Subject Access to Art Works

Overview Using the Getty Vocabularies

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Managing Editor
Getty Vocabulary Program

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This presentation contains basic information about indexing subject matter depicted in or referenced in art works.

Further reading: [Intro to Art Image Access](#)

For a focus on the CONA example, see [CONA and Subject Access](#)

For full rules, re. Subject indexing, see the [CONA Editorial Guidelines: Subject](#)
Part 1: Overview
Introduction

Introduction to Depicted Subjects
The importance of recording depicted subjects

- What do end-users want? Subject access is among their top requirements
- Whereas libraries have a tradition of cataloging the subjects of works
- Many art museums typically do not index subject matter depicted in / represented by works
  - [sitters, places, events, iconographical themes, dedication of certain buildings, etc.]
  - In a survey conducted of American art museums’ data, of the core fields (agreed by consensus in CDWA, CCO, etc.), all museums included all core fields except the depicted subject [survey by OCLC (Online Computer Library Center, a nonprofit computer library service and research organization); core fields per CDWA and CCO (Categories for the Description of Works of Art)]
Do repositories record subject?

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

- Repositories of objects would be best source of current data for objects; but do they index subject content?

- OCLC study: Cataloging data from 9 art museums was analyzed for compatibility to CDWA and CCO

- See D-Lib Magazine for article on the project
Results of analysis show the percentages of records that have correctly included data for core CCO/CDWA fields:

Most museums generally are compliant with most of the core fields.

Some are missing data due to incorrect parsing (e.g., work type, role creator, which can be extrapolated and inserted globally in export).

Exception: Only one of the nine museums had subject indexing.

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Scene of Early Spring

Guo Xi (Chinese painter, 1023 - ca.1085 CE)

1072 CE

landscapes

spring (season) | trees | Pinus (genus) | streams

National Palace Museum (Taipei, Taiwan)

158.3 x 108.1 cm

ink | silk | paper
The importance of recording depicted subjects

- **Issue:** Why a Subject field? Doesn’t the Title describe the Subject?
- **Resolution:** No, not necessarily.
  Titles cannot reliably indicate subject content
  And if title does include reference to subject, titles are free text so information in the title must be indexed
  - Linking to designated, controlled Subject terminology allows the variant terms and other information about the subject to be retrieved, regardless of how it is spelled in the title
    (e.g., **Hercules, Heracles, Herakles, Ercole, Ἡρακλῆς, Херкул**)
  - Allows research queries on complex information, such as select all works where subject = Hercules [IA_1000042]
    and where artist was German and work was created in Italy and date between 1400-1600
Issue: Can subject be captured from existing data?

- In the Title?

Resolution: Subject may often be found in title or work type

- But how to index it as subject?

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

- Combination of auto-parsing and human editing would be best solution

- Decisions must be made with homographs, uncertainty in mapping

Which "Vulture Peak"?

Add
Buddha Preaching (Buddhist theme)
[IA 1001358]

What are the names of the other figures?

What is "General Subject"?
Cat. Level: item  Class. paintings
Work Type: painting
Title: La Surprise
Artist/Maker: Jean-Antoine Watteau (French, 1684 - 1721)
Culture: French
Location: J. Paul Getty Museum
Place: France, Europe (Place created)
Date: 1718 to 1719
Medium: Oil on panel
Dimensions: 36.4 × 28.2 cm (14 5/16 × 11 1/8 in.)

- Issue: Can subject be captured from existing data?
- In the Title?
- Resolution: Subject may often be found in title or work type

- Titles will not always contain useful information about the subject
- Decisions must be made by human editors
- E.g., “surprise” should be indexed, but it does not describe the subject adequately

AAT 300417323
**Issue:** Can subject be captured from existing data?

**Resolution:** Yes, make a first pass using various automated resources. But final indexing will require human vetting.

- Using organizational categories for online data, e.g., to extrapolate that subject = "cityscape"
- Using other metadata in the work record
- **New:** Using image-matching to find subject metadata on a similar work is being investigated.

---

**Example from Getty Museum Web site**

May be surmised that these depict “cityscapes”

<table>
<thead>
<tr>
<th>Cityscapes</th>
<th>1 - 10 of 62 objects displayed chronologically</th>
</tr>
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</table>
| **Romulus & Remus** | French, about 1390  
1st Mstr, Bible hist |
| **Trojan War** | French, about 1390  
1st Mstr, Bible hist |
| **Jerusalem** | French, about 1415  
Unknown |
| **Pope Sergius’ Dream** | Netherlands, 1430s  
Weyden |
| **Alexander Fights** | Flemish, about 1470  
M Jardin vertueuse |
| **View of Walled City** | German, 1485 - 1500  
Mstr of Straché Altr |
| **Holy Family** | Netherlands, about 1520s  
Orley |
| **Mucius Scaevola** | German, about 1530  
Bocksolfer |
| **Mountain Landscape** | German, 1554-1555  
Lautensack |
| **Arno with Fishermen** | Flemish, about 1578  
Stradanus |
Can subject be captured from existing data?

Works in art libraries & special collections often have subject access.

However, as in this example, subject access is often through the group, not item-level.
Issue: Crowd sourcing for subject indexing?

Resolution: Use specialist participants, as in the example.

- At minimum, use responsible participants who have undergone training and have a set of instructions.
- Include a method of checking the results by a centralized entity or experts in both content and indexing.

Example of expert-crowd-sourcing for subject

Welcome to Art Detective
Who painted this mythological scene and what is its subject?

Through Art Detective anyone with specialist knowledge can help public art collections across the United Kingdom. Find out how you can get involved. Click here if you represent a public art collection.
The importance of recording depicted subjects

- As an example of a data model for object information, this presentation uses CONA, which is an implementation of CDWA and CCO
- Methodologies for indexing subject matter are described
- This presentation discusses the Getty Vocabularies as tools to index and provide access to subject matter
- This presentation assumes both General Subject and Specific Subject are available to the cataloger, as advised in CDWA and CCO; however, if you have only one repeatable Subject field, you may still use these guidelines, extrapolating for your simpler data structure
What are the Getty Vocabularies?
Enabling digital art history

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

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

- **ULAN, the Union List of Artist Names®** includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, sitters, and other individuals and corporate bodies, both named and anonymous (e.g., Mark Rothko, Cai Xiang, 葵襄, 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 Dentellièe, Merlettaia, 神奈川沖浪裏, Great Wave, Die große Welle, Chayasomesvara Temple, Hagia Sofia, Αγία Σοφία)
Entity Relationship Diagram for a Work record and authorities

- Diagram as used for CDWA and CCO
- Correlates to diagram for CONA and the other Getty Vocabularies
SUBJECT ACCESS FOR ART WORKS
Quick Reference Guide

• Understand what is Subject: It is what is depicted in and by a work of art
  • Included are depictions of narratives; events; myth, religion, legend, and literary topics; named people; named places; named things
  • Included are allegorical themes or symbols
  • Utilitarian objects and architecture have Subject too, including purpose, dedication, and “isness”

• Always include a General Subject
• Include Specific Subjects when possible
• Use controlled vocabulary for indexing subjects
  • Use generic terms and proper names as appropriate
  • For Specific Subject, use AAT for generic terms, TGN for place names, ULAN for names of people and groups, CONA for names of other art works and architecture, and IA for iconography, events, and other subjects having proper names
• Have process to add candidate terms to these resources
• Alternatively use other sources of vocabulary, such as Iconclass or Library of Congress authorities
• Remember standard methods of subject analysis
  • Consider *Description* (generic recognition of what is depicted), *Identification* (named specific things or people), and *Interpretation* (based on expert knowledge, the meaning or symbolism of the work)
  • Consider “isness,” for non-pictorial works
  • Consider “aboutness” (what a work conveys) and “ofness” (what the work depicts)
• Index any important words and proper names mentioned in the Title
• Index only the important aspects of Subject; do not index every item depicted in a busy composition
• Be as consistent as possible in assigning subject terms
  • Set a target number of terms per record, proceed in naming subjects in a prescribed manner: who-what-when-where, most important to medium important, front to back, top to bottom, etc.
  • Accept that complete consistency is not attainable, but aim for as much consistency as possible
  • Remember that subject should be queried with other fields, such as Work Type and Style, in retrieval
• Do not guess or estimate what is depicted; use only expert knowledge
  • Better to be broad & correct rather than specific & wrong
  • If two different subjects are possible based on conflicting expert opinions, index both
What Is Subject?

What is depicted in and by a work of art
What Is Subject?

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

- Per CDWA and CCO, subject is broadly defined
- It is “Core” information
- Include for all objects, even those that have no “subject” in the traditional sense
What Is Subject?

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

- Using fields specifically dedicated to subject assures that subject matter is consistently recorded and indexed in the same place using the same conventions for every work represented in the database
What Is Subject?

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

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

But these may also be “subject”:
Why control Subject terminology using the Getty Vocabularies?

The power of synonyms, hierarchies, associative relationships, and related information
By linking to AAT, you have the power of synonyms, the hierarchy, associative relationships, and other links to power retrieval on Subject
By linking to ULAN, you have the power of synonyms, biographical information, associative relationships, hierarchy for corporate bodies, and other links that may aid in retrieval.

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

Power of the synonyms and associative relationships, and biography

ULAN ID 500312828
Names
• Pinceloup de la Grange, Magdaleine
• Parseval, Magdaleine

Related Person
spouse of .... Pinceloup de la Grange, Charles-François

AAT ID 300265960
Terms
• Felis domesticus (species)
• domestic cat (species)
• house cat (species)
• Felis catus (species)

ULAN ID 500312828
Names
• Pinceloup de la Grange, Magdaleine

Related Person
spouse of .... Pinceloup de la Grange, Charles-François

AAT ID 300265960
Terms
• Felis domesticus (species)
• domestic cat (species)
• house cat (species)
• Felis catus (species)

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

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

Measurements: 65 x 54 cm (25 5/8 x 21 3/8 inches)

Note Source: J. Paul Getty Museum online. (accessed 10 February 2009)
Related Work: Relationship type pendant of
[link to work]: Charles-François Pinceloup de la Grange, Jean-Baptiste Perroneau, painting, 1747, 84.PA.664

Subject Access to Art Works
CONA ID 70000215
author: Patricia Harpring
August 2019
Power of the hierarchy

• By linking to AAT, you have the power of synonyms, the hierarchy, associative relationships, and other links to power retrieval on Subject
• By linking to ULAN, you have the power of synonyms, biographical information, associative relationships, hierarchy for corporate bodies, and other links that may aid in retrieval

Catalog Level: item  Class: paintings
Work Type: painting  Title: Magdaleine Pinceloup de la Grange
Creator Display: Jean-Baptiste Perroneau (French painter, ca. 1700–1793)
  J. Paul Getty Museum (Los Angeles, California, USA)  ID: 84.PA.664
Role [cont.]: painter  Creation Date: 1747 [cont.]:  Start: 1747  End: 1747
Subjects: [link to Personal/Corp. Name Authority] Pinceloup de la Grange, Magdaleine (French aristocrat, 18th century)
[link to Concept Authority]: portrait
*Measurements: 65 x 54 cm (25 5/8 x 21 3/8 inches)
*Mat & Tech: oil on canvas

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

Note Source: J. Paul Getty Museum online. (accessed 10 February 2009)
Related Work: Relationship type [cont.]: pendant of [link to work]: Charles-François Pinceloup de la Grange, Jean-Baptiste Perroneau, painting, 1747, 84.PA.664

AAT ID 300265960
Terms
• Felis domesticus  (species)
• domestic cat  (species)
• house cat  (species)
• Felis catus  (species)

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Subject Access to Art Works
author: Patricia Harpring  August 2019

ULAN ID 500312828
Names
• Pinceloup de la Grange, Magdaleine
• Parseval, Magdaleine

AAT ID 300404138
... portraits
...... animal portraits
...... chinzō
...... clipeï (portraits)
...... companion portraits
...... composite portraits
...... conjectural portraits
...... double-sided portraits
...... effigies (general portraits)
...... tomb effigies [N]
...... equestrian portraits
...... eye portraits
...... forensic facial reconstructions
...... group portraits
...... conversation pieces (portrait)
...... double portraits
...... historiated portraits
...... ndop [N]
...... portrait heads
...... self-portraits
...... selfies
...... single-sitter portraits
...... stylized portraits

General Subject: portraits
Specific Subject:
• Pinceloup de la Grange, Magdaleine (French aristocrat, 18th century)
• Felis domesticus (species)
• single-sitter portrait
Controlled by AAT, ULAN, TGN, CONA, and IA

Power of synonyms, hierarchy, relationships, coordinates, historical

TGN ID 7002473

Names
- İstanbul
- Constantinople
- Konstantinopol
- Κωνσταντινούπολις
- حاضنة
- قسطنطينية

Related Places located on ....Silk Road

Coordinates
Lat: 41.0110 Long: 28.9578

Hierarchies
[parents = Turkey, Ottoman Empire, Byzantine Empire, etc.]

TGN for subjects that are geographic places; in turn linked to GIS and other geo-data
CONA for subjects that are architecture or other works, includes dates, materials, patrons, etc; here an important portrayal of critical built work as it looked in 1400s

Catalog level: item
Class.: manuscripts     maps
Work Type: cityscape   map
Titles: Map of Constantinople
Karte von Konstantinopel
Creator: Cristoforo Buondelmonti  Date: 1422
Current Location: Bibliothèque nationale de France (Paris, France)
Dimensions 25.4 x 16.4 cm, one of 66 leaves
Tech & Mat: ink and wash on vellum

General Subject:
cityscapes   architecture
Specific Subject:
- Constantinople (inhabited place)
- Hagia Sophia (built work)
Controlled by
AAT, ULAN, TGN, CONA, and IA

Power of synonyms, relationships, related people, dates, materials, historical info

CONA ID 700000141
Terms
• Hagia Sophia
• Ayasofya
• Αγία Σοφία
• Sancta Sophia
• 圣索菲亚大教堂

Work Types: church, mosque, museum [AAT]

Related People:
Anthemios of Tralles
Isidoros of Meletus
Justinian I [ULAN]

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

TGN for subjects that are geographic places; in turn linked to GIS and other geo-data
CONA for subjects that are architecture or other works, includes dates, materials, patrons, etc; here an important portrayal of critical built work as it looked in 1400s
• The Getty Iconography Authority contains records for named events, religious/mythological iconography, fictional characters and places, themes from literature
• Linked to the other Getty Vocabularies

**IA ID 1000045**

**Names**
• Xibalba
• Place of Fear

**AAT ID 300191778**

**Terms**
• skeleton [English]
• beendergestel [Dutch]
• esqueleto [Spanish]
• squelette [Italian]
• 骨架 [Chinese]

---

**General Subject:** religion and mythology

**Specific Subject:**
- Xibalba (Maya legendary place)
- skeleton underworld death
- ax
- altar
- baby jaguar (Maya character)
- celebration

---

*Description:* Straight-sided ceramic vessels with painted decoration comprising complex scenes were common in eighth-century Maya art. The "codex-style" painting depicts a scene in the realm of the Lords of Death, where a dancing figure holds a long-handled axe and a handstone. On a monster-head altar lies Baby Jaguar, a deity figure, and beside the altar is a dancing, a skeletal death figure. The meaning has been variously interpreted as depicting either sacrifice or celebration.
The Getty Iconography Authority contains records for named events, religious/mythological iconography, fictional characters and places, themes from literature.

- The Getty Iconography Authority contains records for named events, religious/mythological iconography, fictional characters and places, themes from literature.
- Linked to the other Getty Vocabularies

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

Synonyms, links, hierarchy

IA ID 1000045

Names
• Xibalba
• Place of Fear

Hierarchy
Legend, Religion, Mythology
...<Amerindian iconography>
.....<Maya iconography>
......<Maya legendary places>
.........Xibalba (Maya leg. place)

Related records
associated with .... Popol Vuh (Maya literature) [IA]
role ... underworld (doctrinal concept) [AAT]
located in ... Cobán (Guatemala) [TGN]

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

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

Description:
Comprising complex scenes were common in eighth-century Maya art. The "codex-style" painting depicts a scene in the realm of the Lords of Death, where a dancing figure holds a long-handled axe and a handstone. On a monster-head altar lies Baby Jaguar, a deity figure, and beside the altar is a dancing, a skeletal death figure. The meaning has been variously interpreted as depicting either sacrifice or celebration.

Note Source: Metropolitan Museum of Art on line

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Subject Access to Art Works
CONA ID 70000012
author: Patricia Harpring
August 2019
How to Apply General and Specific Subject Terms

Using a controlled list and links to Getty Vocabularies
What are General Subject and Specific Subject?

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

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

- You may instead use one repeatable Subject field, if your system so dictates; in this presentation, extrapolate useful information for your situation
- You may instead link to Iconclass, LOC Authorities, etc., if these terms are already incorporated in their local data
**General Subject**

**General Subject**: Extensible list, mapped but not linked to AAT. For definitions see the Scope Note for the term in the AAT.

- Required to include one general subject term from the extensible list.
- Recommended to also include specific subjects as warranted, using AAT, TGN, ULAN, IA, and CONA itself for works depicted in works.

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General Subject and Specific Subject

Minimum and fuller

Title: Rom, 1859
Creator: Post, Karl Borromäus, 1834-1877, printmaker.

General Subject: • landscapes [General ID 31201]

Specific Subject:
• view (visual work) [AAT 300015424]
• naturalistic landscape (visual work) [AAT 300417313]
• Rome (Lazio, Italy) [TGN 7000874]
General Subject and Specific Subject

Utilitarian or functional work = isness
Other subject? Having only one term, for General Subject is okay, fulfills minimum requirement

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

General Subject: utilitarian objects
Indexing Type: isness

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"), and the bow is held palm upward. Their sound is less brilliant and quieter than that of violin's. Chamber music for a consort of four to six viols was composed during the Renaissance and Baroque era, and solo works for the bass viols were being played until nearly the end of the eighteenth century.


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Subject Access to Art Works
CONA ID 70000119 author: Patricia Harpring August 2019
General Subject and Specific Subject

Specific does not repeat General Levels of indexing subject (discussion later)

- Description, identification, interpretation
- What the work is “of” and “about” – description, identification, interpretation (more on this later)
- Common iconographical themes, stories and characters
- General subject controlled by extensible list
- Specific subject controlled by AAT, TGN, ULAN, CONA, IA

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

Specific Subject:
- man (male human) [AAT 300025928] description
- Guanyin (Buddhist bodhisattva) [IA 1000085] identification
- royal ease [AAT 300391241] identification
- compassion [AAT 300393159] interpretation

A Bodhisattva is one who has attained enlightenment, but chooses to remain among humankind to help others achieve it ...
General Subject and Specific Subject

Specific does not repeat General Important elements indexed, only if certain

Cat. level: item Class*: paintings Work Type painting

Title: Still life with flowers and fruit

General Subject: •still lifes •botanical

Specific Subject:

• flower piece [AAT]
• fruit piece [AAT]
• apples (fruits) [AAT]
• grapes (berry fruit) [AAT]
• chrysanthemums (genus) [AAT]
• basket (container) [AAT]

the tablecloth, sketchy in the apples, and short and dense in the flower petals.

• Description, identification, interpretation
• What the work is “of” and “about”
• still lifes = fruit piece, flower piece

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Subject Access to Art Works CONA 1D 700002134

Author: Patricia Harpring

August 2019
General Subject and Specific Subject

Literary source cited, location identified

Cat. level: item  Classification: paintings  Work Type: screen

Titles:  Irises at Yatsuhashi (Eight Bridges)
Eight-Planked Bridge (Yatsuhashi)

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

Creation Date: probably done sometime between 1711 and 1716

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

ID: 53.7.1-2

Dimensions: pair of six-panel folding screens; each 179.1 x 371.5 cm (5 feet 1 1/2 inches x 12 feet 2 1/4 inches)

Role: painter

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

Extent: each part
Value: 179.1
Unit: cm
Type: height

Value: 371.5
Unit: cm
Type: width

Mat & Tech: ink, color, and gold-leaf on paper, using tarashikomi (color blending technique)

Inscriptions: right hand screen: Korin's signature with honorary title “hokkyo”; round seals read “Masatoki”

Style: Edo (Japanese)

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


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General Subject:
landscapes   allegory

Specific Subject:
- Tales of Ise (poems, Kino Tsurayuki, 10th century)  [IA]
- Yatsuhashi (Aomori, Japan)  [TGN]
- bridge (built work)  [AAT]
- iris (plant)  [AAT]
- love (emotion)  [AAT]
- longing  [AAT]
- journeying  [AAT]
General Subject and Specific Subject

Subject may be historical events, linked to IA

General Subject: history and legend

Specific Subject:
- Battle of Trenton (American history, 1776) [IA]
- George Washington (American general and president, 1732-1799) [ULAN]
- Delaware River (United States) [TGN]
- winter [AAT]
- boat [AAT]
- military [AAT]
General Subject and Specific Subject

Architecture: Whole or part, or generic depicted

Literary source cited

Description, identification, interpretation
What the work is “of” and “about”
architecture, specific elements depicted

Cat. level: item  Catalog Level: item  Class: prints
Work Type: engraving
Title: Capital and base of a column (Vitruvius II)
Creator: Hans Beham
Creation Date: 1543  Qualifier: publication
Current Location: Auckland Art Museum (Auckland, New Zealand): Department: International Art

General Subject: •architecture

Specific Subject:
• column (architectural element) [AAT]
• capital (column component) [AAT]
• base (object component) [AAT]
• acanthus (motif) [AAT]
• De Architectura (treatise, Vitruvius, 1st century BCE) [IA]
General Subject and Specific Subject

Architecture: Work indexed IS a built work = *isness*
Other subject? Extent = *dedication* and *purpose*

General Subject:  • architecture  
Indexing Type: *isness*  
religion and mythology  Extent: *purpose*

Specific Subject:  
• worship  [AAT]  Extent: *purpose*
• Roman Planetary Gods (Roman deities)  [IA]  
  Extent: dedication
• Queen of Martyrs (Christian theme)  [IA]  
  Extent: dedication

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

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Subject Access to Art Works  
CONA ID 700000158  
author: Patricia Harpring  
August 2019
What is Subject Extent?

Optional: not required

- When there are multiple subjects, a term indicating the part of the work to which these subject terms apply.
- May also indicate terms referring to content or characteristics of the work not “subjects” per se, but not covered in other fields.

Subject Extent: Extensible list.

For definitions, see CONA Editorial Guidelines: Subject Extent

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General Subject and Specific Subject: Extent

Include subjects on various parts of the work

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

- **Specific Subject:**
  - Panathenaia [AAT] **Extent:** related event
  - prize [AAT] **Extent:** purpose
  - Athena Promachos (Greek theme) [IA] **Extent:** side A
  - human females [AAT] **Extent:** side A
  - Nike (Greek deity) [IA] **Extent:** side B
  - victor [AAT] **Extent:** side B
  - competition [AAT] **Extent:** side B

- **Use of Extent**
- Different parts of the work have different subjects
- Not required, but available if known
General Subject and Specific Subject: Extent

Include topics or proper names contained in inscriptions
For language, use Subject Extent = language

Record Type: Movable Work Catalog Level: Item  Class: sculpture

Work Types: zhong (bells) [300404743] (preferred)
bronze (visual work) [300047333]

Titles: Bell of Zhou (preferred,C,U,RP,English-P,U,U)
Zong Zhou Zhong (Bell of Zhou) (C,U)
宗周鐘 (C,U,Chinese,U,U)
Cloche zhong dite Zong Zhou (C,U,French,U,U)

General
• ceremonial objects  Extent: purpose
Specific
• ceremonial sound device [AAT]  Extent: purpose
• King Li of Zhou (Chinese king, died 828 BCE) [ULAN]  Extent: text
• military campaign [AAT] Extent: text
• Chinese (language) [AAT] Extent: language

Inscription: ... The inscription relates how King Li of the Western Zhou Dynasty led a successful military campaign against the southern states ...
General Subject and Specific Subject: Groups

Include subjects for group-level description, depending on whether item-level description too.

Cat. Level: item  Record Type: collection
Class: photographs  European art
Work Type: albumen prints
Title: Views of Paris and Environs and the Exposition Universelle

General Subject:
- architecture
- various subjects

Specific Subject:
- views (visual works) [AAT]
- Paris (France) [TGN]
- Exposition universelle de 1889 (International exposition, Paris, 1889) [IA]
- Château de Versailles (Versailles, France) [CONA]
- Parc de Saint-Cloud (Paris, France) [TGN]
- Parc du Champ-de-Mars (Paris, France) [TGN]
- travel [AAT]
General Subject and Specific Subject: Design elements

Minimum: Include one General Subject
May include design elements, patterns, etc.

General Subject:
nonrepresentational art

Specific Subject:
square (shape) [AAT] Extent: design element
line (geometric concept) [AAT] Extent: design element
orange (color) [AAT] Extent: design element

Measurements: 53.3 x 53.3 cm (21 x 21 in.)
Description: Edition 125 plus 10 AP, 5 TP, RTP, PPII, 2 GEL, 5 PP;
Collaboration and Supervision Kenneth Tyler; Processing and
Proofing Kenneth Tyler; Edition Printing James Webb, Fred Ganis,
Octavio Pereira

Catalog Level: item  Class: prints and drawings  Work Type: lithograph
Title: White Line Square XII
Creator: Josef Albers

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Subject Access to Art Works
CONA ID 700008601  author: Patricia Harpring  August 2019
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."

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

What is Indexing Type?

- **description**
  For terms that index the work according to the generic elements of the image or images depicted in, on, or by it. These are elements that may be recognized by a viewer having little or no knowledge of a particular theme or the iconography depicted. Used in both General Depicted Subject (e.g., a viewer without specialized knowledge may recognize a human figure) and Specific Depicted Subject (e.g., child (people by age group) [AAT 300025945]). Description is usually analogous to *ofness*.

- **identification**
  For terms that name the subject depicted in or on a work: its iconography. Iconography is the 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. Used primarily in Specific Depicted Subject (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. Interpretation requires access to expert analysis or knowledge of common themes, such as represented in allegory or symbols. Used primarily in Specific Depicted Subject (e.g., an image of Eros symbolizes love (emotion) [AAT 300055165]). Interpretation is usually analogous to *aboutness*. 
Description, Identification, Interpretation

General Subject: religion and mythology

Specific Subject:
- woman [AAT]
- baby [AAT]
- men [AAT]
- vessels [AAT]

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

Adoration of the Magi
Creator: Mantegna; Italian; Date: 1495-1505
Mat & Tech: distemper on linen
Dimensions: sight size: 19 1/8 x 25 7/8 inches
Location: J. Paul Getty Museum, Los Angeles. 85.PA.417
Three levels of analysis
- Objective description
- Identification of subject
- Interpretation of meaning or theme

General Subject:
religion and mythology

Specific Subject:
- Adoration of the Magi [IA]
- Mary [IA]
- Jesus [IA]
- Joseph [IA]
- Magi [IA]
- Melchior [IA]
- Caspar [IA]
- Balthasar [IA]
- gifts [AAT]
- kings [AAT]
- gold [AAT]
- magi [AAT]
- frankincense [AAT]
- myrrh [AAT]

Subject Access to Art Works
CONA ID: 700002178
author: Patricia Harpring
August 2019
Description, Identification, Interpretation

General Subject: religion and mythology

Specific Subject:
- Epiphany [AAT]
- Races of Man [IA]
- Ages of Man [IA]
- deity [AAT]
- death [AAT]

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

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

General Subject: religion and mythology
Specific Subject:
- Epiphany [AAT]
- Races of Man [IA]
- Ages of Man [IA]
- deity [AAT]
- death [AAT]
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."

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

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

For aboutness, ofness, isness, see
Isness, Aboutness, Ofness

- **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. For example, if you are cataloging a cathedral as a built work, General Depicted Subject term architecture has Indexing Type isness; if you are cataloging a drawing of a cathedral, architecture has Indexing Type *description*.

- **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.
Part 3: Issues and Resolutions in Indexing Subject
Specificity and Exhaustivity

What are they?

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

- The greater the level of specificity and exhaustivity in catalog records, the more valuable the records will be
- however, practical considerations often limit this
Where to set limits on Specificity and Exhaustivity

- **Issue:** How many terms are required?
- **Resolution:** One subject term is required, a *general subject* designation (from controlled list) although it is strongly encouraged to include specific subject terms too (from AAT, TGN, ULAN, CONA, and IA, or other published authorities)
- As a last resort, “undetermined” may be sometimes allowed in if no subject can be extrapolated

- **Issue:** Is it useful to index every item in the scene? If not, where do you draw the limit?
- **Resolution:** Do not index all items depicted! Too many indexing terms are almost as bad as none, because bad retrieval results happen
- Index only the most important or most prevalent parts of the subject depicted or intended
How specific? How many terms?

- Minimum record: One term for General Subject is required
- Indexing Type is not required, but is particularly recommended for “isness”
- Also recommended to index information in the title, here “Vulture.” The species of vulture is known as probable from accompanying authoritative material.

**General Subject**
utilitarian objects

**Indexing Type:** isness

**Specific Subject**
vulture [AAT]
Sarcoramphus papa (species) [AAT] **Extent:** probably
How many subject terms are too many?

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

Include subjects named in the Title and any other important subjects.

In this example, General Subject and name of sitter are critical, in the Title.
Costume is also an 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”?

How specific? How many terms?

General Subject: portraits
Specific Subject:
- Carlota, Empress, consort of Maximilian, Emperor of Mexico (Empress, active in Mexico, 1840-1927) [ULAN]
- single-sitter portrait [AAT]
- full-length figure [AAT]
- woman (female human) [AAT]
- costume [AAT]
- fur garments [AAT]
- coat [AAT] • hat [AAT] • gloves [AAT]
- bow (costume accessory) [AAT]
- face (animal or human component) [AAT]
- hands (animal or human components) [AAT]

not primary subjects
How specific? How many terms?

- Include names of characters in the title
- Include the identity of sitters in historiated portraits, if known from authoritative information
- Subject of the painting is a reference to a literary work, Dante’s *La Vita Nuova*
Adjust your approach

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

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

How specific?
How many terms?

Cat. level: item  Class: paintings  Work Type: painting
Title: Death and the Miser
Creator: Hieronymus Bosch (Netherlandish, ca. 1450-1516)

General Subject: literary theme
Specific Subject:
  • Ars Moriendi (instructional literature, 1415 and 1450)  [IA]
  • miser  [AAT]
  • Death (allegorical character)  [IA]
  • death  [AAT]
  • skeleton (animal component)  [AAT]
  • man (male human)  [AAT]
  • angel (spirit)  [AAT]
  • devils (spirits)  [AAT]
  • sparver bed  [AAT]
  • deathbed  [AAT]
  • avarice  [AAT]
How specific? How many terms?

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

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

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

Example of a volume containing photographs, each cataloged as an item and linked to the whole album. The album has general and overall subject indexing, not every subject in the album because individual subjects would be indexed at item-level.

**Whole/part Hierarchical relationships**

- Delhi (album (book); Felice Beato (British, 1832-1909); ca. 1857; J. Paul Getty Museum; 2007.26.204)
  - Detail View of the Pillar of Kootub (albumen print; Charles Moravia; 2007.26.204.47)
  - Exterior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.18)
  - Entrance to the Large Mosque of Jumma Musjid in Delhi (albumen print; Felice Beato; 2007.26.204.5)
  - Exterior of the Hindu Temple in Kootub (albumen print; Charles Moravia; 2007.26.204.9)
  - Exterior of the Hindu Temple in Kootub (albumen silver print; Charles Moravia; 2007.26.204.9)
  - Entrance to an unidentified tomb (albumen print; Charles Moravia; 2007.26.204.15)
  - Entrance to the Large Mosque of Jumma Musjid in Delhi (albumen print; Charles Moravia; 2007.26.204.5)
  - 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; 2007.26.204.16)
  - Interior of the Crystal Throne in the Dewan-i-Khas (albumen print; Charles Moravia; 2007.26.204.18)
  - Cashmere Gate (albumen print; Felice Beato; 2007.26.204.60)
  - Arch in Kootub (albumen print; Felice Beato; 2007.26.204.8)
How specific? How many terms?

- Be only as specific as warranted by authoritative info
- Broad and accurate is better than specific but incorrect
- e.g., “butterflies” is better than incorrectly labeling it “Morpho menelaus”

In this case, the repository has identified the type of butterfly in the title and the species elsewhere
- Wings have different coloration on top and underside, same species of butterfly
- Expert information indicates that the caterpillar however is another species, of moth

Catalog Level: item
Class: prints and drawings  Work Type: print
Title: Pomegranate with Blue Morpho Butterflies
Creator: Maria Sibylla Merian
Creation Date: ca. 1705
Current Location: The Royal Collection (London, England)
Mat & Tech: watercolor and gum arabic over partial transfer print on vellum
Dimensions: 14 5.8 x 11 7/8 inches (37.2 x 30.2 cm)
Subject: animal botanical
  pomegranate (Punica granatum)
  Blue Morpho (Morpho menelaus)
  Banded Sphinx Moth (Eumorph fasciatus)
Description: Pomegranate with Blue Morpho Butterflies and Banded Sphinx Moth Caterpillar (Punica granatum with Morpho menelaus and Eumorph fasciatus).

General Subject:  animals  botanical
Specific Subject:
  - pomegranate (fruit) [AAT]
  - Punica granatum (species) [AAT]
  - butterflies [AAT]
  - Blue Morpho (general) [AAT]
  - Morpho menelaus (species) [AAT]
  - caterpillar [AAT]
  - Banded Sphinx Moth (species) [AAT]
How to index when a subject is unknown or uncertain?

- **Issue:** Sometimes the subject is not documented. The indexer can guess, but does not have authoritative warrant for what is the subject. Okay?

- **Resolution:** As with all indexing, better to be accurate and broad rather than incorrect and specific.

- Do not guess or index based on your own or other non-expert opinion.

- If you are not an expert on the subject, you must have authoritative information from a reliable source.

- You may index multiple possible subjects if scholarly opinion is divided.

- You may index multiple possible subjects authoritative opinion on the subject content has changed over time, list current and historical to allow retrieval.
Subject is unknown or uncertain

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

Cat. Level: item  Class: textiles  Work Type: mola
Title: Kuni Mola

General Subject:
- apparel

Indexing Type: isness

 Specific Subject:
- squirrels [AAT]
- tree [AAT]
- branches (plant components) [AAT]
- cages [AAT]
- Nature [AAT]
- dreams [AAT]
- creation (doctrinal concept) [AAT]
- tree of life (general motif) [AAT]
- Balu wala (Kuna theme) [IA]
- Olouaipipilele (Kuna deity) [IA]
- sun god [AAT]
- felling (activity) [AAT]
Subject is unknown or uncertain

General Subject:
- religion and mythology
- human figures

Specific Subject:
- Guanyin [IA]
- Avalokiteshvara [IA]
- Maitreya [IA]
- bodhisattva [AAT]
- compassion [AAT]

- When subject is uncertain due to scholarly debate, list multiple possibilities (Guanyin or Maitreya)
- Since Title mentions Avalokiteshvara (Indian counterpart of Guanyin) that is also indexed
- Descriptive Note field may be used to explain the controversy
Subject is unknown or uncertain or has changed

Another situation warranting multiple possible subjects is to index former subjects

General Subject: portraits
Specific Subject:
- Francesco Guardi (Italian noble, born 1514) [ULAN] Extent: probably
- Cosimo I de' Medici, Grand duke of Tuscany (Italian grand duke, patron, 1519-1574) [ULAN] Extent: former
- single-sitter portrait [AAT]
- halberdier [AAT]
- noble (aristocrat) [AAT]
When to use Indexing Type: Description, Identification, Interpretation

- **Issue**: Should you indicate Indexing Type? Description, Identification, Interpretation, Aboutness, Ofness, Isness. Why and when?

- **Resolution**: If possible, flag the indexing type applicable to the term, particularly when the distinction is relevant
  - “Isness” is always useful to know, to distinguish a thing from depictions of a thing
  - If you do flag Indexing Type, you need not flag every term
  - If you cannot flag Indexing Type, it is still helpful to use the method mentally to analyze subjects when indexing
Description, Identification, Interpretation

Catalog Level: item  Class.: paintings
Work Type: painting  
Titles: Three Peonies
牡丹
Creator: Yün Shou-p’ing (1633-1690) Style/Period: Ch’ing dynasty
Location: National Palace Museum (Taipei, Taiwan)

General Subject
botanical

Specific Subject:
- Paeonia (genus) [AAT]
- wealth [AAT]  Indexing Type: interpretation
- prosperity [AAT] Indexing Type: interpretation

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

• Flagging "interpretation" indicates that this is what the image is about, not what is literally depicted in it
• Based on expert knowledge from the museum, associated with the work
Description, Identification, Interpretation

**Title:** Autumn: On the Hudson River

*Creator Display:* Jasper Francis Cropsey (American painter, 1823-1900)

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

*ID:* 1963.9.1

*Creation Location:* London (England)

*Role:* painter

*Creation Date Display:* 1860

*Measurements:* 151.8 x 274.9 cm (59 3/4 x 108 1/4 inches)

*Mat & Tech:* oil on canvas

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

**General Subject**
- landscapes

**Specific Subject**
- hunters [AAT]
- autumn [AAT]
- dawn [AAT]
- Hudson River (United States) [TGN]
- Storm King Mountain (Orange county, New York, USA) [TGN]
- peace [AAT]
- harmony [AAT]
- Nature [AAT]

**Note:** Looking southeast toward the distant Hudson River and the flank of Storm King Mountain. A small stream leads from the foreground, where three hunters and their dogs gaze into the sunlight at dawn. All along the meandering tributary there are signs of man's peaceful coexistence with nature.

**Description:** what does a non-expert see? hunters, autumn colors, dawn (or dusk)

**Identification and Interpretation** based on expert information, which also confirms that Description as correct.

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**Subject Access to Art Works**

**CONA ID:** 70000096

**Author:** Patricia Harpring

**August 2019**
May be used as a systematic method for analysis, even if the three levels are not labeled.

**General Subject**
- human figures

**Specific Subject**
- women (human females) [AAT]
- nudes (representations) [AAT]
- fruit (plant components) [AAT]
- mask (costume) [AAT]
- African (culture and style) [AAT]
- Iberian (culture and style) [AAT]
- Carrer d’Avinyó (Barcelona, Spain) [TGN]
- brothel [AAT]
- prostitution [AAT]
Description, Identification, Interpretation

General Subject:
animals
religion and mythology
literary theme
allegory

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

Type: interpretation

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

Cat. level: item
Classification tools and implements | Pre-Columbian art
Work Type bannerstone
Title Bannerstone
Creator unknown Woodland (Native American)
Creation Date Late Archaic (1000 BCE/1000 CE)
General Subject utilitarian objects
Current Location Gordon Hart Collection (Bluffton, Indiana)
Dimensions 9.7 x 5 cm (3 7/8 x 2 inches)
Mat & Tech banded slate

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

- Subject for furniture and decorative arts
- may include “isness” to distinguish from depictions of a thing
- Need not repeat Work Type in Subject, even though it is in the Title

**Terrestrial Globe**

*Creator Display:* globe made by Jean-Antoine Nollet (French, 1700-1770); map engraved by Louis Borde (French, active 1730s-1740s); wood stand painted with vernis Martin (possibly applied by the Martin brothers’ studio)

*Creation Date:* 

*Subjects:* object (utilitarian) cartographic Earth

*Current Location:* J. Paul Getty Museum (Los Angeles, California, USA) ID:86.DH.705.1

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

**Pennsylvania German Dish**

*Creator:* rendered by Albert Levone

*Creation Date:* ca. 1935

*Current Location:* National Gallery of Art (Washington, DC)

*Mat & Tech:* watercolor, graphite, and gouache on paperboard

*Dimensions:* overall: 34 x 28 cm (13 3/8 x 11 in.)

*Original IAD Object:* om(?) 237

*Index of American Design; 1943.8.8102

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

*Related Work:* Pennsylvania German Dish

**General Subject:**
- another work
- utilitarian objects
- cartographic

**Indexing Type:**
- description

**Specific Subject:**
- Pennsylvania German Dish [CONA]
- floral patterns [AAT]
- sgraffito (maiolica) [AAT]
For non-narrative works
Is there a subject?

- **Issue:** What if the work has no apparent pictorial iconography?
- **Resolution:** Works without iconographical or narrative subject content should also be assigned a subject term
  - General subject term could be, for example, “architecture” or “utilitarian objects,” extrapolated from work type
  - Purpose, function, dedication are recorded as “subjects”
Is there a subject?

- **General Subject** should be included even if there is no figurative or narrative content.
- **what is it “of” or “about**
- **Specific Subject** is not required.
- in this case, the repository notes it as ‘interior design’ as subject, indicating purpose, of sorts.
- intended to invoke the idea of ‘children,’ created for a kindergarten.

---

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

**Specific Subject:** interior design  **Extent:** purpose  children  **Extent:** theme
Is there a subject?

- General subject = work type “isness”
- Type and Extent may be used, but not required
- Specific Subject: not required, but may be purpose

Cat level: item
Class: architecture
Work Type: house
Titles: Case Study House No. 21
Bailey House

**General Subject:**
architecture

**Indexing Type:** isness

**Specific Subject:**
dwelling [AAT]

**Extent:** purpose
Is there a subject?

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

**General Subject:**
- nonrepresentational art
- human figures

**Specific Subject:**
- motion [AAT]
- nude (representation) [AAT]
- female [AAT]
- space (general physical property) [AAT]
- striding [AAT]
Is there a subject?

- Subject may include design elements, symbols and themes
- May represent a named person, event, etc.

**General Subject:**
utilitarian objects **Indexing Type:** isness
textile **Indexing Type:** isness

**Specific Subject:**
sunflower (genus) [AAT]
acanthus (motif) [AAT]
leaf scrolls [AAT]
fruit (plant components) [AAT]
flowers (plant components) [AAT]
Louis XIV (French king, 1638-1715) [ULAN]

**Indexing Type:** interpretation
Performance art also has Subject
- Objects, props, people, function, as well as the meaning or symbolism of the performance

General Subject:
- performance art

Specific Subject:
- men (male humans) [AAT]
- Vietnam War (Asian-Western event, 1954-1975) [IA]
- death [AAT]
- remorse [AAT]
Is there a subject?

- Subject may include function
- Work Type *pwo mask* is already captured in another field
- Restate the obvious? A mask does represent a face
- Okay to add additional indexing terms to clarify for retrieval

**Cat level:** item  **Class:** costume  **Work Type:** pwo mask  **Title:** Face mask (pwo)

**General Subject:**
- human figures
- apparel  **Extent:** isness
- ceremonial objects  **Extent:** purpose

**Specific Subject:**
- face (animal component)  [AAT]
- face mask  [AAT]
- female  [AAT]
Inscription: Discussion of the plant betony (vetonica, genus Stachys), which, according to the text, has a wide variety of uses, including curing nightmares, sore eyes, toothaches, stomachaches, nosebleeds, and constipation.
Relying upon Subject Authority vs
How to index subject of the work at hand

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

  **Issue:** In the Work record, do you need to include specific topics related to the subject, if those specific topics are already part of the authority record?

  **Resolution:** Yes. For the work at hand, index those aspects of the subject that are apparent or important
- Particularly where those terms represent aspects of the subject that are unusual or particular for the work at hand
Subject as depicted in the Work vs subject in the Authority

**General Subject**
- religion and mythology
- human figure

**Specific Subject**
- Reclining Buddha (Buddhist theme) [IA]
- nirvana (Buddhist doctrinal concepts) [AAT]

**Redundant linking?**
- Try for consistency, but variations are inevitable in indexing
- E.g., The character “Buddha” is linked to the theme “Reclining Buddha” in IA
  - It need not, but may, be repeated here
- “nirvana” should also be included in IA for Reclining Buddha, but may be repeated here
- Other fields will be implemented in retrieval, not only Subject.
  - What about size “colossal,” is that Subject?
  - It is recorded in Work Type and in Dimensions and need not be repeated here
LET’S CONSIDER AN EXAMPLE

- **Issue:** Not all aspects of a subject topic are necessarily portrayed in every work having that subject.
- *E.g.,* Adoration of the Magi, cast of characters, animals, allegorical themes.

The Iconography Authority record

Subject as depicted in the Work vs subject in the Authority
Subject as depicted in the Work vs subject in the Authority

Adoration of the Magi example

Iconography specific to this work that is not standard for all Adoration of the Magi depictions:
- Journey of the Magi at top
  method of representation = continuous representation
- Jerusalem = Siena
- horses as major compositional element
• Are the Three Ages of Man portrayed in this work? Yes

• Are the Three Races of Man portrayed? No

• Are they kings or magi?
• Both kings and astrologers with Phrygian caps
• Unbeliever rustic groom contrasted with believers Magi and retinue
Subject as depicted in the Work vs subject in the Authority

- This later painting has both Three Ages of Man and Three Races of Man

Cat level: item  Class paintings
Work Type: painting
Creator: Benvenuto di Giovanni (Sienese, 1436 - before 1517)
Title: Adoration of the Magi
Date: ca. 1470/1475
Mat & Tech: tempera on panel
Dimensions: 182 x 137 cm (7 5/8 x 53 15/16 in.)
Current Location: National Gallery of Art (Washington, DC); Andrew W. Mellon Collection; 1937.1.10
Subject as depicted in the Work vs subject in the Authority

- This one also has both Three Ages of Man and the Three Races of Man
- Structure of the stable (new order, the Church) built upon ancient ruins (the old order, Paganism)

Cat level: item  Class: paintings
Work Type: painting
Creator: Peter Paul Rubens
Title: Adoration of the Magi
Date: 1624
Mat & Tech: oil on panel
Current Location: Koninklijk Royal Museum of Fine Arts (Antwerp, Belgium)
Subject as depicted in the Work vs subject in the Authority

Adoration of the Magi example

- This one also has both Three Ages of Man and the Three Races of Man
- Notably no animals, no other elements of the story other than the figures and gifts
- Part of subject here is method of representation = close-up view is reference to Roman reliefs
This one has Adoration of the Magi and the Journey of Magi.

Animals include not just ox, ass, horses, camels, but a peacock (incorruptible flesh, symbol of eternal life).
Subject as depicted in the Work vs subject in the Authority

Balthasar, Gaspar, Melchior are characters in Western art, but not in all Christian art.

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

Are you sure of which characters are intended here?

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

But do not name the Magi unless you are certain, based on authoritative sources.

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

---

Subject as depicted in the Work:

- **Title:** Ivory plaque with the Adoration of the Magi
- **Current Location:** British Museum (London, England); 1904,0702.1; M&ME 1904,7-2,1
- **Creation Location:** Eastern Mediterranean region
- **Dimensions:** 21.700 x 12.400 x 1.200 cm; from the centre of a 5-part diptych
- **Date:** Early Byzantine, early 6th century CE
- **Mat & Tech:** relief panel
- **Desc. Note:** This panel presents a solemn hieratic image of the Adoration of Christ. The Virgin Mary, shown with wide staring eyes and larger in scale than the other figures, dominates the composition. The Christ child, held between her legs, makes the gesture of blessing. Beside the Virgin are an angel holding a cross-staff and the three Magi (Wise Men) dressed in Oriental costume – tight trousers, short tunics and Phrygian caps. They present their gifts as sacred offerings with veiled hands.
Linking to the appropriate term within a vocabulary record

- **Issue:** Will your system allow you to choose not only the vocabulary record, but also the term?
  
  The vocabulary will have one preferred term that is used as a default, and other synonyms that refer to the same concept, person, place, work, or iconographic subject; must you use the default preferred?

- **Resolution:** If possible, link to the term that matches the source material or subject, not necessarily the Preferred term.
  
  If not possible, the Preferred term for the authority is okay.
  
  But given that Subject is typically used for both indexing and also for display, it is desirable to have a system that will allow you to link to the appropriate synonym for your work at hand.
Linking to a particular term

Title: Modern Rome – Campo Vaccino

General Subject
cityscape

Specific Subject
Campo Vaccino [Roman Forum] (Rome, Italy) [TGN]
ruins [AAT]

- Use the term/name that is appropriate for the subject depicted
- Examples: Plural or singular, English or Latin, current or historical term/name
- Example: The title names the Roman Forum by a historical name, appropriate for the time when the scene was depicted

Campo Vaccino is a variant term/name for Roman Forum
- Terms are identified by unique numeric IDs
- The combination of TGN ID plus the Term ID distinguish Campo Vaccino [meaning “cow pasture”]

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Subject Access to Art Works
CONA ID: 700008295
Author: Patricia Harpring
August 2019
Linking to a particular term

- Use the term/name that is appropriate for the subject depicted
- Example: May prefer to index with the “Common term” for the species rather than the Latin binomial, which is the preferred name/term

**General Subject:** ceremonial objects   **Type:** isness

**Specific Subject:**
- Bactrian camel (species)  
- funerary object

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<tr>
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<th>P</th>
<th>H</th>
<th>V</th>
<th>Terms/Names</th>
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<td>C</td>
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<td>U</td>
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Subject Access to Art Works

CONA ID: 70000134

author: Patricia Harpring

August 2019
Another work depicted:
Record as subject or associative relationship?

- **Issue:** If the Work depicts another work, should this be recorded as Subject or as Associative Relationship?

- **Resolution:** Always link the work depicted as Subject (ideally using CONA).
  - If the work is a critical depiction of the work, link it also as a related work using Associative Relationships.
  - Remember that link via Associative Relationships is reciprocal. Is this a link that should always be displayed in the second work’s record? If not, do not make an Associative Relationship.
Depicted Subject or Associative Relationship?

- Subject of a work is another work
- No associative relationship necessary in most cases

**General Subject:** • events

**Specific Subject:**
• Central Asian campaign (Manchu campaign, ended 1760) [IA]
• Pavilion of Purple Radiance (Ziguangge) (Beijing) [CONA]
• banquet (feast) [AAT]
• victory [AAT]
• avarice [AAT]
Depicted Subject or Associative Relationship?

No Associative Relationship between the two

• Subject of a work is another art work
• Here the referenced work is not actually depicted in the first work, do not link as related works (Associative Relationship); for that and other reasons, record only as reference in Subject

General Subject: • human figures • satire
Specific Subject: • Mona Lisa (Leonardo da Vinci, Louvre) [CONA] • dollar (paper money) [AAT] • valuation [AAT] • avarice [AAT]
**Title:** Bulto

**Creator:** rendered by Eldora P. Lorenzini

Eldora P. Lorenzini (American, 1910-1993)

**Current Location:** National Gallery of Art (Washington, DC).

**Index of American Design:** 1943.8.16638

**Mat & Tech:** watercolor, pen and ink, and graphite on paper

**Dimensions:** overall: 55.9 x 40.2 cm (22 x 15 13/16 in.)

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

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

**Description:**

Isidore, the patron saint of farmers and protector of crops, was a farm laborer employed by a wealthy landowner near Madrid in the early twelfth century. According to legend, Isidore spent so many hours in prayer that he was in danger of falling behind with his farming chores. As a reward for his exceptional piety, divine intervention dispatched an angel to assist him.

**Relationship Type:** depicts

**Related Work:**

- CONA ID 700008613
  - Bulto; possibly Fray Andrés Garcia; 18th century; Location: Lost

**Dimensions:** as recorded when rendered by the Index of American Design: 11” high; 10 3/4 wide
Depicted Subject or Associative Relationship?

The photograph

**General Subject:**
- another work
- architecture

**Specific Subject:**
- Eiffel Tower (watchtower; architect: Gustave Eiffel; 1887-1889) [CONA]
- Belle Époque [AAT]

**Extent:** style

The built work

**Subject link (one way):**

**Associative Relationship (reciprocal):**
- depicts

- depicted in

- One work is depicted in another work = Subject
- While not all depictions should have a reciprocal link to the other work as Associative Relationships, in this case the photograph documents an important phase of construction and may be important to have a reciprocal link.
Subject is what is mentioned in title & what the work actually depicts

About *method of representation* for architectural drawings

- In this case, drawing is of the model
- But title mentions the church, so also linked to that, **Extent** = context
- Use Subject to record the important concepts *method of representation* and *purpose* for architectural drawings
- May be flagged with **Extent**
Façade is a component for a built work, designed, but not constructed

Subject and Associative Relationship
• This façade was never constructed, but church exists; this model is a rare record for the concept of the unbuilt façade
• Ideally linked to a separate record for the unbuilt façade; but if that record is not created, link to San Lorenzo the church

May be both:
Model has as Subject the unbuilt façade
Model has Associative Relationship to façade

San Lorenzo (church, Florence, Italy) [CONA 70000113]
...Unbuilt Façade (unrealized work, Michelangelo) [CONA 1000018390]
In this case, the painting is not Subject of drawing
Drawing = part of creative process = linked through
Associative Relationship
The Subject of both the drawing and the painting is
Madame Moitessier in ULAN

General Subject:
- costume
- portraits

Specific Subject:
- Moitessier, Inès (French sitter, born 1821) [ULAN]
- dress [AAT]
- hands [AAT]

General Subject:
- portraits

Specific Subject:
- Moitessier, Inès (French sitter, born 1821) [ULAN]
- single-sitter portrait [AAT]
- three-quarter-length figure [AAT]
Rubbings have as subject the tombstone. Do not make an associative relationship.

**the rubbing**
- Cat level: item
- Class.: rubbings
- Work Type: rubbing
- Title: Rubbing of the Inscribed Epitaph of Cui Youfu
- Creator: unknown Chinese
- Current Location: Henan Museum
- Date: [1967]
- Materials: ink on paper, rubbing
- General Subject: another work | funerary | text
- Specific Subject: Inscribed Tombstone of Cui Youfu (tombstone; Henan Museum; 8th century) [CONA]
- Cui Youfu (Chinese Tang Dynasty official, 721-780) [ULAN]
- epitaph [AAT]

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

- In this case, the tombstone is the subject.
- Do not make an Associative Relationship = many such rubbings.
- Rubbing contains no unique view of the tombstone.
- Multiples? Multiples are the concept of a work, indicating multiple works printed from same plate, e.g., Rembrandt.
- This is not treated as a printing plate, because it was not created with the intention to be a multiple, thus no "idea" or concept of the tombstone is cataloged; but all rubbings linked to the tombstone as Subject; more appropriate to treat it as a artistic visual surrogate.
Part 4: Subject Indexing
Training Exercises
Subject Indexing: Exercise 1

Subject Access to Art Works

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

Inscription: Inscribed, lower left: Claude Monet 84  Location: Art Institute of Chicago (Chicago, Illinois): Potter Palmer Collection, 1922.426

Suggested subjects

General Subject: landscapes
Specific Subjects:
• Bordighera (Liguria, Italy) [TGN]  Extent: background
• trees [AAT]

The town is in the background, but mentioned in the title so should be indexed as subject

Based on the information at hand, index the subject
Subject Indexing: Exercise 2

Based on the information at hand, index the subject

Cat level: item  Classification: weapons  Object Type: arrowhead
Title: Arrowhead
Creator: Archaic (North American)
Date: Archaic period (ca. 8,000/4,000 BCE)
Current Location: Chicago History Museum (Chicago, Illinois, USA)
Repository Number: X.282
Mat & Tech: flint (rock)
Materials/Techniques: flint (rock)
Descriptive Note: Fragment of sand-colored flint chiseled or roughened into the shape of an arrowhead point. Stone-hewn arrowheads such as this were common hunting tools and weapons of Native American peoples during the Archaic Period.

**Suggested subjects**

**General Subject:** utilitarian objects
**Indexing Type:** isness

**Specific: Subjects**

- [none necessary]
**Subject Indexing: Exercise 2**

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

Note: Chalcolithic female figures were probably connected with the cult of a fertility goddess. In the third millennium B.C., female figures were made throughout the Mediterranean, including the area of modern Turkey previously known as Anatolia. This figure represents a highly stylized standing nude female with flipper-like arms. Her bulbous head, long neck, and flat body are characteristic of the Kilia type of female figurines, named after the village in Turkey where the first examples were found. The facial features are only schematically rendered, but areas such as the eyes would originally have been enhanced by paint.

**Suggested subjects**

**General Subject:** human figures  
**Specific: Subjects**
- woman (female human) [AAT]  
- fertility [AAT]
Subject Indexing: Exercise 3

Cat level: item Class: photographs
Work Type: photograph
Title: Lincoln on the Battlefield of Antietam
Creator: Alexander Gardner (American photographer, 1821-1882)
Date: 1862
Material: albumen print
Dimensions: 8 5/8 x 7 3/4 inches
Location: J. Paul Getty Museum (Los Angeles, CA); 84.xm.482.1

Descriptive Note: Twenty-six thousand soldiers were killed or wounded in the Battle of Antietam on September 17, 1862, after which Confederate General Robert E. Lee was forced to retreat to Virginia. Lincoln stands tall, front and center in his stovepipe hat, with Allan Pinkerton and General John A. McClernand.

Suggested subjects

General Subject: history and legend portraits
Specific: Subjects
- Battle of Antietam (American Civil War, 1862) [IA]
- Antietam National Battlefield Site (Sharpsburg, Maryland) [TGN]
- Abraham Lincoln (American president, 1809-1865) [ULAN]
- John A. McClernand (American Union general, politician, 1812-1900) [ULAN]
- Allan Pinkerton (Scottish American detective, spy, 1819-1884) [ULAN]
- army camp [AAT]
Subject Indexing: Exercise 4

Catalog Level  item
Classification  vessels
Work Type vase
Titles: Blue and White Glazed Globular Vase
  Blue and White Glazed Globular Vase with Dragon Pattern in Yongle’s Reign of the Ming Dynasty
  明 永樂 青花龍紋天球瓶
Creator unknown Chinese
Creation Date 1403/1424 CE
Current Location National Palace Museum (Taipei, Taiwan) Repository Number: 012547N000000000
Dimensions 42.9 cm high and 9.7 cm diameter; foot diameter 15.8 cm
Mat & Tech: blue and white porcelain

In title – unless inscribed on the work – “Yongle’s Reign of the Ming Dynasty” is about style-culture and creation date, more than Subject; record in appropriate fields

Suggested subjects

General Subject: utilitarian objects
Indexing Type: isness
Specific: Subjects
• dragon [AAT]
Subject Indexing: Exercise 5

Cat level: item    Class: manuscripts
Work Type: illumination

Titles:
• Shah Jahan on Horseback: Leaf from the Shah Jahan Album, period of Shah Jahan (1628–1658)
• Shah Jahan Dressed for the Hunt    Type: former
Creator: Painting by Payag (Indian, active ca. 1591–1658); Calligrapher: Mir 'Ali Haravi (d. ca. 1550)
Mat & Tech: Ink, colors, and gold on paper
Dimensions: 15 1/3 x 10 1/10 in. (38.9 x 25.7 cm)

Note: Shah Jahan is shown in an idealized fashion, with the holy nimbus, or halo, encircling his turban and head. The fashion of depicting the ruler with a halo is seen from the period of Jahangir onward in Mughal art, when increasingly formalized portraiture comes to characterize Hindustani court art.

Suggested subjects

General Subject: portraits
Specific: Subjects
• equestrian portrait [AAT]
• Shah Jahan (Mughal emperor of India, 1592-1666) [ULAN]
• ruler [AAT]
• horse (species) [AAT]
• halo (glory) [AAT]
• hunt [AAT]
Subject Indexing: Exercise 6

Cat level: item  Class: architecture  Work Type: skyscraper
Titles: Willis Tower  Date: renamed 16 July 2009
Sears Tower  Type: former
Creator: Skidmore, Owings and Merrill (American, established 1939), for Sears Roebuck and Company (American retail company, founded 1886); Role: architect: Graham, Bruce
Role: owner: Willis Group Holdings (British insurance brokerage firm, founded 1828)
Role: tenant  United Airlines
Creation Date: completed in 1973
Current Location: Chicago (Illinois, USA)  Address: 233 South Wacker Drive
Dimensions: height to the top of the roof 442 m (1,450 feet); height to the highest occupied floor 436 m (1,431 feet); total square m of office and commercial space: 456,240; Mat & Tech: steel frame, clad in bronze-tinted glass and stainless aluminum
Descriptive Note: Overlooks the west side of Chicago's downtown Loop. Built to consolidate several Sears offices. In 2009, the London-based insurance brokerage Willis Group Holdings secured the naming rights as part of an agreement to lease space. Now the corporate headquarters of United Airlines.

Suggested subjects

General Subject: architecture
Indexing Type: isness
Specific: Subjects
• office building [AAT]
Extent: purpose

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Subject Indexing: Exercise 7

Cat level: item  Class: wall paintings
Work Type: wall painting
Creator: unknown Aboriginal Australian
Title: Gwion Gwion Figures
Creation Date: around 5,000 Before Present
Current Location: Kimberley region (Western Australia, Australia)
Dimensions: unavailable
Mat & Tech: pigment on stone
Note: Portrays Gwion Gwion figures, human figures ornamented with accessories such as bags, tassels and headdresses.

Suggested subjects

**General Subject:** human figures
religion and mythology
**Specific: Subjects**
- Gwion Gwion [AAT]

*Based on the information at hand, index the subject*
Subject Indexing: Exercise 8

Based on the information at hand, index the subject

Cat level: item  Class: prints  Work Type: screen print
Title: Brushstroke
Creation Date: 1965
Dimensions: sheet: 58.4 x 73.6 cm (23 x 29 inches)  
image: 56.4 x 72.4 cm  framed: 76.7 x 92.2 x 4.4 cm
Mat & Tech: color screen print on heavy, white wove paper
Note: Lichtenstein depicted the gestural expressions of the painting brushstroke itself, as a comment on Abstract Expressionism.
Current Location: "Brushstroke" (1965); Gift of Roy and Dolores Schrager (C.1996.56.139)
Inscriptions: lower right in graphite: rf Lichtenstein H.C. G Leo Castelli Gallery

Suggested subjects

- **General Subject:** figurative art
- object component

**Specific: Subjects**
- brush stroke [AAT]
- satire (artistic device) [AAT]
- Abstract Expressionism [AAT]

**Extent:** theme
Subject Indexing: Exercise 9

Cat level: item  Class: paintings
Work Type painting | leaf
Titles: Sitting on Rocks Gazing at Clouds
宋 李唐 坐石看雲
Assis sur des rochers en regardant les nuages
Creator: Li Tang (Chinese painter, 1050s-after 1130)
Creation Date 12th century
Culture: Song dynasty
Mat & Tech: album leaf, ink and colors on silk
Current Location National Palace Museum (Taipei, Taiwan)
Dimensions 27.7 x 30 cm
Note: Cleverly arranged diagonal composition, based on this imaginary diagonal line; also an interesting relationship of contrasts between void and solid. Two figures in the lower right wear wide robes and dangle their feet in the water, admiring the beautiful scenery in the upper left. The idealized scenery is filled with trees, the rugged cliffs painted with blue-and-green colors and ink washes, to which ochre has been added for variation.

Suggested subjects

General Subject: landscapes
Specific: Subjects
- idealized landscape [AAT]
- trees [AAT]
- clouds [AAT]
- figures (representations) [AAT]
Subject Indexing: Exercise 10

Cat level: item  Class: furnishings
Work Type: rolltop desk
Title Roll-Top Desk
Creator David Roentgen (German, 1743-1807, active in Paris), with Pierre Gouthière and François Rémond
Creation Date ca. 1785
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
Note: Made in the Neoclassical style, this monumental rolltop desk is fitted with numerous complicated mechanical devices. The images are those of famous figures from the Sciences.

Suggested subjects

General Subject: utilitarian object
Indexing Type: isness
Specific: Subjects
sciences (modern discipline) [AAT]
Extent: secondary

• Based on the information at hand, index the subject

• No specific subject is necessary
• However, you may mention the subject on the plaques since it is in the Note
Subject Indexing: Exercise 11

Cat level: item  Class: ceramics  Work Type: vase
Title: Vase
Date: 1127-1279  Culture: Southern Song dynasty
Location: British Museum (London, England) Repository number: PDF.233
Location: Longquan (Asia, China, Zhejiang (province))
Materials: porcelain Longquan Ware; stoneware, porcelain-type, blue-green glaze
Dimensions: Height: 410 millimetres
Descriptive Note: Vase shaped after an ancient jade called a *cong*. Longquan porcelain jar having an archaic jade cong form, with rectangular sides and short cylindrical neck. The jar has grey-green glaze. There are moulded sectional grooves in imitation of carved jade. Connoisseurs regard the finest Longquan wares as those with bluish glazes made in the late twelfth and early thirteenth centuries such as this vase which is shaped after an ancient ritual jade object. It was made at a kiln in or around the market town of Longquan in the southern part of Zhejiang province.

**Suggested subjects**

**General Subject:** utilitarian object  
**Indexing Type:** isness  
**Specific Subjects**  
cong (ceremonial vessel) [AAT]

- The vessel is in the shape of another more ancient vessel type, which is made of another material  
- Thus “cong” is the subject, not the Work Type  
- So far as known from the text, this is not a copy of “another work”