Cataloging Museum and Special Collections Works: Documentation, Indexing, Access with CDWA, CCO, and the Getty Vocabularies for museums and for visual resources professionals

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Audiences for this Presentation

Museum, special collections, and VR catalogers
Museums, VR Collections, Special Collections, Archives

- This presentation is intended for diverse audiences:
  Museums, VR collections, museums, archives, others who catalog cultural heritage share similar cataloging and retrieval needs
- CDWA, CCO, and CONA include minimum descriptive data applicable for all of these audiences

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Museums, VR Collections, Special Collections, Archives

- VR collections place more emphasis on cataloging larger numbers of works and works from various repositories
- VR collections need more discussion re. relationships to and among images
- May need to link records for works that are in one repository to many other works in other repositories, lost works, etc.

- Museums and special collections are typically cataloging fewer works than a VR collection, usually from their own collections alone
- Museums and special collections place less emphasis than VR collections on complex relationships between works and images, and between images and other images
- However, museums and special collections will probably wish to link their collections in a broader environment to allow research and discovery across collections, thus linking to outside works is relevant
VR collections are generally transcribing information found in other sources, not creating original information

- Copy cataloging (or link to CONA) for the work depicted in the image
- Must make rules regarding which sources are the most authoritative, recent, and reliable

Museums and special collections are typically gathering information from parties within their institution, often information from the work itself or other original sources

- Museums and special collections must have practical rules in place for determining critical information (e.g., how to measure the work = left and bottom for rectangles, largest dimensions for irregular shapes, diameter for circular objects, circumference of vessels, how to take “sight measurements,” measure plate and sheet, how to round numerical values, etc.)
- Museums and special collections will require administrative data that is not needed by VR collections, including Provenance, Conservation History, Exhibition History, etc.

Repositories of works vs. repositories of images
Museums, VR Collections, Special Collections, Archives

- For VR, museums, and special collections, whomever – ideally record the data once, and repurpose it as needed
- All will likely wish to share their data with a broader community
- Museums and special collections will typically repurpose data for more implementations than will VR collections
- For record keeping, hardcopy publications, Web pages and other online presentations of information, social media, live presentations at conferences, etc.

repositories of works vs. repositories of images
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
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.
What Is 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

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/
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

<table>
<thead>
<tr>
<th>Chapter 1: Object Naming</th>
<th>Chapter 6: Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type / Title</td>
<td>Subject</td>
</tr>
<tr>
<td>Chapter 2: Creator Information</td>
<td>Chapter 7: Class</td>
</tr>
<tr>
<td>Creator / Creator Role</td>
<td>Class</td>
</tr>
<tr>
<td>Chapter 3: Physical Characteristics</td>
<td>Chapter 8: Description</td>
</tr>
<tr>
<td>Dimensions / Materials and Techniques / State and Edition/ Additional Physical Characteristics</td>
<td>Description / Other Descriptive Notes</td>
</tr>
<tr>
<td>Chapter 4: Stylistic and Chronological Information</td>
<td>Chapter 9. View Information</td>
</tr>
<tr>
<td>Style / Culture / Date</td>
<td>View Description / View Type / View Subject / View Date</td>
</tr>
<tr>
<td>Chapter 5: Location and Geography</td>
<td>Authority 1: Personal and Corporate Names</td>
</tr>
<tr>
<td>Current Location / Creation Location / Discovery Location/ Former Location</td>
<td>Authority 2: Geographic Places</td>
</tr>
<tr>
<td></td>
<td>Authority 3: Concept Authority</td>
</tr>
<tr>
<td></td>
<td>Authority 4: Subject Authority</td>
</tr>
</tbody>
</table>

What Is Linked Art?

- Linked Art is a new initiative, spearheaded by the Getty with other institutions
- It is a “community working together to create a shared Model based on Linked Open Data to describe Art”
- The model will be implemented in software and used to provide valuable content
- The project is under active development and additional partners and collaborators are welcome
- See current members here: https://linked.art/community/
- See discussion of the data model here: https://linked.art/model/
Other Standards

- You may be compliant with multiple standards, they are not mutually exclusive.
- Using CDWA should be possible if you comply with other rules or standards.

Local practice

- Repositories will often have established local practice; any differences between that and CCO/CDWA should be reconcilable (CCO/CDWA is based on common and best practice), simply a question of parsing existing data into a CCO/CDWA/CONA-compliant form rather than editing the existing data.

CIDOC CRM (Conceptual Reference Model), codified in ISO 21127:2006

- “definitions and a formal structure for describing the implicit and explicit concepts and relationships used in cultural heritage documentation” – i.e., data model for cultural objects and related information.

CONA (Cultural Objects Name Authority – Cultural Objects Networked Access)

- An implementation of CDWA, has its own editorial rules and data is published on the Getty site.
- [http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#cona](http://www.getty.edu/research/tools/vocabularies/guidelines/index.html#cona)
Other Standards

- Using CCO/CDWA/CONA should be possible even if you comply with bibliographic or archival standards

EAD: Encoded Archival Description (EAD)
- an XML standard for encoding archival finding aids

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 *unknowable* 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 Type: 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 [controlled]: 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

**Relationship Type:** broader context
**Related Work:** New Book of Flowers.
Nuremburg: 1680.
**Relationship Number:**
volume 3 plate 2

**Record Type:** component
**Class:** prints and drawings
**Work type:** engraving
**Title:** Spring Flowers in a Chinese Vase
**Creator:** Maria Sibylla Merian (German, 1647-1717)
**Creation Date:** 1680
**Medium:** hand-colored engraving
**Measurements:** folio 32.6 x 21.3 cm (12 13/16 x 8 3/8 inches)
**General Subject:** •still life •botanical •flowers
**Specific Subject:** • insects •tulips •iris •vase •wasp •beetle
**Current Location:** 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 any of the following is true:

- Each part contains unique information that would be difficult to clearly delineate a single record
- Separate records are necessary to manage the works within the repository
- The parts are not physically joined to the whole, separate records may be needed to track loans, conservation, provenance, etc. separately
- 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

• Museums’ and special collections’ whole/part relationships between works are driven by curatorial or conservation requirements, acquisition or loan issues, and storage of works in physical group
  E.g., the lid, bowl, and saucer have different physical characteristics and have been conserved differently

• VR collections’ arrangement of whole/part relationships between works is typically driven by the users’ need to retrieve
  E.g., if same artist did both the lid, bowl, and saucer, why make separate records for a VR collection?
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

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

- 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
# Minimum Record

CDWA, CCO, CONA

<table>
<thead>
<tr>
<th>Core elements</th>
<th>CONA ID 700008622</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catalog Level</td>
<td>item</td>
</tr>
<tr>
<td>Classification</td>
<td>sculpture</td>
</tr>
<tr>
<td>Work Type</td>
<td>statuette</td>
</tr>
<tr>
<td>Title</td>
<td>Female Figure of the Kilia Type</td>
</tr>
<tr>
<td>Creator</td>
<td>unknown Anatolian</td>
</tr>
<tr>
<td>Creation Date</td>
<td>2800/2200 BCE</td>
</tr>
<tr>
<td>Style/period</td>
<td>Chalcolithic</td>
</tr>
<tr>
<td>General Subject</td>
<td>human figures</td>
</tr>
<tr>
<td>Current Location</td>
<td>J. Paul Getty Museum, Getty Villa Malibu (Los Angeles, California, USA)</td>
</tr>
<tr>
<td>Repository Number</td>
<td>88.AA.122</td>
</tr>
<tr>
<td>Dimensions</td>
<td>14.3 cm height (5 5/8 inches)</td>
</tr>
<tr>
<td>Mat &amp; Tech</td>
<td>marble</td>
</tr>
</tbody>
</table>

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

**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>Repository Number</th>
<th>Credit Line</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>history and legend</td>
<td>Philadelphia Museum of Art (Philadelphia, Pennsylvania, USA)</td>
<td>83.MP.146.3</td>
<td>The Richard P. Rosenau Collection, 1975</td>
</tr>
</tbody>
</table>

**Dimensions**

- **Value:** 2 3/8 x 1 11/16 x 3/8 inches (6 x 4.3 x 1 cm)
- **Value:** 2 3/8 Unit: cm **Type:** height
- **Value:** 4.3 Unit: cm **Type:** width
- **Value:** 1 Unit: cm **Type:** depth

**Materials & Techniques**

- 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

- A minimum record should contain values in all core elements
- Showing Index and display fields
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>Category</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creation Date</td>
<td><em>ca. 1759</em></td>
<td><em>start:</em> 1754 <em>end:</em> 1764</td>
</tr>
<tr>
<td>display, free-text, may express uncertainty (<em>ca.</em>, <em>possibly executed</em>, etc.)</td>
<td>controlled, used to index the display, whole numbers only, signifying years, positive or negative (negative = years BCE)</td>
<td></td>
</tr>
<tr>
<td>Material &amp; Technique</td>
<td><em>enamel on copper with hand-painted and gilt decoration; gilded brass mounts; fabric; printed paper</em></td>
<td><em>term:</em> paper (fiber product) <em>role:</em> support <em>extent:</em> folio/leaf</td>
</tr>
<tr>
<td>display, free-text, may express nuance (<em>enamel on copper with</em>..., etc.)</td>
<td>index content of “display” with controlled term, linked to AAT term plus qualifier</td>
<td>controlled, controlled <em>role</em> and <em>extent</em> lists based on AAT</td>
</tr>
<tr>
<td>Current Location</td>
<td><em>Philadelphia Museum of Art (Philadelphia, Pennsylvania, USA)</em></td>
<td>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)</td>
</tr>
</tbody>
</table>

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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**

- 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)
- Eumorphopterus fasciatus (species)
- pomegranate (fruit)
...<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)
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:
ff. 1 - 109: Gradual: Temporale and Sanctorale
ff. 109v - 113: Litany
ff. 114 - 160:Gradual: Temporale (continued)
ff. 161 - 168: Temporale sequences
ff. 169v-170: Original leaf, with a 19th-century addition in Italian on 3 staves: "Sanctus della domenica..."
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, oleieverf, peintures à l'huile, acetylosis, 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)

- **IA, the Getty Iconography Authority™** is a new 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, शिव, Shiva, Bouddha couché)

- **CONA, the Cultural Objects Name Authority®** is a new resource for indexing works depicted in visual surrogates and for other purposes, linking rich metadata such as title, artist attribution, patron, materials, and location for works of art, architecture, and other cultural works, to allow a conduit for research and discovery (e.g., The Lacemaker, La Dentellière, Merlettaia, 神奈川沖浪裏, Great Wave, Die große Welle, Chayasomesvara Temple, Hagia Sofia, Ἁγία Σοφία)
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

The Getty Vocabularies Are Thesauri

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

The Getty Vocabularies Are Thesauri
Sample record

**ID:** 300132869

**Terms:**
- bobbin lace (pref, en)
- bone lace (en)
- cushion lace (en)
- 線軸編織花邊 (zh)
- 梭心蕾絲 (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]

**Hierarchical Relationships (poly)**
- Objects Facet
- ... Visual & Verbal Communication
  - Visual Works
    - visual works (works)
    - <visual works by material>
    - ............ needlework (visual works)
    - ............ lace (needlework)
    - ............ bobbin lace

**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)
- Dürrer, Alberto (it)
- Durerus, Albertus (la)
- Dürer, Albreht
- Djurer, Albrecht
- Dýûra, Albrecht
- Dűřers, Albrehts
- Alberto Duro Tedesco
- デューラー, アルブレヒト (ja)
- 阿尔布雷希特·丢勒 (zh)

**Nationalities:**
- German (pref)
- Bavarian

**Roles:**
- 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**

<table>
<thead>
<tr>
<th>ID: 7011179</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Names:</strong></td>
</tr>
<tr>
<td>Siena</td>
</tr>
<tr>
<td>(en,es,fr,nl,de)</td>
</tr>
<tr>
<td>Σίένα       (el)</td>
</tr>
<tr>
<td>Siyenah</td>
</tr>
<tr>
<td>锡耶纳 (zh)</td>
</tr>
<tr>
<td>シェーナ (ja)</td>
</tr>
<tr>
<td>Sienese (en-adj)</td>
</tr>
<tr>
<td>Sienna (h-en)</td>
</tr>
<tr>
<td>Sena Julia (h-la)</td>
</tr>
<tr>
<td>Sanna (h)</td>
</tr>
<tr>
<td>Saena (h)</td>
</tr>
</tbody>
</table>

**Hierarchical Rel. (polyhierarchical):**
- World (facet)
  - Europe (continent)
  - Italy (nation)
  - Tuscany (region)
    - Siena (province)
    - Siena (inhabited place)

**Place Types:**
- inhabited place settled by Etruscans (founded by 5th century BCE)
- city
  - archiepiscopal see
  - commune (administrative) since 1125
  - cultural center
  - university center
  - world heritage site

**Geographic Coordinates:**
- Lat: 43°19'07" N (43.3180)
- Long: 11°19'50" E (11.3300)
- Elevation: 1056.430 feet (322,000 meters)

**Note:**
Siena was founded as an Etruscan hill town; later was the Roman city of Sena Julia (3rd century BCE). It flourished under the Lombard kings (6th century CE) and was Medieval self-governing commune...

**Contributors:**
BHA, FDA, GRILPSC, VP
**Sources:**

*Images may be under additional copyright.*
IA, Getty Iconography Authority

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 IA hierarchies
  - Legend, Religion, Mythology
  - Buddhist iconography
  - Buddhist characters
- Avalokiteshvara (Buddhist iconography)

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

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### Sample record: Movable work

<table>
<thead>
<tr>
<th><strong>CONA ID:</strong> 700001950</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Titles:</strong> Shiva (nl; en) Shiva met de maan in het haar (nl) Shiva with the Moon in his Hair (en)</td>
</tr>
<tr>
<td><strong>Catalog Level:</strong> item</td>
</tr>
<tr>
<td><strong>Work Types:</strong> sculpture (visual work)</td>
</tr>
<tr>
<td><strong>Classifications:</strong> sculpture (preferred)</td>
</tr>
<tr>
<td><strong>Creation Date:</strong> 1000/1200</td>
</tr>
<tr>
<td><strong>Creator Display:</strong> anoniem sculptor: unknown Chola</td>
</tr>
<tr>
<td><strong>Locations:</strong> Current: Rijksmuseum (Amsterdam, North Holland, Netherlands) AK-MAK-1291; RM001.collect.910; Bruikleen van de Vereniging van Vrienden der Aziatische Kunst</td>
</tr>
<tr>
<td><strong>Creation:</strong> Tamil Nādu (India)</td>
</tr>
<tr>
<td><strong>Mat &amp; Tech:</strong> bronze founding</td>
</tr>
<tr>
<td><strong>Dimensions:</strong> 40 cm (height) x 24cm (width) x 10.5 (depth)</td>
</tr>
<tr>
<td><strong>Events:</strong> exhibition: Metamorfoze/Geheugenproject Willem Witsen</td>
</tr>
<tr>
<td><strong>Cultures:</strong> Indian Chola</td>
</tr>
<tr>
<td><strong>General Subject:</strong> human figures (preferred) religion and mythology</td>
</tr>
<tr>
<td><strong>Specific Subjects:</strong> Shivá (Hindu iconography) mudrā (pose, &lt;visual and representational concepts&gt;)</td>
</tr>
<tr>
<td><strong>Contributors &amp; Sources:</strong> [Rijksmuseum;VP]; Rijksmuseum XML file</td>
</tr>
</tbody>
</table>

---

CONA is linked to AAT, TGN, ULAN, other CONA records, and the Getty Iconography Authority.
CONA, Cultural Objects Name Authority

Sample record: Built work

CONA ID 700000141

**Titles/Names:**
Hagia Sophia (en, de, nl)
Ayasofya (tr)
Αγία Σοφία (el)
Agia Sophia
Hagia Sophia
Sainte-Sophie (fr)
Santa Sofía (es)
Santa Sofia (it)
Sancta Sophia (la)
Sancta Sapientia (la)
Holy Wisdom (en)
Saint Sophia (en)
聖蘇菲亞大教堂 (zh)

**Work Types:**
church; mosque; museum

**Date:**
original structure dated from 4th century CE; present structure built 532-537 CE; rebuilt in 12th century

**Creators:**
Anthemios of Tralles (Byzantine architect, ca. 474-ca. 534) and Isidorus of Melitene, the Elder (Byzantine architect, active mid-6th century);
Patron: Justinian I (Byzantine emperor, ca. 482-565)

Built Work
... Hagia Sophia

**Association Relationship**
depicted in *View of the Hagia Sophia in Constantinople*; Eduard Hildebrand; watercolor; ca. 1852; Hermitage Museum (Saint Petersburg, Russia) [700008345]

**Location:**
Istanbul (Marmara, Turkey)

**Address Note:**
41.008548°N; 28.979938°E

**Materials:**
system bearing masonry, centralized plan; interior surfaces are sheathed with polychrome marble, porphyry, and mosaics

**Dimensions:**
central dome: diameter 31 m (102 feet); height 56 m (184 feet)

**General Subject:** architecture
**Specific Subject:** Holy Wisdom (Religion/Mythology)

**Note:**
Dome basilica was commissioned by the Emperor Justinian; built in Constantinople in 6th century...

**Contributors:**
Avery, BHA, FDA, VP
**Sources:**

- CONA links work records to the Getty vocabularies

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CONA merges information from multiple sources in one record

**CONA ID:** 700000178  
**Catalog Level** item  
**Classification** paintings  
**Work Type** panel painting | altarpiece  
**Title** Adoration of the Magi  
**Creator** Bartolo di Fredi (Sienese painter, active by 1353, died 1410)  
**Creation Date** ca. 1385; some scholars date it after 1395  
**Execution** Start Date 1382 End Date 1387  
**Alternative Date** Start Date 1395 End Date 1409  
**General Subject** religion and mythology | human figures  
**Specific** | Adoration of the Magi  
**Extent:** foreground | Siena | horses | Holy Family | gold | frankincense | myrrh | Journey of the Magi  
**Extent:** background | king | deity | death | Epiphany | Three Ages of Man  
**Current Location** Pinacoteca Nazionale di Siena (Siena, Italy); Repository No no. 104  
**Dimensions** 195 x 158 cm (76 x 61 5/8 inches)  
**Mat & Tech** tempera on panel  
**Contributors** BHA VP CD PNS GRISPSC  
**Sources** Pinacoteca Nazionale di Siena (2002-); Boucher and Fiorini, Magi Reconstructed (2012); Cole, Sienese Painting (1985); Freuler, Bartolo di Fredi (1994); Harpring, Bartolo di Fredi (1992)

- CONA ID uniquely identifies the work in LOD world  
- Repository title is flagged, others included  
- Date of execution is in dispute: The display of the CONA record prefers the date espoused by the Repository, but other scholarly opinions are included  
- CONA is cultural objects networked access
CONA includes basic thesaural relationships
As well as many other links

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

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

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

Top of CONA
.... Movable Works
.......... Stanzadella Segnaturacycle
......... School of Athens (Raphael; fresco; 1508-1511; Vatican)

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

CONA ID 700008513
School of Athens
(Raphael, fresco, Vatican)
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 with Vocabularies

Objects Facet
  ...Visual Works Hierarchy
  .....<visual works by medium or technique>
  .....photographs
  ..........<photographs by form>
  ............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 with Vocabularies

- 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

---

*carte-de-visite (card photograph)*

- (preferred, C, U, English, AD, U, SN)
- (Dutch, D, U, SN)
- (photographic, French, P, D, U, PN)
- (photographs, French, P, D, U, PN)
- [Young boy seated on a chair], 1890
- Author: Calamita, Pierre
- Creation Date: 1890
- Descriptive Note:
- Physical Desc.: Mounted 105 mm. x 63 mm. Positive Process:
- Albumen Negative Process:
- Glass, stating he is the successor to O. Schoefft.
- Photographers' credit on verso, stating he is the successor to O. Schoefft.
- Signature/Stamp: Printed photographer's logo on verso.
- Work type: carte-de-visite
- General Subjects: portrait
- General Subjects: Cairo (Egypt)
- ID/Acc. No.: 2008.R.3
- Jacobson number: 2574
- Is Part Of: Ken and Jenny Jacobson Orientalist Photography Collection
- See Also: Collection description
- Use Restrictions: Digital images and files saved from this website should be suitable for most purposes.

---

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Indexing with Vocabularies

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

.. Mesoamerican
   .......... <Mesoamerican regional styles and periods>
   .......... <Central Plateau Mesoamerican styles and periods>
   .......... Central Plateau Mesoamerican styles
   .......... **Aztecthe culture or style**
   .......... Mexico
   .......... Mixteca-Puebla

.. Mesoamerican
   .......... <Mesoamerican regional styles and periods>
   .......... <Central Plateau Mesoamerican styles and periods>
   .......... Central Plateau Mesoamerican periods
   .......... **Aztecthe III [a period]**
Relationships In the 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 職奈川沖浪裏」 **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

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

Create separate records when each part of a work contains enough unique information so that it would be difficult to clearly delineate the information in a single record.
Repositories will also consider when separate records may be necessary to manage the works (materials, conservation, etc.)

• Whole/Part Relationships
• E.g., for a set

CONA ID 700008514
Class: decorative arts Work Type: tea service
Title: Traveling tea service
Creator: probably Martin Berthe (French silversmith, master 1712)
Date: 1728/1729
Mat & Tech: silver and ebonized wood, porcelain, glass
Dimensions: various dimensions
Location: Museum of Fine Arts (Boston, Massachusetts);
1993.520.1-8
Hierarchical Relationships

• Whole/part relationships for groups, subgroups, items
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: volume  Class: manuscript  Work Type: codex
Title: Códice Tudela  Title: Codex Tudela
Creator: unknown Aztec  Creation Date: ca. 1553
Current Location: Museo de América in Madrid (Madrid, Spain); N  Inv.: 70.400; España Siglo XVI
Dimensions: 21 x 15,5 cm; 125 leaves

CONA ID 700008516  Catalog Level: component  Class: manuscript  Work Type: illumination
Title: 98 Verso in Códice Tudela
Creator: unknown Aztec  Creation Date: ca. 1553
Current Location: Museo de América in Madrid (Madrid, Spain); N

---

Broader Context: Códice Tudela
Relationship Type: Whole/part
Qualifier: 98 verso

---

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Hierarchical Relationships

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

Delhi (album (book); Felice Beato (British, 1832-1909); ca. 1857; J. Paul Getty Museum; 2007.26.204)

... Arch in Kootub (albumen print; Felice Beato; 2007.26.204.60)
... Arch in Kootub (albumen print; Felice Beato; 2007.26.204.8)
... Barren Landscape with Fortress, Delhi (albumen print; Charles Moravia; 2007.26.204.33)
... Cashmere Gate (albumen print; Felice Beato; 2007.26.204.42)
... Cashmere Gate. Front view (albumen print; Felice Beato; 2007.26.204.21)
... Delhi Mahoumudan (albumen print; Felice Beato; 2007.26.204.2)
... Detail View of the Pillar of Kootub (albumen print; Charles Moravia; 2007.26.204.47)
... Distant View of Kootub (albumen print; Felice Beato; 2007.26.204.45)
... Entrance to an unidentified tomb (albumen silver print; Charles Moravia; 2007.26.204.15)
... Entrance to the Large Mosque of Jumma Musjid in Delhi (albumen print; Felice Beato; 2007.26.204.41)
... Exterior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.18)
... Exterior of the Hindu Temple in Kootub (albumen print; Charles Moravia; 2007.26.204.5)
... Exterior of the Hindu Temple in Kootub (albumen silver print; Charles Moravia; 2007.26.204.9)
... Flag Staff Battery (albumen print; Felice Beato; 2007.26.204.25)
... Grand Breach at the Cashmere Bastion (albumen print; Felice Beato; 2007.26.204.41)
... Hindoo Nao's House (albumen print; Felice Beato; 2007.26.204.38)
... House where King was Confined in the Palace (albumen silver print; Felice Beato; 2007.26.204.14)
... Interior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.16)
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  ocean  genre scenes meisho-e
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.
Hierarchical relationships 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
Hierarchical Relationships

Dispersed set: Panels depicting Confucian and Daoist figures from Ryōanji, Zen temple in Kyoto, Kano studio, ca. 1606 [CONA 700009561]

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

CONA ID: 700009559  Classification: Asian art; Work Type: screens  fusama
Title: 列子図襖  Title: The Daoist Immortal Liezi
Creator: Kano School  Date: ca. 1606
Style/Period: Momoyama period  Culture: Japanese
Materials: Set of four sliding-door panels; ink, color, gold, and gold leaf on paper
Dimensions: Overall: 6 ft. x 24 ft. (182.9 x 731.5 cm)
Original location: Ryōanji (Zen temple) (Kyoto, Japan)
RELATIONSHIPS BETWEEN WORK Records
CONA could virtually reunite disassembled or lost works, or works conceived but not executed

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

Work records are linked to each other

Assessive Relationships

J. Paul Getty Museum

CONA ID: 7000620  Class: drawings  Work Type: drawing
Title: Study for the Dress and the Hands of Madame Moitessier
Creator: Jean-Auguste-Dominique Ingres
Date: 1851
Mat & Tech: graphite on tracing paper, squared in black chalk
Dimensions: 13 15/16 x 6 5/8 inches
General Subject: human figures Specific: Inès Moitessier (French, 1821–1897); hands; dress
Location: J. Paul Getty Museum (Los Angeles, California); 91.GG.79

National Gallery of Art

CONA ID 70006538 Class: paintings  Work Type: painting
Title: Madame Moitessier
Creator: Jean-Auguste-Dominique Ingres
Date: 1851
Mat & Tech: oil on canvas Dimensions: overall: 147 x 100 cm (57 7/8 x 39 3/8 in.)
General Subject portraits Specific: Inès Moitessier (French, 1821–1897)
Location: National Gallery of Art (Washington, DC); Samuel H. Kress Collection; 1946.7.18

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

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## Associative Relationships

<table>
<thead>
<tr>
<th>CONA ID: 700000182</th>
<th>Cat. Level: item</th>
<th>Class: sculpture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type: mask</td>
<td>Title: Queen Mother Pendant Mask: Iyoba</td>
<td></td>
</tr>
<tr>
<td>Creator: unknown Nigerian, for Oba Esiefe (King of Benin)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Date: 16th century</td>
<td>Location: British Museum, London, UK</td>
<td></td>
</tr>
<tr>
<td>Provenance: from: Sir E. A. de Rothschild Collection, circa 1874</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Only clear, directly related works should be linked to each other**

<table>
<thead>
<tr>
<th>CONA ID: 700000182</th>
<th>Cat. Level: item</th>
<th>Class: sculpture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Type: mask</td>
<td>Title: Benin Ivory</td>
<td></td>
</tr>
<tr>
<td>Creator: unknown Beninese</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Companion piece of:**

- [Image of Queen Mother Pendant Mask: Iyoba](image1.png)
- [Image of Benin Ivory](image2.png)

---

**Note:**

- The mask may have been produced for Esiefe (1404–1550), king of Benin, to honor his mother, Idia.
- Each year, he performs rituals for the Emo ceremony, one of the main purposes of which is to honor the spiritual power who live on mudfish. The mask was modeled after one of these spirits, Esigie, who is associated with the power to produce fish.
- The mask was probably worn around his neck, during the Emo ceremony, and inlaid features, including scarification on the forehead, beads on the openwork tiara, and carved mudfish and inorganic animal materials. The mask was created by a Beninese carver, possibly Esigie himself, and is part of the British Museum collection.
**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 Type: isness  
Specific Subject: Louis XIV Extent: honoree  
ephemeral structure Extent: purpose

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

- Two different types of items intended to be used together

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

**Saucer**
- CONA ID 700008541
- Classification: decorative arts
- Work Type: saucer
- Title: Saucer
- Creator: Chelsea Manufactory (England, active 1745-1769)
- Date: about 1750
- Mat & Tech: ceramic
- Dimensions: 5.08 cm (2 inches)
- Location: Museum of Fine Arts (Boston, Massachusetts)
- Accession Number: 1988.676b
- Credit Line: Jessie and Sigmund Katz Collection
Two identical or similar items designed as a matching pair, intended to be displayed together.
Associative Relationships

- Context for which a work was originally designed

CONA ID 70000005 Class.: paintings Work Type: stained glass
Title: Theodosius Arrives at Ephesus Creator: unknown French Date: ca. 1200–1205
Culture: French Medium: Pot-metal glass, vitreous paint Dimensions: Overall: 25 x 28 1/8in. (63.5 x 71.5cm)
Classification: Glass-Stained Location: Metropolitan Museum (New York, New York); Credit Line: The Cloisters Collection, 1980 Accession Number: 1980.263.4
Creation Location: Rouen (France) Provenance: From the cathedral of Notre-Dame, Rouen, France; Augustin Lambert, Paris (1923) ; Raymond Pitcairn 1885–1966, Bryn Athyn, PA. (from 1923–1966) ; Glencairn Museum, Bryn Athyn, PA. (sold 1980)

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

architectural context was

architectural context for
**Associative Relationships**

**Works depicted in visual surrogate**

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

Pharos (pharosartresearch.org)

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

- **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

### CONA ID 700009452  Catalog Level  item

<table>
<thead>
<tr>
<th>Classification:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>drawings</td>
<td></td>
</tr>
<tr>
<td>paintings</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Work Type:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>watercolor drawing</td>
<td></td>
</tr>
</tbody>
</table>

### Title

A Prince Restrains a Rampaging Elephant

### Creator

unknown Indian

### Creators

- Maharao Umed Singh I (Indian prince, reigned 1771-1819)
- Philadelphia Museum of Art (Philadelphia, Pennsylvania, USA)

### 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 x 16 13/16 inches (28.6 x 42.7 cm); Sheet: 11 7/8 x 17 1/2 inches (30.2 x 44.5 cm)

### Mat & Tech

- opaque watercolor, gold, and silver-colored paint on paper

---

Images may be under additional copyright.
## Classification

### Work Type

<table>
<thead>
<tr>
<th>CONA ID: 700000122</th>
<th>Catalog level: item</th>
</tr>
</thead>
</table>

**Classification**
- decorative arts [Class ID 20425]
- furniture [Class ID 20635]

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

**Title:** Roll-Top Desk

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

**Creation Date:** ca. 1785  
**General Subject:** furnishings

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

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

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

- Classification categorizes a work in a broader scheme
- May vary depending upon the organization of the collection
- Classification is controlled by an extensible list

---

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Classification

Work type

CONA ID: 700000118  Classification: Textiles
Work Type: mola
Title or Names*: Usgwinni Mor, Squirrel Mola
Kuni Mola
Creation-Creator*: unknown Kuni

Record Type: item
Classification: textiles
Work Type: mola  AAT

- Classification categorizes a work in a broader scheme
- May vary depending upon the organization of the collection
- Classification is controlled by an extensible list

Image: Squirrel Mola. One side depicts squirrels in trees, the other side shows squirrels in cages.
### 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: 700009454  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 Wecheli
Creation Date: 1535
Materials: illustrated book; 78 pages; H: 13 3/4 in. (35 cm)
Current Location: Metropolitan Museum of Art (New York, New York). Purchased with income from the Jacob S. Rogers Fund (125.97 D932)

Description: methods of constructing letterforms, from “Institutionum Geometricarum” Albrecht Dürer, painter, draftsman, printmaker, and writer, was perhaps the greatest German artist. He created paintings and drawings of the highest quality and made major contributions to the development of printmaking, particularly engraving. In 1525 Dürer published “Underweysung der Messung, mit dem Zirckel und Richtscheyt in LinienEbenen und gantzen Corporen [Institutionum Geometricarum . . .]," an introductory manual of geometric theory and its practical application for young artists. His treatise “Etliche Underricht, zu Befestigung der Stett, Schlosz und Flecken [De Urbibus, 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 Schlosz und Flecken [De Urbibus, 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 ... 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 ... a system. Although it has been previously rebacked, the Library's copy is bound in a contemporary blind-tooled calfskin.

### Relationship Numbers:

Pages 136–37,
Work Type

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

CONA ID: 70008556
Classification costume | decorative arts
**Work Type:** fan (costume accessory) [AAT 300258857]
Title Fan
Creator unknown Spanish
Creation Date 1855/1865
General Subject utilitarian objects
Specific | spring (season)
Current Location Metropolitan Museum of Art (New York, New York); 2008.286
Dimensions 10 7/8 in. (27.6 cm)
Mat & Tech: mother-of-pearl, paper, gouache, metal
**Work Type**

- **Work Type**
- May be multiple Work Types
- Reference to Form and Function
- Ideally, linked to AAT

**Record Type:** item  
**Class.:** prints and drawings  
**American art**  
**Work Type:**  
- fraktur (document)  
- birth certificate  
- baptismal certificate

---

**CONA ID:** 700009453  
**Class:** Prints, Drawings, and Photographs  
**Work Type:** drawing  
**Title:** Birth and Baptismal Certificate  
**Creator:** Francis Portzline (American (Pennsylvania German), active 1838-1855)

**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. 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.

---

**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

- **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

**CONA ID:** 700000185

**Title:** Peruvian Portrait Cartes-de-Visite

**Creator Display:** Eugenio Courret (French, active ca. 1861 – ca. 1900 in Peru) and Courret Hermanos (Peruvian, active 1863 – ca. 1873)

*Role* [link]: photographer

*Role* [link]: studio

*Creation Date:* ca. 1870 – ca. 1880

*Current Location* [link to authority]: Getty Research Institute, Research Library, Special Collections (Los Angeles, California)

*Material / Technique:* cartes-de-visite (photographs) [link]: cartes-de-visite

*Measurements:* 11 items, 9 x 8 cm each (3 1/2 x 3 1/8 inches)

*Inscriptions:* versos read: E. Courret, Fotógrafo, 197 Calle de la Union (Mercaderes), 71 Calle del Palacio, Lima, República Peruana, Exposición 1869 Medalla de Honor, Exposición 1872 Medalla de Oro (9 items); Courret Hermanos, [same address], with monogram; .E. Courret, Fotógrafo, Lima, República Peruana, Exposición 1869 Medalla de Honor, Exposición 1872 Medalla de Oro

*Description:* Studio portraits in cartes-de-visite format. 3 tapadas (veiled women); a matador; 9 images of indigenous Andeans, including a soldier and his rabona (camp follower), and a mother and child

*Material Type (uncontrolled):* part of

**Record Type:** collection

**Classification:** photographs

**Work Type:**
- original photographs
- cartes-de-visite
- studio portraits

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Work Type

- 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

Catalog Level: item
Classification: manuscripts

Work Type:
manuscript
palimpsest
prayer book
homiliary

CONA ID 700008558
Catalog Level: item
Classification: manuscripts

Work Types: manuscript palimpsest prayer book homiliary

Title: MS 575. Codex Armenicus Rescriptus. Palimpsest.
Creator: Unknown scribes, created at the Monastery of St. Catherine, Mt.Sinai, Egypt; Authors: Johannes Chrysostomus: Homilies on the Psalter; Parakletikon: Melkite Liturgical Prayers, Including a Tract on the Mobilitas

PALIMPSESTS
SN: Written materials, usually parchment, that have been written upon more than once; the previous text may have been imperfectly erased, thus remaining partly legible.

Images may be under additional copyright.
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
What Is It Called?

Title / Name
**Titles or Names**

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

---

**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

---

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**Titles or Names**

**CONA ID** 700008559  **Classification**: paintings  
**Work Type**: painting  
**Creator**: Édouard Manet (French, 1832-1883)

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

**General Subject**: portraits

**Specific**:  
Brunet, Caroline de Pène (French, born 1837)  
single-sitter portrait  
three-quarter-length figure

- Title may refer to depicted subject  
- E.g., an identified person, place, thing, animal, object, etc.  
- Title is free text; index proper names and other depicted subjects, work types, etc. in other appropriate fields

---

**Provenance**:  
1883–1884, Édouard Manet (Paris).  
1884, Galerie Durand-Ruel (Paris).  
1884, sold to Jacques-Émile Blanche (Paris), 1884.  
Titles or Names

CONA ID: 700000178  Classification: paintings
Work Type: altarpiece | polyptych | panel painting
Creator: Bartolo di Fredi (Sienese painter, active 1353, died 1410)
Creation Date: ca. 1385

Title:  Adoration of the Magi (English)
       Adorazione dei Magi (Italian)

General Subject: religion and mythology

Specific:
Adoration of the Magi  IA
Holy family
horses  AAT
e tc.

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

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

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

牡丹
  Preference: variant/alternate
  Language: Chinese  Lang.Pref.: preferred
  Contributor: NPM (Taiwan)  Contrib. Pref.: preferred

General Subject: botanical
Specific: Paeonia (genus)  wealth  prosperity
**Titles or Names**

<table>
<thead>
<tr>
<th>CONA ID: 700008511</th>
<th>Classification: Asian art</th>
<th>sculpture</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Work Type</strong>: sculpture</td>
<td><strong>Creator</strong>: unknown Chinese</td>
<td><strong>Creation Date</strong>: ca. 550–560</td>
</tr>
</tbody>
</table>

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

**General Subject:** religion and mythology

**Specific:**
bodhisattva [*AAT*]
Avalokiteshvara (Buddhist bodhisattva) [*IA*]

---

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Titles or Names

• 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

CONA ID 700000071 Catalog Level: item
Class: prints and photographs  *Work Type: gelatin silver print
Creator Display: André Kertész (American, 1894-1985)
*Role: photographer
*ID:
*Con
*Display
*Title
Title Flag: descriptive
*Subject:
*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.

Title Flags:
<table>
<thead>
<tr>
<th>CONA ID</th>
<th>Classification tools and implements Pre-Columbian art</th>
<th>Creator unknown Woodland (Native American)</th>
</tr>
</thead>
</table>

**Work Type:** bannerstone

**Title:** Bannerstone

Mat & Tech banded slate | banded slate

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

- Other appellations for works that have no *title* per se
- May repeat the Work Type
Titles or Names

CONA ID 700001886  Class.: paintings  Work Type: painting
Creator: Rembrandt van Rijn
Location: Rijksmuseum (Amsterdam, North Holland, Netherlands)

Title:
- Officieren en andere schutters van wijk II in Amsterdam onder leiding van kapitein Frans Banninck Cocq en luitenant Willem van Ruytenburch, bekend als de ‘Nachtwacht’ (preferred)
  Language: Dutch-P  Title Flag: repository
- Officers and other civic guardsmen of District II of Amsterdam, under the command of Captain Frans Banninck Cocq and Lieutenant Willem van Ruytenburch, known as the ‘Night Watch’
  Language: English  Title Flag: translated
- The company of Captain Frans Banning Cocq and Lieutenant Willem van Ruytenburch
  Language: English  Title Flag: descriptive
- Nachtwacht  Language: Dutch  Title Flag: popular
- Night Watch  Language: English  Title Flag: popular

• Include commonly known titles, e.g., Night Watch
<table>
<thead>
<tr>
<th>Record for a volume</th>
</tr>
</thead>
<tbody>
<tr>
<td>Titles or Names</td>
</tr>
</tbody>
</table>

**CONA ID** 700008562  **Classification** manuscripts

**Work Type** sacramentary

**Title**

Sacramentary of Charles le Chauve
Le Sacramentaire de Charles le 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** Bibliotheque Nationale de France (Paris, France)  **Number:** Latin 1141; Identifiant: ark:/12148/btv1b53019391x

**Dimensions** 270 x 210 mm (just. 180 x 120 mm)

**Mat & Tech:** ink, pigment, and gilding on parchment  **Style:** Carolingian

- 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

- 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

CONA ID 70000075 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

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

- 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

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

**Title:** Abbildung des Tempels der Ewigkeit, sambt der römischen Kajizerl: Maj: sehr prächtigsten Auffzugs, mit dem Wagen der Glori, und 12 vor trefflichster aus staffirten Cavallieren, vorstellende so viel Genios so vieler vom hochlöblichen Ertz-Haus Oesterreich, die Zeit Hero bis auff die Jetzt allerhöchstlöblichsten regierende kaijisserl: maij: gewessene römische Kajzer, zu fenerlicher begehdung 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 is 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** (FE. 1266)
Titles vs Inscription

- Ideally, use part of the inscription as a title, if appropriate
- Record the full citation – e.g., dedication – in Inscriptions
“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:** Brushstroke

**Title Flag:** repository

- **Dimensions:**
  - Sheet: 58.4 cm x 73.6 cm (23 x 29 inches)
  - Image: 56.4 cm x 72.4 cm (22 3/16 x 28 1/2 inches)
  - Framed: 76.7 cm x 92.2 cm x 4.4 cm (30 3/16 x 36 5/16 x 1 3/4 inches)

- **Material:**
  - Color screen print on heavy, white wove paper

- **Inscriptions:**
  - Lower right in graphite: rf Lichtenstein H.C. G
  - Leo Castelli Gallery
  - Chiron Press

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“untitled”?  

Titles or Names

**Constructed title**
- If the work is without a title, construct a descriptive title based on available authoritative information
- Refer to the depicted subject, work type, or purpose of the work
- Do not use “untitled” as a title, except for modern art so-named by the artist

CONA ID: 700009109  
Catalog Level: item
Classification: Aboriginal art  
Work Type: wall painting
Creation: unknown  
Aboriginal Australia

**Title:**
Figures wearing ornate tasseled costumes
**Title Flag:** constructed

Round Head Variation Tassel Bradshaws
**Title Flag:** constructed
Who Is Responsible for Its Creation?

Creator, Related People
Creator and Other People

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

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

Creation Date 1936
General Subject genre
Specific elementary school | children
Current Location Smithsonian American Art Museum
(Washington, DC) Repository Numbers: 1971.447.18
Credit Line: Transfer from The Museum of Modern Art
Dimensions 30 1/4 x 36 1/8 inches
Mat & Tech: oil on canvas

• Creator Display includes name in natural order and a brief display biography
• Creator may be one person
• Creator is linked to ULAN

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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
Creator and Other People

CONA ID 700008565 Classification sculpture
Work Type figurine
Title Beltrame di Milano

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

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

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

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Anonymous Creators

CONA ID 70008566 Classification enamels
Work Type triptych
Titles The Last Judgment

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

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

- Hand is identified
- Known by appellation devised by scholars or repositories
- Nationality and dates surmised from loci and dates of activity
Unknown Creators

CONA ID 700008567 Classification ceramics
Work Type vessel
Titles Vulture Vessel

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

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

Creation Place: Mexico
Dimensions height: 8 3/4 inches
Mat & Tech: ceramic
Culture: Aztec

- Identity of hand is unknown
- Creator field refers to culture of creation, not an individual
- If creator is missing in contributed data, map from Culture

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CATALOGING MUSEUM & SPECIAL COLLECTIONS OBJECTS
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**“unknown,” but attribution is conceptually related to known artist**

**Unknown Creators**

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  
Materials: tempera colors, gold leaf, and gold paint on parchment, bound between pasteboard covered with red morocco  
Measurements: 7 1/2 x 5 1/2 inches  
Current Location: J. Paul Getty Museum (Los Angeles, California); MS. LUDWIG IX 5, FOL. 27

Descriptive Note: This sumptuous page, whose border features a shimmering background of gold, music-making angels, and colorful flowers, is the most richly decorated in the entire manuscript. The reason for such a lavish display of color and gold is that this folio marks the beginning of the most important text in a book of hours, the Office of the Virgin. Appropriately, the subject matter of the miniature is the moment, as recounted in the Bible, when Mary receives the news from the archangel Gabriel that she will bear the son of God. The scene is set within a church. Mary, kneeling before an altar on which a book and two candles stand, turns toward the angel to hear his words. A lily grows from a small pot to the left, a symbol of Mary's purity. Books of hours, made especially for the private devotional practice of lay people, were one of the most important types of manuscript to be made in the later 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.

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

**Person:** [Boucicaut Master  ULAN 500019456]  
Attribution Qualifier: follower of  
Role: illuminator
### Creator and Other People

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

**Creator Display:**

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

**Person:** [links to ULAN]

[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
The White House, Washington, DC

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

Corp. Body:
Haines Photography Co. (American, founded 1908)

Role: photography studio

CONA ID: 700009460  Record Type: item
Class: photographs  Work Type: gelatin silver print
Title: The White House, Washington, DC
Creator Display: Haines Photography Co. (American, 19th-20th century)
Role: photographers
Creation Date: ca. 1909
Subject: architecture
White House (Washington, DC, USA)
Culture: American
Current Location: Library of Congress (Washington, DC, USA)
ID: unavailable
Measurements: 15.85 x 55.88 cm (6 1/4 x 22 inches)
Materials and Techniques: gelatin silver print
Technique: gelatin silver print
Related Work:
Relationship Type: depicts
White House (Washington, DC, USA); 1792-1817

• Creator may be an individual, or a firm or other corporate or administrative body
• e.g., photographic studio, architectural firm
**Creator Display:**
Office of Werner E. Noffke (Ottawa, Canada)

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

for foreign legations. A great deal of Noffke's work was done for the Government of Canada.

**Sources:**
- National Archives of Canada

**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

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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
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

• If only cataloging at the group level, index all of the creators, if possible
**Attribution Qualifier**

**Creator and Other People**

- Use an attribution qualifier if the attribution to a given named artist is not certain
- Then link to the named artist
- Attribution qualifiers are from a controlled list: attributed to, formerly attributed to, probably by, possibly by, workshop of, studio of, office of, atelier of, assistant to, pupil of, associate of, manufactory of, follower of, circle of, school of, style of, after, copyist of, manner of

---

**CONA ID:** 700000089  
**Catalog Level:** item  
**Class:** decorative arts, furniture  
**Work Type:** side chair

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

**Creator Display:** attributed to Samuel McIntire (American, 1757-1811)

**Person:** McIntire, Samuel  
**Role:** designer  
**Qualifier:** attributed to

**Material & Tech:** mahogany, ebony, ash, birch, and white pine

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

**Related Works:**
- Related to: [link to Works]: Two side chairs (Bayou Bend Museum of Fine Arts, Houston, Texas, USA)
- Related to: [link to Works]: Side chairs (Karolik Collection, Museum of Fine Arts, Boston, Massachusetts, USA)
**Creator Extent**

**Creator and Other People**

<table>
<thead>
<tr>
<th>CONA ID</th>
<th>700008572 Classification</th>
<th>ceramics Work Type</th>
<th>vessels</th>
</tr>
</thead>
</table>

**Titles** Pair of Lidded Bowls

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

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

**Person:** Howzer, Wolfgang
- **Role:** goldsmith
- **Extent:** mounts
- **Attribution Qualifier:** attributed to

**Creation Date** ca. 1670

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

**Current Location** J. Paul Getty Museum (Los Angeles, California): 85.DI.178
- **Dimensions** each: 34.4 x 38.1 x 25.6 cm (13 9/16 x 15 x 10 1/16 in.)
- **Mat & Tech:** hard-paste porcelain, underglaze blue decoration; gilt metal mounts

- **Multiple creators and roles**
- **Extent:** The part of a work contributed by a particular creator or otherwise relevant to the indexed person or corporate
- **E.g., design, execution, additions, illumination, figures, mounts, etc.**
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

**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**

**CONA ID:** 700009458  **Record Type:** volume  
**Class:** manuscripts  **Work Type:** book of hours

**Title:** Hours of Jeanne d'Évreux

**Creator Display:** Jean Pucelle (French, active in Paris, ca. 1320–1334)  
**Role:** illuminator  
[Jean Pucelle ULAN 500115647]

**Creator Display:** Jeanne d'Évreux, Queen of France  
**Role:** patron  
[Jeanne d'Évreux ULAN 500475812]

**Description:** 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 peopled 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

CONA ID: 700000084
Record Type [controlled]: item
Class [controlled]: prints and drawings American art
*Work Type [link]: working drawing
Title: Plan and Sections of Concrete Foundation for the U.S. Post Office, Cedar Rapids, Iowa
*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

Inscriptions: scale: 3/4 in = 1 ft.

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

**Title:** Vote McGovern

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

**Person & Corp.Body:**
- [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

**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

**Publication Date:** 1972

**Materials:** 16-color screenprint

**Support:** Arches 88

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

**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.

**Processing and Proofing:** Kenneth Tyler.

**Edition Printing:** Jeffrey Wasserman assisted by Robert Dressen, Robert Knisel.
Creator and Other People

CONA ID: 700009464  Class.: manuscripts
Work Type: illumination | detached leaf
Title: The Elephant Clock: Leaf from the Book of the Knowledge of Ingenious Mechanical Devices

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

Person:
[unknown Syrian Islamic ULAN 500204327 ]
  Role: illuminator  Attrib. 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
handasiyya (The Book of Knowledge of Ingenious Mechanical Devices, also known as The Automata)

• 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
Creator and Other People

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

**Cona ID 700008627**
**Class:** paintings  **Work Type:** painting

**Title:** A Couple of Foxhounds

**Creator:** George Stubbs (British painter, 1724-1806)

**Person:**
- Stubbs, George  [ULAN 500032263]
  **Role:** painter  [AAT 300400903]
- Vyner, Thomas  [ULAN 500356950]
  **Role:** commissioner  [AAT 300400903]

1792: Vyner was an avid sportsman and equestrian, and an expert on breeding hounds. He was a close friend of Charles Anderson-Pelham, later 1st Baron Yarborough, and the two often hunted together at Brocklesby, the Pelham estate...
Creator’s Role

Creator and Other People

Cona ID 70008569  Class: sculpture
Work Type: sculpture
Title: Horse Trotting, the Feet Not Touching the Ground

**Creator Display:**
Edgar Degas (French, 1834-1917)

**Person:**
Degas, Edgar [ULAN 500115194]
  - Role: sculptor [AAT 300025181]
unknown [ULAN 500125274]
  - Role: caster [AAT 300025257]

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

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

Creator and Other People

[for a box of photographs]

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

**Person:**
Hawes, Josiah Johnson
  **Role:** photographer
Southworth, Albert Sands
  **Role:** photographer
Pennell, Joseph
  **Role:** photographer

- For groups of works, include all the creators, if possible
- For a large number of creators, in Creator Display list the most important or most prominent creators represented in the group
- But index all, unless also cataloged as items
When Was It Made?
Creation Date, Other Dates
### Creation Date

**CONA ID:** 700008594  
**Class:** prints and drawings  
**Work Type:** architectural drawing

<table>
<thead>
<tr>
<th><strong>Title:</strong></th>
<th>[The White House (&quot;President's House&quot;) Washington, D.C. East front elevation]</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Creator:</strong></td>
<td>Benjamin H. Latrobe</td>
</tr>
</tbody>
</table>

| **Creation Date:** | 1807 |
| **Start:** | 1807 |
| **End:** | 1807 |

**Materials:** ink and watercolor on paper  
**Measurements:** 15 3/8 x 20 inches  
**Type, Purpose, Method of Representation:** conceptual drawing; elevation  
**Current Location:** Library of Congress  
**Descriptive Note:** Latrobe worked with President Jefferson to transform the modest President’s House into a grand home befitting the nation’s capital. He designed porticoes for the north and south fronts to add a sense of grandeur and symmetry. The design was executed by Latrobe in 1807, and the work was completed in 1809.  
**Subject:** White House

**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.
**Start and End Dates**

**Creation Date**

CONA ID 700008596 Catalog Level: item
Class: prints and drawings  Work Type: drawing
Title: Pennsylvania German Dish
Creator: rendered by Albert Levone
Creation Date: ca. 1935
Current Location: National Gallery of Art (Washington, DC)
Mat & Tech: watercolor, graphite, and gouache on paperboard
Dimensions: overall: 34 x 28 cm (13 3/8 x 11 in.)
Subject: Index of American Design; 1943.8.8102
Object: 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

- 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

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

Creation Date: ca. 1935

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CONA ID: 700009466  Record Type: item
Class: photographs  American Art work type: photograph
Title: Self Portrait
Creator: Alfred Stieglitz
Current Location: J. Paul Getty Museum (Los Angeles, California) 93.XM.25.38
Copyright: Estate of Georgia O'Keeffe
Creation Date: negative 1907, print 1930
Qualifier: negative
Start: 1907  End: 1907
Qualifier: print
Start: 1930  End: 1930
Material and Technique:  gelatin silver print
Measurements: 24.7 x 18.4 cm (9 3/4 x 7 1/4 inches)
Subject: Alfred Stieglitz, self-portrait, bust

Date Qualifier
Creation Date

- Works may be created in stages or over time
- **Date Qualifier**: A clarification of the meaning of the date, including an indication that different creative activities took place on different dates
- E.g., inclusive, bulk, design, execution, publication, negative, print
Creation Date

- Exact year of creation is often unknown
- Express ambiguity and nuance in display date

CONA ID 700008595
Classification: costume
Work Type: mask
Titles: Face Mask
Creator: unknown Igbo
Creation Place: Nigeria
General Subject: Apparel
Extent: face
Dimensions: unavailable
Mat & Tech: wood, cloth, glass beads, metal, buttons, kaolin

**Creation Date**: early to mid-20th century

**Start**: 1900  **End**: 1960
Creation Date

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

CONA ID 700000162  Catalog Level: item  Class: sculpture  Work Type: model
Title: Wooden model for the façade of San Lorenzo, Florence
Creator: Michelangelo
Creation Date: completed by 1555

**Creation Date:** completed by 1555

**Start:** 1550  **End:** 1555

Scale: 1:12
General Subject: architecture  Type: description
Specific façade
Descriptive Note: This is probably one of the two models described by Michelangelo in a letter to his brother, Lionardo, in September 1555. It was ...
Creation Date

CONA ID 700008631  Classification weapons
Object Type arrowhead
Title Arrowhead
Creator: Archaic (North American)
Date: Archaic period (ca. 8,000/4,000 BCE)
Current Location: Chicago History Museum (Chicago, Illinois, USA). Repository Number X.282

**Creation Date:**
Archaic period (ca. 8,000/4,000 BCE)

**Start:** -8200  **End:** -3800

General Subject: utilitarian object
Curatorial Statement Stone-hewn arrowheads such as this were common hunting tools and weapons of Native American peoples during the Archaic Period.
Style Archaic  Native American
Owner Chicago Historical Society
Creation Date

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, Tibetan, Chinese, Mongolian
Creation Place: China or Mongolia
Creation Date: 19th century
Start: 1800  End: 1899
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.
Creation date

CONA ID: 700008599  Record Type [controlled]: collection  •  Class [controlled]: photographs  •  European art
Work Type [link]: albumen prints
Title: Views of Paris and Environs and the Exposition Universelle
Creator Display: Neurdein Frères (French, active late 19th early 20th centuries)

Creation Date: 1888-1894 (inclusive dates)

Qualifier: inclusive
Start: 1888  End: 1894

- Materials and Techniques: albumen prints  •  Technique [links]: albumen prints
- Measurements: 37 photographic prints; images 13 x 19 cm (5 1/8 x 7 1/2 inches), on sheets 19 x 25 cm (7 1/2 x 9 7/8 inches)
- Extent: items  •  Value: 37  •  Type: count  ||  Extent: image  •  Value: 13  •  Unit: cm  •  Type: height  |  •  Value: 19  •  Unit: cm  •  Type: width
- Inscriptions: captions in French, printed on mount above and below image.
- Description Note: Mounted souvenir views of Paris and environs issued by Neurdein Frères for visitors to the 1889 Exposition universelle. Collection includes panoramas of Paris and views of its main avenues and monuments as well as views of Versailles and the Parc de Saint-Cloud. These images were probably printed from existing ones in the Neurdein Frères inventory. Six views of the exposition universelle include a panoramic view taken from the Trocadero, a view of the Parc du Champ de Mars, and an exterior view of the Algerian pavilion.

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

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

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

Description:
The binding includes a gilt silver Christ in Majesty. Christ sits on a throne, blessing with his right hand while holding a book in his left. The letters alpha and omega appear to either side of him. The first and last letters of the Greek alphabet, they refer to a figure from the text of the Apocalypse, traditionally interpreted as Christ, who says, “I am the Alpha and Omega; the beginning and the end."


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
Page number: 137
Dates of publication

| Creation Date: publication: ca. 1801/1815 |
| Qualifier: publication |
| Start: 1801  End: 1818 |

Published works, including books and prints, should include date of publication.

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

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

**Materials**: engraving on paper, with cloth binding

**Current Location**: Victoria and Albert Museum (London, England)

**Repository Number**: E.129-1896
Location: England  Type: creation

Descriptive Note: Book of patterns, particularly for decorative brass fittings for furniture. Subjects mentioned in the book indicated it was intended for the European and American export markets.
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.

CONA ID: 700008632 Class.: drawings Work Type: drawing
Title: The Triumph of the Republic
Creator: Joseph-Marie Vien (Montpellier, 1716 - Paris, 1809)
Date of Creation: l'An II (1794)
Current Location: Louvre Museum (Paris, France); 4038804
Mat & Tech: pen and black ink, gray and brown wash, white highlights, over black chalk outlines, on squared paper
Dimensions: 34 x 48 cm.
Provenance:
- M. Chanlaire collection; sale, Paris, 2‐4 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.
Creation Date

Text was finished in A.H. 707 (1307/1308 CE)

Start: 1307  End: 1308
Where Is It?

Current Location, Other Locations
**Location**

- **Current Location is required**
- **Repository numbers and Credit Line (if any)**
- **May be a corporate body (ULAN, for a repository) or a geographic place (TGN, if not in a repository)**
- **Other locations may be recorded if known**
- **If recording current location is not possible, other values may apply: not applicable, undetermined, lost, last known, destroyed, private collection**

**Location**

**Current:**

Metropolitan Museum of Art (New York, New York, USA)

**Repository No.:** 20.33

**Credit Line:** Gift of A. J. Kobler, 1920

**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** [link]: Metropolitan Museum of Art online. www.metmuseum.org (accessed 10 February 2014)

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Location

**CONA ID** 700002212  **Class:** paintings  **Work Type:** painting

**Title:** Irises

**Creator:** Vincent van Gogh (Dutch painter, 1853-1890)

- **Current location is required**
- **Last known location for lost or destroyed works**
- **Indicate if location is unknown or unnamed Private Collection**
- **Location is a repository (corporate body) or a geographic location**
- **Former locations also included, e.g., Creation**

**Location**

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

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

**Other:** Saint-Rémy (Provence-Alpes-Côte d'Azur, France)

**Type:** creation

*Inscription:* signed, lower right: Vincent

*Description:* This work was painted when the artist was recuperating from a severe attack of mental illness, and it depicts the garden at the asylum at Saint-Rémy. It is influenced by the work of Gauguin and Hokusai, and is remarkable for the contrasts of color...

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**Location**

- Current, also extensible list of types *creation, discovery, original, architectural context*
- Location may be a Repository (corporate body) linked to ULAN (in ULAN, the repository place is in turn linked to TGN)
- Location may be a Geographic Location linked to TGN

---

**CONA ID** 700000153  
**Class:** Sculpture  
**Work Type:** hacha  
**Title:** Hacha (Ceremonial Ax)  
**Creator Display:** unknown Veracruz  

**Location**

- **Current:**
  - Dumbarton Oaks (Washington, DC, USA) [ULAN 500235090]
  - **Repository Number:** B38 VCS

- **Other:**
  - Veracruz (Mexico) [TGN 7005599]
  - **Type:** discovery

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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

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

Hierarchy: part of Invention et translation du corps de Saint Antoine
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: 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

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

Location
Current: ULAN
Philadelphia Museum of Art (Philadelphia, Pennsylvania)
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
### 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

**Measure:** 15.240 x 13.330 x 3.170 cm

**Materials:** stone

**Creation Location:** Nineveh, northern Iraq  **Discovery location:** Kuyunjik (Ninevah, Iraq)  **Excavated by:** Hormuzd Rassam, associate of A. H. Layard  **Excavation Date:** 1853

**Current Location:** British Museum (London, England)

**Script:** cuneiform

**Description:** The most famous cuneiform tablet from Mesopotamia: The Assyrian King Ashurbanipal (reigned 669-631 BC) collected a library of thousands of cuneiform tablets in his palace at Nineveh. They recorded myths, legends and scientific information. Among them was the story of the adventures of Gilgamesh, a legendary ruler of Uruk, and his search for immortality. The Epic...

**Sources:**
- S. Dalley, Myths from Mesopotamia: Creation (Oxford University Press, 1991)

**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

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Location

CONA ID: 700009463  Record Type: volume
Class.: *prints and drawings *European art *rare books
Work Type: *book *etchings *maps *plans *panoramas
Title: Theatrum civitatum nec non admirandorum 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
Credit Line

Repository number

CONA ID 700008603  Class.: paintings  Work Type: painting
Title: The Natchez
Creator: Eugène Delacroix (French, Charenton-Saint-Maurice 1798–1863 Paris)
Date: 1835

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

Repository Number: 1989.328
Credit Line: Purchase, Gifts of George N. and Helen M. Richard and Mr. and Mrs. Charles S. McVeigh and Bequest of Emma A. Sheafer, by exchange, 1989

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

Repository Number: Identifier assigned by the repository; a repository may have multiple numbers for the same object, used for different purposes or former and current numbers
What Are Its Physical Characteristics?

Materials and Techniques, Dimensions
Materials and Techniques

Dimensions

CONA ID: 700008573  Catalog Level: item
Classification: ceremonial objects  Work Type: bi

Title Disc (Bi)
Creator: unknown
Chinese
Creation Date: 2nd century BCE

Mat & Tech Display: jade (nephrite)

index:
  jade (rock) [AAT 300011119]  nephrite [AAT 300011120]

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

index: value: 21  unit: cm  type: diameter

• Display vs indexing
• Display for the end-user, indexing for access, using controlled vocabularies
• Indexing is important for access
• Display allows expression of uncertainty or ambiguity in a note for end-user
• Or Display may be concatenated from controlled values

jade: General term for several varieties of hard and soft, fine-grained rock composed of jadeite, nephrite, serpentine, or other mineralogically related materials; usually having a color ranging from dark green to green-white.
nephrite: An exceptionally tough, compact, fine-grained greenish or bluish mixture of actinolite and tremolite; it is a calcium magnesium silicate with traces of chromium and nickel, which produce its color.
Materials and Techniques

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

Materials Display:

watercolor on ivory

Materials Index:

watercolor [AAT 300078925]
ivory [AAT 300011857]

Credit Line: Gift of Miss Emily L. Clark

Materials & technique: 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

Free-text Materials & Techniques display and index using AAT
Materials and Techniques

- Display allows expression of nuance, complexity, and ambiguity

CONA ID 700008577
Catalog Level: Item
Classification: furniture  Work Type: cassone
Title: Cassone with painted front panel depicting the Conquest of Trebizond
Creator: Attributed to workshop of Apollonio di Giovanni di Tomaso (Italian, Florence ca. 1416–1465 Florence) and workshop of Marco del Buono Giamberti (Italian, Florence 1402–1489 Florence)
Current Location: Metropolitan Museum of Art (New York, New York)
Accession Number: 14.39
Credit Line: John Stewart Kennedy Fund, 1914
Date: after ca. 1461
Culture: Italian
Creation Location: Florence
Dimensions: H. 39 1/2 x W. 77 x D. 32 7/8 in. (100.3 x 195.6 x 83.5 cm); painted surface 15 1/4 x 49 1/2 in. (38.7 x 125.7 cm)
Classifications: Woodwork – Furniture
Display Materials:
- poplar wood
- linen
- polychromed and gilded gesso
- with panel painted in tempera and gold

Materials Index:
- poplar (wood) AAT
- polychrome gilding
- tempera
Materials and Techniques

CONA ID: 700001088  Catalog Level: item
Title: A mandarin paying a visit of ceremony

Mandarin rendant une visite de cérémonie
Creator Display: Fox, Angus, after drawing by Thomas Allom; published by Fisher, Son and Company
Date: published: ca. 1845
Related Person: Fox, Angus (British printmaker, 19th century)
  role: engraver
Related Person: Allom, Thomas (British architect, 1804–1872)
  role: draftsman
Related Corporate Body: Fisher, Son and Company (British publisher and printer, active 1821–1845)
  role: publisher
Materials: steel engraving, hand colored
Dimensions: image
  Value: 12.3 Unit: centimeters Type: height
  Value: 19 Unit: centimeters Type: width
  Value: 20.2 Unit: centimeters Type: height
  Value: 26.6 Unit: centimeters Type: width
Extent: image
  Value: 12.3 Unit: centimeters Type: height
  Value: 19 Unit: centimeters Type: width
Extent: sheet
  Value: 20.2 Unit: centimeters Type: height
  Value: 26.6 Unit: centimeters Type: width
Current Location: Getty Research Institute, Special Collections (Los Angeles, Los Angeles county, California, United States)
Other Location: Paris ($Île-de-France, France, Europe, World, Top of the TGN hierarchy)
Type: publication
General Subject: event | human figures
Specific Subject: mandarin (public officer) [AAT] | visit of state (cultural ceremony) [AAT] | palanquin (litter) [AAT] | procession (cultural ceremony) | Chinese (culture) [AAT]

Materials Display:
steel engraving, hand colored

Materials Index:
steel engraving (printing process)
  Role: technique
hand coloring
  Role: technique
ink
  Role: medium
paper
  Role: support

• The display field is indexed with AAT terms
  Role: The role indicating if the terms refer to medium, support, technique, implement
Materials and Techniques

- Why are Role and Flag both allowed? To accommodate differences in cataloging practice
- **Flag:** Flag for distinguishing *material* from *technique/implement*

### Materials Display:
- wool and silk pile with cotton warp and weft;
  - symmetrical knots

### Materials Index:
- **wool**
  - **Role:** medium  
  - **Flag:** material
- **silk**
  - **Role:** medium  
  - **Flag:** material
- **cotton**
  - **Role:** medium  
  - **Flag:** material
- **symmetrical knots**
  - **Role:** medium  
  - **Flag:** material
- **technique**
  - **Role:** technique  
  - **Flag:** technique/implement
Materials and Techniques

CONA ID 700008575 Catalog Level: volume
Class: manuscripts and rare books Work Type: codex
Title: Anaphora of the Virgin Mary
Creator: unknown Egyptian; author attributed to Abba Heryagos (Cyriacus) of Behensa (Egyptian bishop, 5th-6th century)
Current Location: Princeton University Library (Princeton, New Jersey)
Manuscripts Division: Robert Garrett Collection
Call number: Garrett Ethiopic 32
Creation Date: 17th century
Display: ink on parchment
Material: parchment
Technique: Coptic binding
Dimensions: 17.5 x 11.5 cm
Description: Manuscript copy of the "Qeddase Maryam"

Materials Display:
ink on parchment

Materials Index:
ink
Role: medium
Flag: material
Extent: leaves
parchment
Role: support
Flag: material
Extent: binding
Coptic binding
Flag: technique

• Role, Flag, and Extent may be used with Materials terms
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)

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

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

• Display field to express nuance and complexity
• Index using available authoritative information, not always verbatim what is expressed in display
• E.g., black chalk and red chalk are names of materials, not just colors; however “white” is a color in this case; it is known from other documentation that the paper is laid paper

Images may be under additional copyright
Materials and Techniques

- Index materials and techniques with as much specificity as warranted

**Activities Facet**

.....<Processes and Techniques (hierarchy name)
..........<processes and techniques by specific type>
.............<image-making processes and techniques>
.........................courvoisier (technique)

**Materials Display:**
- cels: nitrate; background: wood veneer

**Materials Index:**
- nitrate
- courvoisier (technique)
- wood

---

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Non-traditional materials

Materials and Techniques

CONA ID: 700008370  Catalog Level: item  Class.: graphic arts
Work Types: collage (visual work)
Title: DeLuxe  Creator: Ellen Gallagher (American painter and collagist, born 1965); 2004–2005; Whitney Museum of American Art (New York City, New York state, United States)

Materials Display: Mixed media; 60 works on paper, Photogravure, lithograph, etching, aquatint, drypoint, screenprint, collage, plasticine, acrylic, pomade, laser-cutting, metal foil, opaque watercolor, oil, coconut oil, enamel, graphite pencil, velvet, glitter, aluminum powder, and plastic

Materials Index:
mixed media [AAT 300163347]
paper (fiber product) [AAT 300014109]
lithography [AAT 300053271]
plasticine [AAT 300266336]
velvet (fabric weave) [AAT 300133717]
toys (recreational artifacts) [AAT 300211037]
coconut oil [AAT 300391195]
glitter [AAT 300183800] etc.

• Index materials, techniques, and implements
• Also index non-traditional “materials” that were used in collages or other works
• E.g., other objects utilized in a work may be indexed in the Materials Index fields
Conceptual art, performance art, installations

Materials and Techniques

CONA ID 700008578  Classification: installations  Work Type: installation
Title: Four Corner Piece  Creator: Bruce Nauman (born 1941)

Materials Display:
installation with four cameras and four monitors

Materials Index:
variable media [AAT 300387421]  AAT

General Subject:
installation  Type: isness

Specific:
passageways [AAT 300004283]  AAT
corners (attribute or configuration) [AAT 300404760]  AAT
surveillance [AAT 300404761]  AAT
mazes (built works) [AAT 300312218]  AAT
video cameras [AAT 300263898]  AAT
video monitors [AAT 300391189]  AAT

• For installation art, include a description in Materials Display, but the terms not necessarily indexed
• If the components are not materials per se (e.g., cameras and monitors) may be listed as subjects
• Alternatively, they could be listed as separate objects, hierarchically part of the whole installation
Conceptual art, performance art, installations

Materials and Techniques

ID: 700009229 Catalog Level: item Classifications: films / videos

Types: performance (performance art)
Title: Semiotics of the Kitchen (preferred, C, U, RP, English-P, U, P)
Creator Display: Martha Rosler (American, born 1943)

Note: Video documentation of performance art, which is ideally a separate record in the repository MoMA.

Materials Display:
- black and white video, sound

Materials Index:
- video recording (process)
- videotape (video recording)
- black-and-white film (visual work)
- sound film (motion picture)

• Film may be a) the physical work cataloged on item level or b) the conceptual work, which is ideally a separate record in the repository MoMA.
• E.g., materials here refer to the physical work that is located in the repository MoMA.
• However, the work depicted is often indexed in the same record in repositories

(Is the b&w sound film the conceptual subject, copied on videotape? characteristics of the subject, not this tape?)
Dimensions

Dimensions Display:
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

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)
*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)
: Extent: plate • 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 significant because Pliny’s dye-producing "purpura" was probably this species, Murex brandaris.
Dimensions

- **Dimensions Qualifier**: A word or phrase that elaborates on the nature of the measurements of the work when necessary, as when the measurements are approximate or the largest dimensions of a work are measured.
- **Examples**: *sight, maximum, largest, approximate, assembled, variable*

**Dimensions Display:**
36 x 29 cm

**Value:** 36 **Unit:** centimeters **Type:** height **Qualifier:** largest

**Value:** 29 **Unit:** centimeters **Type:** width **Qualifier:** largest

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

- H x W x D, if applicable; depth usually only for 3-D works
- **Dimensions Extent**: An explanation of the part of the work being measured, included when necessary for clarity
- E.g., *sheet, image, overall, diameter, platemark*

**CONA ID: 700009513**  
**Record Type: item**  
**Class: prints and drawings**  
**Work Type: collage**  
**Title: 7 Characters, Red Heart**  
**Creator: Robert Rauschenberg**  
**Creation Date: 1982**  
**Measurements:** 77.5 x 67.3 cm (30 1/2 x 26 1/2 in.); framed size including medallion and mirror: 109.2 x 78.7 x 6.4 cm (43 x 31 x 2 1/2 in)

- **Value:** 77.5  
  **Unit:** cm  
  **Type:** height  
  **Extent:** sheet  
  **Qualifier:** sight
- **Value:** 67.3  
  **Unit:** cm  
  **Type:** width  
  **Extent:** sheet  
  **Qualifier:** sight
- **Value:** 109.2  
  **Unit:** cm  
  **Type:** height  
  **Extent:** overall
- **Value:** 78.7  
  **Unit:** cm  
  **Type:** width  
  **Extent:** overall
- **Value:** 6.4  
  **Unit:** cm  
  **Type:** depth  
  **Extent:** overall

- **Display:** 77.5 x 67.3 cm (30 1/2 x 26 1/2 in.); overall (plexiglas box), including medallion and mirror: 109.2 x 78.7 x 6.4 cm (43 x 31 x 2 1/2 in)

- **Value:** 77.5  
  **Unit:** cm  
  **Type:** height  
  **Extent:** sheet  
  **Qualifier:** sight
- **Value:** 67.3  
  **Unit:** cm  
  **Type:** width  
  **Extent:** sheet  
  **Qualifier:** sight
- **Value:** 109.2  
  **Unit:** cm  
  **Type:** height  
  **Extent:** overall
- **Value:** 78.7  
  **Unit:** cm  
  **Type:** width  
  **Extent:** overall
- **Value:** 6.4  
  **Unit:** cm  
  **Type:** depth  
  **Extent:** overall

**Current Location:** National Gallery of Art (Washington, DC). 41.145; © Robert Rauschenberg and Gemini G.E.L./ VAGA, New York, NY; Catalogue Number 41.145; Gemini Work Number RR82-13 Old Gemini Catalogue Number 1038; NGA Accession Number 1988.74.125

**Description:** Series of 70 unique paper and fabric collages. In June of 1982 Robert Rauschenberg and Gemini G.E.L. traveled to the city of Jingxian, in the Anhui Province of the People's Republic of China, where the China Collage series was conceived and fabricated. The following characters were chosen for their meaning, as well as their aesthetic form: Individual, Change, Howl, Light, Trunk, Red Heart, and Truth. The NGA print is one of 70 unique works. The Chinese symbols stamped in red represent the paper mill, Robert Rauschenberg, and Gemini G.E.L. The mill stamp stating “Xuan Paper, Jing County, Anhui Province” was applied in China. The artist’s and publisher’s stamps were applied in Los Angeles. Each collage also bears the artist’s signature and year date. The working series title for this group was the “China Collage” series. Edition Production Mari Andrews, Terry Van Brunt, Chun-Wuei Su Chien, Elyse Grinstein, Stanley Grinstein, Edward Koterba, Shi Song Lin, Elizabeth Mahoney, Bili Padien, Brad Read, Donald Saff, Ruth Saff, Sarah Todd

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## Dimensions

- Record only what you know; e.g., only one dimensional type is given here, **height**
- **Shape:** The outline, form, or characteristic configuration of a work or part of a work, including its contours; used for unusual shapes
- E.g., *square, rectangular, rectangular cuboid, round, oval, triangular, cylindrical, hexagonal, irregular*

### Summary

<table>
<thead>
<tr>
<th>CONA ID</th>
<th>Classification: Asian Art</th>
<th>Work type: vase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Vase</td>
<td></td>
</tr>
<tr>
<td>Creator</td>
<td>unknown Southern Song</td>
<td></td>
</tr>
<tr>
<td>Location</td>
<td>British Museum (London, England)</td>
<td>Repository number: PDF.233</td>
</tr>
<tr>
<td>Date</td>
<td>1127-1279</td>
<td></td>
</tr>
<tr>
<td>Location</td>
<td>Longquan (Asia,China,Zhejiang (province))</td>
<td></td>
</tr>
<tr>
<td>Materials</td>
<td>porcelain Longquan Ware; stoneware, porcelain-type, with blue-green glaze</td>
<td></td>
</tr>
<tr>
<td>Index</td>
<td>porcelain Role: medium; Longquan Ware;</td>
<td></td>
</tr>
<tr>
<td>Culture</td>
<td>Southern Song dynasty Sources:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>British Museum online</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hobson 1934 p. 43, pl. XLII</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Medley 1977 p.26, no.73</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pierson 1997 p.29, no.233</td>
<td></td>
</tr>
</tbody>
</table>

### Vase

**Dimensions:**
- **height:** 410 millimeters; cong-shaped rectangular cuboid

**Value:** 410 **Unit:** mm **Type:** height **Shape:** rectangular cuboid

Culture: Southern Song dynasty

Sources:
- British Museum online
- Hobson 1934 p. 43, pl. XLII
- Medley 1977 p.26, no.73
- Pierson 1997 p.29, no.233

Images may be under additional copyright.
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

• **Shape:** The outline, form, or characteristic configuration of a work or part of a work, including its contours; used for unusual shapes
• Examples: *square, rectangular, round, oval, triangular, cylindrical, hexagonal, irregular*
### Dimensions

- If multiple units are used in the display Dimensions, use only one in the indexing
- E.g., example display dimensions lists meters, centimeters, and inches; index consistently – in this case all in centimeters

**Dimensions Display:**

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

<table>
<thead>
<tr>
<th>Value</th>
<th>Unit</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>7000</td>
<td>cm</td>
<td>length</td>
</tr>
<tr>
<td>49.5</td>
<td>cm</td>
<td>width</td>
</tr>
</tbody>
</table>

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

Dimensions Display:
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

**CONA ID**: 700008849  
**Object type**: medal (cast)  
**Term details**: 

**Title**: Medal of Francesco I  
**Creator**: unknown Italian  
**Date**: ca. 14th century  
**Location**: The British Museum (London, England)  
**Repository number**: 1924,0804.1

**Dimensions Display:**

<table>
<thead>
<tr>
<th>Diameter</th>
<th>35 millimetres</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight</td>
<td>24.3 grammes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Value</th>
<th>35</th>
<th>Unit: mm</th>
<th>Type: circumference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Value</td>
<td>24.3</td>
<td>Unit: grams</td>
<td>Type: weight</td>
</tr>
</tbody>
</table>

- **Weight** may be an important measurement

---

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Dimensions

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

Dimensions Display:
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

Mongolian—Buddhist books, like this hand-written example, frequently use a combination of the Tibetan and Sanskrit languages written in Tibetan dbuU 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 Display:
11.8 x 17.7 cm (4 5/8 x 7 inches) chain lines: 25 mm apart (15/16 inch); laid lines: 14 per 20 mm (7/8 inch)

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

Value: 25 Unit: mm Type: distance between Extent: chain lines
Value: 14 Unit: N/A Type: count Extent: laid lines
Value: 20 Unit: mm Type: length Extent: laid lines

• Use Dimensions to record chain and laid lines
Dimensions

Dimensions Display:
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 are relevant
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
- E.g., *numeric, full-size, life-size, monumental*
**Dimensions**

- **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.
- **E.g.,** *quarter plate, longline, Beta, quarto, elephant folio*

**CONA ID:** 70005849  
**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
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

Minimum and 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]

- Minimum subject = one term from General Subject
- Fuller subject = additional terms from Getty vocabularies, based on Title and authoritative information from the object record or expert analysis
Depicted subject

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 McClernand (American Union General, 1812-1900)
- Allan Pinkerton (American Secret Service agent, detective, 1819-1884)
- army camp
- tents (portable buildings)

• 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”
Delected Subject

**Controlled by**
AAT, ULAN, TGN, CONA, and IA

**Depicted Subject**

**CONA ID 70000215**
**Catalog Level:** item  
**Class:** paintings  
**Work Type:** painting

**Title:** Magdaleine Pinceloup de la Grange  
**Creator Display:** Jean-Baptiste Perroneau (French painter, ca. 1715-1783)

*Current Location:* J. Paul Getty Museum (Los Angeles, California, USA)  
*ID:* 84.PA.664

**Description:**
The sitter was from the provincial French region of Orléans, but the artist imbued her with Parisian sophistication. The cat she holds is known as a "Chartreux cat," descriptions of which first appeared in 18th-century France. While cats at this time were valued as a companion animal, it was primarily bred for its fur.

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

**General Subject:** portraits  
**Specific Subject:**

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

**Notes & Facts and Permissions on this record**

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Depicted Subject

- Link to AAT for all generic terms that are the subjects of the work, including species
- For subjects that are geographic places, link to TGN
- For subjects that are architecture or other works, link to another CONA record

CONA: ID 700008633  Class.: manuscripts  maps
Work Type: cityscape  map
Title: Map of Constantinople
Karte von Konstantinopel
Creator: Cristoforo Buondelmonti
Date: 1422
Current Location: Bibliothèque nationale de France (Paris, France)

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

part of:
Liber insularum archipelagi  CONA 700008634

Names
- Istanbul
- Constantinople
- Konstantinopol

Terms
- Hagia Sophia
- Ayasofya
- Αγία Σοφία
- Sancta Sophia

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Depicted Subject

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

General Subject: religion and mythology
Specific Subject:
Xibalba (Maya iconography)
skeleton underworld death
ax altar celebration
Baby Jaguar (Maya character)
Chahk (Maya deity)

figure, and beside the altar is a dancing, a skeletal death figure. The meaning has been variously interpreted as depicting either sacrifice or celebration.
Note Source: Metropolitan Museum of Art on line
**Depicted Subject**

**General Subject:**
- History and legend

**Specific Subject:**
- First Battle of Bull Run
- Soldiers
- Battlefield
- Satire

**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
- United States history
- American Civil War
- First Battle of Bull Run

**IA ID** 901000028

**Record Type:** item • **Class:** prints

**Work Type:** Lithograph

**Title:** Battle of Bull’s Run

**Creator:** A. Pfott (American printmaker, 19th century)

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

**Measurements:**
- Height: 27.94 cm (11 inches)
- Width: 40.64 cm (16 inches)

**Materials and Techniques:**
- Lithograph
- Paper

**Description:**
Cartoon print shows Union troops after the Battle of Bull Run during the Civil War from the point of view of a copperhead, that is, a northern Democrat supporting Confederate troops.
Index subjects mentioned in title

Depicted subject

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

CONA ID 700008643  Work Type: painting
Title: Boy Viewing Mount Fuji
Creator: Katsushika Hokusai, (Japanese, 1760-1849)
Date: 1839, Edo period
Mat & Tech: ink and color on silk
Dimensions: height: 127.0 width: 69.2 cm
Location: Freer Sackler Museums, Smithsonian Institution; Washington (DC); Gift of Charles Lang Freer; F1898.110

Title:
Boy Viewing Mount Fuji

General Subject:
landscapes

Specific Subjects:
landscape (environment)  AAT
Mount Fuji (Honshū (island), Japan)  TGN
boy <people by gender>  AAT
**Les Demoiselles d’Avignon**

**Creator:** Pablo Picasso (Spanish, 1881–1973)

**Creation Date:** 1907

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

**Titles:**
- Les Demoiselles d’Avignon
- The Brothel of Avignon
- Type: original

**General Subject:**
- Human figures

**Specific Subjects:**
- Women (female humans) [AAT 300025943]
- Carrer d’Avinyo (street (Barcelona, Catalonia, Spain)) [TGN 8712243]
- Brothel [AAT 300007218]
- Nudes (representations) [AAT 300189568]
- Prostitution [AAT 300189323]

**Description:**

Picasso unveiled the monumental painting in his Paris studio after months of revision. The title is a reference but the artist was not literally depicting a brothel. It is a reference in painting. It includes a slice of melon in the still life of fruit at the bottom of the composition. The women are depicted in flat, splintered planes and faces inspired by Iberian sculpture and African masks. The figures inhabit a compressed space; the figures appear to project forward in jagged shards, a fiercely pointed slice of melon in the still life of fruit at the bottom of the composition. Les Demoiselles d’Avignon is a large oil painting portraying five female nude prostitutes from a brothel on Carrer d’Avinyo, Barcelona. The women are rendered with slightly menacing facial expressions and angular, disjointed bodies. Two are shown with African mask-like faces and three more with faces in the Iberian style of Picasso’s native Spain.

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**Depicted Subject**

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

- **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)

AAT  IA  ULAN  IA  IA  TGN
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."

| **description** | 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. |
| **identification** | 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. |
| **interpretation** | 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. |
| **isness** | 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) |
| **aboutness** | 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. |
| **ofness** | 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. |
**Description, Identification, Interpretation**

**Depicted Subject**

*CONA ID 700008561  Catalog Level: item  Class.: paintings  Work Type: painting  Titles: Three Peonies  
Creator: Yūn 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.
Description, Identification, Interpretation

Depicted Subject

CONA ID 700000096 Class: • paintings • American art Work Type: • painting
Title: Autumn: On the Hudson River
Creator: Jasper Francis Cropsey (American painter, 1823-1900)

General Subject • landscapes Indexing Type: description
Specific Subject
• hunters Indexing Type: description AAT
• autumn Indexing Type: description
• dawn Type: description
• Hudson River (United States) Indexing Type: identification TGN
• Storm King Mountain (Orange county, New York, USA) Indexing Type: identification
• peace Indexing Type: interpretation
• harmony Indexing Type: interpretation AAT
• nature Indexing Type: interpretation

• Description, Identification, Interpretation may be flagged
Description, Identification, Interpretation

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
### Specificty and Exhaustivity

#### Depicted Subject

<table>
<thead>
<tr>
<th>General Subject:</th>
<th>portraits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Specific Subject:</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>
<tr>
<td></td>
<td>coat [AAT]</td>
</tr>
<tr>
<td></td>
<td>hat [AAT]</td>
</tr>
<tr>
<td></td>
<td>gloves [AAT]</td>
</tr>
<tr>
<td></td>
<td>table [AAT]</td>
</tr>
<tr>
<td></td>
<td>book [AAT]</td>
</tr>
<tr>
<td></td>
<td>carpet [AAT]</td>
</tr>
<tr>
<td></td>
<td>bow (costume accessory) [AAT]</td>
</tr>
<tr>
<td></td>
<td>face (animal or human component) [AAT]</td>
</tr>
<tr>
<td></td>
<td>hands (animal or human components) [AAT]</td>
</tr>
</tbody>
</table>

#### 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”?
### Specificity and Exhaustivity

**Depicted Subject**

<table>
<thead>
<tr>
<th>General Subject:</th>
<th>Specific Subject:</th>
</tr>
</thead>
<tbody>
<tr>
<td>religion and mythology</td>
<td>description</td>
</tr>
<tr>
<td>allegory</td>
<td>men</td>
</tr>
<tr>
<td></td>
<td>women</td>
</tr>
<tr>
<td></td>
<td>peacock</td>
</tr>
<tr>
<td></td>
<td>dog</td>
</tr>
<tr>
<td></td>
<td>apple tree</td>
</tr>
</tbody>
</table>

**Identification**
- Judgment of Paris (Greek mythology)
- contest
- Trojan War (Greek legends)
- Aphrodite (Greek goddess)
- Athena (Greek goddess)
- Hera (Greek goddess)

**Interpretation**
- triumph of love over war
- beauty
- love
- marriage

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

---

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

CONA ID 700008605  Class: manuscripts  Work Type: illumination
Title: Shah Jahan on Horseback: Leaf from the Shah Jahan Album, period of Shah Jahan (1628–1658)
Creator: Attributed to Bhag

General Subject
portraits

Specific Subject
Shah Jahan, Emperor of India (Mughal emperor, ca. 1592–1666) [ULAN 500245103] Type: identification
equestrian portrait [AAT 300403976] Type: description
idealized portrait [AAT 300417979] Type: description
halo (glory) [AAT 300375684] Type: description
horse (species) [AAT 300250148] Type: description
nasta’lik [AAT 300265532] Extent: script
Persian-Farsi (language) [AAT 300389087] Extent: language

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

• Subject Extent: When there are multiple subjects, a term indicating the part of the work to which these subject terms apply. Also includes terminology to flag attributes relating to a part or characteristic of the work not captured in other fields, such as language or purpose
  • E.g., recto, verso, side A, overall, purpose, theme, point of view, script, language, probably, style [of the subject, not of the work]
Depicted Subject

- Use Extent to indicate that different parts of the work have different subjects
- E.g., side A and side B

**General Subject:**
- Ceremonial objects
- Religion and mythology
  - Identification: overall
  - Utility objects: isness

**Specific Subjects:**
- Athena [IA 901000069]:
  - Identification: side A
- Athena Promachos [IA 901002020]:
  - Identification: side A
- Nike [IA 901000070]:
  - Identification: side B
- Boxers (athletes) [AAT 300265202]:
  - Description: side B
- Prize [AAT 300225692]:
  - Interpretation: purpose
- Competition (event) [AAT 300054760]:
  - Interpretation: theme
- Panathenaia [IA 300374819]:
  - Interpretation: related event
- Kionedon (writing style) [AAT 300417982]:
  - Style
Depicted Subject

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

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

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

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

CONA ID: 700002134
Class*: paintings
Work Type*: painting
Title: Still life with flowers and fruit
Creator: Claude Monet

General Subject:
still lifes
botanical

Specific Subject:
fruit piece [AAT 300265046]   AAT
flower piece [AAT 300265045]    AAT
flowers (plant components) [AAT 300132399]
fruit (plant components) [AAT 300011868]
grapes (berry fruit) [AAT 300379338]
chrysanthemums (genus) [AAT 300379959]
basket (container) [AAT 300194498]

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

- Description, identification, interpretation
- What the work is “of” and “about”
- “isness” as type
Depicted Subject

• Description, identification, interpretation
• What the work is “of” and “about”
• “isness” as type

General Subject:
ceremonial objects  Type: isness  Extent: purpose
apparel  Type: isness
human figures

Specific Subject:
face (animal component) [AAT 300251798]
female [AAT 300189557]
Depicted Subject

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

General Subject:
- landscapes
- allegory

Specific Subject:
- Ise monogatari (Japanese poetry) [IA 901000058]
- yatsuhashi (bridges) [AAT 300417980]
- iris (plant) [AAT 300343602]
- love (emotion) [AAT 300055165]
- longing [AAT 300343845]
- journeying [AAT 300080094]
Depicted Subject

General Subject:
cartographic

Specific Subject:
map
river
Nile River
Alexandria (Egypt)

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: ink, paint, and gold on paper
Dimensions: 14 1/8 x 25 13/16 x 5 13/16 in. (35.8 x 65.5 x 14.7 cm)
Condition: good
Location: Walters Art Museum. Accession No. W.658.304
Credit Line: Acquired by Henry Walters

8/26/2019

CATALOGING MUSEUM & SPECIAL COLLECTIONS OBJECTS
Author: Patricia Harpring  Copyright J. Paul Getty Trust  For educational purposes only. Images may be under additional copyright.
Depicted Subject

- Subject may be historical people, events, and geographic places

CONA ID 700008610 Class: paintings  Work Type: painting
Title: George Washington Crossing the Delaware
Creator: Emanuel Gottlieb Leutze (American, 1816-1868)
Creation Date: 1851
Current Location: Metropolitan Museum of Art (New York, New York)

General Subject:
history and legend

Specific:
George Washington (American general and president, 1732-1799) [ULAN 500126198]
American Revolution (Anglo-American history, 1775-1783) [IA 901000252]
Battle of Trenton (American history, 1776) [IA 901001338]
Delaware River [TGN 7020648]
river crossing (activity) [AAT 300403987]
What if there is no subject?

Depicted Subject

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

CONA ID 700000119 Catalog Level: item Class:: musical instruments
Work Type:: viola da gamba
Title: Viola da Gamba
Creator: Richard Meares (English, 17th century)
*Current Location: Metropolitan Museum of Art (New York, New York, USA)
  ID: 1982.324

General Subject:
utilitarian objects  Type: isness

Value: 65.3  Unit: cm Type: length
Mat & Tech: and Techniques: wood  Material [links]: wood
Description: Viols, the most esteemed bowed instruments of the late Renaissance, were only gradually displaced by the violin family. Viols differ from violins chiefly in shape, in number of strings and tuning, and in having fretted necks. All viols are played in an upright position between the knees or on the legs("gamba" means "leg"). The sound is very mellow and softer than that of violins. Description Source: Metropolitan Museum of Art online. www.metmuseum.org (accessed 10 February 2004)
What if there is no subject?

Depicted Subject

- General Subject should be included, even if there is no figurative or narrative content
- Nonrepresentational art
- May include design elements, motifs
- Interpretation level of indexing per expert sources

CONA ID: 700000097
Catalog Level: item
Class: sculpture
Modern art

*Work Type: sculpture
Title: Unique Forms of Continuity in Space
Abstract Bronze Sculpture
Title Flag: descriptive
Creator: Umberto Boccioni, (Italian, 1882-1916)
*Current Location: Museum of Modern Art (New York, New York, USA)

**General Subject:**
nonrepresentational art
human figures

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

The primary subject is not the nude, but movement itself. According to Boccioni, an invisible fourth dimension existed as a higher realm of existence where space and time merged. Description Source: Museum of Modern Art online.

www.moma.org | accessed 23 January 2010
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What if there is no subject?

**Depicted Subject**

**General Subject:** nonrepresentational art

**Specific Subject:**
- square
- line

**Extent:** design element

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
Subject is another work

Depicted Subject

CONA ID 700008612 Catalog Level: item
Class: prints and drawings Work Type: drawing | rendering
Title: Bulto
Creator: rendered by Eldora P. Lorenzini Eldora P. Lorenzini (American, 1910-1993)

General Subject: • religion and mythology
• another work

Specific Subject:
Isadore the Farmer, Saint (Spanish saint, farmer, Madrid, died 1130 ) [CONA 500372595]
miracle [AAT 300251615]
angel (spirit) [AAT 300379004]

Associtative Relationship Type: depicts
Related Work: CONA ID 700008613
Bulto (sculpture (visual works)); possibly Fray Andres Garcia (1760 -1799); 1760-1799

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

Lost work
CONA ID 700008615 Catalog Level [cont.]: item • Class [cont.:print
Work Type: painting
Title/Name: Mona Lisa
Creator Display: Jean-Michel Basquiat
Creation Date #: 1983
Dimensions: 169.5 x 154.5 cm
Mat & Tech: and Techniques: acrylic and oil stick on canvas

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

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

Subject is another work
Depicted Subject

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

General Subject:
another work
satire

Specific Subject:  
Mona Lisa (painting; Leonardo da Vinci; 1503/1506; Louvre Museum (Paris, France)... [CONA 700000213]
parody [AAT 300055828]
CONA ID: 700009490  Record Type: item  Class: paintings
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 the illuminated documents itself. It was brought to Pennsylvania by German scribes and is an art form peculiar to the Pennsylvania German community. The 17th century was an era of heraldry, and the visual prominence of the rainbow in Pennsylvania Fraktur drawing and painting may have been inspired by the expectation of the world to come, as expressed in the biblical promise to Noah. Fraktur art seems to take the form of a panoply of design; many pieces appear to be composed of small repeated elements, the motifs of animals, figures, and objects. A full page setting with a headpiece and footpiece is typical, and the page layout is central. The use of initial letters began in the 17th century and was continued into the 19th century. The word “fraktur” may be a native Pennsylvania German word. The best known type is the Americanizing typeface used in the writing and printing of 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) Extent: work depicted
psalm Extent: work depicted
angels (spirits) Extent: work depicted
German (language) Extent: work depicted
Pennsylvania Dutch Extent: work depicted

Subject may be another art work
Use Extent to note that the subject is another work
E.g., a rendering of another drawing

Subject is another work
Depicted Subject
CONA ID: 700008614  Record Type: item  Class.: photographs
Work Type: Albumen print
Title/Name: The Eiffel Tower: State of the Construction
Creator Display: photographer: Louis-Emile Durandelle (French, 1832-1923)
Role: photographer
Creation Date*: photographed 23 November 1888
General Subject: architecture
another work
Specific Subjects: Eiffel Tower (built work)  Extent: work depicted

Subject is another work
Depicted Subject

General Subject:
architecture
another work

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

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-)

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**Subject is another work**

**Depicted Subject**

**CONA ID:** 700009111  **Work Type:** rubbing

**General Subject:**
- another work
- funerary text

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

**CONA ID:** 700009112  **Work Type:** tombstone

**General Subject:**
- funerary text

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

**Subject may be another art work**
**Texts and literary subjects**

**Depicted Subject**

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

---

**General Subject:** human figures  literary theme

**Specific Subject:**

- *La Vita Nuova* (Dante Alighieri, 1295)
- Ponte Vecchio (Florence, Italy)
- Ponte Santa Trinità (Florence, Italy)
- Arno River (Tuscany, Italy)
- Dante Alighieri (Italian poet, 1265-1321)
- Beatrice Portinari (Florentine, 1266–1290)
- Monna Vanna (Florentine, 13th century)
- Eleanor Butcher (British, 1844-1894)
- Milly Hughes (British, 19th century)
- Kitty Lushington (British, 1867-1922)

---

CONA ID 700008611 Catalog Level: item  Class: paintings Work Type: painting

**Title:** Dante and Beatrice

**Creator:** Henry Holiday (British, 1839 - 1927)

Current Location: Walker Art Gallery (Liverpool, England)

Creation Date: 1883

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

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General Subject:
religion and mythology
literary

Specific Subject:
decorated initial [AAT]
Purification of the Virgin [IA] Extent: text
rubric [EXTENT: design]
versal (decorated initials) [AAT]
rustic capitals [EXTENT: script]

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 ...

Texts and literary subjects

Depicted Subject

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

- “architecture” is Indexing Type = description
- 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]

**Indexing Type:** description

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

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“architecture” is Indexing Type = isness
Could include dedication of churches, temples, monuments (e.g., Lincoln Memorial), etc.
(For a simple dedication, for which the person is not a subject, use Related People and Corporate Bodies with Role “dedicatee”)
Inscriptions, Watermarks, Marks, Creation Numbers
Inscription

CONA ID 70008584 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: 700009511 Catalog Level: item
Class.: paintings  Work Type: Panel painting
Title: The Annunciation
Creator: Tommaso del Mazza (Italian, active 1377 - 1392);
previous attribution: Giovanni del Biondo (Italian, died
1398, active 1356)
Date: about 1390–1395
Medium: tempera and gold leaf on panel

Inscription:
inscribed in frame: ECCE ANCILLA DOMINI FIAT MIHI
SECUNDUM VERBUM TUU[M]; words projecting from
angel's mouth: AVE GRATIA PLENA DOM[INUS TECUM];
text from Isaiah 7:14 is inscribed on book held by the
Virgin.

• 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].

Among the first results of Dürer’s studies, which were to engage him throughout his life, was the engraving of Adam and Eve, in which he embodied all his new ideas of beauty and harmony, and which he proudly signed with his full name in Latin.
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: 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
Gift, in memory of David Nathan Meyerson; and Pat and John Rosenwald and Lila Acheson Wallace Gifts, 1999. © Walker Evans
Archive, The Metropolitan Museum of Art

• Include inscriptions on mounts, if important
Inscription

Chinese cursive script, reads, from right column to left:
For an utterly evil person,
there is no other expedient means.
Simply recite the name of [A]Mida
to achieve birth in Paradise.
(Translation by John T. Carpenter)
Inscription

- 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]
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 Garlandia

Inscription:
Language: Latin; Script: Gothic; Decoration:
Large red and brown puzzle initial (f. 161).
Large red initials, some with simple decoration. Red paraphs. 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
**Marks**

**CONA ID 70008588**
Catalog Level: item
Class: decorative arts  European art
Title: Ewer and Basin, Sèvres Porcelain Manufactory
Creator: models attributed to Jean-Claude Duplessis, designer
unknown French, Sèvres Porcelain Manufactory
Creation Date: 1757

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

**Marks:** Sèvres E

- Mark is applied to the work; see Watermark for marks integral to the material
- Mark or stamp may be mentioned in free-text inscriptions field
- May then be also recorded separately in Mark field
Marks

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
Watermarks

- **Watermarks**: 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 Display**: 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
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)

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

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

Description: Edition 49 plus 10 AP, 4 TP, RTP, PPII, 3 GEL, 8 OP C; Collaboration and Supervision: Ronald McPherson, Kenneth Tyler; Processing and Proofing: Charles Ritt, Kenneth Tyler; Edition Printing: Charles Ritt assisted by Barbara Thomason. The same stone and plates were used for printing edition JJ73-627A, a state edition of 15 with 3 trial proofs, which was printed before the cancellation proof was pulled. 2 trial proofs representing the discarded first drawing for Face were pulled on Laurence Barker handmade paper. 2 other trial proofs were pulled, one on Laga Narcisse and another on Amguemoulao la Main paper. Of the 8 other proofs that were pulled, 2 are of the uncorrected stone in black and were printed on Amguemoulao la Main handmade paper. The other 6 are two sets of elements in black showing each element printed singly in black. These were printed on 320 gram Arches paper.
Creation numbers

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

**CONA ID:** 700008854
**Catalog level:** item
**Classification:** musical instruments  
**Work Type:** guitar
**Title:** Archtop Guitar
**Creator:** James D’Aquisto (American, New York 1935–1995 Corona, California)
**Date:** 1993  
**Culture:** American
**Material:** spruce, maple, ebony

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

**Repository Number:** 2012.246

**Creation Number:**
model: Centura Deluxe; serial number: 1249
Events
Events

For events including exhibitions, showings in salons, competitions -- record them in the Event fields using extensible list of generic event types

Proper names of events are recorded in a note field here, not controlled

Geographic place is controlled

Event

Type: exhibition

Place: Montreal (Quebec, Canada)

Display: Montreal Museum of Fine Arts, June 8 - October 15, 1995

Start: 1995  End: 1995

Type: exhibition

Place: Baltimore (Maryland, USA) TGN

Display: Walters Art Gallery, November 19, 1985 - January 5, 1986

Start: 1985  End: 1986

Type: exhibition  Place: Luxembourg City (Luxembourg)

Display: Musée Luxembourg, March 7-July 29, 2007

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

CONA ID: 700009496  Record Type: item
Class: prints and drawings  Work Type: print
Title: Snow (multiples)  Creator: David Hockney
Creation Date: 1973
Measurements: 101.6 x 85.1 cm (40 x 33 1/2 in.)
Current Location: National Gallery of Art (Washington, DC): 23.14 NGA
Accession Number 1976.56.53; © David Hockney and Gemini G.E.L.; Catalogue Number 23.14; Ge700009495mini Work Number DH73-506; Old Gemini Catalogue Number 445
Materials: 9-color lithograph and screen print on Arjomari paper
Facture: 1. light blue-gray (stone), 2. light mauve (stone), 3. medium gray (stone), 4. dark mauve (stone), 5. medium brown (stone), 6. green (aluminum), 7. dark gray (stone), 8. blue-white (screen), 9. white (screen)
Dimensions 101.6 x 85.1 cm (40 x 33 1/2 in.)
Description: Cancellation was documented with printing of this edition in 1973...
Edition 98 plus 12 AP, RTP, PPII, 3 GEL, 3 CTP, SP; Collaboration and Supervision Kenneth Tyler; Processing and Proofing Kenneth Tyler; Edition Printing James Webb assisted by Robert Knisel, Donna Rae Hirt; Remarks The stones, plate, and screens were used for edition printing of DH73-506A.

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: 70009498  Class: Asian art  calligraphy painting
Work Type: handscroll
Title: Viewing the Waterfall at Longqiu
Creator Display:* primary painter and calligrapher was Dai Xi, with additional inscriptions and colophons added by other officials
Creation Date: probably between 1847 and 1849
Start: 1847  End: 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 ren 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 field: Wen ren  AAT

*Style field records style, period, group, movement, dynasty
E.g., Old Kingdom, Ming, Renaissance, Surrealist, Ch’ien-lung, Postmodern, Nayarit, Huari
Controlled by AAT Style and Periods facet
Style and Culture

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

CONA ID 700008600
Class: paintings
Work Type: painting
Title: Bordighera
Creator: Claude Monet (French, 1840-1926)

Style: Impressionist [AAT 300021503]
Type: style [AAT]

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

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Style and Culture

- **Culture**: The name of the culture, people, or nationality from which the work originated
- **E.g., Celtic, Chinese, Hispanic, Burgundian, Khoikhoi, Sienese, Pre-Columbian, Buddhist**
- **Controlled by AAT**

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, [date and mode of acquisition unknown]; Walters Art Museum, 1931, by bequest.
Mat & Tech: tempera and gold on paper
Dimensions: 11 13/16 x 6 3/4 in. (30 x 17.2 cm)
Relationship 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.

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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
Type: style

General Subject:
text
religion and mythology

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

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Descriptive Note
**Descriptive Note**

- Descriptive Note: Discuss some or all of the salient characteristics and historical significance of the work
- Including uncertain info, function, historical context, physical form
- Include the source of the information

**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 Pradesh  
**Creation Date:** ca. late 6th to 7th century

**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

- Description is a brief descriptive note about the work
- Sources should be listed
- Description is free text, not optimized for retrieval
- For this and all free text fields, index important information in other relevant fields

CONA ID 700000159  Catalog Level: item
Class: decorative arts  costume jewelry  Asian art  *Work Type: crown
Title: Crown
Creator: unknown Thai
Role: Goldsmith: unknown Thai
*Creation Date: 15th century: Start: 1400  End: 1499
*Subject: [links] apparel  crown  status  adornment
Style: Ayudhya period
Culture: Thai
*Dimensions: 19.05 cm (height): 7 1/2 inches
*Materials: [links] gold  rubies  pearls
Description: Probably made for a princess by Thai court craftsmen; dates to the 15th century, when Ayudhya was the capital of the country.

Descriptive Note

- Discuss some or all of the salient characteristics and historical significance of the work of art or architecture
- Including a discussion of the stylistic significance, function, or subject of the work

Descriptive Note: Ten feathers are bent through holes in the upper rim and sewn in place. This "nepcetaq" (shaman mask) represents a face peering through a triangular shield, painted red, white, and black. The mask was used in dances and ceremonies, especially during the long winter darkness when dances and storytelling took place in the qasgiq (traditional men's house) using these masks.

Source: National Museum of Natural History online.
www.mnh.si.edu  Page: accessed 10 February 2014
Descriptive Note

Cona ID 700000097 Catalog Level: item
Class: sculpture Modern art *Work Type: sculpture
Title: Unique Forms of Continuity in Space
Abstract: Bronze Sculpture Title Flag: descriptive
Creator: Umberto Boccioni, (Italian, 1882-1916)

Descriptive Note: The Futurist ideals were dynamism, progress, and motion in the new machine age. In this sculpture, the rush of air displaced by its forward movement is represented as space in visible extensions sprouting like wings from the figure’s limbs. The primary subject is not the nude, but movement itself. According to Boccioni, an invisible fourth dimension existed as a higher realm of existence where space and time merged.


- Standard discussion as found in a scholarly catalog
- Issues, how does it relate to other art, culture, artist’s career
Descriptive Note

**CONA ID 700000108**

**Catalog Level:** item

**Class:** photographs

*American art* • *Work Type:* daguerreotype

**Title:** A Young Mother with Her Daughter

**Creator:** unknown American

**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**
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 Office of Werner E. Noffke, Ottawa

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

Source: National Archives of Canada

• For groups: May be used for archival description
Provenance and Copyright
Ownership history and rights
Provenance

CONA ID 700008604 Classification: Furniture  Work Type: card table
Title: Card Table
Creator: unknown American
Date: 1740/1760

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

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

• Provenance is the Ownership / Collecting history of the work
• Names of owners, dates, possibly methods of transfer of ownership
Provenance

CONA ID: 700008485  Catalog Level: item  Classification: paintings  Work type: painting
Title: Bildnis eines Mannes aus der Familie Santacroce (German)
Pastoral of a Member of the Santacroce Family (English)
Creator: Francesco Salviati (Italian painter, 1510-1563)

**Current Location:**
Kunsthistorisches Museum (Vienna, Wien state, Austria);
Repository Number: Inv.-Nr. GG_296)

**Provenance:**
This painting was probably originally owned by the Patrizi family (Fernández-Santos, 2008); later it passed to Urbano Mellini III (postmortem inventory, 1667); and then to Pietro Mellini (inventory, 1680; poem, 1681); it has been in the Kunsthistorisches Museum, Vienna, since 1804.
Copyright

CONA ID: 700009506  Catalog Level: item
Class.: windows  Work Type: stained glass
Title: America Windows
Creator: Marc Chagall
Date: 1977
Location: Art Institute of Chicago
Credit Line: A gift of Marc Chagall, City of Chicago, and the Auxiliary Board, commemorating the American bicentennial in memory of Mayor Richard J. Daley


• Copyright: A formal statement of the copyright of a work, and/or any restrictions placed on it
• This is the copyright for the work, not for the image of the work (which would be recorded separately, with information for the image)
Edition and State

For prints, other multiples, and books
**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

**CONA ID 700008591**
Catalog Level: item
Class: special collections work
Type: rare book
Creator: Giorgio Vasari (Italian, 1511-1574)
Publisher: I Giunti
Title: Vite de’ piu eccellenti pittori, scultori et architettori
Title: Le viti de’ piu eccellenti pittori, scultori, et architettori / scritte, & di nuouo ampliate da M. Giorgio Vasari, pt. et arch. aretino ; co' ribratti loro, et con le nuoue vite dal 1550. insino al 1567 ; con tauole copiosissime de'nomi, dell'opere, e de'luoghi ou' elle sono.
Publication Place: Florence
Publication Date: 1568
General Subject: literary
Specific: biography | artists
Description: 3 pts. in 3 v. : ports. ; 25 cm. (4to) revised, expanded and illustrated version of the 1st ed. (Florence : Lorenzo Torrentino, 1550).

**Edition:** 2nd edition

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

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

**Edition:** 100/100

Facture: Colors or Sequence 1. pink (aluminum), 2. transparent red-brown (stone), 3. green-black (stone)
General Subject: utilitarian objects Type: description
Specific: eraser
NGA Accession Number 1991.74.182; 38.18; © Gemini G.E.L. and the Artist; Catalogue Number 38.18; Gemini Work Number C070-310; 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 27:21–23). Just as fascinating as the riveting central subject of this powerful print are the varied characters, attitudes, and poses to be found within the crowd of spectators witnessing the event from the street below and the surrounding windows. Rembrandt composed this print entirely in drypoint, which accounts for the velvety quality of many of the lines. With drypoint, Rembrandt could combine the immediacy of drawing with the ability to print many impressions of a single image. This impression was printed on Japan paper, whose yellow tone bathes the scene in a warm light. The standard-size Japan sheet was smaller than Rembrandt’s printing plate, but the printer 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 face.

- 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

- 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)

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 ...

States:
- State: 1
- State: 2
- State: 3
- State: 4
- State: 5
- State: 6
- State: 7
- State: 8
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
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 ID: 2000052465  Page: 11-33
- Source: Wilton-Ely, J. Giovanni Battista Piranesi, the complete etchings  
  Source ID: 2000052466  Page: no. 169

• Sources are critical for Titles/Names and for Descriptive Note
• Sources may include the contributor/repository DB
• For the Record in general = for all other information
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/
Image and View

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

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

**Work Record:**
CONA ID 700008620  
Class: sculpture  
Work Type: colossus  
Title: • Great Sphinx • Abu al-Hawl  
Creator: unknown Ancient Egyptian  
Creation Date: Fourth Dynasty, reign of King Khafre (ca. 2575-ca. 2465 BCE).  
General Subject: funerary • portraits  
Specific: • sphinx • King Khafre • power  
Current Location: Giza (Egypt)  
Dimensions: height: 20 m. (66 feet), length: 73 m. (240 feet)  
Mat & Tech: : limestone, carved from live rock
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 may undergo conservation or treatment procedures at different times, and this information should be documented in the category. In the case of modern treatments, many details may be lost, but with careful examination of a work of art or architecture, it may be possible to reconstruct what was done. Opinions may differ about the extent of treatment.

The conservation profession uses many technical analyses that are conveyed or summarized verbally, or presented in a written report. Further information may be found in the field of conservation.
**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. Custodians, 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 a 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

Description: Archimedes lived in the third century BC. In the tenth century AD, his works were copied by a scribe. This book of 90 pages was then reused in the twelfth century to produce a volume of 174 pages on which Christian prayers were inscribed. Forgers added religious images sometime after 1930. Today, much of the text has already been read, but ca. 15% of it remains undeciphered.

The Archimedes manuscript was written in Constantinople (present day Istanbul) in the 10th century. In the 13th century, the manuscript was taken apart, and the Archimedes text was scraped off. The parchment was reused by a monk who created a prayer book. This process is called palimpsesting. The Archimedes manuscript then effectively disappeared. In 1906, the undertext was recognized by J. L. Heiberg, professor of classics at the University of Copenhagen, Denmark, as containing previously unknown works by Archimedes. Since 1999, intense efforts have been made to retrieve the Archimedes text. Many techniques have been employed. Multispectral imaging, undertaken by researchers at the Rochester Institute of Technology and Johns Hopkins University, has been successful in retrieving about 80% of the text. More recently the project has focused on experimental techniques to retrieve the remaining 20%.

The present effort to more fully recover the Archimedes texts is wholly funded by the anonymous owner of the book. The results as well as an exhibition of the Archimedes Palimpsest are being planned for 2009 at the Walters. The Archimedes Palimpsest Web site is www.archimedespalimpsest.org and will be updated by Aug. 1, 2005, so that the public can follow the progress that has been made to date.

The principle scholars reading the text are:
- **Reviel Netz:** Department of Classics, Stanford University
- **Nigel Wilson:** Lincoln College, Oxford

The scientists who have contributed to its study are:
- **Roger Easton:** Rochester Institute of Technology
- **William A. Christens-Barry:** Johns Hopkins University
- **Keith Knox:** Boeing LTS
- **Bruce Scruggs:** EDAX Inc.
- **Gene Hall:** Rutgers University
- **Robert Morton:** Children of the Middle Waters
- **Jason Gislason:** Children of the Middle Waters
- **Uwe Bergmann:** Stanford Linear Accelerator Center

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**Context**

**DEFINITION**

Political, social, economic, or religious events or movements associated with the work of art or architecture at its creation and over time, including competitions. This category is also used to record the placement of a work in a particular position within an architectural context and any information about the discovery or excavation of the work.

**SUBCATEGORIES**

- **Events**
  - Event Identification
  - Date
    - Earliest Date
    - Latest Date
  - Place
  - Agent
    - Role
  - Cost or Value
- **Architectural Context**
  - Building/Site
  - Part/Placement
  - Date
    - Earliest Date
    - Latest Date

- **Archaeological Context**
  - Discovery/Excavation Place
  - Excavation Site Sector
  - Excavator
  - Discovery/Excavation Date
    - Earliest Date
    - Latest Date
- **Historical Location**
  - Date
    - Earliest Date
    - Latest Date
- **Remarks**
- **Citations**
- **Page**

- **Four areas of context covered thoroughly in big CDWA**:
  - Events, archaeological context, architectural context, historical locations
Example of Archaeological Context

Archaeological Context: Found in situ with other Mississippian artifacts.
Discovery/Excavation Place: Angel Mounds State Historic Site (Evansville, Indiana)
Excavation Site/Sector: B2-3456
Excavator: Glenn A. Black Laboratory of Archaeology, Indiana University (Bloomington, Indiana)
Discovery/Excavation Date: 15 June 1974

Example is for illustration purposes only. Data is not necessarily accurate.
Cataloging History

DEFINITION

Documentation of the creation and modification of the description of a work, including who made the description and when, along with any relevant notes.

CDWA even includes fields for the cataloging history of the work record

- Cataloging Institution
- Cataloger Name
- Action
- Area of Record Affected
- Date
  - Earliest Date
  - Latest Date
- Remarks

This category is used to document the history of the description of a work, which is often called a Revision History of the record.

More than one person may be involved in the creation or revision of a description of a work of art. Each individual, institution, and date should be cited in separate occurrences of the category.
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