (diameter of globe) x 31.8 cm (depth of the stand) (43 1/4 x 17 1/2 x 12 1/2 inches)
ASSOCIATIVE RELATIONSHIP

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

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

• Context for which a work was originally designed

CONA ID 70000005 Class.: architecture  Work Type: cathedral
Title: Cathedral of Notre-Dame  Creator: unknown
Date: current structure begun 1202, completed 1880
Mat & Tech: masonry
Dimensions: height including spire 151 m (495 feet)
Culture: Roman Catholic  Style: Gothic
Location: Rouen (France); Coordinates: 49.4402 1.0950

CONA ID 70000005 Class.: paintings  Work Type: stained glass
Title: Theodosius Arrives at Ephesus  Creator: unknown French
Date: ca. 1200–1205
Culture: French Medium: Pot-metal glass, vitreous paint
Dimensions: Overall: 25 x 28 1/8in. (63.5 x 71.5cm)
Classification: Glass-Stained
Location: Metropolitan Museum (New York, New York);
Credit Line: The Cloisters Collection, 1980 Accession Number: 1980.263.4
Creation Location: Rouen (France)
Provenance: From the cathedral of Notre-Dame, Rouen, France; Augustin Lambert, Paris (1923); Raymond Pitcairn 1885–1966, Bryn Athyn, PA. (from 1923-1966); Glencairn Museum, Bryn Athyn, PA. (sold 1980)
• Do not make associative relationships unless the relationship is direct
• For example, just because two works are by the same artist and have the same subject, they should not be linked directly to each other
• They will be retrieved together through Creator and Depicted Subject
ASSOCIATIVE RELATIONSHIP

Only direct relationships

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

Visual Surrogates (facet (controlled vocabulary); N/A; N/A)
Study photographs of Dutch paintings and drawings (post-1600) (photographic prints; undated)
Equestrian Portrait of Philip IV (study photograph; unknown photographer; unknown)
ASSOCIATIVE RELATIONSHIP

Only direct relationships

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

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

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

- Relationship type is an extensible list
- Relationships are reciprocal

<table>
<thead>
<tr>
<th>Code</th>
<th>Focus Entity</th>
<th>Related Code</th>
</tr>
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<tbody>
<tr>
<td>4137</td>
<td>printed from same plate</td>
<td>4137</td>
</tr>
<tr>
<td>4141</td>
<td>negative for</td>
<td>4142</td>
</tr>
<tr>
<td>4142</td>
<td>printed from negative</td>
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<td>printed from same negative</td>
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<td>4214</td>
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<td>4214</td>
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</table>

- For current list and codes, see CONA Editorial Guidelines online
RELATIONSHIPS BETWEEN WORKS may be rich and complex
RELATIONSHIPS BETWEEN WORKS
The resource CONA could virtually reunite disassembled or lost works, or works conceived but not executed.

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

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

CONA ID 700008555  Class: architecture
Work Type: temple  Work Type: ruins
Title: Templo Mayor  Creator: unknown Aztec
Dimensions: original ca. 100 x 80 m (328 x 262 feet) at base
Current Location: Mexico City (Mexico)  19 26 06 N, 99 07 53 W
Location: Sacred Precinct (Tenochtitlan, Mexico) Type: former
Date: first temple after 1325, rebuilt 6 times; destroyed by the Spanish in 1521
General Subject: architecture  Type: isness
Specific: Huiztilopochtli (Aztec mythology) | Tlaloc (Aztec deity)

• Example of a destroyed work, surviving only in ruins
• Scholarly reconstructions, early post-conquest depictions could be linked to the record for the original temple (as Depicted Subjects)
• Artifacts that originated here could be linked (as architectural context)
### CDWA AND CCO ARE MAPPED TO CONA AND OTHER STANDARDS


#### Metadata Standards Crosswalk

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<tr>
<th>CDWA</th>
<th>CCO</th>
<th>CONA</th>
<th>CIDOC CRM</th>
<th>Linked.Art</th>
<th>LIDO and CDWA Lite [LIDO coming soon]</th>
<th>VRA Core</th>
<th>MARC Core</th>
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</table>

#### 1. OBJECT/WORK (core)

| 1.1. Catalog Level (core) | Catalog Level | Creator_Other_Displays, catalog_level | not applicable | not applicable | <cdwalite: recordType> | <vra: work> or <vra: collection> |
| 1.2. Object/Work Type (core) | Work Type | [Work Type] PType Role_Rels, subject_id and ptype_role_id [link to AAT] | P41 classified P2 has type | classified_as Type | <cdwalite: objectWorkType> | <vra: worktype> in <vra: work> or <vra: collection> |
CONA ID: 700002850
Catalog Level: item
Classification: vessels
Work Type: vase
Title: Blue and White Glazed Globular Vase
       明 永樂 青花龍紋天球瓶
Creator: unknown Chinese
Creation Date: 1403/1424 CE
General Subject: utilitarian objects
Specific: animal | dragon
Current Location: National Palace Museum
(Taipei, Taiwan)
       Repository Number: 012547N000000000
Dimensions: 42.9 cm high and 9.7 cm diameter; foot diameter 15.8 cm
Mat & Tech: blue and white porcelain
       | porcelain (material) | blue-and-white (ceramic glaze)

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**Links to Vocabularies**

- Link to local vocabulary, mapped to AAT
- Or better, link to AAT in collections management system or in the LOD cloud

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**Cataloging: Intro to CDWA and CCO**
* Applying Work Type
* What Is Class / Classification?
**Record Type & Catalog Level**

**Record Type:** An indication of if the work is a movable work or a built work; other organizational Catalog Levels may be assigned by the Vocabulary Program

- movable work
- built work
- guide term
- conceptual facet
- surrogate

**Catalog Level:** An indication of the level of cataloging represented by the record, based on the physical form or intellectual content of the material; controlled list, may be extensible

- not applicable
- undetermined
- item
- volume
- album
- group
- subgroup
- box
- fond
- portfolio
- collection
- series
- set
- multiples
- component
- suite
- complex
- object
- grouping
- performance
- items
### Classification & Work Type

**Classification:** Placement of a work of art or architecture within a broad classification scheme that groups other, similar works together on the basis of similar characteristics; usually assigned by the repository; see CONA documentation. **Examples:**

- architecture
- paintings
- sculpture
- graphic arts
- European textiles
- costume
- furniture
- vessels
- decorative arts
- Asian art
- tools
- science
- ceramics
- toys
- Pre-Columbian art

Controlled by extensible list

**Object/Work Type:** The kind of object or work described, may include physical form, function, purpose, or allusion to subject matter, depending upon the conventions in a given discipline or area of art history; typically more specific or different than Classification, but occasionally may be the same as Classification. **Examples:**

- refectory table
- altarpiece
- portfolio
- etching
- carpet
- chalice
- drawing
- basilica
- dome
- cathedral

Controlled by AAT
WORK TYPE

CONA ID: 700008556
Classification costume | decorative arts

Work Type: fan (costume accessory)
[AAT 300258857]

Title Fan
Creator unknown Spanish
Creation Date 1855/1865
General Subject utilitarian objects
Specific | spring (season)
Current Location Metropolitan Museum of Art (New York, New York); 2008.286
Dimensions 10 7/8 in. (27.6 cm)
Mat & Tech: mother-of-pearl, paper, gouache, metal

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

<table>
<thead>
<tr>
<th>CONA ID</th>
<th>700000091</th>
<th>Classification</th>
<th>prints</th>
</tr>
</thead>
</table>

**Work Type:** woodcut (print)

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

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

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

**General Subject:** seascapes

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

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

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

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

**Style:** Edo

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

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

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

- May have multiple work types, one flagged “preferred” as default for displays  
- For architectural drawings, may include method of representation and purpose, particularly if a collection is so specialized that this is required  
- But also repeat them as Depicted Subject
WORK TYPE

• For architecture, may be form (e.g., basilica) or purpose (e.g., cathedral or courthouse)

CONA ID 700000168 Catalog Level: item
Class: *architecture  *Work Type courthouse
*Title: Bartholomew County Courthouse
*Creator Display: architect: Isaac Hodgson (American, born 1826 in Ireland)
*Creation Date: ground broken in 1871, completed in 1874
*Current Location: Columbus (Indiana, USA)
* Role: architect : Hodgson, Isaac [controlled]: • Start: 1871 • End: 1874
*Subject [links]: *architecture  *courthouse  *government

Catalog Level: item
Classification: •architecture
Work Type: • courthouse

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

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

Descriptive Note: Designed in 1946 by the Italian car designer and coach builder Pinin Farina (who later changed his name to Pininfarina), the two-seater Cisitalia “202” GT was an aesthetic and technical achievement that transformed postwar automobile body design. Building on aerodynamic studies developed for racing cars, the Cisitalia offers one of the most accomplished examples of coachwork (the automobile’s body) conceived as a single shell. The hood, body, fenders, and headlights are integral to the continuously flowing surface, rather than added on. Before the Cisitalia, the prevailing approach followed by automobile designers when defining a volume and shaping the shell of an automobile was to treat each part of the body as a separate, distinct element—a box to house the passengers, another for the motor, and headlights as appendages. In the Cisitalia, there are no sharp edges. Swellings and depressions maintain the overall flow and unity, creating a sense of speed.
CONA ID 700008558  Catalog Level: item  Classification: manuscripts
Work Types: manuscript palimpsest prayer book homiliary
Title: MS 575. Codex Armenicus Rescriptus. Palimpsest.
Creator: Unknown scribes, created at the Monastery of St. Catherine, Mt.Sinai, Egypt; Authors: Johannes Chrysostomus: Homilies on the Psalter ; Parakletikon:
Current Location: Monastery of St. Catherine (Mt.Sinai, Egypt)
Date of Creation: 6th century, 1st half of 10th century
Language: Text 1: (underlying text 6th century, Armenian; Text 2: (overlying text Syriac)
Description: The Codex Armenicus Rescriptus is a parchment originating at the Monastery of St. Catherine at Mt. Sinai. The original text on the parchment was an Armenian version of the Homilies on the Psalter by John Chrisostomos. It was later overwritten with Melkite liturgical prayers in Syriac. The Armenian text dates from the 6th century, the golden age of the Armenian language. The Syriac text dates from the 10th century. Among the earliest examples of Armenian literature. Text 2 is the oldest evidence of the Melchite liturgy in Syriac. There are 20 MSS from Mt. Sinai in The Schøyen Collection. Besides the monastery’s own famous library (4300 MSS), only The British Library (8 MSS) and The National Library of Russia, St. Petersburg, have comparable holdings.

Catalog Level: item
Classification: manuscripts
Work Type:
• manuscript • palimpsest
• prayer book • homiliary

• Work type may change over time
• Include terms for original and current types
• E.g., was originally a set of homilies, second text is a prayer book
The focus of the record includes:

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

**Catalog Level:** item

**Classification:** manuscripts

**Work Type:**
- folio (leaf)

**Repository Numbers**:
- 83.ML.104.137; Ms. Ludwig IX 8, fol. 137
**Work Type**

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

---

**Folio** is the entire sheet, front and back.

**Page** is only one side of the sheet.

**Catalog Level:** item

**Classification:** manuscripts

**Work Type:** page (component)

**Repository Numbers**

<table>
<thead>
<tr>
<th>Repository Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>85.MS.79.2.verso; Ms. 9, leaf 2v</td>
</tr>
</tbody>
</table>
CONA ID: 700000141  Class: architecture
Title: Hagia Sophia
Title: Ayasofya
Title:圣索菲
Title: Santa Sophia
Title: Αγία Σοφία
Location: Istanbul (Turkey)

Catalog Level: item
Classification: architecture

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

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

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

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

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

Work Type: • entrance

Title: Pyramids: Entrance to the Louvre

Creator Display: I. M. Pei

Current Location: Louvre Museum Courtyard (Paris, France)

Role: architect  Pei, I. M. (American, born 1917 in China)
Creation Date: 1989  • Start: 1989  • End: 1989

General Subject: architecture  Type: isness Specific: museum entrance

Dimensions: 21.6 m (71 feet) pyramid
• Value: 21.6  Unit: m  Type: height  |  Shape: pyramidal

Mat & Tech: and Techniques:  glass and steel rods and cable
Material [links]:  • glass  • steel  Technique [links]:  • cable

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

• Work Type is linked to AAT
• Be sure to use the correct term, noting context and meaning of the term in AAT
Classification categorizes a work in a broader scheme
• May vary depending upon the organization of the collection
• Classification is controlled by an extensible list

CONA ID 700000122

Classification

**decorative arts** [Class ID 20425]

**furniture** [Class ID 20635]

**Work Type:** rolltop desk [AAT 300121499]

**Title:** Roll-Top Desk

**Creator:** David Roentgen (German, 1743-1807, active in Paris), with Pierre Gouthière and François Rémond

**Creation Date:** ca. 1785

**General Subject:** furnishings

**Current Location:** J. Paul Getty Museum (Los Angeles, California) ID: 72.DA.47

**Dimensions:** 66 1/4 x 61 3/8 x 35 3/16 inches

**Mat & Tech:** veneered with mahogany, with gilt bronze mounts | mahogany | veneer

Description:
This Neoclassical desk has a writing surface that can be pulled out, triggering a mechanism that automatically withdraws the roll top, thereby displaying drawers and pigeonholes.
* Recording and Creating Titles
* Works That Have No Title
* Titles vs. Inscriptions
**Titles or Names**: Titles, identifying phrases, or names given to a work of art, architecture, or material culture. For complex works, series, or collections, the title may refer to a discrete unit within the larger entity (a print from a series, a photograph in a collection, a panel from a fresco cycle, a building within a temple complex) or it may identify only the larger entity (series, collection, cycle) itself. Each title is unique in the CONA data, identified with a unique, persistent Term ID. Includes date fields, language, source, and contributor for each title or name.

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

Title is free text.
CONA ID 700008559  Classification: paintings

Work Type: painting

Creator: Édouard Manet (French, 1832-1883)

**Title:** Portrait of Madame Brunet *(English)*

Portrait de Madame Brunet *(French)*

Creation Date: about 1861 - 1863, reworked by 1867

Medium: Oil on canvas

Dimensions: 132.4 x 100 cm (52 1/8 x 39 3/8 in.)

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

Place of Creation: France  
Culture: French

General Subject: portraits

Specific: Brunet, Caroline de Pène *(French, born 1837)*

Descriptive Note: Probably the sitter is Caroline Brunet, wife of French sculptor Euène Brunet, whom Manet had known at least since 1857. Although her identity as the subject of this painting remains uncertain, she is considered the most likely among several possibilities
CONA ID: 700000178  Classification: paintings
Work Type altarpiece | polyptych | panel painting

**Title:** Adoration of the Magi *(English)*

**Title:** Adorazione dei Magi *(Italian)*

Creator: Bartolo di Fredi (Sienese painter, active 1353, died 1410)
Creation Date: ca. 1385

**General Subject:** religion and mythology

**Specific:** Adoration of the Magi | Holy family | horses...

**Current Location:** Pinacoteca Nazionale di Siena (Siena, Italy); no. 104

**Dimensions:** 195 x 158 cm (76 x 61 5/8 inches)

**Mat & Tech:** tempera on panel, with gilding

| tempera | panel | gilding

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

Cataloging: Intro to CDWA and CCO
CONA ID: 700008511  
**Classification:** Asian art | sculpture  
**Work Type:** sculpture

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

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

**General Subject:** religion and mythology  
**Specific:** Bodhisattva | Guanyin  

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

- Title may refer to depicted subject  
- E.g., iconographical theme, characters and themes from religion, mythology, literature, named historical events  
- Index subject elsewhere in Depicted Subject
CONA ID: 700008524  Classification: architecture
Work Type: memorial
Title: Lincoln Memorial
Creator: architect Henry Bacon (American, 1866-1924) and sculptor Daniel Chester French (American, 1850-1931)
Creation Date: designed 1911-1912; constructed 1914-1922
General Subject: architecture  Type: description
Specific: commemoration  Extent: purpose  Abraham Lincoln (American president, 1809-1865)
Current Location: Washington (DC, USA)
Address Note: 38 53 21.48 N ; 77 3 0.40 W
Dimensions: area 27,336 square feet (2,539.6 m)
Mat & Tech: exterior: Colorado Yule marble, interior walls and columns: Indiana limestone
Relationship: Type: architectural context for
Related Work: CONA ID 700008638; Abraham Lincoln; Daniel Chester French; monumental sculpture

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

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

- Other appellations for works that have no *title* per se
- May repeat the Work Type
Title: Three Peonies
  Preference: preferred
  Language: English  Lang.Pref.: preferred

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

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

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

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

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

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

Broader context: Album of Flowers and Landscapes

Cataloging: Intro to CDWA and CCO
TITLES OR NAMES

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

Title: Willis Tower  Historical: Current
Preference: preferred
Date: renamed 16 July 2009
Start: 2009  End: 9999
Language: English  Lang.Pref.: preferred
Title: Sears Tower  Historical: Historical
Preference: variant/alternate Other [type]: former

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

Language: Dutch
Title type: translated

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

Language: English
Title Type: descriptive

Title: Nachtwacht
Language: Dutch
Title type: popular

Title: Night Watch
Language: English
Title type: popular
Record for a volume

TITLES OR NAMES

CONA ID 700008562 Classification manuscripts
Work Type sacramentary

Title Sacramentary of Charles le Chauve
Title Le Sacramentaire de Charles le Chauve
Title Sacramentary of Metz
Title Ms. Latinus 1141 Other [type] manuscript designation

Creator school of the Palais de Charles le Chauve
Creation Date 869-870

General Subject religion and mythology Specific Mass

Current Location Bibliotheque Nationale de France (Paris, France)
Number: Latin 1141; Identifiant : ark:/12148/btv1b53019391x
Dimensions 270 x 210 mm (just. 180 x 120 mm)
Mat & Tech: ink, pigment, and gilding on parchment Style: Carolingian

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

TITLES OR NAMES

CONA ID 700006365 Classification manuscripts
Work Type folio (leaf)

Title All Saints

Title Arenberg Hours Other Flag [type] volume

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

• Titles for an item may include a group title for the larger context, in accordance with bibliographic cataloging traditions
• Flag such titles as applying to broader the group using “Other Flags”
**OTHER FLAGS = TITLE TYPE**

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

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

- Each work should have a title that conveys to the user what the work is or what its subject is about in the language of the catalog record, because the title is an important element in displays for end-users.
- If the repository title, inscribed title, or another title in the language of the catalog record is sufficiently descriptive, the cataloger need not construct one.
- If the inscribed or repository title is overly long, in a foreign language, or does not describe the work, construct a concise descriptive title in the language of catalog record (English in CONA).
- See suggested rules for constructing a descriptive title in CONA documentation.
CONA ID 700000071 Catalog Level: item
Class: prints and photographs  *Work Type: gelatin silver print
*Creator Display: André Kertész (American, 1894-1985)
*Role: photographer
*Creation Date*: 1926
*Current Location: J. Paul Getty Museum, Los Angeles

*ID: 86.XM.706.10
*Title: Chez Mondrian
*Title Type: artist
*Title: Interior View of a Room and an Open Door
*Title Type: descriptive

Description: Characteristic of his work as "Naturalist-Surrealist," it combines prosaic observations of life combined with surrealistic perspective.
CONA ID 700008563 Catalog Level: item
Classification: prints and drawings   Work Type: screen print
Creation Date: 1965
Current Location: National Gallery of Art (Washington, DC); Gift of Roy and Dorothy Lichtenstein; 1996.56.139

Title: Brushstroke
Title Type: repository

• In the example below, the repository title is the artist title, and is also descriptive
• Avoid using the term “untitled” as a Title unless it is so-named by the artist or by the owner/repository
• Instead, construct a descriptive title
Title: Figures wearing ornate tasseled costumes
Title Type: constructed
In the example below, the repository title is a long transcription.

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

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

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

**Title:** Equestrian ballet at the Hofburg, Vienna, on 24 January 1667, in celebration of the wedding of Leopold I to the Infanta Margarita Teresa of Spain **Title Type:** descriptive

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

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<td>prints and drawings</td>
</tr>
<tr>
<td><strong>Work Type</strong></td>
<td>poster</td>
</tr>
</tbody>
</table>

**Title:** Chat Noir

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

**Creator** Théophile-Alexandre Steinlen (Swiss artist, 1859-1923)

**Creation Date** 1896

**General Subject** advertising/commercial | animals

**Specific** domestic cat | Chat Noir (cabaret) | Rodolphe Salis (French performer, 1851-1897) | shadow theater

**Current Location** Santa Barbara Museum of Art (Santa Barbara, California):

ID:1991.17

**Dimensions** 61.6 x 39.62 cm  (24 1/4 x 15 5/8 inches)

**Mat & Tech:** lithograph | ink | paper | lithograph

**Inscription:** along right side and bottom: Prochainement / la très illustre Compagnie du / Chat / Noir / avec / ses Pièces d'Ombres / Célèbres, ses Poètes / ses Compositeurs / Avec / Rodolphe Salis

- An inscription is not necessarily a title
- Record long inscriptions in the Inscription field

Cataloging: Intro to CDWA and CCO
* Recording the Creator
* People Not Creators
* Anonymous and Unknown Creators
**Creator Display:** Identification of the named or anonymous individuals or corporate bodies responsible for the design, production, manufacture, or alteration of the work. If there is no known creator, a reference to the presumed culture or nationality of the unknown creator. Also, record other people or corporate bodies associated with the work, including patrons.

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

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

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

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

Creation Date 1936
General Subject genre
Specific elementary school | children
Current Location Smithsonian American Art Museum
(Washington, DC)
Dimensions 30 1/4 x 36 1/8 inches
Mat & Tech: oil on canvas
CREATOR AND OTHER PEOPLE

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

Creator Display:
Li Tang (Chinese painter, 1050s-after 1130)
Person: [ULAN 500321561]

Creation Date 12th century
Culture: Song dynasty
General Subject landscapes
Specific rocks | clouds
Current Location National Palace Museum (Taipei, Taiwan)
Dimensions 27.7 x 30 cm
Mat & Tech: album leaf, ink and colors on silk
<table>
<thead>
<tr>
<th>CONA ID 700008565</th>
<th><strong>Classification</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Work Type</strong></td>
<td>figurine</td>
<td></td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Beltrame di Milano</td>
<td></td>
</tr>
</tbody>
</table>

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

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

*Creator may be a corporate body, defined as two or more people working together (not necessarily “incorporated”)*
ANONYMOUS CREATORS

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

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

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

• Hand is identified
• Known by appellation devised by scholars or repositories
• Nationality and dates surmised from loci and dates of activity
Identity of hand is unknown
Creator field refers to culture of creation, not an individual
If creator is missing in contributed data, map from Culture

UNKNOWN CREATORS

CONA ID 700008567 Classification ceramics
Work Type vessel
Titles Vulture Vessel

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

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

Creation Place: Mexico
Dimensions height: 8 3/4 inches Mat & Tech: ceramic
Culture: Aztec
<table>
<thead>
<tr>
<th>CONA ID</th>
<th>700008568</th>
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</thead>
<tbody>
<tr>
<td><strong>Classification</strong></td>
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</tr>
<tr>
<td><strong>Work Type</strong></td>
<td>lithograph</td>
</tr>
<tr>
<td><strong>Titles</strong></td>
<td>Still Life</td>
</tr>
</tbody>
</table>

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

**Creation Date** 1938

**General Subject** still lifes

**Current Location** Te Papa Tongarewa (Wellington, New Zealand): 1953-0003-149

**Dimensions** image: 61.2 x 46.9 cm; support: 70 cm x 5.08 cm;

**Mat & Tech:** color lithograph on paper

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

CONA ID 700000214  Classification architecture
Work Type mausoleum
Titles Taj Mahal

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

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

• Patrons of architecture may be included
• In many cases, the patron is known but the architect is unknown

Cataloging: Intro to CDWA and CCO
PATRONAGE

CONA ID 700008627 Class: paintings Work Type: painting
Title: A Couple of Foxhounds
Creator: George Stubbs (British painter, 1724-1806)
Role: painter Person: Stubbs, George
Role: commissioner Person: Vyner, Thomas, Reverend
Creation Date: 1792
Current Location: Tate Gallery (London, UK) Purchased with assistance from the Friends of the Tate Gallery 1973; T01705

Creator: George Stubbs (British painter, 1724-1806)
Role: painter Person: Stubbs, George
Role: commissioner Person: Vyner, Thomas

People who commission art works are included
Roles may be indexed, even if they are not included in the Display Creator statement
Roles are controlled by AAT
CREATOR’S ROLE

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

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

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

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

*Work Type: church
*Title: North Christian Church
*Current Location: Columbus (Indiana, USA)

*Creation Date: designed 1961, completed 1964

*Subject: architecture, religion/mythology, church, Disciples of Christ (Protestant Christianity), worship

*Dimensions: spire rises 58.5 m (192 feet)

*Material & Technique: hexagonal plan, concrete base, leaded copper spire, slate roof; welded steel buttresses support the roof and spire at the 6 axial corners

Description: The architect was working on this building when he died unexpectedly. Building has a hexagonal plan elongated along the east-west axis; it is a one-story building with the lower level nested in a moat within an earthen berm.

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

Role: architect
Person: Saarinen, Eero

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

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

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

CONA ID 700008570 Catalog Level: group Class: Architecture
* Work Type: architectural documents
* Title: Architectural drawings relating primarily to residences and commercial and public buildings in Ottawa from the Office of Werner E. Noffke, Ottawa
* Current Location: Cartographic and Audio-Visual Archives Division; National Archives of Canada (Ottawa, Canada) ID: Noffke, W.E. 77803/7
* Creator Display: Office of Werner E. Noffke (Ottawa, Canada) [link]
* Role: administrative origin

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

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

Sources: National Archives of Canada

• For Creator, include Origin of an archival group
GROUPS AND COLLECTIONS

[for a box of photographs]

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

Role: photographer

Person: Hawes, Josiah Johnson

Role: photographer

Person: Southworth, Albert Sands

Role: photographer

Person: Pennell, Joseph

• For groups of works, include all the creators, if possible
• For a large number of creators, in Creator Display list the most important or most prominent creators represented in the group
• But index all
**ATTRIBUTION QUALIFIERS**

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

CONA ID: 700000089 Catalog Level: item
Class: decorative arts furniture *Work Type: side chair
*Title: Side chair
*Current Location: Metropolitan Museum of Art (New York, New York, USA) ID: 62.16
*Creator Display: attributed to Samuel McIntire (American, 1757-1811)
*Role: designer
**Creator Display:** attributed to Samuel McIntire (American, 1757-1811)
**Role:** designer
**Person:** McIntire, Samuel
**Qualifier:** attributed to

**Dimensions**
96.2 x 70.8 x 45.7 cm (37 7/8 x 27 7/8 x 18 inches)
**Value:** 96.2
**Unit:** cm
**Type:** height
---
**Value:** 70.8
**Unit:** cm
**Type:** width
---
**Value:** 45.7
**Unit:** cm
**Type:** depth

**Material**
mahogany, ebony, ash, birch, and white pine
**Value:**
**Unit:**
**Type:**

**Description:**
Originally made for the wealthy Salem merchant Elias Hasket Derby. The carved grape clusters in the lunette at the base of the splat and suspended from bowknots at the top of each leg are a motif traditionally associated with the work of Samuel McIntire, a Salem carver and architect.
Multiple creators and roles

Explain the Extent of each creator’s contribution

See CONA documentation for extensible controlled lists for Extent and Attribution Qualifier

**Creator Display:**

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

**Role:** ceramicist

**Person:** unknown Japanese

**Role:** goldsmith

**Person:** Howzer, Wolfgang

**Extent:** mounts **Attribution Qualifier:** attributed to

**Creation Date** ca. 1670

**General Subject** utilitarian objects **Specific:** landscapes

**Current Location** J. Paul Getty Museum (Los Angeles, California): 85.DI.178

**Mat & Tech:** hard-paste porcelain, underglaze blue decoration; gilt metal mounts

**Dimensions** unavailable
ATTRIBUTION QUALIFIERS

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

attributed to
formerly attributed to
probably by
possibly by

Working with a known creator
studio of
workshop of
office of

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

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

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

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

- **Free-text fields** are note fields, not controlled. Used to communicate nuance, uncertainty, and ambiguity to end users.
Display refers to how the data looks to the end user in the database, on a Web site, on a wall or slide label, or in a publication.

- Information for display should be in a format that is easily read and understood by users.
- Free-text or concatenated from controlled fields.

Indexing refers to the process of evaluating information and designating indexing terms by using controlled vocabulary that will aid in finding and accessing the cultural work record.

- By human analysis, not by the automatic parsing of data into a database index.
PHYSICAL CHARACTERISTICS

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

- Dimensions, Material and Technique other characteristics of the physical object
PHYSICAL CHARACTERISTICS

Classification: ceremonial objects
Work Type: bi

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

Indexing:
- Value: 21
- Unit: cm
- Type: diameter

Mat & Tech Display:
- Jade (nephrite)

Indexing:
- Jade (rock) [AAT 300011119]
- Nephrite [AAT 300011120]
Materials and Techniques: An indication of the substances or materials used in the creation of a work, as well as any implements, production or manufacturing techniques, processes, or methods incorporated in its fabrication. For works on paper, descriptions of watermarks may also be included.

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

Includes a display field and links to the AAT for indexing.
There are date fields attached to the indexing terms: display date, earliest, latest, to indicate temporal characteristics, when applicable.
CONA ID 700008574 Catalog Level: Item
Classification: paintings Work Type: miniature
Title: Sarah Anne Allen
Date: about 1842
Creator: Clarissa Peters Russell (American, 1809–1854 American)
Dimensions: 2 3/8 x 1 7/8 in.
Mat & Tech: Watercolor on ivory
Provenance: The artist; descended in family to Emily L. Clark, the sitter's daughter; to MFA, 1936, gift of Emily L. Clark.
Location: Museum of Fine Art (Boston, Massachusetts); 36.351
Credit Line: Gift of Miss Emily L. Clark

Display Mat & Tech: watercolor on ivory

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

• Free-text Materials and Techniques display and index using controlled terminology (AAT)
Display Mat & Tech: poplar wood, linen, polychromed and gilded gesso, with panel painted in tempera and gold

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

- Display allows expression of nuance, complexity, and ambiguity
CONA ID 700002058 Class*: graphic arts
Work Type*: drawing, preparatory study
Title*: Man in Korean Costume
Creator*: artist: Peter Paul Rubens (1577-1640, active in Flanders and Italy)
Creation Date*: ca. 1617-1618
Current Location*: J. Paul Getty Museum (Los Angeles, CA), 83.B.384
Descriptive Note: This is one of several studies of persons in exotic costumes that Rubens did during...
Dimensions*: 38.4 x 23.5 cm

Mat & Tech: Display: black chalk with touches of red chalk in the face on ivory laid paper
Mat & Tech [AAT]: chalk
Role: medium
Mat & Tech [AAT]: laid paper
Role: support

You may index the support separately from media using a Role.
MATERIALS AND TECHNIQUES

Mat & Tech Display: ink on parchment

Mat & Tech: ink
Flag: material Role: medium Extent: leaves

Mat & Tech: parchment
Flag: material Role: support Extent: binding

Mat & Tech: Coptic binding
Flag: technique

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

• You may index technique separately from materials

MATERIALS AND TECHNIQUES

Mat & Tech Display: ink on parchment
Extent: leaves
Role: medium
Mat & Tech: ink Flag: material
Role: support
Mat & Tech: parchment Flag: material
Extent: binding
Mat & Tech: Coptic binding Flag: technique
CONA ID 700000129  Class Textiles * Work Type carpet
Title Ardabil Carpet
Creator: Maqsud of Kashan (Persian, active in 16th century)
Creation Date* 946 Anno Hegirae (1540 Common Era)
Current Location Los Angeles County Museum of Art (Los Angeles, California, USA)
ID: 53.50.2

Style Persian Safavid Dynasty
General Subject: textile
Subjects: prayer, poetry, lamps, geometric pattern, flowers
Creation Location Safi-ud-din (Ardabil, Iran)
Dimensions 729 x 409 cm (23 feet 11 inches x 13 feet 5 inches)
Mat & Tech: Wool and silk pile with cotton warp and weft; Turkish Ghiordes knots
Inscription Signed by Maqsud of Kashan, dated 946 H. Inscribed with Persian couplet from an ode, by the fourteenth-century lyrical poet Hafiz: I have no refuge in this world other than thy threshold; My head has no resting place other than this doorway.
Physical Description Note: Central medallion with radiating pendants; quarter medallions repeated in the corners; unique design element in lamps projecting from the top and bottom of the central medallion; designs are set against a dense field of flowers that grow from scrolling leafy vines.

Description This large carpet was made for the mosque of Safi-ud-din in Ardabil, which is the holiest of Persian religious shrines. Since the artist was from Kashan, the carpet was probably actually produced there, and not made in Ardabil, which produces a different style of carpet. In this carpet, the central medallion with radiating pendants was ultimately derived from contemporary and earlier bookbinding and manuscript illumination...


• You may index technique separately from materials

MATERIALS AND TECHNIQUES

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

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

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

- You may index technique separately from materials
CONA ID 70008578 Classification: installations
Work Type: installation
Creator: Bruce Nauman (born 1941)
Title: Four Corner Piece
Date: 1970
Dimensions: variable
Current Location: Museum of Contemporary Art, Los Angeles
Credit Line: Purchased with funds provided by the Collectors Committee

Orientation/Arrangement: Square construction of tall white walls in which slightly smaller white walls stand, forming a narrow passageway. Alternating between the four corners of the passageway, video cameras and monitors sit on the floor, the arrangement of which prevents the viewer from glimpsing his or her own image as it is recorded in real time.

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

Cataloging: Intro to CDWA and CCO
**Dimensions**: Information about the dimensions, size, or scale, or format of the work. It may include the number of the parts of a complex work, series, or collection

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

Dimensions include a display field and controlled fields for indexing
CONA ID 700008628 Cat. Level: item • Class: prints and drawings
*Work Type: etching
*Title: Shell (Murex brandaris)
*Creator Display: Wenceslaus Hollar (Bohemian, 1607-1677)
*Current Location: National Gallery of Art (Washington, DC, USA)
*ID: 1992.17.2
*Role: printmaker [link]: Hollar, Wenceslaus
*Creation Date: ca. 1645
Start: 1640
End: 1650

*Subject [links]:
animal
still life
shell
Murex brandaris (marine mollusk)
Culture: Bohemian

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

• Value: 9.5  Unit: cm  Type: height
• Value: 13.6  Unit: cm  Type: width

Unit: cm  Type: width
*Mat & Tech: etching on laid paper
Material: etching • laid paper  Technique [links]: etching

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

**count of leaves**

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

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

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

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

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

*Description:* Mongolian-Buddhist books, like this hand-written example, frequently use a combination of the Tibetan and Sanskrit languages written in Tibetan dbU chen script. Here the size of the writing and the ink colors are intentionally varied to emphasize portions of the text that should be spoken louder or in unison, or to indicate when particular ritual actions accompany the recitation. The text of this manuscript invokes the goddess Paldan Lhamo.
CONA ID 700008515 Catalog Level: volume  Class: manuscript  
Work Type: codex  
Title: Códice Tudela  Title: Codex Tudela  
Creator: unknown Aztec  Creation Date: ca. 1553  
Relationship Type: part of     Related Work: Códice Tudela  
Relationship Numbers: 98 verso and 99 recto  
Current Location: Museo de América in Madrid (Madrid, Spain); N  Inv.: 70.400; España Siglo XVI  
Dimensions: 21 x 15,5 cm; 125 leaves  
Creator: illuminations: unknown Tenochtitlán; text in Catalan by a Franciscan friar  
Culture: Tenochtitlán  
Subject: religion & mythology  
Aztec calendar  
lords of the night  
day signs  
birds of the day  
genre scenes  
Descriptive: consta de 125 páginas con pinturas realizadas por un tlacuilo indígena y textos escritos en castellano por un misionero.. Folios 98 verso and 99 recto, showing aspects of the Aztec calendar: the birds of the day, the lords of the night, and the day signs. The Codex Tudela, named after José Tudela de la Orden, is a 16th century pictorial Aztec codex. It is based on the same prototype as the Codex Magliabechiano, the Codex Ixtlilxochitl, and other documents of the Magliabechiano Group. Little is known about the codex's history. The Spanish government bought the manuscript when it was rediscovered in 1940, and it is now held by the Museo de América in Madrid. Aztec manuscript circa 1553. Many aspects of Aztec life, customs, and rituals are represented. Es un códice realizado en la Escuela de Pintura fundada por los franciscanos en México, Tenochtitlán, De tipo ritual-calendárico y etnográfico constituye una importante fuente para el estudio de la religión en relación con los dioses venerados, forma de representarlos, fiestas dadas en su honor, la división del calendario ritual así como de elementos relativos a la vida cotidiana en el México prehispánico.
DIMENSIONS

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

Weight may be an important measurement
DIMENSIONS

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

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

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

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

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

**count of stories**

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

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

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

- **Value:** 2.5  **Unit:** inches  **Type:** base  **Scale type:** numeric
- **Value:** 10  **Unit:** feet  **Type:** target  **Scale type:** numeric
CONA ID 700008581  Title: Vase  
Classification: Asian Art  Work type: vase  
Location: British Museum (London, England)  Repository number: PDF.233  
Date: 1127-1279  
Location: Longquan (Asia,China,Zhejiang (province))  
Materials: porcelain Longquan Ware; stoneware, porcelain-type, with blue-green glaze  
Index: porcelain Role: medium | Longquan Ware | molded Role: technique | glazed Role: technique  
Dimensions: Height: 410 millimetres  
General Subject: utilitarian object  
Specific Subject: cong (ceremonial vessel)  
Descriptive Note: Vase shaped after an ancient jade called a cong. Longquan porcelain jar of archaic jade cong form, with rectangular sides and short cylindrical neck. The jar has grey-green glaze. There are moulded sectional grooves in imitation of carved jade. Connoisseurs regard the finest Longquan wares as those with bluish glazes made in the late twelfth and early thirteenth centuries such as this vase which is shaped after an ancient ritual jade object. It was made at a kiln in or around the market town of Longquan in the southern part of Zhejiang province.  
Culture: Southern Song dynasty.  
Sources:  
British Museum online  
Hobson 1934 p. 43, pl. XLII  
Medley 1977 p.26, no.73  
Pierson 1997 p.29, no.233  

**Dimensions:** Height: 410 millimetres; cong-shaped rectangular cuboid  
- **Value:** 410  **Unit:** mm  **Type:** height  
- **Value:** [ ]  **Unit:** [ ]  **Type:** [ ]  **Shape:** rectangular cuboid
**DIMENSIONS**

chain lines, laid lines

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

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

**Value:** 13.3  **Unit:** cm  **Type:** height  **Extent:** sheet
**Value:** 20.6  **Unit:** cm  **Type:** width  **Extent:** sheet

**Value:** 25  **Unit:** mm  **Type:** distance between  **Extent:** chain lines
**Value:** 14  **Unit:** N/A  **Type:** count  **Extent:** laid lines
**Value:** 20  **Unit:** mm  **Type:** length  **Extent:** laid lines
**Dimensions:** 35 mm, 176.78 m (580 feet); 28 minutes at 16 frames per second

**Format:** 35 mm

**Value:** 176.78  **Unit:** m  **Type:** length

**Value:** 28  **Unit:** minutes  **Type:** running time

**Value:** 16  **Unit:** frames  **Qualifier:** per second  **Type:** running time
**DIMENSIONS**

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

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

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

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

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

Format: quarter plate
QUALIFYING DIMENSIONS

- Extensible lists to qualify dimensions
- Value is controlled format, numbers
CONA ID 700008583 Catalog Level: item
Class: prints and drawings  Work Type: etching
Creator: James McNeill Whistler
Title: The palaces  Creation Date: 1879/1880
Current Location: National Gallery of Australia (Parkes, Australian Capital Territory) ; NGA 78.415.9
Mat & Tech: Display: intaglio print; watermark: Strasburg lily
Techniques: intaglio print
Watermark: Strasburg lily
Collection Title: Venice, Whistler. Twelve Etchings (First Venice Set) 1880
Place made: Venice, Veneto, Venezia province, Italy
Mat & Tech: & Technique: prints, intaglio etching and drypoint
Edition: Edition of 100
Publisher: The Fine Arts Society
Primary Insc: Drawn on tab l.r , in pencil '[Whistler's butterfly monogram]; inscribed on tab l.r, in pencil "imp".
Dimensions: plate-mark 25.1 h x 35.8 w cm sheet 25.4 h x 35.8 w cm
Cat Raisonné: Kennedy (1910), 187; Mansfield( 1909), 184
Acknowledgement: Purchased 1978
Accession No: NGA 78.415.9
Dimensions plate 25.1 x 35.8 cm, sheet 25.4 x 35.8 cm
Description: A fine example of the 'Strasburg lily' watermark can be seen in the paper used for Whistler's 1879-1880 etchings. There are many variations of the 'Strasburg lily' watermark. It has also been known, more prosaically, as the Fleur-de-Lis on a Crowned Shield, or simply as the Fleur-de-Lis, (a term derived from the central element of the design). The watermark in Whistler's print bears the date '1814' below the design. This date can only be used to verify the initial year of the watermark's use. Under transmitted light the image shows flocking of pulp along the chain lines, which occurred when the sheet was still in the wet state on the mold.

WATERMARKS
Mat & Tech: Display: etching and drypoint; watermark: Strasburg lily
Mat & Tech: Ink laid paper
Techniques: etching drypoint
Watermark: Strasburg lily

• Watermarks are marks inherent in or applied to the material before it was fashioned into the work, including watermarks and stationers' stamps or marks
CONA ID 700008584 Catalog Level: item
Class: prints and drawings
Work Type: print
Creator: Rembrandt van Rijn (Dutch, 1606 – 1669)
Title: Adam and Eve

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

Creation Date: 1638
Mat & Tech: etching on laid paper
Dimensions: sheet (trimmed within plate mark): 16 x 11.7 cm (6 5/16 x 4 5/8 in.)
General Subject: religion and mythology
Specific: Adam and Eve
Current Location: National Gallery of Art (Washington, DC); Rosenwald Collection; 1943.3.7102

- Record a transcription or description of the content of the inscription, mark, or text, including the material or medium
- Record signatures, dates, text inscribed on the work
CONA ID 700008585 Cat. Level: item  Class.: prints and drawings
Work Type: engraving
Title: Adam and Eve
Creator: Albrecht Dürer (German, 1471-1528)
Creation Date: 1504
Current Location: National Gallery of Art (Washington, DC); Gift of R. Horace Gallatin; 1949.1.18
Mat & Tech: engraving on laid paper
Dimensions: sheet (trimmed to plate mark): 24.9 x 19.3 cm (9 13/16 x 7 5/8 in.)

Inscription: signed and dated in plate, above Adam’s shoulder: ALBERTUS / DVRER / NORICVS / FACIEBAT / AD 1504; translation: [Albrecht Durer of Nuremberg made this in 1504].

Description: Among the first results of Dürer’s studies, which were to engage him throughout his life, was the engraving of Adam and Eve, in which he embodied all his new ideas of beauty and harmony, and which he proudly signed with his full name in Latin.
CONA ID: 700008852 Class.: calligraphy
Work Type: scroll
Title: 愚極礼才書 「極重悪人無他方便・唯稱弥陀得生極楽」
Title: Buddhist Maxim on the Saving Power of Amida
Creator: Gukyoku Reisai (Japanese, 1369–1452)
Location: Metropolitan Museum of Art (New York, New York) Repository Number: 2014.719.9
Credit Line: Gift of Sylvan Barnet and William Burto, in memory of John M. Rosenfield, 2014
Date: 15th century
Culture: Japan
Materials/Tech: Pair of hanging scrolls; ink on paper
Dimensions: Image (each scroll): 36 3/4 x 8 3/4 in. (93.4 x 22.3 cm) Overall with mounting (a): 67 1/8 x 9 1/2 in. (170.5 x 24.1 cm) Overall with knobs (a): 67 1/8 x 11 1/4 in. (170.5 x 28.6 cm) Overall with mounting (b): 67 x 9 1/2 in. (170.2 x 24.1 cm) Overall with knobs (b): 67 x 11 3/16 in. (170.2 x 28.4 cm)
General Subject: text  Specific Subject: Buddhist  |  maxim
Descriptive Note: Like adherents of the more popular Pure Land sects, Gukyoku Reisai, a prominent Zen monk, believed in the saving power of the Buddha Amida (Sanskrit: Amitābha). This couplet, written in Chinese cursive script:

Inscription: Chinese cursive script, reads, from right column to left:
極重悪人無他方便・唯稱弥陀得生極楽
For an utterly evil person,
there is no other expedient means.
Simply recite the name of [A]Mida
to achieve birth in Paradise.
(Translation by John T. Carpenter)
Inscription: Text begins with the rubric for the Gospel reading for the Purification of the Virgin, explaining that the reading comes from the Gospel of Luke, written entirely in rustic capitals ...

General Subject:
- religion and mythology
- literary theme

Specific:
- Purification of the Virgin
- rubric • Gospel of Luke (Bible)
- versal (decorated initials)
CONA ID 700008587 Catalog Level: component Class: manuscripts Work Type: illuminated manuscript
Title: De consolatione philosophiae
Creator: unknown German scribe; author: Boethius
Creation Location: Germany
Creation: Date 11th century
General Subject: text
Specific: Latin (language)  Extent: language

**Typeface/Letterform:**
Caroline miniscule

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

- May catalog Typeface/Letterform, even if you are not transcribing an inscription

Cataloging: Intro to CDWA and CCO
**MARKS**

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

**Mark:** Sèvres E
**Title:** Christ Presented to the People  
**Creator:** Rembrandt van Rijn (Dutch, 1606–1669)  
**Mat & Tech:** drypoint  
**State:** 2:8

Current Location: Metropolitan Museum of Art (New York, New York); Gift of Felix M. Warburg and his family, 1941 (41.1.34).  
Description: The Roman governor Pontius Pilate on the dais points to Christ at his side as he asks the people whether he should release Barabbas or Christ (Matthew 27:21–23). Just as fascinating as the riveting central subject of this powerful print are the varied characters, attitudes, and poses to be found within the crowd of spectators witnessing the event from the street below and the surrounding windows. Rembrandt composed this print entirely in drypoint, which accounts for the velvety quality of many of the lines. With drypoint, Rembrandt could combine the immediacy of drawing with the ability to print many impressions of a single image. This impression was printed on Japan paper, whose yellow tone bathes the scene in a warm light. The standard-size Japan sheet was smaller than Rembrandt’s printing plate, but the printmaker solved this dilemma by adding an extra strip of paper to the top of the sheet.

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**Title:** Christ Presented to the People  
**Creator:** Rembrandt van Rijn (Dutch, 1606–1669)  
**Mat & Tech:** drypoint  
**State:** 8:8  
**Dimensions:** 13 3/4 x 17 15/16 in. (34.9 x 45.6 cm)  
**Current Location:** Metropolitan Museum of Art (New York, New York); Gift of Felix M. Warburg and his family, 1941 (41.1.36)  
Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived the scene over and over. In the sixth state of the print, he removed much of the original crowd that stood directly below the main event and replaced it with two brick arches over an unidentified chasm. Between the arches he also added a sculpted male figure, lightly covered over in this, the final state. The iconographic significance of these changes remains a mystery, but compositionally they serve to thrust the viewer into direct confrontation with Christ’s face.

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**STATE**

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- May record the State of prints and other multiples  
- May also describe the Multiple, even each State, as a conceptual work, as a separate record  
- Then link the records for these individual physical works to the records for the conceptual entities  
- While a repository of a work will probably not wish to do this, in CONA or another such resource, recording conceptual works allows for full records of scholarly information  
- For the reference number to a state in an authoritative reference such as Bartsch, see Sources.
CONA ID 700008591 Catalog Level: item
Class: special collections work Type: rare book
Creator: Giorgio Vasari (Italian, 1511-1574)
Publisher: I Giunti
Title: Vite de’ piu eccellenti pittori, scultori et architettori
Title: Le vitede’ piv eccellenti pittori, scvltori, et architettori / scritte, & di nuovo ampliate da M. Giorgio Vasari, pit. et archit. aretino ; co’ ritratti loro, et con le nuoue vite dal 1550. insino al 1567 ; con tauale copiosissime de’nomi, dell’opere, e de’luoghi ou’ elle sono. Publication Place: Florence
Publication Date: 1568
General Subject: literary Specific: biography | artists
Description: 3 pts. in 3 v. : ports. ; 25 cm. (4to) revised, expanded and illustrated version of the 1st ed. (Florence : Lorenzo Torrentino, 1550).

Edition: 2nd edition
Sources: Mortimer, R. Italian 16th cent., 515
Notes: R
Current Location: Getty Research Library (Los Angeles, California) 85-B23279

CONA ID 700008592 Catalog Level: item
Class: prints and drawings Work Type: lithograph
Creator: Claes Oldenburg
Title: Typewriter Eraser
Creation Date: 1970
Current Location: National Gallery of Art (Washington, DC);
Dimensions: 31.1 x 24.1 cm (12 1/4 x 9 1/2 inches)
Mat & Tech: 3-color lithograph on Rives BFK paper

Edition: 100/100
Facture: Colors or Sequence 1. pink (aluminum), 2. transparent red-brown (stone), 3. green-black (stone)
General Subject: utilitarian objects Type: description Specific: eraser
NGA Accession Number 1991.74.182; 38.18; © Gemini G.E.L. and the Artist; Catalogue Number 38.18; Gemini Work Number CO70-310; Old Gemini Catalogue Number 182
Description: Edition 100 plus 20 AP, RTP, PP II, 3 GEL, C. Collaboration and Supervision Kenneth Tyler; Processing and Proofing Kenneth Tyler; Edition Printing Charles Ritt assisted by Andrew Vlady, Richard Wilke

• Record the Edition of prints or books
CONA ID 700008593  Catalog Level: item  Class: prints and drawings  Work Type: lithograph
Creator: Jasper Johns  Title: Face
Creation Date: 1973  Publication Date: 1974
Inscription Type: signed Date: 1974
Dimensions: 78.1 x 57.8 cm (30 3/4 x 22 3/4 in.)
Current Location: National Gallery of Art (Washington, DC, USA)
Repository Identification: 1981.5.191  26.64
Creation Number: JJ73-627Number Type: Gemini Work Number
Creation Number: 500
Number Type: Old Gemini Catalogue Number
© Jasper Johns and Gemini G.E.L./VAGA, NYCatalogueNumber 26.64; Artist Jasper Johns; Gemini Work Number JJ73-627; Old Gemini Catalogue Number 500
NGA Accession Number 1981.5.191
Related Work: Series Casts from Untitled
Mat & Tech: 3-color lithograph on Richard de Bas Narcisse
Facture: 1. red (stone), 2. transparent red (aluminum), 3. white (aluminum)
Dimensions 78.1 x 57.8 cm (30 3/4 x 22 3/4 in.)
Description: Edition 49 plus 10 AP, 4 TP, RTP, PPII, 3 GEL, 8 OP, C; Collaboration and Supervision Ronald McPherson, Kenneth Tyler; Processing and Proofing Charles Ritt, Kenneth Tyler; Edition Printing Charles Ritt assisted by Barbara Thomason. The same stone and plates were used for printing edition JJ73-627A, a state edition of 15 with 3 trial proofs, which was printed before the cancellation proof was pulled. 2 trial proofs representing the discarded first drawing for Face were pulled on Laurence Barker handmade paper. 2 other trial proofs were pulled, one on Laga Narcisse and another on Amgoumois α la Main paper. Of the 8 other proofs that were pulled, 2 are of the uncorrected stone in black and were printed on Amgoumois α la Main handmade paper. The other 6 are two sets of elements in black showing each element printed singly in black. These were printed on 320 gram Arches paper
Current Location: National Gallery of Art (Washington, DC, USA)
Repository Number: 1981.5.191  26.64
Creation Number: JJ73-627 Gemini Work;
500: Old Gemini

• Include numbers or names associated with creation, such as serial numbers and model numbers; distinguished from state and edition
CONA ID: 700008854  Catalog level: item
Classification: musical instruments  Work Type: guitar
Title: Archtop Guitar
Date: 1993  Culture: American
Material: spruce, maple, ebony
Dimensions: W. 17 in. Chordophone-Lute-plucked-fretted
Location: Greenport (New York, United States) Type: creation
Current Location: Metropolitan Museum of Art (New York, New York) Accession Number: 2012.246

**Creation Numbers:**
- Model: Centura Deluxe;
- Serial number: 1249

Current Location: Metropolitan Museum of Art (New York, New York, USA)
Repository Number: 2012.246

**CREATION NUMBERS**

- Include numbers or names associated with creation, such as serial numbers and model numbers; distinguished from state and edition.
CONDITION/EXAMINATION HISTORY

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

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

Cataloging: Intro to CDWA and CCO
CONSERVATION INFORMATION

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

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

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

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

• For date of destruction and other dates not related to creation, see other CDWA categories;
• in CONA, see Events
Creation Date: 1807
Start: 1807  End: 1807

CONA ID: 700008594 Class: prints and drawings
Work Type: architectural drawing
design drawing
Descriptive Title: Design for the addition of porticoes on
the north and south fronts of the President’s House
Creator: Benjamin H. Latrobe
Current Location: Library of Congress (Washington, DC)
Creation Date: 1807

Creation Date:

Display Date
Start Date and End Date
for retrieval (also called Earliest
Date and Latest Date)

Date may be simple –
a particular year
**Creation Date**

**CONA ID** 700008595  **Classification** costume  
**Work Type** mask  
**Titles** Face Mask  
**Creator** unknown Igbo

**Creation Date**: early to mid-20th century  
**Start**: 1900  **End**: 1960  
**Creation Place**: Nigeria  
**General Subject**: apparel  **Extent**: isness  
**Specific**: face  
**Dimensions**: unavailable  
**Mat & Tech**: wood, cloth, glass beads, metal, buttons, kaolin

- Exact year of creation is often unknown  
- Express ambiguity and nuance in display date
CONA ID 700008596 Catalog Level: item
Class: prints and drawings  Work Type: drawing
Title: Pennsylvania German Dish
Creator: rendered by Albert Levone
Creation Date: ca. 1935
Current Location: National Gallery of Art (Washington, DC)
Mat & Tech: watercolor, graphite, and gouache on paperboard
Dimensions: overall: 34 x 28 cm (13 3/8 x 11 in.) Original IAD
General Description: Pennsylvania German Folk Art from the Index of American Design; 1943.8.8102
Description: Pennsylvania German Folk Art from the Index of American Design; 1943.8.8102
in a variety of sizes and shapes. This oval one with scalloped edges was elaborately decorated by the sgraffito technique. Notice the bold floral design that contrasts with the light strokes of lettering that form a delicate border. Splashes of green worked into the glaze heighten the color of the red clay that is exposed. The dish was made by Samuel Troxel. The inscription reads: "From clay and many skills, the potter fashions what he will, July the 19th 1823."
Related Work: Pennsylvania German Dish

**Start and End Dates**

**Creation Date:** ca. 1935

**Start:** 1930  **End:** 1940

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

*Cataloging: Intro to CDWA and CCO*
CONA ID 700000162  Catalog Level: item  Class: sculpture  Work Type: model  Title: Wooden model for the façade of San Lorenzo, Florence  Creator: Michelangelo  Creation Date: completed by 1555  Current Location: Casa Buonarroti (Florence, Italy)  Start: 1550  End: 1555

**Creation Date:** completed by 1555  
**Start:** 1550  **End:** 1555

Medium: poplar, cypress, pine and other wood; traces of white lead paint and gesso  
Dimensions: 216 x 283 x 50 cm  
Scale: 1:12  
General Subject: architecture  Type: description  
Specific façade  
Descriptive Note: This is probably one of the two models described by Michelangelo in a letter to his brother, Lionardo, in September 1555. It was ...
CREATION DATE

CONA ID 700008539  Classification photographs
Work Type photograph
Titles Case Study House No. 21
Creator Julius Shulman (American, 1910-2009)
Creation Date: photographed 1958; likely printed 1980s/1990s
Start: 1980   End: 1999   Extent: print
General Subject architecture  Type: description
Specific Case Study House No. 21 | reflecting pool | carport
Current Location GRI Special Collections, Getty Center (Los Angeles, California, USA); 2004.R.10-26622-32-LF
Dimensions ; 20.32 x 25.4 cm (8 x 10 inches)
Mat & Tech: photograph

• Works may be created in stages or over time
**Creation Date**

Cona ID 700008631  Classification weapons  Object Type arrowhead  
Title Arrowhead  
Creator: Archaic (North American)  
Date: Archaic period (ca. 8,000/4,000 BCE)  
Current Location: Chicago History Museum (Chicago, Illinois, USA)  Repository Number X.282  
Mat & Tech: flint (rock)  
Physical Description: Fragment of sand-colored flint chiseled or roughened into the shape of an arrowhead point.  
Materials/Techniques flint (rock)  
Marks Barrington (Barrington, Illinois may be the location where it was found).  
General Subject: utilitarian object  
Curatorial Statement: Stone-hewn arrowheads such as this were common hunting tools and weapons of Native American peoples during the Archaic Period.  
Style Archaic  Native American  
Owner Chicago Historical Society  

- Date may represent a wide range, period, etc.
- E.g., available information dates only to the broad Archaic North American period
CONA ID 700008597  Catalog Level: volume  Class: manuscripts
Work Type: sacramentary  illuminated manuscript
Title: Sacramentary
Creator Display: illuminated by unknown German active in Mainz or Fulda, binding by unknown Mosan artist
Current Location: J. Paul Getty Museum (Los Angeles, California, USA)
IDs: MS. LUDWIG V 2
Creation Locations [links]: Fulda (Hessen, Germany) | Mainz (Rheinland Pfalz, Germany) | Mosan (Europe) | Liège province (Belgium)
* Role: illuminator  Extent [cont.]: illuminations  unknown German
* Role: artist  Extent [cont.]: binding  unknown Mosan
* Creation Date: illuminated in 2nd quarter of 11th century, binding from 12th century, with later additions
  Qualifier: illuminations  Start: 1025  End: 1060
  Qualifier: binding  Start: 1100  End: 1199

Creation Date: illuminated in 2nd quarter of 11th century, binding from 12th century, with later additions
Qualifier: illuminations  Start: 1025  End: 1060
Qualifier: binding  Start: 1100  End: 1199

Culture: Ottonian
Dimensions: 179 leaves; text block: 26.6 x 19.1 cm (10 1/2 x 7 1/2 inches); text area: 17 x 13 cm (6 3/4 x 5 1/8 inches); oak covers: 27.3 x 19.8 cm (10 3/4 x 7 7/8 inches)

Mat & Tech: and Techniques: tempera colors, gold, silver, and ink on parchment, with hammered and engraved binding of gilt silver, brass, and niello
Extent: illuminations Material [links]: tempera  ink  parchment
Extent: binding Material [links]: gilt silver  brass  oak
Technique [links]: niello
Description: Although the Ottonian book was written and illuminated in Germany binding (Mainz or Fulda, in modern Germany), the binding was produced in Mosan, a region in present day Belgium noted for medieval metalwork and enamel traditions. The subject of the binding includes a gilt silver Christ in Majesty. Christ sits on a throne, blessing with his right hand while holding a book in his left. The letters alpha and omega appear to either side of him. The first and last letters of the Greek alphabet, they refer to a figure from the text of the Apocalypse, traditionally interpreted as Christ, who says, “I am the Alpha and Omega; the beginning and the end.”

DATES FOR ARCHITECTURE

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

CONA ID: Catalog Level: item
Classification: architecture
Work Type: temple
Title: Siva Temple
Creator: patron: Ganapatideva; architect: unknown Telingana
Date: first quarter of 13th century CE (Kakatiya dynasty)
Location: Kothapalli (Andhra Pradesh, India)
Materials: stone

Date: first quarter of 13th century CE
Start: 1200  End: 1230
Published works, including books and prints, should include date of publication.

Publication dates are typically inscribed on the work, or surmised from other information (e.g., below, estimated based on date 1801 of the watermark of the paper).

Dates of Publication

CONA ID: 700008855  Catalog Level: item
Classification: books  Work Type: pattern book
Title: Metalwares Pattern Book for the Export Trade
Type: descriptive
Creator: unknown British
Materials: engraving on paper, with cloth binding
Dimensions: sheet: 20 x 32 cm
Date: publication: ca. 1801/1815
Start: 1801  End: 1817

Location: England  Type: creation
Descriptive Note: Book of patterns, particularly for decorative brass fittings for furniture. Subjects mentioned in the book indicated it was intended for the European and American export markets.
In display Creation Date, the date may be recorded according to various dating systems (e.g., French Revolutionary calendar), when significant, such as when inscribed on the work or otherwise associated with the alternative calendar. However, index the dates using the Gregorian calendar.

**Creation Date:** l'An II (1794)

**Start:** 1794  
**End:** 1794

In this allegorical work illustrating Jacobin ideals through symbolic figures, Vien chose to depict a procession from classical antiquity and imbue it with revolutionary ideas. Wanting to start work on a companion piece, the artist eventually decided to withdraw this drawing before the jury had reached its decision.
**DATE FOR GROUP OR COLLECTION**

*For a collection or group*

*Bulk dates, inclusive dates, coverage dates*

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

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

*Qualifier*: inclusive

*Start*: 1888  
*End*: 1894

Images were probably printed from existing ones in the Neurdein Frères inventory. Six views of the Exposition universelle include a panoramic view taken from the Trocadero, a view of the Pont du Champ de Mars, and an exterior view of the Egyptian pavilion.

Cataloging: Intro to CDWA and CCO
STYLE AND CULTURE

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

**Style etc.: Impressionist  Type: style**
[AAT 300021503]

Inscription: Inscribed, lower left: Claude Monet 84
General Subject: landscapes
Specific: Bordighera | trees
Location: Art Institute of Chicago (Chicago, Illinois);
Potter Palmer Collection, 1922.426

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

CONA ID 700008601  Catalog Level: component
Class: manuscripts  Work Type: illumination
Title: A Crowd Watches a Flying Pelican Luring Smaller Birds into Its Large Beak
Creator: Shaykh Azari
Creation Date: 1613
Current Location: Walters Art Museum (Baltimore, Maryland)
Accession No. W.652.162A
Credit Line: Acquired by Henry Walters

Inscriptions: [Date] 22 Rajab 1022 [8 September 1613]
Culture: Islamic
Dynasty: Safavid
Reign: Shah Abbas (1585-1628)
Creation Location: Afghanistan
Ownership/Collection History: Henry Walters, Baltimore [date and mode of acquisition unknown]; Walters Art Museum, 1931, by bequest.

Style etc.: Safavid  Type: dynasty
Culture: Islamic

May record Style and also Culture

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

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

**Repository number:** 90.PA.20

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

**Description:** This work was painted when the artist was recuperating from a severe attack of mental illness, and it depicts the garden at the asylum at Saint-Rémy. It is influenced by the work of Gauguin and Hokusai, and is remarkable for the contrasts of color...
CONA ID 700000153 Class: Sculpture *Work Type: hacha
Title: Hacha (Ceremonial Ax)
Creator Display: unknown Veracruz
Creation Date: Late Classic Veracruz (600-900 CE)
Current Location: Dumbarton Oaks (Washington DC, USA)  ID:

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

**Repository Number:** B38 VCS

**Location:** Veracruz (Mexico)  **Type:** discovery
[TGN 7005599]
ASSOCIATED WITH LOCATION

CONA ID 700008602 Class.: architecture Work Type: mansion
Title: Andrew Carnegie Mansion
Creator: Babb, Cook & Ward; Patron: Andrew Carnegie; Governing body: Smithsonian Institution
Date: 1901
Style: Georgian Revival
Dimensions: estate: 1.2 acres

Current Location: Manhattan (New York City, New York, USA)
Address/Coordinates:
+40 47 4 N,+ 73 57 29 W;
2 East 91st Street, New York, NY

• Associated with Location may be
  Repository ID (required if known)
  Credit Line
  Address or Geographic Coordinates
  (typically for architecture or monumental sculpture)
CONA ID 700008603 Class.: paintings  Work Type: painting
Title: The Natchez
Artist: Eugène Delacroix (French, Charenton-Saint-Maurice 1798–1863 Paris)
Date: 1835
Mat & Tech: Oil on canvas
Dimensions: 35 1/2 x 46 inches (90.2 x 116.8 cm)
General Subject: human figures | literature
Specific Subject: Natchez | Chateaubriand, Atala | family

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

**Repository Number:** 1989.328

**Credit Line:** Purchase, Gifts of George N. and Helen M. Richard and Mr. and Mrs. Charles S. McVeigh and Bequest of Emma A. Sheafer, by exchange, 1989

- **Credit Line:** Brief statement indicating how the work came into the current or an earlier collection or how it came to be on view at the repository
- **Repository Number:** Identifier assigned by the repository; a repository may have multiple numbers for the same object, used for different purposes or former and current numbers
* Provenance

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

**Current Location:** Metropolitan Museum of Art (New York, New York)
**Repository Number:** 1973.32  **Credit Line:** Bequest of Mary B. Coggeshall, 1973

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

CONA ID 700008485  Catalog Level: item  Classification: paintings 
Work type: painting  
Title: Bildnis eines Mannes aus der Familie Santacroce (German)  
   Portrait of a Member of the Santacroce Family (English)  
Creator: Francesco Salviati (Italian painter, 1510-1563)  
Date: 1540/1550  
Mat & Tech: oil on panel  
Dimensions: 97.5 x 67 cm (38 3/8 x 26 3/8 inches)  
Current Location: Kunsthistorisches Museum (Vienna, Wien state, Austria); Inv.-Nr. GG_296) 
General Subject: portraits 
Specific Subjects:  
   man (male human) [300025928] AAT  
   Santacroce Family (Italian family) [500356895] ULAN  

**Provenance:** This painting was probably originally owned by the Patrizi family (Fernández-Santos, 2008); later it passed to Urbano Mellini III (postmortem inventory, 1667); and then to Pietro Mellini (inventory, 1680; poem, 1681); it has been in the Kunsthistorisches Museum, Vienna, since 1804. 
Source: GRI, Works in Pietro Mellini’s Inventory [online] (2013-)  
Source: Mellini, Relatione di molte pitture eccellenti (1681)
* Exhibition / Loan History
EXHIBITION LOAN HISTORY

Catalog Level: item  Classification: decorative arts jewelry European art  Work Type: necklace  Title: Necklace  Type: repository

Creator Description: René Jules Lalique (French, 1860-1945)  Free text

Person: Lalique, René Jules  Role: jeweler

Current Location: Metropolitan Museum of Art (New York, New York, USA); 1985.114

Creation Date: ca. 1900  Earliest: 1895  Latest: 1905  Free text

Dimensions: 24.1 cm (overall diameter) (9 1/2 inches); large pendants: (7 x 5.7 cm (height) (2 3/4 x 2 1/4 inches); small pendants: (3.5 x 3.2 cm (height) (1 3/8, x 1 1/4 inches)  Extent: overall Value: 24.1 Unit: cm Type: diameter

Extent: large pendants Value: 7 Unit: cm Type: height

Value: 5.7 Unit: cm Type: width

Extent: small pendants Value: 3.5 Unit: cm Type: height

Value: 3.2 Unit: cm Type: width

Materials and Techniques Description: gold, enamel, Australian opal, Siberian cabochon amethysts  Free text

Material Names: gold  opal  enamel  amethyst

Material Source Place: Siberia

Technique Names: burnishing  casting  cabochoning

Subject Indexing Terms: apparel  human figure  decoration  female  nude  swans  flowers

Descriptive Note Text: The repeating motif in this necklace is an attenuated female nude with stylized wings inspired by organic forms. He designed this necklace for his second wife, Augustine-Alice Ledru.  Free text

Citations: Metropolitan Museum of Art online Page: accessed 17 July 2006

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

Exhibition History:

Canada: The Montreal Museum of Fine Arts, June 8 - October 15, 1995. Lost Paradise: Symbolist Europe. Pg. 344, Fig.418, Cat.239 illus. in color.


Cataloging: Intro to CDWA and CCO
COPYRIGHT

- If the work is protected by copyright, record a copyright statement
- This concerns the work itself, not the image of the work (which would be recorded separately, with information for the image)

Copyright:
* Depicted Subject
DEPICTED SUBJECT

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

General Subject
- portraits

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

The subject matter of a work of art

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

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

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

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

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

• Editors: Never index beyond what is provided by the contributor or evident in the associated documentation
• Your goal is minimal indexing and basic-access indexing
# General and Specific Subjects

- Required to choose appropriate general subject terms from the extensible list, see CONA documentation
- Classifying subject; count nouns are plural form
- Optional but highly recommended, add terms to describe subject as specifically as possible
- Controlled by AAT, TGN, ULAN, and the Getty IA
- Or link to Iconclass, LOC Authorities, etc.

## Extensible list of General Subjects

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

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

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

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

**Specific Subject:**
- Guanyin [Getty IA 1000085]
- man (male human) [AAT 300025928]
- compassion [AAT 300393159]
CONA ID 700008607 Catalog Level: item  Class: prints
Work Type: engraving
Title: Capital and base of a column (Vitruvius II)
Creator: Hans Beham
Creation Date: 1543  Qualifier: publication
Current Location: Auckland Art Museum (Auckland, New Zealand); Department: International Art.
Credit Line  Auckland Art Gallery Toi o Tamaki, purchased 1981
Mat & Tech:  engraving
Inscriptions: Signature/Marks  (within image) 1543 9u.l.)
VITRVVIVS II (u.c.) HSB (monogram - u.r.); (verso - pencil)
C39014 H2 (l.c.); QVODLIBET HORVM CAPITVM PONI
Dimensions:  77 x 50mm
Subjects:  columns (architectural elements)
capitals
columns (architectural elements)
capitals
bases (object components)
acanthus
Period / Style:  Renaissance/European
Acquisition Method: Purchase/Private
Accession Date  1981
Accession No  1981/50/20

General Subject:  • architecture [General ID 30105]

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

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

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

CONA ID: 70000134  Catalog Level: item
Classification: sculpture  Work Type: sculpture
Title: Tomb Figure of a Bactrian Camel
Creator: unknown Chinese
Date: Early to mid-8th century
Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania)
Repository Number: 1964-9-1
Credit Line: Gift of Mrs. John Wintersteen, 1964

General Subject: ceremonial objects  Type: isness  animals
Specific Subject: Bactrian camel (species)  funerary object
Culture: Chinese  Style: Tang (Chinese style)

Cataloging: Intro to CDWA and CCO
CONA ID: 700008509
Class: photograph
Work Type: albumen print
Title: Lincoln on the Battlefield of Antietam, Maryland, October 2, 1862
Creator/Role: Alexander Gardner (American photographer, 1821-1882)
Current Location: J. Paul Getty Museum (Los Angeles, CA), 84.xm.482.1

Person: Gardner, Alexander   Role: photographer
Creation-Date: 1862
Dimensions: 8 5/8 x 7 3/4 in.
Mat & Tech: albumen print

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

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

DEPICTED SUBJECT

**General**
portraits
history and legend

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

- Description, identification, interpretation
- What the work is “of” and “about”
- Common iconographical themes, stories and characters
- Portraits, history & legend, events, geographic places
**CONA ID** 70000099

**Classification:** paintings

**Work Type:** screen

**Title:** Eight-Planked Bridge (Yatsuhashi)

**Creator Display:** Ogata Korin (Japanese, 1658-1716)

**Creation Date:** probably done sometime between 1711 and 1716

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

**Dimensions:**
- 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)

**Role:** painter

**Subject:**
- landscape
- bridge
- irises
- love
- longing
- journeying
- Ise Monogatari (Japanese literature, poems)

**Material [links]:**
- ink
- paint
- gold leaf
- paper

**Technique [links]:**
- tarashikomi

**Inscriptions:**
- Right hand screen: Korin's signature with honorary title "hokkyo";
- Round seals read "Masatoki"

**Style:** Edo (Japanese)

**Culture:** Japanese

**Description:** Represents a popular episode in the 10th-century "Ise Monogatari" (The Tales of Ise) series of poems on love and longing. The series is the story of the "Eight Bridges (Yatsuhashi) where a river branched into eight channels, each spanned by a bridge. He writes a poem of five lines about irises growing there. The poem expresses his longing for his wife left behind in the capital city.

**Description Source [link]:** Metropolitan Museum of Art online. www.metmuseum.org (accessed 1 February 2004)

**General Subject:** landscapes

**Specific Subject:** longing

**Ise Monogatari** (Japanese literature)

**bridge**

**irises**

**love**

**journeying**
CONA ID 70000158
Class: • Roman architecture
Work Type: • temple • rotunda • church
Title/Name: Pantheon Title Type: preferred
Title/Name: Santa Maria ad Martyres Title Type: alternate
Title/Name: Santa Maria Rotunda Title Type: alternate
Creator Display: unknown Roman, for the Emperor Hadrian (Roman emperor and patron, 76 CE-138 CE, ruled 117-138)
*Current Location: Rome (Italy)
**Role: architect • link: unknown Roman
**Role: patron • link: Hadrian
*Creation Date Display: begun in 27 BCE, completely rebuilt 118/119-125/128
Start: 0118 End: 0128
Culture: Roman
*Dimensions: dome: 43 m (interior diameter and height) (141 feet); oculus: 8.9 m (diameter) (29 feet 2 inches)
| Extent: dome, Value: 43 Unit: m Type: height |
| Extent: oculus, Value: 8.9 Unit: m Type: diameter |
*Mat & Tech: and Techniques: constructed of stone, brick, concrete, and aggregate material; the drum is strengthened by huge brick arches and piers set above one another inside the walls
Material [links]: • concrete • stone • brick • concrete • aggregate
Technique [links]: • rotunda
Description: The Pantheon was dedicated to the seven planetary gods in 128 CE. It was consecrated as a church in the early seventh century. 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.

• Could include dedication of churches, temples, monuments (e.g., Lincoln Memorial), etc.
• (For a simple dedication, for which the person is not a subject, use Related People and Corporate Bodies with Role “dedicatee”)
DEPICTED SUBJECT

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

Specific Subject:
- face

CONA ID 700008608  Catalog Level: item
* Class: *sculpture  *costume  *African art  *Work Type: * mask
*Title: Mask
*Creator Display: unknown Chokwe
Current Location: National Museum of African Art, Smithsonian Institution (Washington, DC, USA)
*Creation Location: Democratic Republic of the Congo
Current Discovery Location: Democratic Republic of the Congo
Creation Location: Angola
Start: 1900  End: 1999
*Style: Muzamba style
*Culture: Chokwe
*Dimensions: 39.1 cm (height) (15 3/8 inches)
*Material: wood, raffia, metal, and kaolin
*Techniques: wood, raffia, metal, and kaolin
Description: Collected in Democratic Republic of the Congo; probably from Angola. In Chokwe villages masks are worn by men in dances to invoke ancestral spirits, to represent spirits found in nature, or to represent men and women or wild animals in a narrative story.

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

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

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

*Extent is an extensible list*

Cataloging: Intro to CDWA and CCO
CONA ID 700008562  Classification manuscripts
Work Type sacramentary
Title Sacramentary of Charles le Chauve
Title Le Sacramentaire de Charles le Chauve
Title Sacramentary of Metz
Title Ms. Latinus 1141  Other [type] manuscript designation
Creator school of the Palais de Charles le Chauve
Creation Date 869-870
General Subject religion and mythology  Specific Mass
Current Location Bibliotheque Nationale de France (Paris, France) Number: Latin 1141;
Identifiant : ark:/12148/btv1b53019391x
Dimensions 270 x 210 mm (just. 180 x 120 mm)
Mat & Tech: ink, pigment, and gilding on parchment Style: Carolingian
Descriptive Note: École du palais de Charles le Chauve. - Minuscule caroline ; grandes
initials peintes et dorées (1, 4, 6v). Incipits en capitales alternativement dorées, vertes
et rouges, avec lettres enclavées (1r-v, 2, 3v, 4 et 6v) ; bandes pourprées passim ;
onciale (4v, 6 et 7) et minuscule d’or. - . Six peintures en pleine page: f. 2v,
333 n. 49 et p. 336) ; f. 3, portrait de Grégoire le Grand (voir le sacramentaire de
Marmoutier, vers 850: Autun, B.M., 19b) ; f. 5, Christ en majesté ; f. 5v, cour céleste ;
f. 6, Christ dans une mandorle ; f. 6v, page-tapis « Te igitur », Christ en croix, avec entrelacs et
rinceaux d’or. Mis à part les ff. 1-2r, tous les autres ff. présentent un encadrement peint contenant le texte et les
images. - Parch. - III +17 + I ff. à longues lignes (ff. 10v-17 blancs). - 270 x 210 mm (just. 180 x 120 mm). -
Reliure de maroquin rouge aux armes et chiffre de Colbert. - Estampille de la Bibliothèque royale (Ancien Régime,
avant 1735), modèle identique à Josserand-Bruno, p. 268, type B n° 5; Ce manuscrit est inachevé, il ne comprend
qu’un cahier contenant la préface commune et les Canons. f. 1-2r. » In nomine Domini incipit liber sacramentorum de
circulo anni, a sancto Gregorio papa romano editus... excelsa voce ». f. 3v. Préface commune (incomplet de la fin).
ff. 6v-7v, Canon it teigitur ... », ff. 7v-8r, » Communicantes ... »; f. 8r-9r, » Quam ablacionem ... » ; f. 9r »
Supplices te rogamus ... » ; » Nobis quoque ...h ff. 9v-10. Pater noster ; f. 10, » Libera nos ... filium tuum »
• May include content of text, not only illustrations
• May flag language of the subject/content of the work by linking to AAT language
• Flag Extent as language (maps to separate field in bibliographic records)
**DEPICTED 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

Subject may include design elements, symbols of the patron

Creation-Date*: about 1666

Creation-Place: Paris (France)

Dimensions*: 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 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

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

**General Subject:** history & legend

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

• Subject may be historical events
**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: Start: 1675 End: 1685

**Subject**
- object (utilitarian)
- music

**Culture:** English

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

**Value:** 65.3  Unit: cm  Type: length

**Mat & Tech: and Techniques:** wood  Material [links]: •wood


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

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

**General Subject:** utilitarian objects
CONA ID 700008601 Catalog Level: item  Class: prints and drawings
Work Type: lithograph
Title: White Line Square XII
Creator: Josef Albers
Creation Date: 1966
Current Location: National Gallery of Art (Washington, DC). Catalogue Number 2.12; NGA Accession Number 1981.5.125; Gemini Work Number JA66-1162; Old Gemini Catalogue Number 13
Relationship Type: Series
Related Work: White Line Squares
Subject:
nonrepresentational art
square
Mat & Tech: 3-color lithograph on Arches Cover
Facture: Colors or Sequence (aluminum) 1. yellow-gold, 2. red-orange, 3. vermilion
Dimensions: 53.3 x 53.3 cm (21 x 21 in.)
Description: Edition 125 plus 10 AP, 5 TP, RTP, PPII, 2 GEL, 5 PP; Collaboration and Supervision Kenneth Tyler; Processing and Proofing Kenneth Tyler; Edition Printing James Webb, Fred Ganis, Octavio Pereira

DEPICTED SUBJECT

What if there is no subject?

**General Subject:**
onrepresentational art

**Specific Subject:**
square  **Extent:** design element
line  **Extent:** design element

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

Cataloging: Intro to CDWA and CCO
General Subject: nonrepresentational art
human figures

Specific Subject: motion female
nude space striding

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
• Interpretation level of indexing per expert sources

CONA ID 70000009 Catalog Level: item Class: sculpture Modern art
*Work Type: sculpture
*Title: Unique Forms of Continuity in Space
Title: Abstract Bronze Sculpture Title Type: descriptive
*Current Location: Museum of Modern Art (New York, New York, USA)

*Role: sculptor: Boccioni, Umberto
*Creation Date: designed in 1913, cast in 1931

[controlled]: Qualifier: design Start: 1913 End: 1913
[controlled]: Qualifier: casting Start: 1931 End: 1931

*Subject [links]: nonrepresentational art motion human figure female nude space striding

Style [link to authority]: Futurist

*Dimensions: 111.2 x 88.5 x 40 cm (43 7/8 x 34 7/8 x 15 3/4 inches)

[controlled]: Value: 111.2 Unit: cm Type: height
[controlled]: Value: 88.5 Unit: cm Type: width
[controlled]: Value: 40 Unit: cm Type: depth

*Mat & Tech: 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 as space in visible extensions sprouting like wings from the figure’s limbs. The primary subject is not the nude, but movement itself. According to Boccioni, an invisible fourth dimension existed as a higher realm of existence where space and time merged.

Description Source: Museum of Modern Art online.
www.moma.org I accessed 23 January 2010
Title: Dante and Beatrice
Creator: Henry Holiday (British, 1839 -1927)
Current Location: Walker Art Gallery (Liverpool, England)
Creation Date: 1883

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

**General Subject:** human figures  literary theme

**Specific Subject:**
- bridge
- river

*La Vita Nuova* (Dante Alighieri, 1295)
- Ponte Vecchio (Florence, Italy)
- Ponte Santa Trinità (Florence, Italy)
- Arno River (Tuscany, Italy)
- Dante Alighieri (Italian poet, 1265-1321)
- Beatrice Portinari (Florentine, 1266–1290)
- Monna Vanna (Florentine, 13th century)
- Eleanor Butcher (British, 1844-1894)
- Milly Hughes (British, 19th century)
- Kitty Lushington (British, 1867-1922)
CONA ID 700008612 Catalog Level: item
Class: prints and drawings  Work Type: drawing
Title: Bulto  Creator: rendered by Eldora P. Lorenzini
Lorenzini (American, 1910-1993)
Current Location: National Gallery of Art (Washington, DC). Index of
American Design; 1943.8.16638
Mat & Tech: watercolor, pen and ink, and graphite on paper
Dimensions: overall: 55.9 x 40.2 cm (22 x 15 13/16 in.)
Original IAD Object: 11" high; 10 3/4 wide

Subject:
- still life
- religion & mythology
- bulto
- St. Isadore

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

Description: Isidore, the patron saint of farmers and protector of crops, was a farm laborer employed by a wealthy landowner near Madrid in the early twelfth century. According to legend, Isidore spent so many hours in prayer that he was in danger of falling behind with his farming chores. As a reward for his exceptional piety, divine intervention dispatched an angel to help Isidore finish his plowing on schedule. This miraculous event is the subject of an eighteenth-century New Mexican devotional sculpture, or bulto. The most important figure in a bulto's composition was typically represented as the largest, sacred hierarchy triumphing over naturalism. This is why Isidore towers above the angel, who in turn outranks the oxen, surpassing them in scale. Bultos such as this one were placed in both homes and churches to help enlist a saint's intercession on behalf of a prayerful supplicant. This sculpture of Saint Isidore is attributed to a Franciscan friar, Fray Andrés Garcia. Unfortunately, the face of Saint Isidore has been repainted at least once or twice, and a conclusive attribution is not possible. The Franciscans established missions in New Mexico, the northern frontier of Spanish America, which was first settled at the end of the sixteenth century. Fray Andrés Garcia was a Franciscan friar born in La Puebla de los Angeles, Mexico.

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

General Subject: • religion and mythology
• another work
Specific Subject:
• oxen • human figures
• bulto • St. Isadore
• farming • plow
• Andrés Garcia, Bulto

Associative Relationship Type: depicts
Related Work: CONA ID 700008613
Bulto; Fray Andrés Garcia; 18th century; Location Unknown
**DEPICTED SUBJECT OR ASSOCIATIVE RELATIONSHIP?**

Photograph that is itself a work of art

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

**Work Type:** albumen print

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

*Subject: * Eiffel Tower

Related Works [link to work record]: Relationship Type: depicts

*Dimensions:* 17 x 13 3/4 inches [controlled] • Value: 17 Unit in Type: height
Value: 13.75 Unit in Type: width
*Mat & Tech: and Techniques [link to Concept Authority]: * albumin print

Style: Belle Époque

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

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Cataloging: Intro to CDWA and CCO
**DEPICTED SUBJECT OR ASSOCIATIVE RELATIONSHIP?**

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

### Work Type:
*observation tower*

*Title/Name: Eiffel Tower*

Alternate Title/Name: Tour Eiffel

Former Title/Name: Three-Hundred-Metre Tower

*Creator Display: architect: Gustave Eiffel (French, 1832-1923)*

*Current Location: Paris (France)*

*Role [cont.]: architect: Eiffel, Gustave*

*Creation Date*: 1887 to 1889

*Start: 1887* • *End: 1889*

*Subject (link to authorities): international exposition*

*Dimensions: height 300 m (984 feet)*

---

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

---

Images considered works of art have reciprocal associative relationship.

Images considered study photographs or other visual surrogates do not.

Visual surrogates linked to the work as subject; not reciprocal.

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

Subject:
- human figure
- allegory
- Mona Lisa (Leonardo da Vinci, Louvre)
- dollar
- valuation
- profit
- greed
- satire

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

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

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

Cataloging: Intro to CDWA and CCO
Three levels of analysis

(“indexing type”)

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

INDEXING EXTENT

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

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

For aboutness, ofness, isness, see
DEPICTED SUBJECT

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

**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
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 over war
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
CONA ID 70000215  Catalog Level: item  Class: paintings  
Work Type: painting  
Title: Magdaleine Pinceloup de la Grange  
Creator Display: Jean-Baptiste Perroneau (French painter, ca. 1715-1783)  
*Current Location: J. Paul Getty Museum (Los Angeles, California, USA)  ID: 84.PA.664

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

Related Work: Relationship type: pendant of  
[link to work]: Charles-François Pinceloup de la Grange, Jean-Baptiste Perroneau, painting, 1747, 84.PA.664
DEPICTED SUBJECT

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

part of:
Liber insularum archipelagi CONA 700008634

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

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

TGN ID 7002473
Names
• Istanbul
• Constantinople
• Konstantinopel

Cataloging: Intro to CDWA and CCO
**DEPICTED SUBJECT**

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

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

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

### General Subject

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<th>Subject Extent</th>
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<td>N</td>
<td>human figure(s)</td>
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<td>3</td>
<td>N</td>
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**Detail of Work Record**
CONA ID 700000178

### Specific Subject

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<th>ULAN ID</th>
<th>TGN ID</th>
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<tr>
<td>2</td>
<td>N</td>
<td>Holy Family</td>
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<tr>
<td>3</td>
<td>N</td>
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References to Iconclass, Library of Congress Authorities, or other published authorities are possible

<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>
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<td>Outside Iconography Code</td>
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<td>Adoration of the kings: the Wise Men present their gifts</td>
<td>73B57</td>
<td></td>
<td>Waal, ICONCLASS (1975)</td>
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</tbody>
</table>
The Getty Iconography Authority
Named events, religious/mythological iconography, fictional characters and places, themes from literature

- Includes the proper names of subjects not covered by other Getty vocabularies
- The Getty Iconography Authority (IA) is a module within CONA; over time, becoming a stand-alone authority through contributions
- Includes links to other sources, such as Iconclass and the US Library of Congress subject authorities
The Getty Iconography Authority
Named events, religious/mythological iconography, fictional characters and places, themes from literature

- Compliant with the Subject Authority of CDWA (Categories for the description of Works of Art)
- Compliant with the Subject Authority of CCO (Cataloging Cultural Objects)
- The IA has a thesaural structure
- It includes equivalence, associative, and hierarchical relationships.
Sample record

**ID:** 1000085

**Names:** Avalokiteshvara, Avalokiteśvara, अवलोकितेश्वर, Kannon, Guanyin, Guānzìzài, 觀自在, 觀音, 觀音菩薩

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

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

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

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

**Contributors & sources**

**Iconclass:** no  **LC:** LC control no.: sh 85010492
* Description / Descriptive Note
### Descriptive Note

**Language, Sources, Contributor**

| Note Language | Commissioned by the Emperor Justinian, built in Constantinople in the 6th century. The structure, a domed basilica, was built in the amazingly short time of about six years, being completed in 537 CE. The architects were Anthemius of Tralles and Isidore of Miletus. For over 900 years it was Christendom's grandest place of worship; after the fall of the city to the Ottomans (1454), it became one of the principal mosques of Istanbul for almost 500 years. |
|———|———|
| English | Contribs |
| German | VP |
| Chinese | Sources |
| | Grove Art Online (2008-) |
| | Maidstone, Hagia Sophia (1988) |

---

**Descriptive Note is a brief text about the work**

- Sources should be listed
- Description is free text, not optimized for retrieval
- For this and all free text fields, index important information in other relevant fields
- The Descriptive Note is analogous to Scope Note
- A textual description of the work or group of works
- Including a discussion of issues related to the work
- Should contain a single coherent statement covering some or all of the salient characteristics and Historical significance of the work of art or architecture
- Topics may include a discussion of the subject, function, or significance of the work

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

Descriptive Note: Ten feathers are bent through holes in the upper rim and sewn in place. This "nepcetaq" (shaman mask) represents a face peering through a triangular shield, painted red, white, and black. The mask was used in dances and ceremonies, especially during the long winter darkness when dances and storytelling took place in the qasgiq (traditional men’s house) using these masks.
**Descriptive Note:** The Futurist ideals were dynamism, progress, and motion in the new machine age. In this sculpture, the rush of air displaced by its forward movement is represented as space in visible extensions sprouting like wings from the figure’s limbs. The primary subject is not the nude, but movement itself. According to Boccioni, an invisible fourth dimension existed as a higher realm of existence where space and time merged.
**DESCRIPTIVE NOTE**

Cona ID 700000108 Catalog Level: item

Class *photographs* *American art* *Work Type*: daguerreotype

*Title*: A Young Mother with Her Daughter

*Creator Display*: unknown American

*Current Location*: private collection *ID*: N/A

*Role*: photographer [link]

*Creation Date*: ca. 1840: Start 1835 End 1845

*Subject*: portraits human figures females mother and child

*Culture*: American

*Dimensions*: quarter-plate, 10.79 x 16.51 cm (including case) (4 1/4 x 6 1/2 inches)

*Format*: quarter-plate

*Value*: 10.79 Unit: cm Type: height

*Value*: 16.51 Unit: cm Type: width

*Mat & Tech*: quarter-plate daguerreotype; leather case; red velvet silk lining

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

• Physical condition may be discussed if relevant
DESCRIPTIVE NOTE

Located in a circular, brick pedestrian pedestal. I.M. Pei, architect of the Cleo Rogers Memorial Library, asked Moore for a large work of art to sit in the Fifth Street public plaza that would pull together the space between the library, the Irwin Gardens by Henry A. Phillips, adjacent to east of the library, and the First Christian Church by Eliel Saarinen across the street.
CONA ID 700008618 Catalog Level: volume
Class: manuscripts  Work Type: illuminated manuscript
Title: Mondsee Gospels and Treasure Binding with the Four Evangelists and the Crucifixion
Creator: illuminator: unknown German; scribe: Othlon of Regensburg
Current Location: Walters Art Museum (Baltimore, Maryland); Accession No. W.8
Creation Date: third quarter 11th century
Credit Line: Acquired by Henry Walters Mat & Tech: parchment bound between oak boards covered with leather, silk damask, silver filigree, gilded panels, four ivory panels (one modern) depicting the Evangelists, and incised gold leaf depicting the Crucifixion under convex rock crystal
Dimensions: 11 1/16 x 9 3/16 x 4 1/8 in. (28.1 x 23.3 x 10.4 cm)
Description:
Contents: fols. 1r-208r: Gospel readings for the liturgical year, beginning with Christmas vigils
fols. 63r-76v: Matthew; Passion narrative
fols. 76v-85v: Mark; Passion narrative
fols. 85v-94v: Luke; Passion narrative
fols. 94v-102v: John; Passion narrative
fols. 208-220v: Common of Saints
fols. 222r-223v: Gospel readings for non-proper feriae
fols. 223v-225v: Gospel readings for votive masses
fols. 227v-228v: Gospel readings for Office of the Dead
Codicology: 228 fols. + 1 flyleaf; 27.8 x 21.7 cm (textblock: 14.4 x 10.1 cm); 1 column of 17 lines, ruled in brown ink; 5 large interlaced initials in gold and silver Contents: fols. 1r-208r: Gospel readings for the liturgical year, beginning with Christmas vigils
fols. 63r-76v: Matthew; Passion narrative
fols. 76v-85v: Mark; Passion narrative
fols. 85v-94v: Luke; Passion narrative
fols. 94v-102v: John; Passion narrative
fols. 208-220v: Common of Saints
fols. 222r-223v: Gospel readings for non-proper feriae
fols. 223v-225v: Gospel readings for votive masses
fols. 227v-228v: Gospel readings for Office of the Dead
Typeface/Letterform: Caroline minuscule
Creation Location:  Germany
Style: Ottonian
Ownership Collection History: Regensburg, late 11th century; Jacques Rosenthal [dealer], Munich, early 20th century; Henry Walters, Baltimore [date and mode of acquisition unknown]; Walters Art Museum, 1931, by bequest.
CONA ID 700008619 Catalog Level: group Class: Architecture
Work Type: • architectural documents
Title: • Architectural drawings relating primarily to residences and commercial and public buildings in Ottawa from the Office of Werner E. Noffke, Ottawa
Current Location: Cartographic and Audio-Visual Archives Division; National Archives of Canada (Ottawa, Canada) ID: Noffke, W.E. 77803/7
Creator Display: Office of Werner E. Noffke, Ottawa
Creation Date*: 1906-1962 (inclusive dates)
Subject: • office buildings • churches • exhibition halls • residences
Dimensions: various dimensions
Mat & Tech: various materials
Description: This collection contains 2241 drawings representing some 200 projects by Ottawa architect Werner E. Noffke over a period of 60 years. Residences, offices, and commercial buildings, exhibition halls, and churches appear in the collection, along with projects for buildings for foreign legations. A great deal of Noffke’s work was done for the Government of Canada.

Descriptive Note: This collection contains 2241 drawings representing some 200 projects by Ottawa architect Werner E. Noffke over a period of 60 years. Residences, offices, and commercial buildings, exhibition halls, and churches appear in the collection, along with projects for buildings for foreign legations. A great deal of Noffke’s work was done for the Government of Canada.
* Context of the Work
- CDWA includes optional categories for the context of the work
- See Metadata Crosswalks to see how these subcategories map to CONA (most through Events)

<table>
<thead>
<tr>
<th>Historical/Cultural Events</th>
<th>Architectural Context</th>
<th>Archaeological Context</th>
<th>Historical Location Context</th>
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<tr>
<td>Event Type</td>
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<td>Architectural Context Date</td>
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<td>Earliest Date</td>
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<td>Historical Location Date</td>
<td>Latest Date</td>
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</table>

Cataloging: Intro to CDWA and CCO
Record Type: item   Classification: sculpture
Work Type: monumental sculpture
Title: Large Arch
Creator: Henry Moore (British, 1898-1986)
Patron: Xenia Miller and J. Irwin Miller
Creation Date: installed in 1971
Location: Columbus (Indiana, USA)  Address: Plaza, Cleo Rogers Memorial Library
Materials: sandcast bronze, patinated
Dimensions: 19 feet 6 inches in height, width at base 12 feet 3 inches, widest width 13 feet 9 inches; weight ca. 11,000 lb (5,000 kg)
General Subject: abstract
Specific Subject: bone   Stonehenge
Descriptive Note: The shape of the sculpture suggests human hip and leg bones, while the negative space on the interior of the arch suggests an abstracted human torso with head. I.M. Pei had the idea of a large work of art to sit in the Fifth Street public plaza that would pull together the space between his newly built Cleo Rogers Memorial Library, the Irwin Gardens by Henry A. Phillips (just east of the library) and the First Christian Church by Eliel Saarinen (across the street).
Facture: sandcast in 50 sections and then assembled on site; the surface of the sculpture is smooth with little evidence of the joins.
Inscription: Moore’s signature appears at the base of Large Arch; also the foundry mark “H. Noack” in Berlin.
Architectural Context: Located in a circular, brick pedestrian pedestal. I.M. Pei, architect of the Cleo Rogers Memorial Library, asked Moore for a large work of art to sit in the Fifth Street public plaza that would pull together the space between the library, the Irwin Gardens by Henry A. Phillips, adjacent to east of the library, and the First Christian Church by Eliel Saarinen across the street.

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

Cataloging: Intro to CDWA and CCO
* Information about View
Information about each image (digital image, physical slide, photograph) is recorded separately, linked to a record for the work. CDWA & CCO discuss issues related to the view of the work in the image. Date refers to the date when the image was taken. Subject is the subject as depicted in this particular view. View description and Type are included. See CCO, VRA Core, or CDWA for other non-descriptive information about the image.

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

**Image Record:**
Image Type: slide
Image Source: Janson, H.W.
Image Format: Cibachrome (TM)
Image Dimensions: 35 mm, 2 x 2 inches
View Description: exterior view, facing North
View Type: oblique view, partial view
View Subject: the Great Sphinx with the Great Pyramid in the background
View Date: 1950

Cataloging: Intro to CDWA and CCO
* Other Categories in CDWA
ADDITIONAL FIELDS IN CDWA

Copyright Restrictions
Cataloging History
Related Visual Documentation
Related Textual Documentation
• Illustration of how fields discussed in CDWA/CCO may be expressed in CONA
• This presentation discusses only some of the primary fields in the broadest sense
• See the CONA data dictionary for the full list of fields, flags, and links
* Images
LINK TO IMAGES

• Illustration in CONA
• CONA includes links to images of the works
• It thus may provide metadata to access and link to images in the linked, open world
**IMAGE AND VIEW**

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

---

**Visual Surrogate Record:**

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

---

**Work Record:**

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

---

**Cataloging:** Intro to CDWA and CCO
Sources are critical to maintaining CONA as reliable and authoritative.
Sources are critical

Sources

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

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

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

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

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

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

Each source has a unique ID

<table>
<thead>
<tr>
<th>Source ID:</th>
<th>Merged Status: Not Merged</th>
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<tr>
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<td><strong>Brief Source:</strong> AllS, CAA database (2000-)</td>
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<td><strong>Full Source:</strong> Database of American Institute of Indian Studies (AllS) Center for Art &amp; Archaeology (CAA), New Delhi. 2000-</td>
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</table>

- The CONA Source file contains a full citation, and a brief reference to be used in Displays.
- New Sources are added with contributions and otherwise as needed.
Sources

CONA ID: 700000141  Class: architecture
Title: Hagia Sophia
Title: Ayasofya
Title: Αγία Σοφία
Title: Αγια Sofia

**Title:** Αγία Σοφία
**Source:** Moravcsik, Constantine VII Porphyrogenitus (1967)
**Source ID:** 2000052819  **Page:** index

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

**Source:** Kleinbauer et al, Hagia Sophia (2004)
**Source ID:** 2000052820

**Source:** Grove Art Online (2008-)
**Source ID:** 2000049829  **Page:** accessed 8 January 2010

- Sources are included for Titles/Names and for Descriptive Note
- For the Record in general
- For the Iconography Authority
CONA ID 700008590 Catalog Level: item  Class: prints and drawings
Work Type: drypoint
Title: Christ Presented to the People
Title: Ecce Homo
Creator: Rembrandt van Rijn (Dutch, 1606–1669)
Mat & Tech: drypoint on paper
State: 8:8
Record Source: Bartsch, Illustrated Bartsch (1978)
Page [Code]: B076
Current Location: Metropolitan Museum of Art (New York, New York); Gift of Felix M. Warburg and his family, 1941 (41.1.36)
Dimensions: 13 3/4 x 17 15/16 in. (34.9 x 45.6 cm)
General Subject: religion and mythology  Specific: Ecce Homo (Life of Christ)
Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived the scene over and over. In the sixth state of the print, he removed much of the original crowd that stood directly below the main
CONTRIBUTORS

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

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

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

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

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

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

- Geographic Place Authority Record
  - Record Type [controlled]: administrative entity
  - Names:
    - Karnak (preferred)
    - Al-Karnak
    - El Kharnâk
  - Display Broader Context: Qina governorate, Egypt
  - Hierarchical Position [link]:
    - Africa (continent)
    - ...... Egypt (nation)
    - ........ Upper Egypt (region)
    - ................ Qina (governorate)
    - .................... Karnak (inhabited place)
  - Place Type [controlled]:
    - inhabited place
  - Coordinates [controlled]:
    - Lat: 25 43 00 N degrees minutes
      - Long: 032 39 00 E degrees minutes
      - (Lat: 25.7167 decimal degrees)
      - (Long: 32.6500 decimal degrees)
  - Note: Village on E bank of the Nile in Upper Egypt; with Luxor, Karnak is on the site of ancient Thebes; location of temple of Amen, considered one of the finest examples of early New Kingdom religious architecture; also has many Middle Kingdom remains.
  - Sources [link to Source Records]:
    - Getty Thesaurus of Geographic Names (1988-)
    - NIMA GEO t S (2000)

- Geographic places in this authority include administrative entities and physical features

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

| Terms (preferred, alternates, and variants) (required) |
| Broader Context (required) |
| Note (required) |
| Sources (required) |
| Qualifier |
| Record Type |
| Dates |
| Related Concepts |

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

**Subject Authority Record**

**Subject Names:**
- Xibalbá (preferred)
- Place of Fear
- Underworld

**Hierarchical Position [link]:**
- Maya iconography
- .......legends from the Popol Vuh
- ........ Xibalbá

**Related Keywords [cont.]:** underworld  demons
- Hero Twins  Vucub-Camé (demon)  Hun-Camé (demon)

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

**Sources [links]:**

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

---

Record Type

Subject Names (preferred, alternates, and variants) *(required)*

Broader Context *(required, if applicable)*

Related Keywords *(required, if applicable)*

Note

Dates

Related Subjects *(required, if applicable)*

Related Geographic Places

Related Persons or Corporate Bodies

Related Concepts

Relationship Type

Sources *(required)*

If possible, use Getty Iconography Authority (which maps to this authority)
* Indexing

* Specificity and Exhaustivity
APPLYING VOCABULARIES

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

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

• Which will your local system or authorities allow?
• What is your local methodology?
When you need compound terms that are not bound in the published authority, construct them locally.

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

- Using separate fields that are bound, e.g., Material and Color
- Using subfields within a field
precoordination

- Using local compound terms that bind the two words together
SPECIFICITY

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

- How many aspects of a work do you catalog? How many terms do you assign to a work?
- Time limitations
- Focus of the collection
Issue Resolutions:
Examples from Recent User Discussions
**Question:** For a rubbing, should the object from which the rubbing was made also be cataloged?

**Answer:** Yes, if possible. Link the record for the rubbing to the record for the original object through Specific Subject.

---

**Specific Subject**

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

---

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

---

**Example:** Both works cataloged as separate works in the Movable Works facet; both works are in a museum
Example: Both works are cataloged as separate works, the rubbing as a Movable Work, the lost site as a disassembled historical Built Work (largely destroyed at original site, but parts survive in museums)
Example: Western art, this rubbing could be cataloged in a museum as a historical object if the creator was a famous person. Normally such rubbings in Western art are personal souvenirs, but not cataloged in museums.

Specific Subject

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

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

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

CONA and Getty Vocabularies providing conduit for research and discovery
WHAT IS LINKED OPEN DATA (LOD)?

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

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

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

Patricia Harpring
Managing Editor
Getty Vocabulary Program

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Appendix

HISTORY OF CDWA AND CCO
History of the CDWA

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

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

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

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

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

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