Cataloging Manuscripts, Rare Books, Drawings, Prints, & Photos: Documentation, Indexing, Access with CDWA, CCO, and the Getty Vocabularies

Patricia Harpring
Managing Editor, Getty Vocabulary Program
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Cataloging Manuscripts, Rare Books, Drawings, Prints, & Photos

Which standards to use?

CDWA, CCO, others
What standards and vocabularies to use?

- **Why use standards and controlled vocabularies?**
- Using standards and controlled vocabularies will make the data more consistent, more usable in-house and in broader environments, and more able to withstand changes in technology and practices over time.
- The greatest investment in cataloging is the human investment, with experts analyzing and recording data.
- You do not want to re-do this effort if you move to a new system or share your data in new environments.
  - Although of course you will wish to edit and add to data as you acquire new or additional information over time.
- Your goal should be to record correctly once, and re-use data as needed going forward.
- This presentation is a discussion of appropriate **standards and vocabularies**.
- For a full discussion of **managing a project**, see [http://www.getty.edu/research/tools/vocabularies/managing_project.pdf](http://www.getty.edu/research/tools/vocabularies/managing_project.pdf)
What is CDWA?
Categories for the Description of Works of Art

- CDWA includes both a **conceptual framework** of elements and relationships, and cataloging rules for describing, documenting, and cataloging cultural works and related images
- Includes 540 elements
- **Primary focus** is art and architecture, including but not limited to prints, manuscripts, paintings, sculpture, photographs, built works, and other visual media
- **Also covers** many other types of cultural objects, including artifacts and functional objects from the realm of material culture
What is CDWA?

- CDWA is the result of the work of the Art Information Task Force (AITF), which included art historians, museum professionals, visual resource professionals, archivists, and librarians
- AITF reached consensus on categories of information for describing works of art, architecture, and other material culture
- CDWA is intended for the diverse disciplines and communities that use and create information about art, architecture, and other material culture

http://www.getty.edu/research/publications/electronic_publications/cdwa/
What is CDWA?

- art works and material culture from all periods and all geographic areas
  - paintings
  - works on paper
  - sculpture
  - ceramics
  - metalwork
  - artifacts
  - photographs
  - manuscripts
  - furniture
  - decorative arts
  - performance art
  - architecture
  - volumes
  - groups

- visual “surrogates” of works of art and objects
  - photographs
  - slides
  - digital images
  - videotapes

Includes guidelines for cataloging and documenting works of all types, including works themselves and the images of these works, as well as authorities

http://www.getty.edu/research/publications/electronic_publications/cdwa/
What is CDWA?

- The 540 categories are divided into a number of areas
- Only a few of these are considered “core”

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

- Object/Work
- Classification
- Orientation/Arrangement
- Titles or Names
- State
- Edition
- Measurements
- Materials and Techniques
- Facture
- Physical Description
- Inscriptions/Marks
- Condition/Examination History
- Conservation/Treatment History
- Creation
- Ownership/Collecting History
- Copyright/Restrictions
- Styles/Periods/Movements
- Subject Matter
- Context
- Exhibition/Loan History
- Related Works
- Related Visual Documentation
- Related Textual References
- Critical Responses
- Cataloging History
- Current Location
- Descriptive Note
- Person/Corporate Body Authority
- Place/Location Authority
- Generic Concept Authority
- Subject Authority

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What is CDWA?

- Relationships are critical to the CDWA model
- Links include the following:
  - object/work to another object/work, groups
  - related “authorities”
  - related images, sources

Entity Relationship Diagram for CDWA

http://www.getty.edu/research/publications/electronic_publications/cdwa/
What is CCO?

Cataloging Cultural Objects: A Guide to Describing Cultural Works and Their Images

- Includes rules and examples for a core subset
- Derived from the CDWA categories and the VRA Core Categories
- For the Work
- For Images of the Work
- Authorities
- 116 elements total
- core elements

Chapter 1: Object Naming
Work Type / Title

Chapter 2: Creator Information
Creator / Creator Role

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

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

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

Chapter 6: Subject
Subject

Chapter 7: Class
Class

Chapter 8: Description
Description / Other Descriptive Notes

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

Authority 1: Personal and Corporate Names

Authority 2: Geographic Places

Authority 3: Concept Authority

Authority 4: Subject Authority

http://cco.vrafoundation.org/
Other standards

- You may be compliant with multiple standards
- Using CDWA should be possible if you comply with bibliographic standards

DCRM: Descriptive Cataloging of Rare Materials
- produced by a division of ALA
- applicable to various genres of works

RDA: Resource Description and Access
- new cataloging standard that will replace AACR2
- published in 2010, RDA is now available
- work continues on adaptations for certain genres
- CDWA and CCO are mapped to other standards
- You should be able to express your data in multiple formats and multiple standards
http://www.getty.edu/research/publications/electronic_publications/intrometadata/crosswalks.html

- CDWA and CCO are mapped to 15 other standards
- A project should be able to express data in multiple formats and multiple standards

- CDWA: The Categories for the Description of Works of Art
- CCO: Cataloging Cultural Objects
- CONA: Cultural Objects Name Authority
- CIDOC CRM: The International Committee for Documentation, Conceptual Reference Model (CRM) [in development]
- LIDO: Lightweight Information Describing Objects
- VRA Core: The Visual Resources Association Core categories 4.0
- RDA: Resource Description and Access [coming soon]
- DCRM: Descriptive Cataloging of Rare Materials [coming soon]
- CDWA Lite: CDWA Lite XML schema
- MARC/AACR: MARC formats produced by the Library of Congress, Anglo-American Cataloguing Rules national cataloging code
- MODS: Metadata Object Description Schema
- Dublin Core: Dublin Core Metadata Initiative
- DACS: Describing Archives Content Standard
- EAD: Encoded Archival Description Document Type Definition (DTD)
- Object ID: Object ID international standard for police and customs agencies
- CIMI: Consortium for the Computer Interchange of Museum Information attribute set, Z39.50 Profile
- FDA Guide: Guide to the Description of Architectural Drawings
Common Practice and Best Practice

- Both CDWA and CCO are the result of consensus reached by groups representing a broad spectrum of prominent professionals in the museum, art library, visual resources, special collection, and archives communities; surveyed common practice across disciplines

- CDWA/CCO are based on best practice
  - Both CDWA and CCO committees agreed on sets of elements and rules for cataloging based on existing common practice in their professions
  - But going further, to advise best practice for documenting cultural heritage works
  - To decide upon core fields required for every work cataloged
  - And to describe additional fields to allow scholarly research, access, and discovery
  - CDWA and CCO do not include all fields required for collections management

- An implementation CDWA is CONA (Cultural Objects Name Authority), a resource developed by the Getty that may be better described as cultural objects networked access; CONA is discussed below
General Information about Cataloging

Key principles and core fields
Key Principles of Good Cataloging

- **What is the focus?** Establish the logical focus of each Record:
  - a single item (movable work or built work), a group or collection of works, an image of a work, etc.

- **Minimum Records:** Include all of the core required CDWA/CCO/CONA elements

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

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

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

- **Authoritative Sources:** For the content of records, rely upon recent, authoritative sources

- **Specificity vs Exhaustivity:** Establish rules for the degree of precision or granularity and the degree of depth and breadth that catalogers should employ

- **Knowable vs Unknown:** Establish rules for what should be done when information is unavailable; do not to imply that a fact is unknown simply because the cataloger happens not to know it

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

- **Your system:** As far as is possible, do not allow limitations of a cataloging system to cause distortion of the data

  E.g., do not put two values into one field due to system limitations. Your system will change in the future; your data should survive migration
Establish the Focus

- What is the focus of your catalog record?
  Establish the logical focus of each Record:
  - a single item (movable work or built work)?
  - a component of a work, a work made up of several parts?
  - a physical group or collection of works?
  - an image of a work?
  - a conceptual work, i.e., *multiples*?
Establish the Focus

- Maintain separate records for work and the image

**Work Record:**
- Record Type: item
- Class: manuscripts
- Work: illumination
- Titles: Initial E with Miracles of a Saint
- Creator Display: unknown German
  - Role: artist
  - [Person/Corp]: unknown German
- Creation Date: 1150s
  - Start: 1150
  - End: 1159
- General Subject: religion/mythology
- Specific Subject: saint, miracles, bed
- Current Location: Ertel Morka Museum (Berlin, Germany)
- Creation Location: Germany
- Measurements unavailable
- Value: Unit: Type:
- Materials and Techniques: gold leaf and tempera on parchment
- Terms: gold leaf, tempera (paint), parchment
- Related Image [link to Image Record]: 602232r

**Image Record:**
- Image Number: 602232r
- Image Type: slide
- Image Format: Cibachrome (TM) • 35 mm
- Image Measurements: 2 x 2 inches
  - Value: 2
  - Unit: inches
  - Type: height
- View Description: detail
- View Type: detail
- View Subject: Initial E
- View Date: 1996
- Related Work [link to work]

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Establish the Focus

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

相关类型：broader context
相关关系编号：volume 3 plate 2

记录类型：组件
类：印刷和绘画
工作类型：蚀刻
标题：Spring Flowers in a Chinese Vase
创作者：Maria Sibylla Merian (German, 1647-1717)
创作日期：1680
媒介：手绘蚀刻
尺寸：folio 32.6 x 21.3 cm (12 13/16 x 8 3/8 inches)
一般主题：• still life • botanical • flowers
具体主题：• insects • tulips • iris • vase • wasp • beetle
当前位置：Natural History Museum (London, England)
Establish the Focus

- Do you wish to record “multiples”
  - Multiples refer to a conceptual grouping of sorts, used to collocate physical items made from the same plate, blocks, etc.
  - or belonging to a series, etc.
  - [illustrated with CONA records]

The print is cataloged as an item (movable work) owned by the museum repository.

This record for the item is linked to record for the conceptual multiples, i.e., representing all the items (impressions) made from the same plate.
When to Catalog Whole and Parts Separately

Create separate records

- When each part contains unique information that would be difficult to clearly delineate a single record
- When separate records are necessary to manage the works within the repository
- When the parts are not physically joined to the whole, separate records may be needed to track loans, conservation, provenance, etc. separately
- When separate records will aid in the retrieval of the information and its display to the end user

**Example:** Will you need to retrieve records for each print in this set separately, based on the unique information (subject, inscription, etc.) of each? Or will your users be satisfied with having a reference to the entire set as an entity, not accessing the individual items?
When to Catalog Whole and Parts Separately

How to gain control of the material

- Arrange the project in phases
- Group-level cataloging?
- Large groups, small groups, item-level cataloging
- Alternatively, catalog the group, and only the most important items in the group
- Or do only group-level cataloging, if required

• Most cataloging projects would like to employ item-level cataloging, but time, sheer volume of works in backlog, and available resources may not allow item-level cataloging in the first pass
• First, must gain control of the material so some sort of access is possible

Phase 1 = group
Phase 2 = box
Phase 3 = item

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### Minimum Record

**CDWA, CCO, CONA**

<table>
<thead>
<tr>
<th>Core elements</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CONA ID</strong></td>
<td>700006395</td>
</tr>
<tr>
<td><strong>Catalog Level</strong></td>
<td>item</td>
</tr>
<tr>
<td><strong>Classification</strong></td>
<td>manuscripts</td>
</tr>
<tr>
<td><strong>Work Type</strong></td>
<td>detached leaf</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>A Battle from the Trojan War</td>
</tr>
<tr>
<td><strong>Creators</strong></td>
<td>scribe: unknown French</td>
</tr>
<tr>
<td></td>
<td>illuminator: First Master of Bible Historiale of Jean de Berry</td>
</tr>
<tr>
<td><strong>Creation Date</strong></td>
<td>ca. 1390 /1400</td>
</tr>
<tr>
<td><strong>Culture</strong></td>
<td>French</td>
</tr>
<tr>
<td><strong>General Subject</strong></td>
<td>history and legend</td>
</tr>
<tr>
<td><strong>Specific Subjects</strong></td>
<td>Trojan War</td>
</tr>
<tr>
<td><strong>Current Location</strong></td>
<td>J. Paul Getty Museum</td>
</tr>
<tr>
<td></td>
<td>(Los Angeles, California, USA)</td>
</tr>
<tr>
<td><strong>Repository Number</strong></td>
<td>83.MP.146.3</td>
</tr>
<tr>
<td><strong>Location</strong></td>
<td>creation: Paris (France)</td>
</tr>
<tr>
<td><strong>Dimensions</strong></td>
<td>38.3 x 29.8 cm (15 1/4 x 11 3/4 in.)</td>
</tr>
<tr>
<td><strong>Mat &amp; Tech</strong></td>
<td>tempera colors, colored washes, gold leaf, and ink on parchment</td>
</tr>
</tbody>
</table>

- Instructions are available for defaults when core data is unavailable
- unavailable, undetermined, not applicable, unknown
## Minimum Record

**CDWA, CCO, CONA**

### Core elements

<table>
<thead>
<tr>
<th>Catalog Level</th>
<th>Classification</th>
<th>Work Type</th>
<th>Title</th>
<th>Creator</th>
<th>Creation Date</th>
<th>Subject</th>
<th>Current Location</th>
<th>Dimensions</th>
<th>Materials &amp; Techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td>item</td>
<td>manuscripts</td>
<td>almanac</td>
<td>Almanac</td>
<td>unknown English</td>
<td>ca. 1759</td>
<td>Trojan War</td>
<td>Philadelphia Museum of Art (Philadelphia, Pennsylvania, USA) Repository Number: 83.MP.146.3</td>
<td>2 3/8 x 1 11/16 x 3/8 inches (6 x 4.3 x 1 cm)</td>
<td>enamel on copper with hand-painted and gilt decoration; gilded brass mounts; fabric; printed paper</td>
</tr>
</tbody>
</table>

- **CONA ID:** 700009450
- **Catalog Level:** item
- **Classification:** manuscripts
- **Work Type:** almanac
- **Title:** Almanac
- **Creator:** unknown English role: artists
- **Creation Date:** ca. 1759 Start: 1754 End: 1764
- **Culture:** English
- **General Subject:** history and legend
- **Specific Subjects:** Trojan War | battle
- **Current Location:** Philadelphia Museum of Art (Philadelphia, Pennsylvania, USA) Repository Number: 83.MP.146.3
- **Credit Line:** The Richard P. Rosenau Collection, 1975
- **Location:** creation: London (England, UK)
- **Dimensions:** 2 3/8 x 1 11/16 x 3/8 inches (6 x 4.3 x 1 cm)
  - **Value:** 6  **Unit:** cm  **Type:** height
  - **Value:** 4.3  **Unit:** cm  **Type:** width
  - **Value:** 1  **Unit:** cm  **Type:** depth
- **Mat & Tech:** enamel on copper with hand-painted and gilt decoration; gilded brass mounts; fabric; printed paper
  - **Term:** enamel (visual work) extent: cover
  - **Term:** copper (metal) role: support extent: cover
  - **Term:** paper (fiber product) role: support extent: folio/leaf

### Additional Notes
- A minimum record should contain values in all core elements
- Showing Index and display fields

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Display vs. Indexing
CDWA, CCO, CONA

- **Information for display:** assumed to be in a format and with syntax that is
  easily read and understood by users
  - Includes free-texts, concatenated displays, or terms taken from a controlled source
    and used as-is
  - For certain fields, display should contain all the nuances of language necessary to relay
    the uncertainty and ambiguity that are common in art information
- **Information for indexing:** Certain key elements of information must be
  formatted to allow for retrieval, often referred to as indexing
  - indexing should be a conscious activity performed by knowledgeable catalogers
    who consider the retrieval implications of their indexing terms
  - not by an automated method that simply parses every word in a text intended
    for display into indexes
  - indexing fields should be controlled fields
  - various fields may require a) controlled vocabularies (e.g., creator), b) a simple controlled list (e.g., flags),
    or c) consistent formatting of certain information (e.g., start and end dates)
### Display vs. Indexing

**CDWA, CCO, CONA**

#### Examples

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

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

**Current Location:** Philadelphia Museum of Art *(Philadelphia, Pennsylvania, USA)*

controlled, concatenated from linked vocabulary, suitable for display as is, free-text is not required for display here (display is created by algorithm that gathers values from name plus location fields in ULAN)
Specificity and Exhaustivity

CDWA, CCO, CONA

- **Specificity** refers to the degree of precision or granularity used (e.g., *emakimono* rather *scrolls*)
  - However, catalogers should use terms only as specific as warranted by authoritative sources
  - As with all indexing, it is better to be broad and accurate rather than specific and incorrect

- **Exhaustivity** refers to the degree of depth and breadth that the cataloger uses
  - Often expressed by using a larger number of indexing terms or a more detailed description
  - However, is it useful to index by using every possible applicable term?
  - If not, where do you draw the limit?
  - **Index the most important or most prevalent characteristics**
Specificity

- Cater your approach to the knowledge of the cataloger or to the available authoritative information
- E.g., do not include information such as identification or interpretation of the subject if not warranted by sources

- Do not guess
- Use only authoritative sources and research
- Broad and accurate is better than specific but incorrect
- E.g., using only the more general “butterflies” (description level of subject indexing) would be better than incorrectly labeling the Blue Morpho species (identification level of subject indexing)

General Subject:
- animals
- botanical

Specific Subject:
- butterflies (Papilionoidea superfamily)
- Morpho menelaus (species)
- Eumorpha fasciatus (species)
- pomegranate (fruit)
Specificity

...<materials by composition>
......organic material
............gum (material)
..............gum arabic
..............acacia gum
..............babool gum

**Scope Note for gum arabic:**
Water-soluble gum that is exuded by two species, Senegalia senegal and Vachellia seyal, which were formerly classified under genus Acacia. Gum arabic is used in inks, paints, adhesives, pharmaceuticals, confections, and other products ...

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

**term:** gum arabic  **term:** gouache (paint)  **term:** watercolor (paint)
[CONA ID: 70009451]
Catalog level: volume Class.: manuscripts
Work Type: gradual
Title: Gradual for Monastic Use
Creator: illumination: workshop of: Pacino di Bonaguida; patron: probably Augustinian
Creation Date: 1303/1340
Style: Gothic Culture: Augustinian
General Subject: text
Specific Subject: Mass extent: theme | chants
Italian rotunda extent: script
Italian extent: language
Current Location: Museum of Fine Art (Boston, Massachusetts) ID: 01.6454 Credit Line: Bequest of Mrs. Arthur Croft—The Gardner Brewer Collection
Creation Location: Florence (Italy)
Dimensions: 174 folios; overall (page dimensions): 35.7 x 26.2 cm (14 1/16 x 10 5/16 inches)
Mat. & Tech.: tempera and ink on parchment; bindings of calfskin over boards with metal clasps
Descriptive N.: A gradual (a liturgical book, containing chants for the Mass) for monastic use, probably the Augustinian order, with 174 folios (ff.) and 2 leaves:

R. 1 - 109: Gradual: Temporale and Sanctorale
R. 108r - 113: Libry
R. 114 - 193: Gradual: Temporale (continued)
R. 194 - 205: Temporale sequence
R. 198r: Originally blank, with a 15th-century addition in Italian on 3 staves. "Sanctus della domenica..."
R. 198r - 174v:Credits four repetitions of "Patern omnipotantem," each with a different melody.

Exhaustivity

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

for a group

- Should terms reflect all items in the group?
- Or use broad terms, because you plan to use specific terms in records for each item?

**Catalog level:** group
**Class.:** architectural drawings
**Work Types:**
- preliminary drawings
- presentation drawings
- working drawings
- sections
- elevations
- plans

**Title:** Group: Drawings for Falling Water (Kaufman House), Bear Run, Pennsylvania
**Creator:** Frank Lloyd Wright
[link]: Wright, Frank Lloyd Role: architect
**Creation Date:** 1936-1937
**Descriptive Note:** Wright designed the house for Pittsburgh department store owner Edgar J. Kaufmann, whose son, Edgar Jr., was a Taliesin fellow...

**Current Location:** Frank Lloyd Wright Home and Studio
Uncertainty and Ambiguity: Display

CDWA, CCO, CONA

- **Uncertainty and ambiguity in display fields**
  - When important information is described as uncertain by your source, the information may still be recorded, but with an indication of uncertainty or approximation in a Descriptive Note or Display Date field (e.g., *ca.* or *probably*)
  - Never express more certainty than warranted by your sources
  - If there is disagreement among reliable sources, use terms such as probably or otherwise express the uncertainty (e.g., "Some scholars believe there is a relationship between this bronze and workshops in Rome.")
  - Consider idiosyncrasies of contributed data (where data may have been parsed incorrectly by algorithm out of various systems) and your published sources; analyze what is proven or widely agreed to be true, and what is only possibly or probably true
  - Index important information that is stated in a note (display) field using appropriate indexing fields and estimating data for retrieval
Uncertainty and Ambiguity: Indexing

CDWA, CCO, CONA

- **Uncertainty and ambiguity in indexing fields**
  - **Indexing fields are intended for retrieval**
    Any field that contains a controlled number (e.g., Start Date) or values controlled by pick lists (e.g., Preferred flag), controlled files (e.g., Language), or links to other vocabularies (e.g., Location) are indexing fields. Consider retrieval issues when you assign terms and values to such fields.
  
  - **When fields do not display to end-users**
    Some fields do not display to end-users. For example, the Start Date and End Date do not display to end-users; For these fields, estimate broadly the span of time that is applicable.
    - Estimating too narrowly will result in failed retrieval;
    - However, estimating overly broadly will result in false hits in retrieval.

- **When fields display to end users**
  Most fields in CDWA, CCO, CONA are displayed to end-users. For these fields, do not make wild estimations or guess. However, if a specific value is in question, use a broader value or use both of two possible values, depending upon the circumstances.
  For example, in the Descriptive Note, if sources disagree about whether a style developed in 15th-century Bruges or Brussels, you could 1) state that the concept was Flemish (encompassing both Bruges and Brussels), or 2) name both cities, stating that scholars disagree regarding if the concept developed in Bruges or Brussels.
Uncertainty and Ambiguity: Indexing
CDWA, CCO, CONA

• **Uncertainty and ambiguity in indexing fields (continued)**

  • **Knowable information:** For information that is *knowable* but simply unknown by you, always use a more general term or omit the information. When the lack of knowledge is due to your ignorance regarding the issue, do not use terms such as "probably" or "perhaps" because this implies that scholars are uncertain of this information.

  • **Debated information:** For information that is *unknowable* because scholars disagree because the historical or archaeological information is incomplete or interpretation of the information is debated, you may use terms such as "probably" or "perhaps" to explain the ambiguity or uncertainty in a Display Date or Scope (Descriptive) Note.

  • **Flags:** For flags, where you must choose one value only, make the best choice based on the information at hand.
Knowable vs. Unknowable Information

CDWA, CCO, CONA

- **Unknown, Unavailable, Not Applicable**
  
  - When information is unavailable at the time of cataloging, the cataloger may use values such as *unknown, unavailable, undetermined, or not applicable*, provided documentation or context explains to the user the meaning of these words for the given field.
  
  - For required fields and in other contexts, including such values is better than omitting the information entirely, particularly when the possibility exists for the record to be enhanced in later passes at cataloging, or to provide clarity in retrieval and research.
  
  - Has the cataloger simply forgotten to include the information? Or has the field been considered, but at this time the information is not available? Including such values for unavailable information clarifies the situation for users, while a blank field may cause confusion.
Knowable vs. Unknowable Information
CDWA, CCO, CONA

- **Unknowable** = facts not discovered in expert research, etc.
- The cataloger must be careful not to imply that a fact is *unknowable* simply because the cataloger happens not to know it (generally because time and editorial priorities do not allow him or her to do the research required to resolve the issue)
- If a fact is knowable (but just not known by the cataloger), it is often better to omit the fact entirely rather than to state it with qualifying phrases such as *or or probably*, because this implies more knowledge of the issue than has the cataloger
- In various subcategories in CDWA, CCO, and CONA, suggestions are made regarding how to deal with unknown information, uncertainty, and ambiguity for the given field
- One of the most common ways of dealing with such information is to state the vagary in a display field, and then to index with all authoritative, probable terms for that display
- Another common method, for fields without accompanying display fields, is to index using a broader term that is known to be correct, rather than a narrow term that could be incorrect
Point of View: Recommended Best Practice

CDWA, CCO, CONA

• **Be objective**
  Avoid bias or critical judgment. Express all information in a neutral tone. Do not write from a subjective or biased point of view, neither positive nor negative, even if your source expresses information in a subjective way.

• **Controversial subjects**
  When referring to a matter that is disputed or controversial among experts, remain perfectly neutral, giving equal emphasis to both points of view (provided the point of view is not unwarranted or offensive).

• **Religious and cultural biases**
  Avoid using language that expresses biased views about religion, religious groups, or cultures. Do not state or imply negative or Western-centric views about native peoples or their cultures. Avoid using terminology that may be considered offensive by groups of people.

• **Acknowledge uncertainty and ambiguity**
  Explain any controversies or ambiguous issues. If an issue is in dispute, be careful not to express it as a certain fact.
Vocabularies for Cataloging

CONA, AAT, TGN, ULAN, IA
The Getty Vocabularies enabling access and discovery

- **AAT, the Art & Architecture Thesaurus**, includes generic terms, relationships, sources, and notes for work types, roles, materials, styles, cultures, and techniques (e.g., amphora, oil paint, olieverf, peintures à l'huile, acetolysis, 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, 奚囊, Crevole Master, Altobelli & Molins, Rajaraja Museum)
- **CONA, the Cultural Objects Name Authority**, is a new resource linking rich metadata such as title, artist attribution, patron, materials, and location for works of art, architecture, and other cultural works, whether extant, destroyed, or never built, compiled from repositories, scholars, and cataloging projects (e.g., Mona Lisa, Livre de la Chasse, Chayasomesvara Temple, Hagia Sofia, अय्या सोफिया, Le déjeuner sur l’herbe)
- **IA, the Getty Iconography Authority**, is a multicultural resource that 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, Flood of Deucalion, French Revolution, Xibalba, Niflheim, इंगल, Shiva, Bouddha couché)

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The Getty Vocabularies Are Thesauri

- Thesaurus: A semantic network of unique concepts
- Thesauri may be monolingual or multilingual
- Thesauri may have the following three relationships:
  - Equivalence Relationships
  - Hierarchical Relationships
  - Associative Relationships

What are rhyta?

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

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What are rhyta?
AAT, the Art & Architecture Thesaurus®

Sample record

**ID:** 300132869

**Terms:**
- bobbin lace (pref, en)
- bone lace (en)
- cushion lace (en)
- 梭心蕾絲 (zh)
- 線軸編織花邊 (zh)
- kloskant (nl)
- dentelle aux fuseaux (fr)
- encaje de bolillos (es)
- encaje de bolillo (es)
- Klöppelspitze (de)
- Klöppelspitzen (de)

**Associative Relationships**
- requires ... lace pillows (<textile fabricating tools and equipment>...Objects Facet) [300132869]
- Visual & Verbal Communication
- Visual Works
- Visual works (works)
- <visual works by material>
- needlework (visual works)
- lace (needlework)
- bobbin lace

**Hierarchical Relationships (poly)**
- Objects Facet

**Note:** With "needle lace," one of two primary types of handmade lace. It is characterized by being made by...

**Chinese (traditional)** .... 與「針織蕾絲 (needle lace)」同為主要的手工蕾絲, 其特色是以纏繞於線軸或梭心...

**Dutch** .... Een van de twee belangrijkste soorten met de hand vervaardigde kant; 'naaldkant' is ...

**German** .... Zusammen mit der "Nadelspitze" eine der wichtigsten...

**Spanish** .... Junto a "encaje a aguja", uno de los dos tipos principales de ...

**Contributors:** VP, CHIN, AS, RKD, IFM-SMB-PK, CDPB-DIBAM

**Sources:** Earnshaw, Clabburn, Needleworker's Dictionary (1976); Identification of Lace, 2d ed. (1984); Ginsburg, Illustrated History of Textiles (1991)
ULAN, the Union List of Artist Names®

Sample record

ID: 500115493

Names:
- Dürer, Albrecht (pref,de,en)
- Albrecht Dürer
- Duerer, Albrecht (en)
- Durer, Albrecht (en)
- Dürero, Alberto (it)
- Durerus, Albertus (la)
- Dürer, Albreht
- Djurer, Albrecht
- Dyûra, Albrecht
- Dîrers, Albrehts
- Alberto Duro Tedesco
- デューラー, アルブレヒト (ja)
- 阿尔布希特·丢勒 (zh)

Nationalities:
- German (pref)
- Bavarian

Roles:
- artist (preferred)
- painter
- printmaker
- engraver (printmaker)
- woodcutter
- draftsman
- illustrator
- designer
- mathematician
- theorist
- portraitist
- religious artist

Gender: male

Birth and Death Places:
- Born: Nuremberg (Bavaria, Germany) (inhab place)
- Died: Nuremberg (Bavaria, Germany) (inhab place)

Events:
- active: Nuremberg (Bavaria, Germany) (inhab pl)
- active: Venice (Veneto, Italy) (inhabited place)

Associative Relationships:
- apprentice of Wolgemut, Michael; 1486 to 1489
- child of Dürer, Albrecht, the elder
- founder of Albrecht Dürer Workshop
- patron was Maximilian I, Holy Roman Emperor

Contributors:
- VP, JPGM, Avery, WCI, Prov, GRLPSC, BHA, CCA

Sources:
- Bartrum, Albrecht Dürer and his Legacy (2002); Bénézit, Dictionnaire des Peintres (1976); Bartsch, Le peintre graveur.
TGN, the Getty Thesaurus of Geographic Names®

Sample record

| ID: 7011179 | Place Types
| World (facet) | inhabited place, settled by Etruscans (flourished by 6th century BCE) |
|             | city, archiepiscopal see, commune (administrative) since 1125 |
|             | cultural center, university center, world heritage site |

| Names: | Place Types
| Siena (it, en, es, fr, nl, de) | city |
|        | archiepiscopal see |
|        | commune (administrative) since 1125 |
|        | cultural center |
|        | university center |
|        | world heritage site |

| Place Types | Notes |
| inhabited place, settled by Etruscans (flourished by 6th century BCE) | Siena was founded as an Etruscan hill town; later was the Roman city of Siena Julia (3rd century BCE). It flourished under the Lombard kings (6th century CE) and was Medieval self-governing commune |

| Place Types | Notes |
| inhabited place | Ghibelline allies, 13th-14th centuries |

| Place Types | Notes |
| city | 43 19 07N (43.3100) |
| Long | 011 19 50E (11.3300) |
| Elevation | 1056.430 feet (322.0000 meters) |

| Source: | Contributers: BHA, FDA, GRL, PSC, VP |
| Amnuario Generale (1980); Canby, Historic Places (2007) 2/661; Dizionario Corografico Toscano (1977) 1008; Library of Congress Subject Headings (2002); Milanesti, Storia dell Arte |
Sample record

**ID:** 1000085

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

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

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

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

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

**Contributors & sources**
- [VP] Encyclopedia Britannica Online (2002-);
- Bowker, Oxford Dictionary of World Religions (1997);
- Huntington, Art of Ancient India (1985);
- LC: LC control no.: sh85010492
### Sample record

**ID:** 700009009  
**Titles/Names:** Pages from Diamond Sutra Illustrated Booklet  
**Class:** manuscripts  
**Work Type:** booklet  
**Date:** ca. 901/950  
**Creator:** unknown Five Dynasties

**Materials:** ink and pigments on paper  
**Dimensions:** 14.7 × 21.5 cm (5 13/16 × 8 7/16 in.)  
**Inscriptions:** verso: in cartouche and full page, Chinese: [Inscription Translation: In cartouche: The eighth great spiritual Vajra who receives requests.]

**Location:**  
**Current:** British Museum (London, England, United Kingdom)  
**Repository Numbers:** 1919,0101,0.212.1-2 (Ch.xi.001-2)  
**Discovery:** Qianfodong (Gansu province, China)

**Note:** Two-page leaf in a booklet copy of the Diamond Sutra ...

**Provenance:** Collected by Sir Marc Aurel Stein; Acquisition date 1919

**General Subject:** religion and mythology  
**Text**

**Specific Subjects:**  
Diamond Sutra (literary work)  
Buddha (Buddhist character)  
Subhuti (Buddhist character)  
Vajrapani (Buddhist character)

**Language:** Chinese

**Contributors:** VP, Mogao  
**Sources:** British Museum [online] (1999-)  
Agnew, Reed, Ball, Cave Temples of Dunhuang (2018)
CONA merges information from multiple sources in one record

<table>
<thead>
<tr>
<th>CONA ID: 700000195</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catalog Level: item</td>
</tr>
<tr>
<td>Classification: drawings</td>
</tr>
<tr>
<td>Work Type: drawing</td>
</tr>
<tr>
<td>Title: Susannah and the Elders before Daniel (repository title)</td>
</tr>
<tr>
<td>Creator: Amalteo, Pomponio (Italian, 1505-1588)</td>
</tr>
<tr>
<td>Qualifier: attributed to</td>
</tr>
<tr>
<td>alternative attribution:</td>
</tr>
<tr>
<td>Pordenone (Italian, 1483/1484-1539)</td>
</tr>
<tr>
<td>Qualifier: attributed to</td>
</tr>
<tr>
<td>Creation Date: 1530/1540</td>
</tr>
<tr>
<td>Start Date: 1530</td>
</tr>
<tr>
<td>End Date: 1540</td>
</tr>
<tr>
<td>General Subject: religion and mythology</td>
</tr>
<tr>
<td>Specific: Susanna and the Elders</td>
</tr>
<tr>
<td>Current Location: Metropolitan Museum of Art (New York, New York)</td>
</tr>
<tr>
<td>Repository No: 66.93.2</td>
</tr>
<tr>
<td>Credit line: Rogers Fund, 1966</td>
</tr>
<tr>
<td>Dimensions: 15 5/16 x 21 7/8in. (38.9 x 55.6 cm)</td>
</tr>
<tr>
<td>Mat &amp; Tech: Pen and brown ink, brush and brown wash, highlighted with white, over a little black chalk, on gray-green paper; one head is pentimento pasted onto the sheet; Squared in black chalk</td>
</tr>
<tr>
<td>Contributors: MET VP INDSC</td>
</tr>
</tbody>
</table>

---

**cultural objects networked access**

- The attribution of the creator may be in dispute
- Many fields in the record may require expression of multiple opinions, ambiguity, scholarly debate
CONA contains records for destroyed and lost works, works designed but never built, and disassembled works

- Linking detached illuminations to a record for the lost manuscript from which they came
Entity Relationship Diagram for CONA

- Same diagram as used for CDWA and CCO
Indexing

- Objects Facet
  - Visual Works Hierarchy
    - Photographs
      - Negatives
      - Positives
      - Transparencies: Photographic
      - Photographs by Form: Color
      - Photographs by Form: Format
      - Card Photographs
      - Boudoir Midget Mounts
      - Cabinet Photographs
      - Cartes-de-Visite
      - Cameo Prints
      - Gem Photographs
      - Lantern Slides
      - Slides (Photographs)

- Sub-facets (called “hierarchies”) establish the context of the term
- Guide terms in angled brackets

Work type: carte-de-visite
Indexing

- Ideally, choose the term within the record that best indexes the object at hand, e.g., singular for a single item
- Some systems or local cataloging rules do not allow linking at the term level

**Work type:** carte-de-visite
**Indexing**

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

**Aztec (culture or style)**

- Mesoamerican
- Central Plateau Mesoamerican styles
- Mixteca-Puebla

**Aztec III [a period]**

- Mesoamerican
- Central Plateau Mesoamerican styles and periods
- Central Plateau Mesoamerican periods

**Códice Tudela**

- **Culture:** Aztec
- **Creation Date:** ca. 1553
- **Relationship Type:** part of the Codex Tudela
- **Related Work:** Codex Tudela

The Codex Tudela is a 16th century pictorial Aztec codex. It is based on the same prototype as the Codex Magliabechiano 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 una importante fuente de información sobre la religión de los aztecas.
Relationships In Data Model
Equivalence, Hierarchical, Associative
Equivalence Relationships

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

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

• Refers to the relationship between different titles
• Each name or title refers to the same work
Work records are linked to each other
Hierarchical relationships

• Whole/part relationships for groups, subgroups, items

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

Hierarchical relationships

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

CONA ID 700008515  Catalog Level: component
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
Culture: Tenochtitlán
Subject: religion & mythology
Aztec calendar
lords of the night signs
birds of the day signs
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.

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
Work records are 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

<table>
<thead>
<tr>
<th>Delhi (album (book); Felice Beato (British, 1832-1909); ca. 1857; J. Paul Getty Museum; 2007.26.204)</th>
</tr>
</thead>
<tbody>
<tr>
<td>.... Arch in Kootub (albumen print; Felice Beato; 2007.26.204.60)</td>
</tr>
<tr>
<td>.... Arch in Kootub (albumen print; Felice Beato; 2007.26.204.8)</td>
</tr>
<tr>
<td>.... Barren Landscape with Fortress, Delhi (albumen print; Charles Moravia; 2007.26.204.33)</td>
</tr>
<tr>
<td>.... Cashmere Gate (albumen print; Felice Beato; 2007.26.204.42)</td>
</tr>
<tr>
<td>.... Cashmere Gate. Front view (albumen print; Felice Beato; 2007.26.204.21)</td>
</tr>
<tr>
<td>.... Delhi Mahoumudan (albumen print; Felice Beato; 2007.26.204.2)</td>
</tr>
<tr>
<td>.... Detail View of the Pillar of Kootub (albumen print; Charles Moravia; 2007.26.204.47)</td>
</tr>
<tr>
<td>.... Distant View of Kootub (albumen print; Felice Beato; 2007.26.204.45)</td>
</tr>
<tr>
<td>.... Entrance to an unidentified tomb (albumen silver print; Charles Moravia; 2007.26.204.15)</td>
</tr>
<tr>
<td>.... Entrance to the Large Mosque of Jumma Musjid in Delhi (albumen print; Felice Beato; 2007.26.204.1)</td>
</tr>
<tr>
<td>.... Exterior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.14)</td>
</tr>
<tr>
<td>.... Exterior of the Hindu Temple in Kootub (albumen print; Charles Moravia; 2007.26.204.52)</td>
</tr>
<tr>
<td>.... Exterior of the Hindu Temple in Kootub (albumen silver print; Charles Moravia; 2007.26.204.9)</td>
</tr>
<tr>
<td>.... Flag Staff Battery (albumen print; Felice Beato; 2007.26.204.25)</td>
</tr>
<tr>
<td>.... Grand Breach at the Cashmere Bastion (albumen print; Felice Beato; 2007.26.204.41)</td>
</tr>
<tr>
<td>.... Hindoo Nao’s House (albumen print; Felice Beato; 2007.26.204.38)</td>
</tr>
<tr>
<td>.... House where King was Confined in the Palace (albumen silver print; Felice Beato; 2007.26.204.14)</td>
</tr>
<tr>
<td>.... Interior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.15)</td>
</tr>
</tbody>
</table>

[Note homographic titles; do not merge]
Hierarchical relationships

**Title:** Johannes de Garlandia's Compendium metricum de synonimis

**Broader Context:** Arundel 524 [CONA 700009401]

**Relationship Type:** Whole/Part

**Qualifier:** Part 3; ff. 161-173

- Use Qualifier to describe relationship of part to whole
Work records are linked to each other
Hierarchical relationships

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

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

Unique physical item is linked to conceptual record for the print as a concept, which in turn is linked to a series

CONA ID 700008518 Cat. Level: series
Work Type: color woodcuts
Title: Thirty-six Views of Mount Fuji: First Series
Creator Display: Katsushika Hokusai (Japanese, 1760–1849); published by Eijudo Japan
Creation Date 1827-1837
Subject: landscape Specific: Mount Fuji
Dimensions: 25.7 x 37.9 cm (10 1/8 x 14 15/16 inches)
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
Work records are linked to each other

Associative Relationships

- 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 Relationships

Lost or destroyed works (ephemeral works)

CONA ID 700001288
Class.: architecture
Work Type: triumphal arch (memorial arch)
Title: Arc de Triomphe du Trône
Location: Paris (France)
Creator: based on designs by Charles Perrault (French architect, 1613-1688), built by Claude Perrault (French architect, physician, scientist, 1613-1688)
Date: begun 1670, demolished 1716)
Materials: stone and plaster
Dimensions: unavailable
General subject: architecture
Specific Subject: Louis XIV
Extent: honoree ephemeral structure
Extent: purpose

CONA ID 700001650
Title: Arc de triomphe de Loïis XIV a la porte St. Antoine
Location: Getty Research Institute, Special Collections (Los Angeles)
2009.PR.68*

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

CONA ID 700001650
Title: Arc de Triomphe élevé à la Barrière du Trône, en l’honneur de Louis XIV
Location: Bibliothèque nationale de France (Paris, Ile-de-France, France) VE - 2160 (6)

Image may be under additional copyright
## Associative Relationships

### Works depicted in visual surrogate

<table>
<thead>
<tr>
<th>Depicted Subject</th>
<th>Outside Iconography</th>
<th>Culture/Style</th>
<th>Other Displays</th>
<th>Events</th>
<th>Subject Contrib/Sources</th>
<th>Notes</th>
<th>Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Subject</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#</td>
<td>P</td>
<td>General Depicted</td>
<td>Indexing Type</td>
<td>Subject Extent</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>P</td>
<td>another art work</td>
<td></td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td>Specific Subject</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#</td>
<td>P</td>
<td>Depicted Label</td>
<td>CONAID</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>P</td>
<td>Equestrian Portrait of Philip IV (Movable Works)</td>
<td>700008694</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

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

Pharos (pharosartresearch.org)

---

Destroyed work

Lost painting by Rubens

---

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

**Pharos** (pharosartresearch.org)

---

Destroyed work

Lost painting by Rubens

---

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

**Pharos** (pharosartresearch.org)

---

Destroyed work

Lost painting by Rubens

---

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

**Pharos** (pharosartresearch.org)
What Is It?

Catalog Level, Classification, Work Type
Catalog Level / Record Type

• Catalog Level indicates the type of record
• In CONA, this is called Record Type
• Several apply to manuscripts, rare books, prints, and drawings
• Values for “record types” in CONA that could apply to manuscripts, rare books, prints, drawings, and photographs

- item
- volume
- album
- group
- subgroup
- collection
- series
- set
- multiples
- component
- box
- fond
- portfolio
- suite
Classification
Work type

CONA ID 700009452   Catalog Level  item
Classification:  drawings
paintings
Work Type:  watercolor drawing

Title: A Prince Restrains a Rampaging Elephant
Creator: unknown Indian
Creation Date: ca. 1780
General Subject: genre
Specific: Asian elephant (species) | prince | animal training | Maharao Umed Singh I (Indian prince, reigned 1771-1819)
Current Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania, USA);
ID: 2004-149-65  Credit Line: 125th Anniversary Acquisition. Alvin O. Bellak Collection, 2004
Dimensions: Image: 11 1/4 \times 16 13/16 inches (28.6 \times 42.7 \text{ cm}); Sheet: 11 7/8 \times 17 1/2 inches (30.2 \times 44.5 \text{ cm})
Mat & Tech: opaque watercolor, gold, and silver-colored paint on paper

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

Work type

- Classification
- May have multiple Classification terms
- Based on organizational scheme of a particular repository or collection; purpose is to place work within a broader context
- Group the work with other works on the basis of similar characteristics, including materials, form, shape, function, region of origin, cultural context, or historical or stylistic period

CONA ID: 700009456
Title: Healing Scroll
Creator: unknown Amhara or Tigrinya
Location: Metropolitan Museum of Art
ID: 95.66
Credit: Museum Purchase, transferred from the Library
Subject: text
| Archangel Phanuel

Dimensions: W. 6 x L. 78 in. (15.24 x 198.12 cm)
Materials: parchment (vellum), pigment

Work Type: magic scroll

AAT
Classification
Work type

- Classification
- Varies from collection to collection
- What is “prints and drawings” in a museum may be “rare books” or “special collections” in a library

Record Type: item

Classification: prints and drawings

Work Type: illustrated book

CONA ID: 70009454  Class: Prints and Drawings
Title: Alberti Dvreri pictoris et architecti praestantissimi De vrbibvs..., 1535
Artist: Albrecht Dürer (German, 1471–1528)
Publication Location: Paris: Officina Christiani Wechelii

Scholars and Reckon (De Orbibus, arcibus, castellisque . . .). On military fortification, was published about 1527. The Library's copy contains the Latin editions of both the military and geometric treatises published in Paris in the mid-1530s. The earlier manual was intended to give artists a strong base in the theory and application of geometry. In it Dürer discusses the generation of ellipses, the geometry of three-dimensional bodies, and the practical application of geometry in architecture. The last section of "Underweysung der Messung" is the first scientific treatment of perspective by an Northern European artist, and its very placement in his treatise on geometry emphasizes the importance of perspective as a branch of mathematics, not merely as a technique of painters and architects. The practical application of geometrical theory reappears in Dürer's work on fortification, the first book in German on the subject. He relied heavily on Italian literature, but the "Etliche Underricht" was the first printed book in any language to bring together elements of the art of fortification from various sources and to present them as a system. Although it has been previously rebacked, the Library's copy is bound in a contemporary blind-tooled calfskin.
Work type

- **Work Type**
  - May be multiple Work Types
  - Reference to Form and Function

Ideally, linked to AAT

<table>
<thead>
<tr>
<th>CONA ID: 700009453</th>
<th>Class: Drawings</th>
<th>Work Type: drawing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title: Birth and Baptismal Certificate</td>
<td>Creator: Francis Portzline (American (Pennsylvania German), active 1838 -1855)</td>
<td></td>
</tr>
<tr>
<td>Creation Location: Pennsylvania, United States</td>
<td>Creation Date: 1840/1855</td>
<td></td>
</tr>
<tr>
<td>Materials: watercolor wash, pigments in gum medium, and ink on wove paper</td>
<td>Measurements: sheet: 12 13/16 x 15 9/16 inches (32.5 x 39.5 cm)</td>
<td></td>
</tr>
</tbody>
</table>

Description: The colorful drawings known today as fraktur (so called because of the “fractured” Gothic script employed) were created as blessings, rewards of merit, or personal records of confirmation, marriage, or baptism, as in this example. Like many fraktur artists, Francis Portzline taught school and had special skills in lettering and painting. In his work, the surrounding birds, butterflies, and flowers reinforce the celebratory nature of the religious ceremony. Such records were important for membership in the Lutheran or Reformed Churches; their texts also offered spiritual guidance for their owners.

Record Type: item
Class: prints and drawings American art

Work Type: fraktur (document)
birth certificate
baptismal certificate

Top of the AAT hierarchies
-. Objects Facet
.... Visual and Verbal Communication (hierarchy name)
........ Information Forms (hierarchy name)
........... information forms (objects)
............ document genres
............. <documents by form>
................. frakturs (documents)
**Work Type**

- Provide access for items in the larger group
- If cataloging only the group, items must be accessible too
- Also for multiple-part items and folios or prints in volumes
Work type may change over time
Include terms for original and current types
E.g., was originally a set of homilies, second text is a prayer book
Work type

- What is the focus of the record? Reflected in Work Type.
- E.g., volume, folio, page, or illumination
- Repository Number may clarify what is being cataloged
Work type

• What is the focus of the record? Reflected in Work Type.
• E.g., volume, folio, page, or illumination
• Repository Number may clarify what is being cataloged

Detached Leaves from an Anglo-Saxon Missal (set (group)); Unknown Anglo-Saxon illum 700002415
Christ Teaching (page (component)); Unknown Anglo-Saxon (Anglo-Saxon Illuminator); 700002415
The Miracle of the Gadarene Swine (page (component)); Unknown Anglo-Saxon (Anglo-Saxon Illuminator); 700002415
The Miracle of the St Peter Millstone (page (component)); Unknown Anglo-Saxon (Anglo-Saxon Illuminator); 700002415

CONA ID: 700002415 Cat level: item
Class: manuscripts Type: leaf
Title: The Miracle of the Gadarene Swine
Title: Gospel Book (Group Title)
Artist/Maker(s): Unknown Anglo-Saxon
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)

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

Repository Numbers

85.MS.79.2 verso; Ms. 9, leaf 2v
What Is It Called?

Title / Name
Titles or names

CONA ID: 700009457  Record Type: volume
Class: prints and drawings
work type: artist book    lithographs
Title: Poèmes de Charles d’Orléans
Title Flag: inscribed
Creator: printmaker: Henri Matisse (French, 1869 - 1954); author: Charles, duc d’Orléans (French, 1391 - 1465); publisher: Mourlot Frères (Paris, France)

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

Title:
Poèmes de Charles d’Orléans
Title Flag: repository
Poems of Charles of Orléans
Title Flag: translated

- Titles, identifying phrases, or names given to a work of art, architecture, or material culture
- For complex works, series, or collections, the title may refer to a discrete unit within the larger entity (a print from a series, a photograph in a collection, a panel from a fresco cycle, a building within a temple complex) or it may identify only the larger entity (series, collection, cycle) itself
- Preferred title is ideally one of these types: repository title, artist title, inscribed title
- May be translated in the language of the catalog record

he selected the Poèmes de Charles d’Orléans for illustration and most of the work was completed during 1943 including the text of the poems in Matisse’s own hand.
Titles or names

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

Title: Chez Mondrian
Title Flag: repository
Interior View of a Room and an Open Door
Title Flag: descriptive

*Dimensions: image: 10.9 x 7.9 cm (4 5/16 x 3 1/8 inches)
*Mat & Tech: and Techniques: gelatin silver print
Description: Characteristic of his work as “Naturalist-Surrealist,” it combines prosaic observations of life combined with surrealistic perspective.

- Include artist titles and repository titles; if the artist prefers a title, the repository will typically adopt that as the repository title
- If the preferred title is not descriptive of the work or its subject, a descriptive title should be created
- Descriptive title is strongly recommended, if indicated; but not required

Title Flags:
Not Applicable, Descriptive title,
Repository title, Artist’s title,
Inscribed title, Former title,
Original title, Translated title,
Constructed title, Uniform title,
Address, Title statement,
Title proper, Manuscript designation,
Series title, Collection title,
Group title, Sub-Group title,
Collective title, Popular title,
Misspelling
Record for a volume

Titles or names

CONA ID 700008562  Classification manuscripts
Work Type sacramentary

Title
Sacramentary of Charles le Chauve
Le Sacramentaire de Charles de Chauve
Sacramentary of Metz
Ms. Latinus 1141  Type manuscript designation

Creator school of the Palais de Charles le Chauve
Creation Date 869-870
General Subject religion and mythology  Specific Mass
Current Location Bibliothèque 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: Ecole 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 enlevées (1r-v. 2, 3v. 4 et 6v). Bandes pourprées passim; onciales (4v. 6 et 7) et minuscule d'or. - Six peintures en pleine page: f. 2v, couronnement d’un prince [peut-être Charles le Chauve ?] Voir R. McKitterick, 1990, p. 333 n. 49 et p. 336; f. 3, portrait de Grégoire le Grand (voire le sacramentaire de Marmoutier, vers 850: Autun, B.M., 19b); f. 5, Christ en majesté; f. 5v. cour cielée; f. 6, Christ dans une mandorle; f. 6v, page-tapis « Te ignis », Christ en croix, avec entrailles et rinceaux d’or. Mis 2 à part les ff. 1-2r, tous les autres ff. présentent un encadrement peint contenant le texte et les images. - Parch. - III v. 17 + f. 1-8 longue ligne (ff. 10v-17 blancs). - 270 x 210 mm (just. 180 x 120 mm). - Reliure de maroquin rouge aux armes et chiffre de Colbert. - Estampe de la Bibliothèque royale (Ancien Régime, avant 1735), modéle identique à losserand-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 anelli, a sancto Gregorio pope romaneno editus, excelsa voce n. f. 3v. Préface commune (incomplexe la fin), ff. 6v-7v. Canon » te ignis ... f. 7v-8r. « Communiquant ... » f. 8r-9r. « Quam obligationem ... » f. 9r-10v. « Domini mène in ... » f. 11v-12v. « In nomine Domini ... » f. 13v-16v. « Te ignis ... » f. 17v-19v. « Te ignis ... »

• Shelf numbers or other identifying codes may be recorded as titles when used as a title in publications
• Accession numbers, etc. are recorded separately with the repository information
### Record for a folio within a volume

**Titles or names**

CONA ID 700006365  
**Classification** manuscripts  
**Work Type** folio (leaf)

**Title:**
All Saints Arenberg Hours  
**Title Flag:** volume

**Creator:** Willem Vrelant (Flemish, died 1481, active 1454-1481)  
**Creation Date:** early 1460s  
**General Subject:** religion and mythology  
**Specific saints**

**Current Location:** J. Paul Getty Museum (Los Angeles, California)  
**Number:** Ms. Ludwig IX 8, fol. 179  
**Location:** Bruges  
**Type:** creation  
**Dimensions:** Leaf: 25.6 x 17.3 cm (10 1/16 x 6 13/16 in.)  
**Mat & Tech:** Tempera colors, gold leaf, and ink on parchment  
**Style:** Carolingian

### Notes
- Titles for an item may include a group title for the larger context, in accordance with bibliographic cataloging traditions.
- Flag such titles as applying to broader the group or volume by using Title Flag.
Titles vs inscription

- An inscription is not necessarily a title
- Ideally, record long inscriptions in the Inscription field

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

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

Creator Théophile-Alexandre Steinlen (Swiss, 1859-1923) Creation Date 1896
General Subject advertising/commercial | animals
Specific domestic cat | Chat Noir (cabaret) | Rodolphe Salis (French performer, 1851-1897) | shadow theater
Current Location Santa Barbara Museum of Art (Santa Barbara, California): ID:1991.17
Dimensions 61.6 x 39.62 cm (24 1/4 x 15 5/8 inches)
Mat & Tech: lithograph | ink | paper | lithograph

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

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

**Title:** Abbildung des Tempels der Ewigkeit, sambt der römischen Kajjzerl: Maij: sehr prächtigsten Auffzugs, mit dem Wagen der Glori, und 12 vor trefflichster aus staffirten Cavallieren, vorstellende so viel Genios so vieller vom hochlöblichen Ertz-Haus Oesterreich, die Zeit Hero bis auff die Jetzt allerhöchstlöblichesten regierende kaijsserl: maij: gewessene römische Kajjzer, 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 Januarij 1667  **Title Flag:** repository

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

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

- Local or discipline’s practice may require recording the inscription as an inscribed title verbatim
- In the example below, the repository title is a long transcription
- The Descriptive Title provides a briefer title in the language of the catalog record
Titles or name

- Ideally, use part of the inscription as a title, if appropriate
- Record the full citation – e.g., dedication – in Inscriptions
Title: The Fair at Impruneta
Title Flag: repository

Record Type: item  
Classification: prints and drawings  
Work Type: etching  
Creator: Jacques Callot  
Title: The Fair at Impruneta  
Title Flag: repository  
Creation Date: 1620 
Current Location: National Gallery of Art (Washington, DC); R.L. Baumfeld Collection; 1969.15.60 
Measurements: plate 39.3 x 65.7, sheet 16 3/4 x 16 3/8 inches (42.5 x 67 cm)  
Edition: first version, L.478, Lieure  
Description: The fair of Saint Luke is the subject of one of the most famous engravings by the French engraver Jacques Callot. This work, carried out in 1620, is one of the largest engravings (424X670 mm) made by Callot and is not only important by its spatial structure, the richness of its details, the abundance of scenes (over 1100 figures) and scenes but also by its sociological testimony of Tuscany at the time. The church depicted is the what became a baroque structure that was destroyed by bombing during the war and replaced by a reconstruction of the pre-renaissance building.

In this case, inscription was considered a dedication by the repository, not a title. The repository constructed a title or used a title for this print as found in publications.
“untitled”? 

Titles or names

- Avoid using the term “untitled” as a Title unless it is so-named by the artist or by the owner/repository
- Instead, construct a descriptive title
- (In the example below, the repository title is the artist title, and is also descriptive)

CONA ID 700008563 Catalog Level: item
Classification: prints and drawings  Work Type: screen print
Creation Date: 1965
Current Location: National Gallery of Art (Washington, DC); Gift of Roy and Dorothy Lichtenstein; 1996.56.139

Title: Brushstroke
Title Flag: repository

Mat & Tech: color screen print on heavy, white wove paper
Inscriptions: lower right in graphite: rf Lichtenstein H.C. G
Leo Castelli Gallery
Chiron Press
Who Is Responsible for Its Creation?

Creator, Related People
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: [Li Tang  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

- Named or anonymous individuals or corporate bodies responsible for the design, production, manufacture, or alteration of the work
- Creator Display includes name in natural order and a brief display biography
- What is natural order varies by language, custom
- Varies by dates (very early names have no “last” name in Western or other cultures)
- Creator may be indexed by linking to ULAN
<table>
<thead>
<tr>
<th>CONA ID</th>
<th>70009459</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classification</td>
<td>prints</td>
</tr>
<tr>
<td>Work Type</td>
<td>etching (print)</td>
</tr>
<tr>
<td>Title</td>
<td>Cupid Resting (copy)</td>
</tr>
</tbody>
</table>

**Creator Display:**
formerly attributed to Rembrandt van Rijn (Dutch, 1606-1669); now, after Rembrandt

**Person:** [Rembrandt van Rijn ULAN 500011051]
**Qualifier:** after

Creation Date: n.d.
General Subject: religion and mythology
Specific Cupid (Roman mythology)
Current Location: Metropolitan Museum of Art (New York, New York)
Dimensions: 27.7 x 30 cm
Mat & Tech: etching and drypoint

Creator Display expresses nuance for end user
Creator may be indexed by linking to ULAN
Attribution Qualifier is from controlled list
**Creator and other people**

<table>
<thead>
<tr>
<th>CONA ID 700008977 Classification</th>
<th>manuscripts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type</td>
<td>manuscript</td>
</tr>
<tr>
<td>Title</td>
<td>Hymne nestorien d'éloge de la Sainte Trinité</td>
</tr>
<tr>
<td>Title</td>
<td>大秦景教三威蒙度讚、尊經寫本</td>
</tr>
<tr>
<td>Title</td>
<td>Chinese Christian Manuscript</td>
</tr>
<tr>
<td>Title</td>
<td>Ta Chin king chiao San wei mong tou tsan</td>
</tr>
</tbody>
</table>

**Creator Display:**

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

**Person:**  [unknown  ULAN 500125274]  **role:** scribe  
[Jingjing  ULAN 500372668]  **role:** translator

Creation Date ca. 8th/9th century

General Subject text   Specific Chinese Extent: language  | Holy Trinity
Current Location   Bibliothèque nationale de France (Paris, France)
Dimensions sheet: 26 x 104,8 cm
Mat & Tech: ink on paper, written with a hard pen instead of a brush

• Creator Display may include nuance or uncertainty
• Index “unknown” creators, as well as named creators
• Role is indexed using AAT
• “Anonymous” artist, appellations are devised by scholars or museums = when the hand (style), and oeuvre (works) are identified, approximate dates known, but the name of the artist is not known
• (vs. “unknown” artist, where the hand is not identified)

Creator and other people

CONA ID: 70007191  Record Type: component
Class: manuscripts
Title: The Way to Calvary
Creator Display: Spitz Master (French illuminator, active ca. 1415-ca. 1425)
Role: illuminator

Materials: tempera colors, gold, and ink on parchment bound between pasteboard covered with red silk velvet
Measurements: 7 15/16 x 5 7/8 inches
Related Work: Book of Hours
Current Location: J. Paul Getty Museum (Los Angeles, California); MS. 57

Creator Display:
Spitz Master (French illuminator, active ca. 1415-ca. 1425)

Person: [Spitz Master ULAN 500055339]
Role: illuminator
Creator and other people

CONA ID: 700002498  Class: manuscripts
Work Type: illumination
Title: The Annunciation
Creator Display: follower of the Boucicaut Master
Role: illuminator  Qualifier: follower of [link]: Boucicaut Master
Creation Location: Paris (France)  Creation Date: ca. 1410

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

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

Middle Ages. Although this book is elaborately decorated with an innovative scheme of illumination and numerous marginal figures, it was illuminated not by major masters but by their followers. With the increased demand for books of hours in the early 1400s, collaborative ventures by different artists were common in the Parisian art market. This book was certainly made for a woman; in fact, she is depicted kneeling in prayer in the miniatures accompanying two prayers to the Virgin. The manuscript epitomizes the sumptuous aesthetic of the International style of painting. Characteristic features include the elongated proportions of the figures, their swaying postures, and their extravagant clothing. The borders are also classic examples of the International style in manuscripts, with richly colored acanthus leaves, brilliant touches of gold leaf, and small playful figures appearing throughout.

Other illuminator in this MS is the follower of the Egerton Master, illuminator French, Paris, about 1410

- Artist here is unknown, but affiliation with a named artist or master is established
- Link to the named artist or master
- Note the Attribution Qualifier
Creator and other people

- Creator may be an individual, or a firm or other corporate or administrative body
- e.g., photographic studio, architectural firm

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

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

**Related Work:**
Relationship Type [controlled]: depicts
(link to Work Record): White House (Washington, DC, USA): 1792-1817
Creator and other people

Creator Display:
Office of Werner E. Noffke (Ottawa, Canada)

- Person: [Noffke, Werner E. ULAN ID 500015255]
- Role: origin (administrative)
- Qualifier: office of

ULAN ID: 700000087  Record Type: group
Class: Architecture  • Work Type: architectural documents
Title: Architectural drawings relating primarily to residences and commercial and public buildings in Ottawa from the Office of Werner E. Noffke, Ottawa

- Creator may be origin of an archival group

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

Sources:
- National Archives of Canada

Images may be under additional copyright.
Creator and other people

CONA ID 700009461 Record Type group Classification cartographic Work Type portfolios | maps Title MPH 1/871, Maps of the Ottoman Empire Note: 20 items extracted from WO 33/29. Items 1-19 are maps of the Ottoman Empire (of places now in Turkey unless otherwise stated). Detailed descriptions are given at item level. Arrangement: Items 1-9 are in part 1; items 10-20 are in part 2.

Creator Display:
various cartographers; lithographed at the Intelligence Branch, QMG's Department (Government of the UK, London, England)

Person:
[Intelligence Branch, Quartermaster-General's Department ULAN 500475819] Role: lithographers
[Chermside, Herbert ULAN 500475817] Role: cartographer
[Cockburn, G.A. ULAN 500475816] Role: cartographer
[Hare, W.A.H. ULAN 500475818] Role: cartographer [etc.]

Creation Date 1877 General Subject cartographic Specific Ottoman Empire | public documents Extent: legal status Current Location The National Archives (Kew, London, England): MPH 1/871 Dimensions 2 portfolios; 20 items, various dimensions Mat & Tech: lithographs on paper

• At the group level, may include none or only the most prominent creators if you will also catalog at the item level
• If only cataloging at the group level, index all of the creators, if possible
Creator and other people

CONA ID 700008568 Classification prints
Work Type lithograph Title Still Life

Creator Display:
Ivon Hitchens (artist, British, 1893-1979); Contemporary Lithographs Ltd (publisher, British, contemporary); Curwen Press (printer, British, founded 1863)

Person:
[Hitchens, Ivon ULAN 500032784]
  Role: artist
[Contemporary Lithographs Ltd ULAN 500372723]
  Role: publishers
[Curwen Press ULAN 500372724]
  Role: printing firm

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

© J. Paul Getty Trust, author: Patricia Harpring, August 2018. For educational purposes only. Do not distribute.

Related People: Any individuals or corporate bodies related to the creation, design, execution, production, patronage, or commission of a work
Include the publisher
Creator and other people

- May include clients or patrons who were not “creators” per se

---

**Title:** Hours of Jeanne d'Évreux

**Creator Display:**
Jean Pucelle (French, active in Paris, ca. 1320–1334), for
Jeanne d'Évreux, Queen of France

**Person:**
[Jean Pucelle ULAN 500115647]

**Role:** illuminator

[Jeanne d'Évreux ULAN 500475812]

**Role:** patron

The 209 folios of “The Hours of Jeanne d'Évreux” include twenty-five full-page paintings with paired images from the Infancy and Passion of Christ and scenes of the life of Saint Louis. The figures are rendered in delicate grisaille (shades of gray) that imparts an amazingly sculptural quality, and the images are accented with rich reds and blues and with touches of orange and yellow, pink, lilac, and turquoise. In the margins, close to seven hundred illustrations depict the bishops, beggars, street dancers, maidens, and musicians that populated the streets of medieval Paris, as well as apes, rabbits, dogs, and creatures of sheer fantasy. All are brought to life by the keen observation, accomplished draftsmanship, and consummate imagination of the artist. This lavishly illustrated prayer book (Book of Hours) was created between 1324 and 1328 for Jeanne d'Évreux, queen of France, by the celebrated Parisian illuminator Jean Pucelle (active ca. 1320–34) and was intended for use by the queen during private prayer throughout the course of the day. Upon her death in 1371, Jeanne d'Évreux left the prayer book to King Charles V. At his death, the book entered the collection of another much lauded bibliophile, his brother Jean, duc de Berry. Conservation: nested mount.
Creator and other people

Creator Display: architect: Willoughby J. Edbrooke (American, 1843-1896); draftsman: Chauncey G. Graham (American, active 1890s)

Person: [Edbrooke, Willoughby J. ULAN 500033076] Role: architect

[Graham, Chauncey G. ULAN 500100374] Role: draftsman

Description: The purpose of this drawing was to convey basic construction information, but the draftsman has created a thing of beauty.

Related Work: Relationship Type [controlled]: depicts [link to Work Record]: U.S. Post Office (Cedar Rapids, Iowa, USA); 1890s

• Include multiple creators and roles
• E.g., architect for the project, and draftsman for this drawing
Creator and other people

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

**Title:** Vote McGovern

**Creator Display:** Andy Warhol (American, 1928 - 1987), with Jeff Wasserman and Gemini G.E.L.

**Person & Corp.Body Records:**
- [Gemini G.E.L. ULAN 500372630]
  - Role: publisher
- [Warhol, Andy ULAN 500006031]
  - Role: printmaker
- [Gemini G.E.L. ULAN 500372630]
  - Role: publisher
- [Tyler, Kenneth ULAN 500106651]
  - Role: supervisor
- [Wasserman, Jeffrey ULAN 500125210]
  - Role: printer
- [Dressen, Robert ULAN 500353800]
  - Role: assistant
- [Knisel, Robert ULAN 500475821]
  - Role: assistant

**Materials:** 16-color screenprint

**Support:** Arches 88

**Edition:** 250 plus RTP, PPII, 3 GEL, 16 CTP, C

**Measurements:** 106.7 x 106.7 cm (42 x 42 in.)

**Copyright:** © 2001 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York, New York; © Gemini G.E.L. and the Artist

**Current Location:** National Gallery of Art (Washington, D.C.) 396; NGA Accession Number 1984.104.23, 1985.47.229

**Creation Date:** 1972

**Signature Date:** 1972

**Publication Date:** 1972

**Facture:** Colors or Sequence:
1. blue (handmade lacquer stencil),
2. transparent yellow (handmade lacquer stencil),
3. orange (permanent emulsion photo screen),
4. magenta (permanent emulsion photo screen),
5. light orange (permanent emulsion photo screen),
6. gray (permanent emulsion photo screen),
7. yellow-orange (hand-cut lacquer stencil),
8. magenta (hand-cut lacquer stencil),
9. red (hand-cut lacquer stencil),
10. purple (hand-cut lacquer stencil),
11. yellow (hand-cut lacquer stencil),
12. transparent magenta (hand-cut lacquer stencil),
13. red/black/yellow (hand-cut lacquer stencil),
14. black (permanent emulsion photo screen).

Collaboration and Supervision:
- Kenneth Tyler
- Edition Printing: Jeffrey Wasserman
- Assistant: Robert Dressen, Robert Knisel

- You may index names even if the artists are not mentioned in the Creator Display.
Creator and other people

Creator Display:
illuminator: probably unknown Syrian Islamic; calligrapher: Farkh ibn `Abd al-Latif (Syrian Islamic, 14th century); author: Mamluk Abu'll Izz Isma'il al-Jazari

Person:
[unknown Syrian Islamic ULAN 500204327 ]
Role: illuminator Qualifier: probably by
[al-Latif, Farkh ibn `Abd ULAN 500475825]
Role: calligrapher
[al-Jazari, Mamluk Abu'l Izz Isma'il ULAN 500475824] Role: author Extent: work depicted

Media:
handasiyya (The Book of Knowledge of Ingenious Mechanical Devices, also known as The Automata)

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

• Author of the textual work may be included in Creator
• Also link as Specific Subject to Iconography Authority (if possible); or another bibliographic authority
Recording publication information for rare book

Creator and other people

CONA ID 700009499

Creation Date: published 1565

Creator Display: author: Alberti, Leon Battista (1404-1472); translated by Bartoli, Cosimo (1503-1572); publisher: In Venetia: Appresso Francesco Franceschi

Person: Bartoli, Cosimo (Italian, 1503-1572) Role: translator
Alberti, Leon Battista (Italian, 1404-1472) Role: author Extent: original work Franceschi, Francesco de (Italian printer, active 1561-1599) Role: printer

Location: TGN
Other: Venice (Veneto, Italia)
Type: Publication

Current: Getty Research Institute, Special Collections (Los Angeles, California, United States)
Repository No.: 84-B29340

General Subject: IA
text
Specific Subject: AAT
De re aedificatoria (Alberti, treatise, 1443/1452) Extent: work depicted Italian (language) Extent: language
When Was It Made?

Creation Date, Other Dates
**Creation Date**

CONA ID: 700008594  Class: prints and drawings  Work Type: architectural drawing
Title: [The White House ("President’s House")] Washington, D.C. East front elevation]  Creator: Benjamin H. Latrobe
Description: Design for the addition of porticoes on the north and south fronts of the President’s House
Document Type: design drawing
Creation Date: 1807
Start: 1807  End: 1807
Materials: ink and watercolor on paper
Measurements: 15 3/8 x 20 inches

**Display Date**
A concise description of the date or range of dates associated with the creation, design, production, presentation, performance, construction, or alteration of the work or its components, including indications of uncertainty, ambiguity, and nuance.

**Start and End Dates**
The earliest and latest possible years when the work of art or architecture was created. For works that were created over a span of time, this is the year when the work was designed or when execution was begun, and the year when it was completed. For uncertain or approximate dates, this is the earliest and latest possible years when the work could have been created.
Creation date
Start and end dates

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.)

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

Related Work: Pennsylvania German Dish

Creation Date: ca. 1935
Start: 1930 End: 1940

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

Patricia Harpring © 2018 J. Paul Getty Trust. For educational purposes only. Do not distribute.
CONA ID: 700009469  Record Type: volume
Class: Indian and Himalayan Art  Work Type: book
Title: A Volume of the Manjushri Namasamgiti (Hymn to Manjushri, Bodhisattva of Wisdom)
Creator: unknown
Creation Place: China or Mongolia
Creation Date: 19th century
Start: 1800  End: 1899
Style: Qing Dynasty (1644-1911), Materials: colors on paper with silk
Measurements: 4 1/2 x 28 x 7 3/4 inches (11.4 x 71.1 x 19.7 cm) Cover: 1/2 x 28 x 7 3/4 inches (1.3 x 71.1 x 19.7 cm)
Current Location: Philadelphia Museum of Art (Philadelphia, Pennsylvania); 1923-21-464; Gift of Charles H. Ludington from the George Crofts Collection, 1923
Description: Printing Buddhist books is an expensive but popular method of earning religious merit—the spiritual currency believed to increase one's chances for a better rebirth in the next lifetime. A wealthy, multi-lingual patron commissioned this large looseleaf book, annotated in Tibetan, Chinese, Manchurian, and Mongolian scripts. The red ink, possibly made from cinnabar, costs more than black. Golden yellow silk brocade, a color reserved in China for members of the imperial family, covers the bookends. Printing or donating lavish Buddhist texts like this one is one method for paying for monastic rituals. Creator: unknown, Tibetan, Chinese, Mongolian, and Manchurian
Creation date

Inclusive dates: Also called span dates, the years of the earliest and latest dated works in the group (e.g., for a folder of drawings, 1911-1951 (inclusive dates)).

Bulk dates: The years representing the earliest and latest dates for the most important or principal body of items in the group. There may be multiple sets of bulk dates for any group (e.g., 1914-1918 and 1939-1945 (bulk dates)).

Coverage dates: The date range for the subjects contained in the archival materials, particularly when the subjects do not correspond to the dates when the group or series was created. For example, a series created in the 1970s about the 1941 attack on Pearl Harbor would have a coverage date of 1941 and inclusive dates of 1970-1979 (e.g., 1941 (coverage), 1970-1979 (inclusive dates)).

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

**Qualifier:** inclusive

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

- **Title:** Views of Paris and Environs and the Exposition Universelle
- **Creator Display:** Neurdein Frères (French, active late 19th-early 20th centuries)

**Describer:** Patricia Harpring, August 2018, J. Paul Getty Trust, For educational purposes only. Images may be under additional copyright.
Creation date

• Work created in stages over a period of time
• Or different parts created at different dates
• Multiple dates, repeating fields

CONA ID: 700009466  Record Type: item
Class: photographs  American Art  work type: photograph
Title: Self Portrait
Creator: Alfred Stieglitz

Creation Date: negative 1907, print 1930

Qualifier: negative
Start: 1907  End: 1907

Qualifier: print
Start: 1930  End: 1930

Subject: Alfred Stieglitz, self-portrait, bust
Creation date

- Different parts created at different dates
- Multiple dates, repeating fields
- Use Qualifier as applicable

**CONA ID 700008597**  
**Catalog Level:** volume  
**Class:** manuscripts  
**Work Type:** sacramentary illuminated manuscript  
**Title:** Sacramentary  
**Creator:** illuminated by unknown German active in Mainz or Fulda, binding by unknown Mosan artist

**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

Dates of publication

• Published works, including books and prints, should include date of publication
• Publication dates are typically inscribed on the work, or surmised from other information (e.g., below, estimated based on date 1801 of the watermark of the paper)

CONA ID: 700008855  Catalog Level: item
Classification: books  Work Type: pattern book
Creator: unknown British
Title: Metalwares Pattern Book for the Export Trade Type: descriptive

**Creation Date:** publication: ca. 1801/1815

**Start:** 1801  **End:** 1818

Specific Subject: hardware (components)  |  patterns  |  designs  |  motifs
Location: England  Type: creation
Descriptive Note: Book of patterns, particularly for decorative brass fittings for furniture. Subjects mentioned in the book indicated it was intended for the European and American export markets.
Creation date

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

Images may be under additional copyright

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

- In display Creation Date, the date may be recorded according to various dating systems (e.g., French Revolutionary calendar), when significant, such as when inscribed on the work or otherwise associated with the alternative calendar.
- Indexed per the Gregorian calendar.

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

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

**Provenance:**
- The estate of collections abbé A. Auray, 15 April 1860 (part of lot number 304); Philippe de Chennevières collection; sale, Paris, Hôtel Drouot, 5-6 May 1898, lot number 189; sale, Paris, Hôtel Drouot, 13 December 1976, lot number 9 D; Q. Moatti collection; gift of M. and Mme Alain Moatti in 1981.

**General Subject:** allegory  **Specific:** triumph  **French Republic**

**Descriptive Note:** This drawing was exhibited with other entries the Concours de l'An II, despite having been submitted after the deadline had passed. In this allegorical work illustrating Jacobin ideals through symbolic figures, Vien chose to depict a procession from classical antiquity and imbue it with revolutionary ideas. Wanting to start work on a companion piece, the artist eventually decided to withdraw this drawing before the jury had reached its decision.
Where Is It?

Current Location, Other Locations
Maude Adams as Joan of Arc

Alphonse Mucha (Czech, 1860-1939)

Title: Maude Adams as Joan of Arc
Creator: Alphonse Mucha (Czech, 1860-1939)

Creation Date: 1909

Subject:
- portrait
- Maude Adams (American actress, 1872-1953)
- Friedrich von Schiller, German 1759-1805), Die Jungfrau von Orleans
- Joan of Arc (French saint, 1412-1421)
- actress
- human figure
- female
- woods
- flowers
- design
- advertising/commercial

Style: Art Nouveau

Culture: French

Description: The painting was created as a poster design to advertise the performance of American actress Maude Adams in Schiller's "Die Jungfrau von Orleans" at Harvard University Stadium on June 21, 1909. Mucha also designed the costumes, sets, and supervised direction. Afterwards, the painting was displayed in the lobby of the Empire Theater in New York, where Adams often performed. Mucha designed the frame for this purpose.

Description Source: Metropolitan Museum of Art online. www.metmuseum.org (accessed 10 February 20014)

Location: Metropolitan Museum of Art (New York, New York, USA)
Repository No.: 20.33
Credit Line: Gift of A. J. Kobler, 1920
Location

• When the location could be either of two places
• Explain in the Descriptive Note, but index both places to allow retrieval by either
• NB: Link to geographic place may result in anachronistic listing of broader context (e.g., modern Belgium); clarify in Descriptive Note and using Culture = Flemish

CONA ID: 700002654
Title: Bishop Theophilus Finding the Grave of Saint Anthony
Creator: Master of the Brussels Romuléon or workshop (Flemish, active about 1465)
Classification: manuscripts. Work Type: folio. Culture: Flemish

Culture: Flemish

Location
Current: [ULAN]
J. Paul Getty Museum (Los Angeles, California, USA)
Repository No.: 83.MN.127.29; Ms. Ludwig XI 8, fol. 29

Other: [TGN]
Bruxelles (Bruxelles region, Belgium) Type: creation

Other: [TGN]
Brugge (West-Vlaanderen, Flanders, Belgium) Type: creation
**Location**

CONA ID: 70009475  Record Type: item  Class: Indian and Himalayan Art
Work Type: manuscript
Title: Double Folio from a Qur’an
Creator Display: unknown Central Asia or Turkey, possibly Anatolia

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

<table>
<thead>
<tr>
<th>Location</th>
<th>Current: ULAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philadelphia Museum of Art (Philadelphia, Pennsylvania)</td>
<td></td>
</tr>
</tbody>
</table>
| **Repository No.:** 2004-149-4  
**Credit Line:** Alvin O. Bellak Collection, 2004 |

| Other: TGN |
| Anatolia ((general region) Turkey)  
**Type:** creation |

| Other: TGN |
| India (subcontinent)  
**Type:** creation |

- When creation activities took place in two places, explain distinctions and nuance or uncertainty in Descriptive Note
- Index both places associated with different creative activities
Location

CONA ID: 700009476  Record Type: item  Class: Asian  Work Type: tablet
Title: The Flood Tablet, relating part of the Epic of Gilgamesh
Creator: unknown Neo-Assyrian  Creation Date: 7th century BCE

Location

Current: British Museum (London, England)
Repository No.: K.3375

Other:
Kouyunjik (Ninawa, Iraq)
Type: excavation

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

Event
Type: excavation
Date: 1853

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

• Include the place of publication

CONA ID: 70009463   Record Type: volume
Class.: *prints and drawings  *European art  *rare books
Work Type: *book  *etchings  *maps  *plans  *panoramas
Title: Theatrum civitatum nec non admirandum Neapolis et Siciliae regnorum
*Creator Display: Joan Blaeu (Dutch, 1596-1673), with Bastiaen Stopendaal (Dutch, 1637-before 1707)

Location

Current: ULAN
Getty Research Library, Special Collections (Los Angeles, California, USA)
Repository No.: 92-B27718

Other: TGN
Amsterdam (North Holland, Netherlands)
Type: publication
What Are Its Physical Characteristics?

Materials and Techniques, Dimensions
Materials and techniques

- 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
- Display field is indexed with AAT terms

Materials [& technique] Display:
steel engraving, hand colored

Materials [& technique] Index:
steel engraving (printing process) AAT
hand coloring
Materials and techniques

- Index materials and techniques with as much specificity as warranted

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

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

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

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

Role: medium
Mat & Tech:
black chalk laid paper
Role: support
Mat & Tech:
black chalk laid paper

Subject Matter*: Korean man, costume
Context-Historical/Cultural: Man is portrayed in formal costume; is one of the first portrayals of a Korean on European soil ...

* You may index the support separately from media using Role
## Materials and techniques

<table>
<thead>
<tr>
<th>CONA ID</th>
<th>700008575</th>
<th>Catalog Level: volume</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class</td>
<td>manuscripts and rare books</td>
<td>Work Type: codex</td>
</tr>
<tr>
<td>Title</td>
<td>Anaphora of the Virgin Mary</td>
<td></td>
</tr>
<tr>
<td>Creator</td>
<td>unknown Egyptian; author: attributed to Abba Heryagos (Cyrilacus) of Behensa (Egyptian bishop, 5th-6th century)</td>
<td></td>
</tr>
</tbody>
</table>

**Materials Display:**
in ink on parchment

**Materials Index:**
- ink

- **Flag:** material, **Role:** medium, **Extent:** leaves
- **Flag:** material, **Role:** support, **Extent:** binding
- Coptic binding
- **Flag:** technique

---

*Role, Flag, and Extent may be used with Materials terms*
Dimensions

CONA ID 700008628 Cat. Level: item  ·  Class: *prints and drawings
*Work Type: *etching
Title: Shell (Murex brandaris)
Creator: Wenceslaus Hollar (Bohemian, 1607-1677)
*Current Location: National Gallery of Art (Washington, DC, USA)
*ID: 1992.17.2
*Role: printmaker
*Creation Date: ca. 1645                :
*Start: 1640
*End: 1650
*Subject [links]:
  animal
  still life
  shell
  Murex brandaris (marine mollusk)
*Culture: Bohemian
*Dimensions: plate: 9.5 x 13.6 cm ( 3 3/4 x 5 3/8 inches)
  Value: 9.5  Unit: cm  Type: height
  Value: 13.6  Unit: cm  Type: width
*Mat & Tech: *etching on laid paper
  Material : *etching  *laid paper  Technique [links]: *etching
  Descriptive Note: Detailed rendering of the shell was probably considered significant because Pliny’s dye-producing “purpura” was probably this species, Murex brandaris.
Dimensions

CONA ID 700009467  Catalog Level: item  Class.: textiles
Work Type: embroidery work
Title: Bayeux Tapestry
Creator: unknown embroiders; patron; probably Bishop Odo of Bayeux

Dimensions:
231 feet (70 meters) long x 19.5 inches (49.5 cm) wide

Value: 7000  Unit: cm  Type: length
Value: 49.5  Unit: cm  Type: width

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

- May include many types of Dimensions, e.g., number of items in a group, number of leaves or pages, measurement of text block, 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
Relationship Type: part of Related Work: Códice Tudela
Relationship Numbers: 98 verso and 99 recto

**Dimensions:**
- text block: 21 x 15 x 5 cm (9 3/4 x 6 x 2 inches); 125 leaves

**Extent:** leaves
- **Value:** 125 **Unit:** N/A **Type:** count

**Extent:** text block
- **Value:** 21 **Unit:** cm **Type:** height
- **Value:** 15 **Unit:** cm **Type:** width
- **Value:** 5 **Unit:** cm **Type:** depth
Dimensions

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

CONA ID 700008579 Catalog Level: item
Class: Indian & Himalayan Art   Work Type: manuscript
Title: Manuscript Invoking the Protective Goddess Paldan Lhamo
Creator: Text composed by Shakya Gelong Changra Tulku Choje Gewang of the Lhadan Choskhor Thubstan Ling Monastery

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

Frequently use a combination of the Tibetan and Sanskrit languages written in Tibetan dbU chen script.
Dimensions

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

- **Dimensions**: 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

Example of a record for a reel of film
Running time, format

CONA ID 700000111 Catalog Level: item
Class: film and animation
Work Type: black-and-white film
Title: Theodore Roosevelt's Inauguration
Creator: unknown American production company
Current Location: Library of Congress (Washington, DC, USA)
ID: FEA 6695 (ref-print)
Role: creator

Creation Date: 1905
Start: 1905
End: 1905

Subject:
Washington (DC, USA)
Theodore Roosevelt (American president, 1858-1919)
Culture: American

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

duration: 0:28 at 16 fps. Theodore Roosevelt's inauguration.
### Dimensions

- May record the scale, shape, etc.
- Example, numeric scale = 2 1/2 inches = 10 feet
- **Scale type**: A term describing the scale, which is an expression of the ratio between the size of the representation of something and that thing (e.g., the size of the drawn structure and the actual built work)

<table>
<thead>
<tr>
<th>Dimensions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>240 x 260 cm (94 1/2 x 102 3/8 inches); scale: 2 1/2 inches = 10 feet</td>
</tr>
</tbody>
</table>

| 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 |
Dimensions

CONA ID: 700005849 Class.: photographs
Work Type: daguerreotype | cased photograph
Title: Woman Reading to a Girl
Creator: unknown French
Date: ca. 1845

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

• **Format:** The configuration of a work, including technical formats, or the conventional designation for the dimensions or proportion of a work; includes format and size.
• **Example of dimensions noting the format**
Dimensions

CONA ID: 70009501  catalog Level: item  Class.: printed materials
Work Type: broadside (notice)  catchpenny print
Title: Verscheyde soorten van gedierten
Various species of animals
Creator: from blocks by or after Dirk de Bray; Published: Gedruckt tot Haerlem : By Margareta van Bancken ..., 1690
Date: 1690
Dimensions: 36 x 29 cm
Value: 36 Unit: centimeters Type: height  Qualifier: largest
Value: 29 Unit: centimeters Type: width  Qualifier: largest

Description: 24 woodcuts of animals, each with caption, from blocks by or after Dirk de Bray. Affordable Animals: Printed on cheap paper and, at a penny or two, meant to be affordable to the general public, this Dutch catchpenny print from the 17th century is in remarkable condition. Printed from 24 small woodblocks, the print’s diverse animal subjects are meant to be instructive as well as amusing, a child’s introduction to natural history. The most exalted exotic animals, the lion and elephant, appear first, followed by the cow and horse, two animals central to artistic depictions of Dutch rural life.
Dimensions

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

**Dimensions:**
H. 16 1/2 in. (41.9 cm); W. 29 1/2 in. (74.9 cm)

**Value:** 41.9  
**Unit:** centimeters  
**Type:** height  
**Qualifier:** largest

**Value:** 74.9  
**Unit:** centimeters  
**Type:** width  
**Qualifier:** largest

**Shape:** irregular
What Is It “Of” or “About”? 

Depicted Subject
**Depicted subject**

**General Subject:**
Indexing terms that characterize in general terms what the work depicts or what is depicted in it. This subject analysis is the minimum required. It is recommended to also list specific subjects, if possible.

**Examples**
- allegory
- architecture
- botanical
- cartographic
- ceremonial object
- portrait
- religion and mythology
- seascape
- still life

**Specific Subject:**
Indexing terms that characterize what the work depicts or what is depicted in it, including generic terms and proper names. These terms are more specific than the general subjects discussed above. They are drawn from AAT, TGN, ULAN, IA, and CONA works.

**Examples**
- single-sitter portrait (portraits, <visual works by subject type>, ... Objects Facet) [AAT 300404138]
- Adoration of the Magi (event; Life of Jesus Christ; Christian iconography; Religion and Mythology) [IA 5000189]
- Battle of Nördlingen (event; (Thirty Years’ War; European History); 1634) [IA 1000639]
- Hercules (Greek and Roman characters; Greek and Roman iconography; Religion and Mythology) [IA 5000074]
- Henry IV, King of France (French, 1553-1610) [ULAN 500122324]
- Mount Fuji (mountain; Honshū (island), Japan) [TGN 1107685]
- Taj Mahal (mausoleum; patron: Shah Jahan; principal designer: Ustad Ahmad Lahauri; construction began 1632; Āgra (Uttar Pradesh, India)) [CONA 700000214]
Depicted subject

CONA ID 70008605  Class: manuscripts  Work Type: illumination
Title: Shah Jahan on Horseback: Leaf from the Shah Jahan Album, period of Shah Jahan (1628–1658)
Creator: Attributed to Bhag
Mat & Tech: ink, colors, and gold on paper
Dimensions: 15 1/3 x 10 1/10 in. (38.9 x 25.7 cm)
Location: Metropolitan Museum of Art, New York (55.121.10.21)
Credit Line: Rogers Fund and The Kevorkian Foundation Gift, 1955.

General Subject
portraits

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

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

• At least one term, General Subject is required
• Specific Subject is ideally controlled by AAT, TGN, ULAN, CONA, and Getty IA
• Cataloger may describe Subject in Description
Depicted subject
Minimum and fuller

CONA 700009292 Work Type: Etching
Title: Rom, 1859
Creator: Post, Karl Borromäus, 1834-1877, printmaker
Creation Date: 1859

**Minimum**

**General Subject:**
landscapes [General ID 31201]

**Fuller**

**General Subject:**
landscapes [General ID 31201]

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

<table>
<thead>
<tr>
<th>CONA ID 700008509</th>
<th>Class*: photograph</th>
<th>Work Type*: albumen print</th>
</tr>
</thead>
</table>

**General Subject**
- portraits
- history and legend

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

- TGN
- IA
- ULAN
- ULAN
- AAT

**Description:**

President Abraham Lincoln on the Antietam battlefield, with Major Allan Pinkerton, chief of the Secret Service, and Major John McClernand. Lincoln stands tall, front and center in his stovepipe hat, his erect and commanding posture emphasized by the tent pole that seems to be an extension of his spine...

- Use Getty vocabularies to index subject
- Common iconographical themes, stories and characters
- Portraits, history & legend, events, geographic places
- Description, identification, interpretation
- What the work is “of” and “about”
Depicted subject

- Linking to the Getty vocabularies allows multilingual retrieval

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

General Subject:
cityscapes
architecture

Specific Subject:
Constantinople (inhabited place)
Hagia Sophia (built work)

TGN ID 7002473
Names
- Istanbul
- Constantinople
- Konstantinopel

CONA ID 700000141
Titles/Names
- Hagia Sophia
- Ayasofya
- Αγία Σοφία
- Sancta Sophia
Depicted subject

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

IA ID 901000028

Names
• First Battle of Bull Run
• First Battle of Manassas
• First Manassas
• Bull Run, 1st Battle of, Va.
• Manassas, 1st Battle of, Va.

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

General Subject:
history and legend

Specific Subject:
First Battle of Bull Run
soldiers
battlefield
satire

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

*****

Note
Source [link]: Library of Congress on line (accessed 1 November 2013)
Depicted subject

Levels of subject analysis

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

- Three levels of analysis ("indexing type")
  - Objective **description**
  - **Identification** of subject
  - **Interpretation** of the meaning or theme


Read about subject indexing here:

[http://www.getty.edu/research/tools/vocabularies/cona_and_subject_access.pdf](http://www.getty.edu/research/tools/vocabularies/cona_and_subject_access.pdf)
### What is Indexing Type?

A classification of the level of subject description indicated by the indexing terms, for use if necessary to distinguish between what a work is "of" and what it is "about."

<table>
<thead>
<tr>
<th>Description</th>
<th>For terms that index the work according to that which may be recognized by a viewer having little or no knowledge of a particular theme or the iconography depicted. (e.g., child (people by age group) [AAT 300025945]). Description is usually analogous to ofness.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identification</td>
<td>For terms that name the subject: its named mythological, fictional, religious, or historical narrative subject matter of a work, or its non-narrative content in the form of persons, places, things, from the real world or iconographic themes. Identification requires knowledge of the subject depicted. (e.g., an image of a child may be identified as Eros (Greek god) [IA 1000613]). Identification may be analogous to either aboutness or ofness.</td>
</tr>
<tr>
<td>Interpretation</td>
<td>For terms that refer to the meaning or theme represented by the subject matter or iconography of a work, requires access to expert analysis or knowledge of common themes, such as represented in allegory or symbols (e.g., an image of Eros symbolizes love (emotion) [AAT 300055165]). Interpretation is usually analogous to aboutness.</td>
</tr>
<tr>
<td>Ofness</td>
<td>For terms that equal the work described or the class to which it belongs, relevant particularly to distinguish when the subject term is the work, as opposed to descriptive of the subject portrayed in the work. Used primarily in General Depicted Subject (e.g., if you are cataloging a cathedral as a built work, General Depicted Subject term architecture has Indexing Type isness)</td>
</tr>
<tr>
<td>Aboutness</td>
<td>If more familiar with aboutness than the Panofsky-inspired terms, cataloging institutions may use this flag to indicate what the work is about. It may analogous to either identification or interpretation.</td>
</tr>
<tr>
<td>Isness</td>
<td>If more familiar with ofness than the Panofsky-inspired terms, cataloging institutions may use this flag to indicate what the work is of. It may analogous to either description or identification.</td>
</tr>
</tbody>
</table>
Description, Identification, Interpretation

CONA ID 700008561  Catalog Level: item  Class.: paintings  Work Type: painting
Titles: Three Peonies

Creator: Yün Shou-p'ing (1633-1690)  Style/Period: Ch'ing dynasty
Location: National Palace Museum (Taipei, Taiwan)

General Subject
botanical  Indexing Type: description

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

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

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

CONA ID 700008607 Catalog Level: item  Class: prints
Work Type: engraving
Title: Capital and base of a column (Vitruvius II)
Creator: Hans Beham

General Subject:
architecture [General ID 30105]

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

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

CONA ID: 700009477    Record Type: volume
Class: rare books    Work Type: map
Title: Nile Delta
Creator: Scribe: Haji Khalifa (Turkish, died 1657); Author: Piri Reis (Turkish, 1465-1554)
Created: 17th century
Medium:
Dimensions: 14 1/8 x 25 13/16 x 5 13/16 in. (35.8 x 65.5 x 14.7 cm)
Relationship:
Nature of object:

General Subject:
cartographic

Specific Subject:
map
river
Nile River
Alexandria (Egypt)

Ownership History: Henry Walters, Baltimore [date and mode of acquisition unknown]; Walters Art Museum, 1931, by bequest.
Current Location: Walters Art Museum. Accession No. W.658.304V
Credit Line: Acquired by Henry Walters
**Depicted subject**

<table>
<thead>
<tr>
<th>CONA ID: 700008586</th>
<th>Class*: Manuscript, lectionary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type*: decorated folio, calligraphy</td>
<td></td>
</tr>
<tr>
<td>Title or Names: Initial Letter P</td>
<td></td>
</tr>
<tr>
<td>Creator: artist: unknown Ottonian</td>
<td></td>
</tr>
</tbody>
</table>

**General Subject:**
religion and mythology | literary

**Specific Subject:**
- decorated initial
- Purification of the Virgin
- rubric
- versal (decorated initials)
- rustic capitals

**Inscription:** Text begins with the rubric for the Gospel reading for the Purification of the Virgin, explaining that the reading comes from the Gospel of Luke, written entirely in rustic capitals ...

**Remarks:**
- Language: Latin
- Measurements*: 10 15/16 x 7 9/16 inches
- Materials and Techniques*: Tempera colors, gold paint, and silver paint on parchment

**Current Location*: J. Paul Getty Museum (Los Angeles); MS. 16, FOL. 13

**Typeface/Letterform:**
- rustic capitals, unical, Caroline minuscule

**Type: decorated folio, calligraphy**

- In addition to the visual subject content, Subject may include the content of the text
- Transcribe or describe the text in the Inscriptions field

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CATALOGING MANUSCRIPTS AND PRINTS

Author: Patricia Harpring, August 2018, copyright J. Paul Getty Trust For educational purposes only. Images may be under additional copyright.
Depicted subject

- Illustrations represent Salome and John the Baptist
- May index the subjects of the illustration separately from the subject of the text, Oscar Wilde play
- Use Extent = text

General Subject:
- text

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

- Description, Identification, Interpretation
- If you do not label interpretation, you cannot reliably distinguish a portrayal of the “Resurrection” from this Pelican as allegory for the “Resurrection”

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

**Specific: Subject**
- Pelecanus (genus)
- blood (animal material)
- feeding
- De Avibus (Hugh of Fouilloy)
- Psalms
- eucharist
- Resurrection of Christ (New Testament narrative)

**Type:** interpretation
Depicted subject
What if there is no subject?

General Subject:
nonrepresentational art

Specific Subject:
square 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

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. vermillion
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

Images may be under additional copyright.
Depicted subject

- Subject may be another art work

CONA ID: 700008614  Record Type: item  Class.: photographs
Work Type: Albumen print
Title: The Eiffel Tower: State of the Construction
Creator Display: photographer: Louis-Emile Durandelle
(French, 1832-1923)
Role [cont.]: photographer  [link]: Durandelle, Louis-Emile
Creation Date*: photographed 23 November 1888

General Subject:
architecture
another work

Specific Subjects: CONA
Eiffel Tower (built work)  Extent: work depicted

Measurements: 17 x 13 3/4 inches
Value: 17 Unit: in Type: height
Value: 13.75 Unit: in Type: width
Materials and Techniques [link to Concept Authority]: albumin print
Style [link]: Belle Epoque
Description: This view was made about four months short of the tower’s completion. Louis-Émile Durandelle photographed the tower from a low vantage point to emphasize its monumentality. The massive building barely visible in the far distance is dwarfed under the tower’s arches...
Source: Getty Museum, Collections [online] (2000)
Depicted subject

- Subject may be another art work

CONA ID: 700009490  Record Type: item  Class: paintings
Work Type: rendering  |  watercolor (painting)
Title: Manuscript and Miniature of Fraktur
Creator: rendered by Albert Levone
Materials: watercolor, colored pencil, pen and ink, and graphite on paperboard
Measurements: overall: 30.6 x 24.2 cm (12 1/16 x 9 1/2 in.)
Object: L. OM 412; W OM 198 (?)
Current Location: National Gallery of Art (Washington, DC); Index of American Design; 1943.8.3364
Description (Descriptive Note): This fractur is a hymnbook illustration that refers to the 100th Psalm. Bold lettering contrasts with lighter, more graceful forms. The decorative motifs of angels, tulips, and stars were hand-drawn and colored.

Fraktur refers to the style of writing as well as to the illuminated documents themselves. It was brought to Pennsylvania by German scribes and is an art form peculiar to the Pennsylvania German community. It was popular in the mid-eighteenth century, and the work was soon imitated by other artists. The fractur writer held several positions within the Pennsylvania German community. As the representative of learning, he was often the schoolmaster as well as clergyman. With his skill in drawing and writing, he performed such services as illustrating books and hymnals and drawing up important documents.

Source: National Gallery of Art, Pennsylvania German Folk Art from the Index of American Design, 2000

General Subject:
- another work

Specific Subjects:
- fraktur (document)
- psalm  Extent: work depicted
- angels (spirits)  Extent: work depicted
- German (language)  Extent: work depicted
- Pennsylvania Dutch  Extent: work depicted

AAT
Depicted subject

CONA ID: 700009111  Work Type: rubbing
Title: Rubbing of the Inscribed Epitaph to Cui Youfu

General Subject:
- another work
- funerary
- text

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

CONA ID: 700009112  Work Type: tombstone
Title: Inscribed Tombstone of Cui Youfu of the Tang Dynasty

General Subject:
- funerary
- text

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

Subject may be another art work
Depicted subject

CONA ID: 700008983  Work Type: embroidery
Titles: Śākyamuni preaching on the Vulture Peak
Miraculous Image of Liangzhou (Fanhe Buddha) | 番禾瑞像
Creator: unknown Tang

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

General Subject:
religion and mythology

Specific Subjects:

Buddha (Buddhist character)
Śākyamuni Buddha (Asian philosopher, founder of Buddhism)
Vulture Peak (Bihār state, India)
Miraculous Image of Liangzhou (Buddhist narratives)
preaching

• Index all subjects in the Title
• Index other important subjects depicted
Depicted subject

- Index all subjects in the Title
- Index other important subjects depicted
### How specific? How many terms?

<table>
<thead>
<tr>
<th>General Subject: portraits</th>
<th>Index important subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Specific Subject:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Carlota, Empress, consort of Maximilian, Emperor of Mexico (Empress, active in Mexico, 1840-1927) [ULAN ]</td>
</tr>
<tr>
<td></td>
<td>• single-sitter portrait [AAT]</td>
</tr>
<tr>
<td></td>
<td>• full-length figure [AAT]</td>
</tr>
<tr>
<td></td>
<td>• woman (female human) [AAT]</td>
</tr>
<tr>
<td></td>
<td>• costume [AAT]</td>
</tr>
<tr>
<td></td>
<td>• fur garments [AAT]</td>
</tr>
</tbody>
</table>

**these are not primary subjects**
- coat [AAT] • hat [AAT] • gloves [AAT]
- bow (costume accessory) [AAT]
- face (animal or human component) [AAT]
- hands (animal or human components) [AAT]

---

### How many subject terms are too many?

Establish rules regarding the number of terms to assign and method of analyzing.

Include subjects named in Title and any other important subjects.

- In this example, General Subject and name of sitter are critical, in the Title.
- Costume is also important subject element, according to contributor.
- But indexing too many details of the composition are unhelpful.
- Will user want to retrieve this work when looking for “carpet” or “hands”?
Inscriptions, Watermarks, Marks, Creation Numbers
Inscription

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

Title: Adam and Eve

Creation Date: 1638

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

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

• 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
Inscription

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].

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.

• Accurately indicate case, line breaks, punctuation, missing texts, abbreviations, etc. in transcriptions
• Translation clearly indicated by square brackets
Inscription

Record Type: item  Class: photographs  American art
Work Type: photograph
Title: Floyd and Lucille Burroughs on Porch, Hale County, Alabama
Creator: Walker Evans (American, 1903–1975)
Inscription: signed and inscribed in pencil on mount, recto, bottom right: Walker Evans; bottom left: Alabama, 1936

Type: signed
Author: Walker Evans
Location: mount
Type: dated
Author: unknown later hand
Creation Date: 1936
Material and Technique: gelatin silver print;
Measurements: 18.9 x 23.7 cm (7 7/16 x 9 5/16 inches)
Subject: portraits male female home
Current Location: Metropolitan Museum of Art (New York, New York) 1999.237.4
Credit Line: Purchase, Marlene Nathan Meyerson Family Foundation

• Include inscriptions on mounts, if important
Inscription

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」
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 28.6 cm (26 x 11 in.) Overall with knobs (a): 67 1/8 x 11 3/16 in. (170.5 x 28.4 cm) Overall with mounting (b): 67 x 24.1 cm (26 x 9 1/2 in.) Overall with knobs (b): 67 x 11 1/4 in. (170.2 x 28.6 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).

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

• May include a translation or description instead of a transcription
• Use parentheses, brackets, and other punctuation to designate editorial comments

CONA ID: 70009491  Record Type: item  Classification: paintings
Work Type: icon
Title: Icon with the Presentation of Christ in the Temple
Creator: unknown Byzantine
Creation Date: 15th century

Inscription:
Inscribed (in Greek): (on scroll held by Anna) This Child created Heaven and Earth; (above Virgin) Mary, Mother of God; (upper left) Purification; (upper right, part of an older inscription) Purification [partially legible]

Mary) recognized the child’s divinity, as indicated by the Greek text on the scroll in her hand: "This child created Heaven and Earth."
Inscription

CONA ID: 700008587  Record Type: component  
Class: manuscripts  
Work Type: illuminated manuscript

Title: Johannes de Garlandia’s Compendium metricum de synonymis
Creator: unknown German scribe; author: Johannes de

Inscription:
Language: Latin; Script: Gothic; Decoration: Large red and brown puzzle initial (f. 161). Large red initials, some with simple decoration. Red parahs. Marginal drawing (f. 173).

Specific Subject:
Latin  Extent: language  Gothic  Extent: script

Materials: ink on parchment

• Inscriptions is a free-text field, may be used to describe the text appearance or content
• Index scripts, materials of inscription, proper names, etc. in indexed fields elsewhere in the record
Watermarks

- Watermarks are marks inherent in or applied to the material before it was fashioned into the work, including watermarks and stationers' stamps or marks
- Record in Materials Display
- Describe it in Watermark field

**Materials:** etching and drypoint; watermark:
Strasbourg lily

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

**Watermark:**
Strasbourg lily in shield with flower
Marks

- **Marks**: An identification of the mark type or name, a mark being a mark, stamp, or similar device applied to the work in the course of, or after, creation. Marks are not part of the material, as distinct from watermarks.

**CONA ID**: 700009502  
**Catalog Level**: item  
**Class.**: prints  
**Work Type**: color woodcut  
**Title**: Japanese Lady  
**Creator**: Utagawa Kunisada (Japanese, 1786–1865)  
**Date**: ca. 1850  
**Materials**: polychrome woodblock print; ink and color on paper  
**Inscription**: Kunisada, Signed Toyokuni ga  

**Marks**:  
Censor seal (upper) Yoshimura Gentaro,  
Censor seal (lower) Muramatsu Genroku
Creation numbers

CONA ID: 700008593  Record Type: item
Class: prints and drawings  Work Type: lithograph
Title: Face
Creator: Jasper Johns
Creation Date: 1973  Publication Date: 1974
Inscription Type: signed  Date: 1974
Measurements: 78.1 x 57.8 cm (30 3/4 x 22 3/4 in.)
Current Location: National Gallery of Art (Washington, DC, USA)
Repository Number: 1981.5.191 26.64
Creation Number: JJ73-627; Old Gemini Catalogue Number 500

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

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

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

- Events may be used to record cancellation of a (in the “multiples” group record) and other events
- Events include dates and/or links to geographic places
- Examples of Event Types that could apply to works on paper: exhibition, disassembling, cancellation, conservation, examination, accessioning, deaccessioning

**Descriptive Note:**

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

**Event**

**Type:** cancellation

**Display Date:** 1973

**Start:** 1973   **End:** 1973
Style and Culture
**Style and culture**

- **CONA ID:** 700009498
- **Class:** Asian art, calligraphy, painting
- **Work Type:** handscroll
- **Title:** Viewing the Waterfall at Longiu
- **Creator/primary painter and calligrapher:** Dai Xi
- **Creation Date:** probably between 1847 and 1849
- **Style:** Wen ren
- **Subject:** waterfalls, landscape, pine trees, clouds, pavilions, poetry, Longqiu/Lung-ch'iu (Dragon Pool), Yentang shan (Mount Yentang), mountains, Mountain of Myriad Geese
- **Current Location:** Department of Asian Arts, The Saint Louis Art Museum (Saint Louis, Missouri, USA) ID: 7:1985
- **Creation Location:** Beijing (China)
- **Measurements:** 31.9 cm x 133.9 cm
- **Materials and Techniques:** ink on paper, in a brocade cover with calligraphies written on separate sheets
- **Inscriptions:** inscribed with the colophons and encomia of the artist and several other collaborators: Dai Xi, Luchuang Juren, Lun An, Meng Xin, Shun Qi, Shun Shi, Shun Si, Song Ping, Yu An, Jing Dong Juren, and Wen Jie
- **Description:** This is an example of the Wen re style, where the work, comprising painting, poetry, and calligraphy, was created by scholars and gentlemen, rather than professional painters or craftsmen. Dai Xi and the others involved with the creation were scholar-officials at the imperial court or its offices in the provinces.
Style and culture

CONA ID 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), W.652.162A
Credit Line: Acquired by Henry Walters
Mat & Tech: tempera and gold on paper
Dimensions: 11 13/16 x 6 3/4 in. (30 x 17.2 cm)
Relation Number: folio 162A
Inscriptions: [Date] 22 Rajab 1022 [8 September 1613]
Culture: Islamic  Dynasty: Safavid
Reign: Shah Abbas (1585-1628)
Creation Location: Afghanistan
Ownership/Collection History: Henry Walters, Baltimore [date and mode of
acquisition/unknown]; Walters Art Museum, 1931, by bequest.

- May record Style and also Culture
- May flag Type: style, period, group, movement, dynasty

Culture: Islamic

Style field: Safavid

Type: dynasty

AAT
Style and culture

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

CONA ID: 700009497  Record Type: component
Class: manuscripts  Work Type: illuminated manuscript
Title: Lindisfarne Gospels: Initial page to St John’s Gospel
Creator: probably Eadfrith (British, late 7th-early 8th century)
Creation Date: late 7th or early 8th century

Style field: Insular
Qualifier: style

General Subject: text
religion and mythology

Specific Subject:
Gospels, the (Bible, sacred text) IA
Old English (Anglo-Saxon language) Extent: language
Latin (Language) Extent: language
Insular majuscule Extent: script

Images may be under additional copyright.
Descriptive Note
Descriptive note

CONA ID: 700009492    Record Type: item
Class: Indian and Himalayan Art  Work Type: copper grant
Title: Tamrashasana (Copper Grant)
Creator: unknown, India, probably Karnataka or Andhra

**Descriptive Note:** Made in India, possibly made in Andhra Pradesh, Karnataka, or Telangana. In ancient India, texts were written on cloth, bark, or palm leaves. When a more permanent record was required, writing was carved into stone or metal. From at least the fourth century, permanent records of royal gifts and property transactions were inscribed on flat sheets of copper called a tamrashasana (literally copper grant or edict). A tamrashasana can be a single sheet or multiple sheets held together with a ring to which a cast royal seal is often affixed.

**Source:** Philadelphia Museum of Art online

**Page:** accessed 3 July 2016
Descriptive note

CONA ID 700008618 Catalog Level: volume
Class: manuscripts Work Type: illuminated manuscript
Title: Mondsee Gospels and Treasure Binding with Four Evangelists and Crucifixion
Creator: illuminator: unknown German; scribe: Othlon of Regensburg

**Descriptive Note:**

Codicology: 228 fols. + 1 flyleaf; 27.8 x 21.7 cm (textblock: 14.4 x 10.1 cm); 1 column of 17 lines, ruled in brown ink; 5 large interlaced initials in gold and silver Contents: fols. 1r-208r: Gospel readings for the liturgical year, beginning with Christmas vigils
- fols. 63r-76v: Matthew; Passion narrative
- fols. 76v-85v: Mark; Passion narrative
- fols. 85v-94v: Luke; Passion narrative
- fols. 94v-102v: John; Passion narrative
- fols. 208-220v: Common of Saints fols. 222r-223v: Gospel readings for non-proper feriae
- fols. 223v-225v: Gospel readings for votive masses
- fols. 227v-228v: Gospel readings for Office of the Dead

**Source:** Walters Art Museum

- For volumes: May include codicology, collation, contents, etc.
Descriptive note

Cona ID: 700008570 Record Type: group Class: Architecture
Work Type: • architectural documents
Title: Architectural drawings relating primarily to residences and
commercial and public buildings in Ottawa from the Office of
Werner E. Noffke, Ottawa
Creator Display: Office of Werner E. Noffke, Ottawa
* Created
* Source
National Archives of Canada
* Name
* Material
* Medium
Description
Residences, offices, and commercial buildings, exhibition halls, and churches appear in
the collection, along with projects for buildings for
foreign legations. A great deal of Noffke's work
was done for the Government of Canada.
Source: National Archives of Canada

• For groups: May be used for
archival description
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]: unknown • American

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

*Subject:[links]*: portraits • human figures • females • mother and child • American

*Dimensions:* quarter-plate, 10.79 x 16.51 cm (including case)

*Format:* quarter-plate | Value: 10.79 Unit: cm • Type: height | Value: 16.51 Unit: cm • Type: width

*Mat & Tech:* leather case; red velvet silk lining

*Extent:* work • Technique: daguerreotype

*Material:* leather • silk

*Description Source:* Sotheby's online • Page: accessed 1 January 2003

**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.

**Source:** Sotheby's [online]

• Physical condition may be discussed if relevant
Edition and State
**Edition**

- An indication of the placement of a work in the context of prior or later issuances of multiples of the same work. Edition either identifies a specific work in the context of a group issued at the same time, or defines an issuance of a work in relation to previous and subsequent editions.
- Record the Edition of prints or books

<table>
<thead>
<tr>
<th>CONA ID 700008591 Catalog Level: item</th>
<th>CONA ID 700008592 Catalog Level: item</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class: special collections work Type: rare book</td>
<td>Class: prints and drawings Work Type: lithograph</td>
</tr>
<tr>
<td>Creator: Giorgio Vasari (Italian, 1511-1574)</td>
<td>Creator: Claes Oldenburg</td>
</tr>
<tr>
<td>Publisher: I Giunti</td>
<td></td>
</tr>
<tr>
<td>Title: Le vite de' piveccellentipittori, scvltori, et architettori</td>
<td>Title: Typewriter Eraser</td>
</tr>
<tr>
<td>Work: Revised, expanded and illustrated version of the 1st ed. (Florence: Lorenzo Torrentino, 1550).</td>
<td></td>
</tr>
<tr>
<td>General Subject: literary</td>
<td></td>
</tr>
<tr>
<td>Specific: biography</td>
<td></td>
</tr>
<tr>
<td>Description: 3 pts. in 3 v. : ports. ; 25 cm. (4to) revised, expanded and illustrated version of the 1st ed. (Florence: Lorenzo Torrentino, 1550).</td>
<td></td>
</tr>
<tr>
<td><strong>Edition</strong>: 2nd edition</td>
<td><strong>Edition</strong>: 100/100</td>
</tr>
</tbody>
</table>

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

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

Images may be under additional copyright.
State

CONA ID 700008589 Catalog Level: item Class: prints and drawings
Work Type: drypoint
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 27:21–25). 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.

CONA ID 700008590 Catalog Level: item Class: prints and drawings
Work Type: drypoint
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 fate.

• State: For a work that was created as multiples, an indication of the relationship of the state of the work to other stages of the multiples
• May also describe the Multiple, even each State, as a conceptual work, as a separate record
• Then link the records for these individual physical works to the records for the conceptual entities
State

Sample *Multiples* record

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

- 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)
State

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

CONA ID 700008590
Catalog Level: item
Class: prints and drawings
Work Type: drypoint
Title: Christ Presented to the People
Title: Ecce Homo
Creator: Rembrandt van Rijn (Dutch, 1606–1669)
Mat & Tech: drypoint on paper

State: 8:8

Record Source: Bartsch, Illustrated Bartsch (1978)
Page [Code]: B076

Current Location: Metropolitan Museum of Art (New York, New York); Gift of Felix M. Warburg and his family, 1941 (41.1.36)
Dimensions: 13 3/4 x 17 15/16 in. (34.9 x 45.6 cm)

General Subject: religion and mythology
Specific: Ecce Homo (Life of Christ)
Description: Rembrandt treated this large drypoint almost as a painting, making marked changes to the composition as he reconceived the scene over and over. In the sixth state of the print, he removed much of the original crowd that stood directly below the main event and replaced it with two brick arches over an unidentified chasm. Between the arches he also added a sculpted male figure, lightly covered over in this, the final, state. The iconographic significance of these changes remains a mystery, but compositionally they serve to thrust the viewer into direct confrontation with Christ’s fate.
Are There Other Important Data?

Additional possible fields
Sources

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

Title: Il castel dell'acqua Marcia
Creator: Piranesi, Giovanni Battista (etcher, 1720-1778)

- **Title:** Il castel dell'acqua Marcia
- **Source:** GRI Special Collections Finding Aids databases (2012-)
  - **Source ID:** 2000052133  **Page:** 651056

- **Descriptive Note:** Starting in the 1740s and continuing throughout his career, Piranesi ...
- **Source:** GRI Special Collections Finding Aids databases (2012-)
  - **Source ID:** 2000052133  **Page:** 651056

- **Record in General**
- **Source:** Hind, A. M. Giovanni Battista Piranesi
  - **Source ID:** 2000052464  **Page:** no. 34
- **Source:** Robison, A. "Dating Piranesi’s early Vedute di Roma," in Bettagno, A., ed. Piranesi tra Venezia e l'Europa  **Source ID:** 2000052465  **Page:** 11-33
- **Source:** Wilton-Ely, J. Giovanni Battista Piranesi, the complete etchings  **Source ID:** 2000052466  **Page:** no. 169

- **Credit Line:** copyright J. Paul Getty Trust, Getty Research Institute, Special Collections (Los Angeles, CA 90049-1688)
- **Dimensions:** plate mark 39.8 x 60.4 cm, on sheet 53 x 74 cm
- **General Subject:** architecture
- **Specific Subjects:** vedute[300015556]  ruin[300008057]  aqueducts[300006165]  Rome[7000874]  antiquities[408](object genre)[300311592]
Link to images

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

http://www.getty.edu/art/collection(objects/254471/)

Images may be under additional copyright.
See CDWA for these also

- Exhibition/Loan History
- Ownership/Collecting History
- Orientation/Arrangement
- Copyright Restrictions
- Cataloging History
- Related Visual Documentation
- Related Textual Documentation
- Context
  (Events, Archaeological, Architectural, Historical)
Conservation/Treatment History

DEFINITION

Procedures or actions that a work has undergone to repair, conserve, or stabilize it.

SUBCATEGORIES

- Description
- Type
- Agent
- Date
  - Start Date
  - End Date
- Place
- Remarks
- Citations
- Page

- Conservation information recommendations are included in CDWA
- Description and indexing fields

A work that may undergo conservation or treatment may differ. The procedures should be documented for that category. In the case of modern treatments, many details of treatments, it may be possible to reconstruct what was done by examination of it. Opinions may differ about the extent of a work of art or architecture.

The conservation profession uses many technical analytical terms, conveyed or summarized verbally, or presented in a written report. Further information...
Condition/Examination History

**Definition**

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

- **Description**
- **Type**
- **Agent**
- **Date**
  - Start Date
  - End Date
- **Place**
- **Remarks**
- **Citations**
  - Page

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

- See CDWA for Condition description and indexing fields.

Repositories routinely track the condition for the works in their care or those caretakers of architecture will track condition reports. The condition reports help manage the care of art, architecture, and cultural heritage objects. It charts the condition of the work and ensures that proper preventive and conservation strategies are in place. Condition reports typically should be prepared when an object enters the collection. Periodic reports should be made in order to determine whether the condition has changed and conservation is required. Condition reports are generally sent with loans or exhibitions of art works. The condition of a work of art or architecture may change over time; hence there may be more than one...
Condition/Examination History:
Conserved by the Walters Art Gallery, Baltimore; multispectral imaging, x-ray florescence, and synchrotron x-ray examinations were undertaken to reveal the Archimedes undertext.

Type: synchrotron x-ray beam
Agent: Stanford Linear Accelerator Center (Stanford, California)
Date: 2004

Type: multispectral imaging
Agent: Rochester Institute of Technology and Johns Hopkins University
Date: 2005

Type: x-ray florescence imaging
Agent: EDAX Company (New Jersey)
Date: April 2005
Making Data Accessible

Utilize the Getty vocabularies, including LOD releases
What is Linked Open Data (LOD)?

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

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

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

1200 Getty Center Drive
Los Angeles, CA 90049

pharpring@getty.edu