Chapter **6**

Subject

Subject

6.1   ABOUT SUBJECT

6.1.1   Discussion

The Subject element contains an identification, description, or interpretation of what is depicted in and by a work or image. Subjects include things, places, activities, abstract shapes, decorations, stories, and events from literature, mythology, religion, or history. Philosophical, theoretical, symbolic, and allegorical themes and concepts may be subjects. Subjects of representational (figurative) works may be narrative, meaning that they tell a story or represent an episode in a story. They may also be nonnarrative, representing persons, animals, plants, buildings, or objects depicted in portraits, still lifes, landscapes, genre scenes, architectural drawings, allegories, and so on. Nonrepresentational works also have subject matter, which may include a reference to abstract content, decoration, function, or implied themes or attributes. Subject should be recorded for all works and images, even those that have no narrative or figurative subject matter in the traditional sense. For abstract works, architecture, decorative arts, furniture, and other works with no narrative or figurative subject matter, their content may be the function of the works and important aspects of their form or composition.

Determining the Subject

When analyzing subject content, the cataloger should answer the question: what is the work of or about? Traditionally, what a work is about (often called *aboutness*) is defined as its iconographical, narrative, thematic, or symbolic meaning; what the work is of (often called *of-ness*) is what would be seen in the work by an objective, nonexpert viewer. A methodical approach to subject analysis is

recommended. Posing the questions who, what, when, and where is one method of analyzing subject. Another method is a top-down approach that examines various levels of specificity based loosely on theories of human perception and recognition of meaning in images described by the scholar Erwin Panofsky.[1] Panofsky identi-fied three primary levels of meaning in art: pre-iconographical description, expres-sional analysis or identification, and iconographical interpretation. Using a simpli-fied and more practical application of this traditional art-historical approach can be helpful in indexing subjects for purposes of retrieval. The first level—descrip-tion—refers to the generic elements depicted in or by the work (for example, *man*). The second level—identification—refers to the specific subject, including named mythological, fictional, religious, or historical subjects (for example, *George Washington*). The third level—interpretation—refers to the meaning or themes rep-resented by the subjects and includes a conceptual analysis of what the work is about (for example, *political power*). For a more detailed discussion of this method, see *Categories for the Description of Works of Art: Subject Matter*.

Specificity

Include a general subject designation (for example, *portrait* or *landscape*). For other terms, the level of specificity and inclusiveness applied to cataloging the subject content of a work of art or architecture will depend upon various factors, including the depth of the cataloger's expertise and the quality and extent of infor-mation available. Do not include information, such as interpretation, if you do not have scholarly opinion to support it; furthermore, if expert knowledge is unavail-able, it is better to be broad and accurate rather than specific and incorrect. For example, index a creature broadly as *bird* rather than specifically as *goldfinch* if you are uncertain of the species.

Adapt your approach to the characteristics of the collection being cataloged, the available time, human resources, and technology, and the needs of users for retrieval. Remember to accommodate both expert and nonexpert users. Answer these questions in the context of the institution's requirements. Is it useful to index every item in the scene? If not, where do you draw the limit? Will your system link a specific term to its broader context and synonyms in an authority file? If not, you should include important broader contexts and synonyms in the work record. The greater the depth of subject analysis, the better the access will be. Not all institutions, however, can afford the time and provide the expertise required for detailed subject analysis.

Although it may appear that subject terms applied to some types of works, such as architecture and utilitarian objects, repeat or overlap with terms applied to other elements such as Title or Work Type, a thorough description and indexing of the subject content should be done separately in the Subject element. Noting the subject of a work in fields or metadata elements dedicated specifically to subject content ensures that the subject is consistently recorded and indexed in the same place, using the same conventions for all works in the database.

Exhaustivity

To ensure consistent indexing, cataloging guidelines should be established regarding the number of terms to be assigned and the method to be used for

analyzing a work or image to determine its subject. Catalogers can go through the levels of description, identification, and interpretation. They might go through a mental checklist of objects, persons, events, activities, places, and periods corresponding to the who, what, when, and where questions. They might read a work from left to right, from top to bottom, from foreground to background, or from the most prominent to least prominent subjects in the work. Works with a primarily functional purpose, such as architecture and utilitarian objects, should also be analyzed for subject, possibly including the work's function or form, or both. Some institutions may have the resources to assign only a few terms to each work; others may require more extensive cataloging.

Examples

[with only a few subject terms]

> **Subject**: still life • flowers

[with more extensive indexing]

> **Subject**:
> still life • flowers • Austrian copper rose • Floribunda rose • Jadis rose • lilac • Ming vase • embroidered tablecloth • Monarch butterfly

Ambiguity and Uncertainty

If scholarly opinion is divided regarding subject content, or if subject information is otherwise uncertain or ambiguous, this should be indicated in a free-text field (for example, *probably represents Zeus and a female consort, but possibly Poseidon and Amphitrite*). Such uncertainty may require that multiple possibilities be indexed in the field controlled by a vocabulary or authority file. For example, if scholarly opinion is divided regarding whether a figure represents Zeus or Poseidon, the names of both gods should be indexed for retrieval.

Organization of the Data

Subject is an important access point and indexing this element is strongly recommended. Some institutions, however, may not be able to record subject terminology. The Subject element should be repeatable. To ensure that broader contexts are applied and synonyms are accessible, names and terms used to describe subject matter should be drawn from the subject authority and the other three authorities. For example, the *Three Kings*, *Three Wise Men*, and the *Three Magi* are synonyms for the same biblical characters and all can provide end-user access to works depicting that subject. Ideally, the subject authority should be arranged in hierarchical structures that include narrower and broader relationships. For example, the 18th-century *Battle of Concord* could be linked to the broader subject *U.S. Revolutionary War* to facilitate end-user access. If maintaining a subject authority and other appropriate authorities is not possible, a controlled list of subjects should be used to ensure consistency. Because of the all-encompassing nature of subject content, several sources of subject terminology will certainly be required; furthermore, the system should allow for adding local terminology as needed.

Subject should ideally be recorded in a free-text field for display in combination with controlled fields for access. This may be done in a free-text field dedicated

to subject or by including a discussion of the subject in the Description element (see Chapter 8). In any case, controlled fields for indexing subject are strongly recommended. It is likely that multiple subject terms will apply to each work or image, so the authority-controlled fields should be repeatable. Even though the subject matter of a work may be referred to in the Title and Work Type elements, a thorough description and indexing of the subject content should be done in the Subject element.

This chapter discusses subject information that is recorded in the Work Record. Image collections will often have more than one view of a work, including interior and exterior views of an architectural work, an image of a detail of a painting or sculpture, and so on. Users of an image collection require access to particular views of a work, in addition to all views of the same work. For example, users must be able to retrieve particular images of *tierceron ribs* in the vaults of the larger contexts, *Lincoln Cathedral* and *King's College Chapel* in Cambridge. See Chapter 9: View Information: View Description and View Subject, and Part 3: Subject Authority for further information. Additional discussion of issues surrounding the recording of subjects can be found in *Categories for the Description of Works of Art: Subject Matter* and the subject identification authority. Issues related to subject matter and subject identification are discussed in some depth in *Introduction to Art Image Access.*[2]

Authorities for Subject

Local practice, resources, and database functionality will dictate which terms are stored in a dedicated subject authority file. However, subject terminology can and usually does cover a broad range of terminology. Ideally, the Subject Authority would comprise only terminology that falls outside the scope of the other authorities. It would likely contain proper names for iconography, such as the names of literary, mythological, or religious characters or themes, historical events and themes, and any other named iconographical subject. Given that subject matter may include types of terminology that are also applied to other parts of the Work Record, terms used in the Subject fields may be found in various authority files; given the overlap in terminology needed for various elements, it is typically more efficient to include any given term in a single authority file to avoid redundant entry of the same term in multiple authorities. For example, personal names for subjects (for example, *Galileo Galilei (Italian scientist, philosopher, 1564-1642)*) could be found in the Personal and Corporate Name Authority, in which records for artists and other persons related to the works are also contained; records for persons, whether artists, patrons, or subjects, have similar characteristics, require similar fields, and therefore can be stored in the same authority file (life roles can be used to separate artist names from other kinds of personal names in the authority file, when necessary). In addition, the same person can have multiple roles related to various works, such as *subject*, *patron*, or *artist*. Geographic names needed for subject (for example, *Tokyo (Japan)*) could be found in the Geographic Place Authority, because such names will also be used in other fields in the Work Record. Terminology (for example, *cathedral*, *marble*, *chisel*) needed for Work Type, physical characteristics, and other fields may also be required for Subject; this could be stored in the Concept Authority, along with the terms used to index the generic elements depicted in a work (for example, *woman*, *tree*, *horse*).

Architecture and other works may be the subjects of other works; named architectural and other works may be included in the subject authority or cataloged as works in their own right in Work Records. For further discussion, see Part 3: Subject Authority.

Recommended Elements

A list of the elements discussed in this chapter appears below. Required elements are noted. Display may be a free-text field or concatenated from controlled fields.

> Subject display or Description element (if you do not include a subject display, describe the subject in the description element as necessary)
>> Controlled Subject (required) (ideally links to several authorities: persons/corporate bodies, geographic places, concepts, or iconographical subject authority)
>> Extent
>> Subject Type

About the Examples

The examples throughout this chapter are for illustration only. Local practice may vary. The examples tend to show the fullest possible use of display and indexing fields, which may not be necessary for visual resources collections and some other institutions.

6.1.2   Terminology

6.1.2.1   *Sources for Terminology*

Subject terminology should be controlled by using authority files or controlled lists.

Note that subject terminology may be stored in the Geographic Place Authority, Personal and Corporate Name Authority, and the Concept Authority (for general concepts), as well as in a dedicated Subject Authority. See the discussion at the beginning of this chapter and in Part 3: Subject Authority.

Subject indexing generally requires the use of terms from many different vocabularies; note that local terminology will also probably be necessary. Published sources of terms that may be appropriate for subjects include the following.

Generic Concepts

> Getty Vocabulary Program. *Art & Architecture Thesaurus* (AAT). Los Angeles: J. Paul Getty Trust, 1988-. http://www.getty.edu/research/conducting_research/vocabularies/aat/.

> Library of Congress Authorities. *Library of Congress Subject Headings.* Washington, DC: Library of Congress, 2005. http://authorities.loc.gov/.

> Fleming, John. *Penguin Dictionary of Architecture and Building Terms.* London: Penguin, 1999.

> Grech, Chris. *Multilingual Dictionary of Architecture and Building Terms.* New York: E. and F. N. Spon, 1998.

Iconographic Themes

ICONCLASS. http://www.iconclass.nl/. (Most useful for Western religious and mythological subjects).

Garnier, François. *Thesaurus iconographique: système descriptif des représentations.* Paris: Léopard d'or, 1984.

Roberts, Helene E., ed. *Encyclopedia of Comparative Iconography: Themes Depicted in Works of Art.* 2 vols. Chicago: Fitzroy Dearborn, 1998.

Stutley, Margaret. *Illustrated Dictionary of Hindu Iconography.* London: Routledge and Kegan Paul, 1985.

Narkiss, Bezalel, et al. *Index of Jewish Art: An Iconographical Index of Hebrew Illuminated Manuscripts.* Jerusalem: Israel Academy of Sciences and Humanities; Paris: Institut de recherche et d'histoire des textes, 1976-1988.

Fictional Characters

Seymour-Smith, Martin, and William Freeman. *Dictionary of Fictional Characters.* Rev. ed. Boston: The Writer, 1992

Persons or Groups of Persons

Library of Congress Authorities. *Library of Congress Name Authorities.* Washington, DC: Library of Congress. http://authorities.loc.gov/.

The International Who's Who. London: Europa Publications Ltd., 1935-.

Hunt, Kimberly N. *Encyclopedia of Associations: National Organizations.* 38th ed. 2 vols. Farmington Hills, MI: Gale Group, 2002.

Atterberry, Tara E. *Encyclopedia of Associations: International Organizations.* 37th ed. 2 vols. Detroit, MI: Gale Group, 2001.

Biography and Genealogy Master Index. Farmington Hills, MI: Thomson-Gale, 1998. Online by subscription at http://galenet.gale.com/a/acp/bgmi (accessed November 18, 2002).

Canadiana: The National Bibliography on CD-ROM. Ottawa: National Library of Canada, 2001-.

Getty Vocabulary Program. *Union List of Artist Names (ULAN).* Los Angeles: J. Paul Getty Trust, 2000. http://www.getty.edu/research/conducting_research/vocabularies/ulan/.

Names of Buildings

Avery Architectural & Fine Arts Library. *Avery Index to Architectural Periodicals at Columbia University.* Los Angeles: J. Paul Getty Trust, 1994-. Online by subscription at http://www.getty.edu/research/conducting_research/avery_index/.

Macmillan Encyclopedia of Architects. Edited by Adolf K. Placzek. New York: Free Press; London: Collier Macmillan, 1982.

America Preserved: Checklist of Historic Buildings, Structures, and Sites. 60th ed. Washington, DC: Library of Congress, Cataloging Distribution Service, 1995.

Fletcher, Sir Banister. *History of Architecture.* 20th ed. Oxford; Boston: Architectural Press, 1996.

Grove Dictionary of Art Online. New York: Grove's Dictionaries, 2003. http://www.groveart.com/.

Library of Congress Authorities. *Library of Congress Subject Headings and Name Authorities.* Washington, DC: Library of Congress. http://authorities.loc.gov/.

Geographic Names

Getty Vocabulary Program. *Getty Thesaurus of Geographic Names* (TGN). Los Angeles: J. Paul Getty Trust, 1988-. http://www.getty.edu/research/conducting_research/vocabularies/tgn/.

United States Geological Survey (USGS). *Geographic Names Information System* (GNIS). http://geonames.usgs.gov/ [domestic names]

National Geospatial Intelligence Agency (NGA), formerly United States National Imagery and Mapping Agency (NIMA). (Advised by the U.S. Board on Geographic Names. USBGN). *GEOnet Names Server* (GNS). http://earth-info.nga.mil/gns/html/ [foreign names]

Library of Congress Authorities. *Library of Congress Subject Headings.* Washington, DC: Library of Congress. http://authorities.loc.gov/.

Seltzer, Leon E., ed. *Columbia Lippincott Gazetteer of the World.* Morningside Heights, NY: Columbia University Press, 1961.

Princeton Encyclopedia of Classical Sites. 2nd ed. Princeton, NJ: Princeton University Press, 1979.

Barraclough, Geoffrey, ed. *Times Atlas of World History.* 4th ed. edited by Geoffrey Parker. Maplewood, NJ: Hammond, 1994.

Times Atlas of the World. 10th comprehensive ed. New York: Times Books, 1999.

Webster's New Geographical Dictionary. Springfield, MA: Merriam-Webster, 1984.

Rand McNally. *New International Atlas.* Chicago: Rand McNally, 1995.

Archaeological Terms

Lavell, Cherry. *British Archaeological Thesaurus: For Use with British Archaeological Abstracts and Other Publications with British Archaeology.* London: Council for British Archaeology, 1989.

Museum Documentation Association. *MDA Archaeological Objects Thesaurus.* Cambridge: MDA, English Heritage & Royal Commission on the Historical Monuments of England, 1997. http://www.mda.org.uk/archobj/archint.htm#Foreword.

Getty Vocabulary Program. *Art & Architecture Thesaurus* (AAT). Los
   Angeles: J. Paul Getty Trust, 1988-. www.getty.edu/research/
   conducting_research/vocabularies/aat/.

Animals

Animal Diversity Web. University of Michigan Museum of Zoology, 1995-
   2002. http://animaldiversity.ummz.umich.edu/index.html.

Grzimek, Bernhard, and George M. Narita, eds. *Grzimek's Animal Life
   Encyclopedia.* 13 vols. New York: Van Nostrand Reinhold, 1972-1975.

Plants

USDA, NRCS. 2001. *The PLANTS Database*, Version 3.1. National Plant
   Data Center, Baton Rouge, LA 70874-4490 USA. http://plants
   .usda.gov.

Events

Library of Congress Authorities. *Library of Congress Subject Headings.*
   Washington, DC: Library of Congress. http://authorities.loc.gov/.

Mellersh, H. E. L., and Neville Williams. *Chronology of World History.*
   4 vols. Santa Barbara, CA: ABC-CLIO, 1999.

Grun, Bernard. *Timetables of History: A Horizontal Linkage of People and
   Events.* 3rd ed. New York: Simon and Schuster, 1991.

Thompson, Sue Ellen, and Helene Henderson, comp. *Holidays, Festivals,
   and Celebrations of the World Dictionary.* 2nd ed. Detroit:
   Omnigraphics, 1997.

Kohn, George Childs. *Dictionary of Wars.* Rev. ed. New York: Facts on
   File, 2000.

Human Anatomy and Medical Topics

Medical Subject Headings (MeSH). Bethesda, MD: National Library of
   Medicine, nd. http://www.nlm.nih.gov/mesh/MBrowser.html.

General Science, Astronomy, Aerospace Information

NASA Scientific and Technical Information Office. *NASA Thesaurus,
   1998 Edition.* 2 vols. Plus Supplement. Washington, DC: National
   Aeronautics and Space Administration, 1998. http://www.sti.nasa
   .gov/thesfrm1.htm.

6.1.2.2   *Choice of Terminology*

6.1.2.2.1   CONSISTENCY

Using consistent terminology is especially important for controlled fields that are
intended to provide access. Consistency is less important, but still desirable, in a
free-text note than in a controlled field. Although uncontrolled terminology should
be accommodated, terminology that is consistent with the terms in controlled

fields is nonetheless recommended for the sake of clarity. Consistent style, grammar, and syntax are recommended.

6.1.2.2.2 USE OF AUTHORITY FILES

If possible, subject terms and related information should be stored in authorities linked to the work record.

To populate the authorities, use standard sources for subject terms and other appropriate terminology. If a particular subject cannot be found in any of the standard published sources, make a new authority record, citing the source from which the information was taken.

6.2 CATALOGING RULES

6.2.1 Rules for Subject

6.2.1.1 *Brief Rules for Subject*

Record one or more terms that characterize the persons and groups of persons, things, places, activities, abstract shapes, decorations, stories, events from literature, mythology, religion, or history, and philosophical, theoretical, symbolic, or allegorical themes depicted in the work.

Singular vs. Plural

Use the proper names of iconographical themes, mythological events, persons, places, and the like, as appropriate; issues of singular vs. plural generally do not apply to proper names. For generic terms, generally use the singular form of the term. When the singular is inappropriate, use the plural term, as warranted by the subject being cataloged. For example, if a single tree is depicted in a painting, use the singular *tree*; if two or more trees are depicted, use the plural *trees*.[3]

> *Examples*
>
> > **Subject**: Annunciation (Life of the Virgin cycle)
> >
> > **Subject**: Buddha (Buddhist iconography)
> >
> > **Subject**: fruit
> >
> > **Subject**: tree
> >
> > **Subject**: horses

Capitalization and Abbreviations

Capitalize proper names; for other terms, use lowercase. Avoid abbreviations.

> *Examples*
>
> > **Subject**: Abraham Lincoln (American president, 1809-1865, president 1861-1865)
> >
> > **Subject**: Coronation of Charlemagne (Life of Charlemagne)
> >
> > **Subject**: Cairo (Egypt)
> >
> > **Subject**: flowers
> >
> > **Subject**: landscape

Language of the Terms

Use terminology in the language of the catalog record (English in the United States), except for proper names and other cases where no English-language equivalent exists. Use diacritics as required for non-English terms.

Examples

Subject: bridge

Subject: lake

Subject: caritas romana

Subject: fin-de-siècle

Subject: André-Marie Ampère (French physicist, 1775-1836)

6.2.1.2 *Additional Recommendations for Subject*

6.2.1.2.1 CONVEYING NUANCE AND AMBIGUITY

The recommendations and examples below imply either a free-text field dedicated to subject or using the Description element to express the nuance regarding subject (see Chapter 8). See Display and Indexing below.

6.2.1.2.2 SYNTAX

Express the subject in natural word order. Place broader contexts, biographical information for persons, and the like in parentheses or with other punctuation for clarity.

6.2.1.2.3 CONTEXT SENSITIVITY

Use terminology that is context-sensitive to the work being cataloged, if possible. For example, if the work portrays the Greek goddess Aphrodite, use that name to describe her rather than the Roman name, Venus.

6.2.1.2.4 SPECIFICITY

Include both general and specific terms as described.

General Subject

In the indexing terms, include terms that describe the subject matter in a general way, as warranted. Note that the general subject will not necessarily be a broader context for the specific subject in an authority file. For example, *portrait* is a general type, *ruler* and *Shah Jahan* are more specific, but none of the three terms will have a genus-species relationship in the authority file.

Example

Subject display or Description element:
Shah Jahan on horseback, dressed for the hunt.

Controlled Subject fields (repeatable):
portrait • ruler • horse • hunt • Shah Jahan (Mughal emperor of India, 1592-1666, ruled 1628-1658)

In the list of general subject terms below, terms with the word "and" refer to the same subject, interpretation of which may differ depending on the user's point of view. Is a subject religious or mythological, history or legend? It is often a point of view and the terms are therefore combined with an "and" to avoid advocating one or the other view in subject indexing. The individual terms should map to the Concept Authority. When local systems or sources of vocabulary do not accommodate combined terms, catalogers might instead link to both terms in the authority.

advertising and commercial	allegory	animal
apparel	architecture	botanical
ceremonial object	cityscape	funerary art
genre	history and legend	human figure
interior architecture	landscape	literary theme
machine	military	mixed motif
object (utilitarian)	nonrepresentational art	portrait
didactic and propaganda	religion and mythology	seascape
still life		

Specific Subject

Include terms to describe the subject as specifically as possible, as warranted by the information available and the expertise of the catalogers. For example, if you know that a flower is a rose, use the specific term *rose* or use the species name, *Rosa soulieana.* If you do not know what kind of flower it is, use a more general term, such as *flower.*

6.2.1.2.5   VARIOUS TYPES OF SUBJECTS AND WORKS

Choose terms appropriate to the type of subject being cataloged.

Proper Names

Include proper nouns that identify persons, places, activities, and events, if known (for example, *Napoleon Bonaparte*, *Venus*, *Cusco (Peru)*, *African diaspora*, *Mexican Independence Day*).

Example

Subject display or Description element:
Battle of Little Big Horn from the Native American point of view.

Controlled Subject fields (repeatable):
history and legend • Battle of Little Big Horn (Indian Wars) • war • death • Lakota
• Cheyenne • horses • United States Army 7th Cavalry

Allegory and Themes

Include terms to describe thematic and allegorical concepts, as the cataloger's expertise or authoritative documentation permits, for example, *truth*, *war*, *democracy*, *materialism*.

> *Example*
>
> **Subject display or Description element**:
> Ancient plum tree with two new shoots
>
> **Controlled Subject fields (repeatable)**:
> allegory • Spring • botanical • birth • plum tree • renewal

Narrative Subjects

For subjects that tell a story, describe the narrative sequence or the episode from the story represented in or by the work. The examples below illustrate a brief and a fuller cataloging of narrative subjects (see Figure 28).

> *Examples*
>
> **Subject display or Description element**:
> Saint Bruno sees a heavenly vision while meditating in the wilderness.
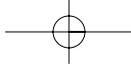>
> **Controlled Subject fields (repeatable)**:
> religion and mythology • Saint Bruno (French cleric, 11th century) • vision • heaven
> • angels • wilderness • Carthusian order (Christian monastic order) • meditation
>
> **Subject display or Description element**:
> In a continuous narrative designed for the side of a wedding chest, the scene depicts Paris, a shepherd who is the most handsome man in the world. Paris must judge a competition between three goddesses; he hands an apple inscribed "For the fairest" to Aphrodite without even looking at her rival goddesses, Hera and Athena. He thus chooses the love of Helen, the world's most beautiful woman, over greatness or warlike prowess. As a reward, he is granted the fair Helen, and takes her on his horse to the town in the distance.
>
> **Controlled Subject fields (repeatable)**:
>
> | | |
> |---|---|
> | religion and mythology | landscape |
> | Greek mythology | human male |
> | Aphrodite (Greek goddess) | human female |
> | Athena (Greek goddess) | castle |
> | Hera (Greek goddess) | fortified city |
> | Paris (Greek legendary character) | horse |
> | Helen (Greek legendary character) | beauty |
> | Trojan War (Greek legends) | love |
> | contest | marriage |
> | victory of love over war | Judgment of Paris |

CREDIT: The J. Paul Getty Museum (Los Angeles, California). Francesco di Giorgio Martini (Italian 1439-1502). *Story of Paris* [center panel]; ca. 1460s; tempera on wood; 34.9 x 108.7 cm (13 3/4 x 42 7/8 inches); 70.PB.45. © The J. Paul Getty Trust.

Representational Subject, Nonnarrative

For nonnarrative subjects, include the primary persons, places, things, events, allegorical content, and other pertinent subject matter.

Examples

Subject display or Description element:
Forest with a winding road and bridge, with a castle in the distance.

Controlled Subject fields (repeatable): landscape • castle • road • forest • bridge

The following are full subject descriptions for Figures 29 and 30. For a more limited indexing of subject for the painting in Figure 29, see Part 1: Examples.

Examples

Subject display or Description element:
Still life of drooping flowers spilling onto a ledge, some decaying and being eaten by insects; represents the senses of sight and smell; the decay and broken stems symbolize the transient nature of life, youth, and beauty; the ledge pushed up to the picture plane resembles the ledge seen in posthumous portraits, thus symbolizing death. The crown of thorns flower at the top symbolizes the Passion of Christ.

Controlled Subject fields (repeatable):

still life	roses	eggs	crown of thorns plant
botanical	violet	transience	Passion of Christ
flowers	lilies	life	Pronkstilleven
tulips	primrose	Vanitas	caterpillar
narcissus	cyclamen	beauty	bird's nest
sweetpeas	peonies	smell	ledge
urn	hyacinth	senses	death
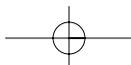
Subject display or Description element:
President Abraham Lincoln on the Antietam battlefield, with Major Allan Pinkerton, chief of the Secret Service, and Major John McClernand.

Controlled Subject fields (repeatable):
portraits • Battle of Antietam (American Civil War) • United States Army • president • war • soldier • Allan Pinkerton (American Secret Service agent, detective, 1819-1884) • John McClernand (American Union General, 1812-1900) • history and legend • army camp • tent • campstool • stovepipe hat • officer • Abraham Lincoln (American president, 1809-1865) • Antietam Battlefield (Sharpsburg, Maryland)

Nonrepresentational Works

For works with no figurative or narrative content, such as nonrepresentational or abstract art, describe the visual elements of the composition (for example, *geometric patterns*, *friezes*, *spheres*) and thematic or symbolic meaning.

Example

Subject display or Description element:
The objects used by Man Ray to create this image are not apparent; the rapid alternation of light and dark on the page stimulates the eye; the stippled spots of black interact with the texture of the paper to activate the surface of the print and suggest positive and negative space.

Controlled Subject fields (repeatable):
nonrepresentational • light • light and dark • texture • spots • positive and negative space

Figure 31
Abstract, Rayograph

CREDIT: The J. Paul Getty Museum (Los Angeles, California). Man Ray (American, 1890-1976, died in France). *Untitled Rayograph (Light Patterns)*. 1927. Gelatin silver print rayograph. 9 15/16 x 11 7/8 inches (25.15 x 29.97 cm). 84.XM.1000.153. © Man Ray Trust ARS-ADAGP. © The J. Paul Getty Trust.

Decorative Arts

For decorative arts and material culture objects that are primarily functional, describe the object's function (for example, *watering cans*, *prayer rugs*, *divination objects*) and themes or allegorical meanings, if any.

Example

Subject display or Description element:
Strewn with flowers, vessels filled with fruit and flowers, and large acanthus leaf scrolls, the design of this large carpet centers on a prominent central sunflower, the symbol of the Sun King Louis XIV. Images of Chinese blue-and-white porcelain bowls decorate the border.

Controlled Subject fields (repeatable):
object (utilitaritian) • carpet • fruit • flowers • bowls • sunflower • acanthus leaf scrolls • Chinese porcelain • Sun King • Louis XIV (French king, 1638-1715, reigned 1643-1715)

Figure 32
French Carpet

CREDIT: The J. Paul Getty Museum (Los Angeles, California). Savonnerie Manufactory (*French carpet factory, active from 1627 to the present*), made in the Chaillot workshops of Philippe Lourdet. Carpet. ca. 1666. Wool and linen. L: 428.8 x W: 642.1 cm (L: 21 feet 4/5 inches x W: 14 feet 4/5 inches). 70.DC.63. Gift of J. Paul Getty. © The J. Paul Getty Trust.

Architecture

For works of architecture, architectural complexes, and sites, use terms that describe the work's purpose or primary function. This can include its function based on its ownership, activities associated with its use, or its purpose based on developmental design (for example, *corporate headquarters*, *church*, *religious building*, *tract houses*). The subject term may repeat the object type. For churches and other buildings with dedications, record the dedication as a subject.

> *Example*
>
> > **Subject display or Description element**:
> > Pantheon, formerly dedicated to Santa Maria ad Martyres.
> >
> > **Controlled Subject fields (repeatable)**:
> > architecture • planetary gods • museum • Queen of Martyrs (Veneration of the Virgin Mary) • worship • church • temple

6.2.1.2.6 MULTIPLE SUBJECTS

When a work contains multiple subjects, include a clarification in the display field and index all subjects in the controlled fields.

> *Example*
>
> > **Subject display or Description element**:
> > Panathenaic amphora. Side A: Athena Promachos; Side B: Nike crowning the Victor, with the judge on the right and the defeated opponent on the left.
> >
> > **Controlled Subject fields (repeatable)**:
> > religion and mythology • human males • human females • ceremonial object • competition • prize • Nike (Greek goddess) • object (utilitarian) • victor • Athena Promachos (Greek iconography)

Extent

In the indexing fields, some institutions may wish to designate the part of the work for which the subject terms are pertinent. Examples of Extent could include *side A*, *side B*, *recto*, *verso*, *main panel*, *predella*, and the like. Using Extent generally or for the overall subject is not necessary, except to distinguish it from the subject of the parts.

> *Example*
>
> [for a Panathenaic amphora, subject overall and for each side]
>
> > **Extent**: overall
> > **Controlled Subject fields**:
> > religion and mythology • ceremonial object
> >
> > **Extent**: side A
> > **Controlled Subject fields**:
> > Athena Promachos (Greek iconography) • human female
> >
> > **Extent**: side B
> > **Controlled Subject fields**:
> > Nike (Greek goddess) • victor • human females • prize • competition

6.2.1.2.7 SUBJECT AS PART OF A LARGER SUBJECT

When the subject is part of a larger literary work or story, a larger subject that is typically portrayed in a series, a historical event that is part of a larger theme, and the like, provide access to the subject of the larger context as well as to the specific subject of the work being cataloged.

> *Example*
>
> > **Subject display or Description element**:
> > Krishna battles the armies of the demon Naraka, from the Bhagavata Purana (Ancient Stories of Lord Vishnu).
> >
> > **Controlled Subject fields (repeatable)**:
> > Krishna and Naraka (Bhagavata Purana, Hindu literature) • Krishna (incarnation of Vishnu, Hindu diety) • Naraka (Hindu demon) • warriors • religion and mythology • elephants • war • horses

Linking to a hierarchical authority is the most efficient way to link a subject to its broader contexts; see Part 3: Subject Authority. If this is not possible, include the subject of the larger context in the record for the work being cataloged.

Note that if the work itself is part of a series of works, this may be mentioned in the subject display, but the item should be linked to the series through Related Works, if possible. See Part 1: Related Works and Chapter 1: Object Naming.

> *Example*
>
> > **Subject display or Description element**:
> > The work is part of the Gobelins series *Les Anciennes Indes*, featuring exotic life of the Indies and South America. This tapestry depicts unusual plant and animal life of Brazil. Many of the plants, fish, birds, and other animals woven in this hanging were taken from life drawings made in South America; however, French artists at the Gobelins manufactory added other animals, such as the Indian rhinoceros and striped horse or zebra.
> >
> > **Controlled Subject fields (repeatable)**:
> > object (utilitarian) • landscape • hunt • travel • plants • fish • bow and arrow • spear • Brazil • Dutch expansion • animals • Indies • human figures • Amerindians • zebra • turtle • crane • parrot • rhinoceros • South America • Native Americans

6.2.1.2.8 WHEN SUBJECT IS ANOTHER WORK

If a work depicts another work, record the depicted work as a subject. Examples include architecture or other art works depicted in drawings, photographs, and paintings. In addition, if both works are being cataloged, link them as Related Works. See Part 1: Related Works. In the example, the cataloging institution has made a separate Work Record for the depicted work, linking the work at hand to the record for the depicted work; in other words, *Wells Cathedral* is both the Subject and a Related Work.

> *Example*
>
> [for a 19th-century albumen print by Frederick Henry Evans]
>
> > **Subject display or Description element**:
> > west end of the nave, Wells Cathedral (Somerset, England)

Controlled Subject fields (repeatable):

⟶ interior architecture • arches • <u>Wells Cathedral (Somerset, England)</u> • columns • nave
• light

[linked to another Work Record]

Related Work:
Relationship Type: depiction of
[concatenated label for the Related Work]:

⟶ <u>Wells Cathedral (Somerset, England, United Kingdom)</u>. Current structure begun
ca. 1180.

6.2.1.2.9 RECORDING SUBJECT AS DEPICTED IN WORK

Indicate when the subject as depicted in the work is a view, a detail, incorrect, or
otherwise does not accurately represent the named subject.

Subject as Depicted vs. Reality

For designs for and depictions of architecture, cartographical and topographical
materials, and technical and scientific renderings, describe the subject as depicted
in the work.[4] In the example below, the design as depicted does not portray the
design of the Lincoln Memorial as built. The drawing is linked to the authority
record for the Lincoln Memorial, but important characteristics of the subject as
depicted have also been included (for example, *pyramid*, *reflecting pool*).

Example

Subject display or Description element:
Presentation drawing. Pope's design for the Lincoln Memorial in the shape of a pyramid
(1912 competition) included entrances with façades in the form of a Greek temple on all
four sides; there was a reflecting pool on the east side.

Controlled Subject fields (repeatable):
architecture • Lincoln Memorial (Washington, DC) • presentation drawing • pyramid
• reflecting pool • Greek temple plan

Subject as Depicted in a Detail

If the work portrays a detail or a partial or particular view of a subject, record the
important characteristics of the subject as depicted in the work.

Examples

Subject display or Description element:
Extreme close-up of the left eye and lips of Marilyn Monroe.

Controlled Subject fields (repeatable):
portrait • extreme close-up • Marilyn Monroe (American actress, 1926-1962) • eye
• nostril • lips

Subject display or Description element:
Section and elevation of the drum and dome of Saint Peter's, Rome.

Controlled Subject fields (repeatable):
architecture • dome • drum • lantern • buttresses • pilasters • Saint Peter's (Rome, Italy)
• section • elevation • cathedral • basilica • papal authority

Subject Characteristics Particular to Surrogate Images

For cataloging subjects of surrogate images, see the discussion in Chapter 9: View Information.

6.2.1.2.10 UNCERTAIN SUBJECTS

If the subject of the work is in dispute or otherwise uncertain among scholars, note this in the free-text field and index alternative subjects in the controlled fields.

Example

[for a painting by Dosso Dossi]

Subject display or Description element:
The painting's precise meaning is uncertain, though it seems to be an allegory with the message that prosperity in life is transitory and dependent on luck. The nude woman apparently represents Fortune, holding a cornucopia containing the bounty that she could bring; however, she sits on a bubble, which could burst at any moment. The man personifies chance; he holds up lottery tickets, which he is about to place inside a golden urn, a timely reference to the civic lotteries that had just become popular in Italy. The tickets may also refer to the painting's probable patron, Isabella d'Este, Marchioness of Mantua. One of her emblems was a bundle of lots, denoting her personal experience with fluctuating fortune.

Controlled Subject fields (repeatable):
allegory • bubble • cornucopia • fruit • lottery tickets • urn • wind • female nude • male nude • Fortune • Chance • good fortune • misfortune • luck • Isabella d'Este (Italian noblewoman, 1473-1539)

6.2.1.2.11 FORMER SUBJECTS

If opinions regarding the subject designation have changed over time, note this in the display field and index former subjects in the controlled fields.

Example

Subject display or Description element:
The portrait was formerly believed to represent Cosimo I de'Medici; it is now held that the sitter may be Francesco Guardi, a young nobleman. He holds a halberd, a military weapon used during the 15th and 16th centuries; a halberd was a combination spear and battle-ax, used in battle but also as a symbol indicating a member of the civic guard.

Controlled Subject fields (repeatable):
portrait • halberd • halberdier • soldier • spear • weapon • civic guard • human male • nobleman • sword • ax • battle-ax • Mannerist costume • Francesco Guardi (Italian nobleman, born 1514) • Cosimo I de' Medici (Italian nobleman, 1519-1574, Grand Duke of Tuscany 1569-1574)

6.2.1.2.12 GROUPS OF WORKS

For a group of works, include all of the subjects represented in the group, if possible. If there are too many subjects to include them all, include the most important or most prominent subjects.

> *Example*
>
> [for a group of works]
>
> > **Subject display or Description element**:
> > The group of drawings includes general views, bird's-eye views, cadastral maps, and other images of several cities in Italy, including Venice, Naples, Rome and Florence.
> >
> > **Controlled Subject fields (repeatable)**:
> > views • cadastral maps • cityscapes • Rome (Italy) • Naples (Italy) • Turin (Italy) • Lake Garda (Italy) • wind • bird's-eye views • topographical views • Venice (Italy) • Florence (Italy) • San Gimignano (Italy) • Siena (Italy) • landscapes • architecture

6.2.1.2.13 SUBJECT TYPE

Some institutions may want to designate the type of subject being described. The Subject Type element may be used to distinguish between subjects that reflect what the work is of (description and identification) from terms indicating what the work is about (interpretation).

> *Example*
>
> [for a Jasper Francis Cropsey landscape]
>
> > **Subject display or Description element**:
> > Monumental view of the Hudson River Valley with a high vantage point, looking southeast toward the distant Hudson River and the flank of Storm King Mountain.
> >
> > **Subject Type**: description
> > **Subject Terms**: landscape • autumn • dawn • hunters • dogs
> >
> > **Subject Type**: identification
> > **Subject Terms**: Hudson River (New York, United States) • Storm King Mountain (Orange County, New York, United States)
> >
> > **Subject Type**: interpretation
> > **Subject Terms**: peace • man in harmony with nature

6.3 PRESENTATION OF THE DATA

6.3.1 Display and Indexing

6.3.1.1 *Free-Text vs. Controlled Fields*

For a discussion of when and why separate free-text and controlled fields are recommended, see Part 1: Database Design and Relationships: Display and Indexing.

Ideally, subject should be recorded in a free-text field for display and controlled fields that will be used for retrieval.[5] Either include a free-text field reserved for subject or include a description of the subject in the Description element.

Alternatively, a rudimentary display can be constructed by concatenating terms from controlled fields.

> *Example*

>> **Subject display or Description element**:
>> Interior view of Saint Bavo, Haarlem. The artist departed from reality when, for a clear glass window with a door beneath, he substituted an altar and a stained glass window with a scene of the Immaculate Conception, calling to mind perhaps the state of the Catholic church before it was transformed into a whitewashed Dutch Protestant church.

>> **Controlled Subject fields (repeatable)**:
>> architecture • interior • church • Saint Bavo (Haarlem, the Netherlands) • Gothic architecture • Immaculate Conception (Life of the Virgin cycle) • Protestant Reformation • Catholicism

6.3.1.2 *Fields in Authority Files and Work Record*

6.3.1.2.1 MINIMUM CONTROLLED FIELDS IN THE WORK RECORD

A repeatable field for controlled subject terminology is required in the Work Record. A free-text field, either one dedicated to subject or description, may be included in the Work Record.

6.3.1.2.2 AUTHORITY FILE ELEMENTS

Ideally, controlled subject terminology should be stored in separate Authority Records. In a cataloging system, there may be several authority files from which subject terminology may be drawn. See further discussion in Part 3: Subject Authority. If linking to an authority file is not possible, terminology for indexing should be linked to a controlled list.

For the Controlled Subject field, the terms in the examples are sometimes shown with a display biography (for persons) or broader contexts in parentheses, as if these values were concatenated from hierarchical authorities. See the sections on each authority file for recommendations for displaying terminology in the Work or Image Record, specifically, Part 3: Subject Authority, Personal and Corporate Name Authority, Geographic Place Authority, and Concept Authority.

In the controlled, indexing fields, it is most effective to use a computer system that efficiently allows catalogers to use any term or name form linked to a given subject in the authority file. Lacking such a system, catalogers should be consistent in using the preferred form of term or name used for indexing the subject. See Part 3 for further discussion.

6.3.2   Examples

Examples of Work Records are included below. For additional examples, see the end of Part 1, the end of each chapter, and the CCO Web site. In the examples, *controlled* refers to values controlled by an authority file, controlled list, or other rules (for example, rules for recording dates). *Link* refers to a relationship between a Work Record and an Authority Record or between two Work Records. All links are controlled fields. In the examples that follow, Related Work Records are abbreviated for the sake of brevity. All Work Records should be as complete as possible. See the various chapters for discussions of individual metadata elements, whether they should be controlled, and the respective advantages of an authority file or a controlled list. In all examples in this manual, both within and at the end of each chapter, data values for repeatable fields are separated by bullet characters.

Work Record

- **Class** *[controlled]*: ceramics • Pre-Columbian art
- ***Work Type** *[link]*: cup
- ***Title**: Vessel with Mythological Scene of the Maya Underworld | **Title Type**: preferred
- ***Creator display**: unknown Maya
    ***Role** *[link]*: artist | *[link]*: unknown Maya
- ***Creation Date**: 8th century
    [controlled]: **Earliest**: 0700; **Latest**: 0799
- ***Subject** *[links to authorities]*: religion and mythology • object (utilitarian) • Xibalbá (Maya iconography) • underworld
  • skeleton • death • ax • altar • celebration • sacrifice • Baby Jaguar • ceremonial object
- **Culture**: Maya
- ***Current Location** *[link]*: Metropolitan Museum of Art (New York, New York, United States) | **ID**: 1978.412.206
- **Creation Location** *[link]*: Petén Department (Guatemala)
- ***Measurements**: 14 cm (height) (5 1/2 inches)
    [controlled]: **Value**: 14; **Unit**: cm; **Type**: height
- ***Materials and Techniques**: terracotta
    Material *[link]*: terracotta | **Technique** *[link]*: vase painting
- **Description**: Straight-sided ceramic vessels with painted decoration comprising complex scenes were common in 8th-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, skeletal death figure. The meaning has been variously interpreted as depicting either sacrifice or celebration.
- **Description Source** *[link]*: Metropolitan Museum of Art online. http://www.metmuseum.org (accessed February 1, 2004).

CREDIT: *Vessel with Mythological Scene*, 8th century; Maya peoples; Guatemala, Petén Department; Ceramic; height 5 1/2 in. (14 cm). View #1. The Metropolitan Museum of Art, Michael C. Rockefeller Memorial Collection, Purchase, Nelson A. Rockefeller, Gift, 1968. (1978.412.206); Photograph © 1981 The Metropolitan Museum of Art.

Subject Authority Record

- ***Subject Names**:
    Xibalbá (preferred)
    Place of Fear
    Underworld
- ***Hierarchical position** *[link]*:
    Maya iconography
    ...... legends from the Popol Vuh
    .... Xibalbá
- ***Indexing Terms** *[controlled]*: underworld • demons
  • Hero Twins • Vucub-Camé (demon) • Hun-Camé (demon)
- **Note**: In the creation myth of the highland Quiché Maya, the underground realm called Xibalbá was ruled by the demon kings Hun-Camé and Vukub-Camé. It was a dangerous place accessed by a steep and difficult path. The Hero Twins, Hun-Hunapú and Vukub-Hunapú, were lured to Xibalbá by a ball game challenge, but were then tricked and slaughtered. However, the twins were avenged by Hun-Hunapú's sons, Hunapú and Xbalanqué.
- ***Source** *[links]*: *Larousse World Mythology* (1981); **Page**: 473 ff.

Figure 34
Work Record Linked to a Subject Authority: Roman sculpture[7]
Required and recommended elements are marked with an asterisk.

Work Record

- **Class** *[controlled]*: sculpture • Greek and Roman art
- ***Work Type** *[link]*: statue
- ***Title**: Lansdowne Herakles | **Title Type**: preferred
- ***Creator display**: unknown Roman
    - ***Role** *[link]*: sculptor | *[link]*: unknown Roman
- ***Creation Date**: ca. 125 CE
    - *[controlled]*: **Earliest**: 0120; **Latest**: 0130
- ***Subject** *[links to authorities]*: religion and mythology • Hercules (Greek/Roman hero) • human figure • male • nude • lion skin • Nemean Lion • club
- **Culture** *[link]*: Roman
- ***Current Location** *[link]*: Paul Getty Museum, Villa Collection (Malibu, California, USA) | **ID**: 70.AA.109
- **Discovery Location** *[link]*: Hadrian's Villa (Tivoli, Lazio, Italy)
- ***Measurements**: 193.5 cm (height) (76 3/16 inches)
    - *[controlled]*: **Value**: 193.5; **Unit**: cm; **Type**: height
- ***Materials and Techniques**: Pentelic marble
    - **Material** *[link]*: Pentelic marble
- **Description**: Hercules standing in contrapposto, holding his attributes, the skin of the Nemean lion and a club. This statue was found in Tivoli ca. 1790, in the ruins of Hadrian's Villa; it was in the collection of the Marquess of Lansdowne until 1951. It is related in appearance to works attributed to 4th-century BCE Greek sculptors; however, the work has an eclectic style that is purely Roman.
- **Description Source** *[link]*: J. Paul Getty Museum. *Handbook of the Collections*. Los Angeles: J. Paul Getty Museum, 1991; **Page**: 6.

Subject Authority Record

- ***Subject Names**:
    - Hercules (preferred)
    - Herakles
    - Heracles
    - Ercole
    - Hercule
    - Hércules
- ***Hierarchical position** *[links]*:
    - Classical Mythology
    - ...... Greek heroic legends
    - .... Story of Hercules
    - .... Hercules
- ***Indexing Terms** *[controlled]*: Greek hero • king • strength • fortitude • perseverance • Argos • Thebes
- **Note**: Probably based on an actual historical figure, a king of ancient Argos. The legendary figure was the son of Zeus and Alcmene ...
- **Related Subjects** *[links]*:
    - Labors of Hercules
    - Zeus (Greek god)
    - Alcmene (Greek heroine)
    - Hera (Greek goddess)
- **Dates**: Story developed in Argos, but was taken over at early date by Thebes; literary sources are late, though earlier texts may be surmised.
    - *[controlled]*: **Earliest**: -1000; **Latest**: 9999
- ***Sources** *[links]*:
    - ICONCLASS
    - http://www.iconclass.nl/.
    - Grant, Michael and John Hazel. *Gods and Mortals in Classical Mythology*. Springfield, MA: G & C Merriam, 1973; **Page**: 212 ff.

CREDIT: The J. Paul Getty Museum (Malibu, California). Unknown Roman sculptor; after the School of Polykleitos; *Statue of Hercules* (*Lansdowne Herakles*); about 125 AD; Marble; height: 193.5 cm (height: 76 3/16 inches); 70.AA.109. Gift of J. Paul Getty. © The J. Paul Getty Trust.

Figure 35
Work Record with Geographic Subject: Book of Maps[8]

Required and recommended elements are marked with an asterisk. In this example,
the subject is discussed in the description rather than in a dedicated subject display.

Work Record

- **Class** *[controlled]*: Special Collections • rare books
- ***Work Type** *[link]*: book • etchings • maps • plans • panoramas
- ***Title**: Theatrum civitatum nec non admirandorum Neapolis et Siciliae regnorum | **Title Type**: preferred
- ***Creator display**: Joan Blaeu (Dutch, 1596-1673), with Bastiaen Stopendaal (Dutch, 1637-before 1707)
     * **Role** *[controlled]*: printmaker | *[link]*: Blaeu, Joan
     * **Role** *[controlled]*: printmaker | *[link]*: Stopendaal, Bastiaen
- ***Creation Date**: 1663
     [controlled]: **Earliest**: 1663; **Latest**: 1663
- ***Subject** *[link to Geographic Place Authority]*: Sicily (Italy) • Naples (Campania, Italy)
- ***Current Location** *[link]*: Research Library, Getty Research Institute (Los Angeles, California, United States) | **ID**: 92-B27718
- **Publication Location** *[link]*: Amsterdam (The Netherlands)
- ***Measurements**: 78 pages, 2 folded leaves
     [controlled]: **Extent**: pages; **Value**: 78; **Type**: count
- ***Materials and Techniques**: handcolored etchings • printing | **Technique** *[link]*: etching • printing
- **Description**: With the exception of 2 double folded leaves of plates, all etchings are on pages backed with text. There are 8 half-page, 1 single-, 22 double-page etchings, all colored.
- **Description Source** *[link]*: Research Library, Getty Research Institute, Special Collections.

Geographic Place Authority Record

- ***Names**:
     Naples (preferred)
     Napoli
     Nápoles
     Neapel
     Neapolis
- ***Hierarchical position** *[link]*:
     Europe (continent)
     .... Italy (nation)
     .... Campania (region)
     .... Napoli (province)
     .... Naples (inhabited place)
- ***Place Type** *[controlled]*: inhabited place
- **Coordinates** *[controlled]*:
     Lat: 40 50 00 N degrees minutes
     Long: 014 15 00 E degrees minutes
     (**Lat**: 40.8333 decimal degrees)
     (**Long**: 14.2500 decimal degrees)
- ***Source** *[link]*: *Getty Thesaurus of Geographic Names* (1988-).

Work Record

- **Class** *[controlled]*: prints and drawings • European art • rare books
- ***Work Type** *[link]*: etching
- ***Title**: View of Naples | **Title Type**: preferred | **Title**: Napoli | **Title Type**: inscribed
- ***Creator display**: Bastiaen Stopendaal (Dutch, 1637-before 1707)
     * **Role** *[link]*: printmaker *[link]*: Stopendaal, Bastiaen
- ***Creation Date**: 1663
     [controlled]: **Earliest**: 1663; **Latest**: 1663
- ***Subject** *[links to authorities]*: cityscape • Naples (Campania, Italy) • panorama • harbor
- ***Current Location** *[link]*: Research Library, Getty Research Institute (Los Angeles, California, United States) | **ID**: 92-B27718 -plate 1
- ***Measurements**: 52 cm (length) (20 1/2 inches)
     [controlled]: **Value**: 52; **Unit**: cm; **Type**: length
- ***Materials and Techniques**: hand-colored etching
     Material *[link]*: paper | **Technique** *[link]*: etching • hand coloring
- **Inscriptions**: titled: Napoli; signed in the plate
- **Related Work**:
     Relationship Type *[controlled]*: part of
     [link to Work Record]: *Theatrum civitatum nec non admirandorum Neapolis et Siciliae regnorum*; book; Joan Blaeu (Dutch, 1596-1673); 1663; Amsterdam (The Netherlands)

CREDIT: View of Naples, from Joan Blaeu, *Theatrum civitatum nec non admirandorum Neapolis et Siciliae regnorum*, 1663; Research Library, The Getty Research Institute (Los Angeles, California), ID#92-B27718. © The J. Paul Getty Trust.

Figure 36
Work Record Linked to Other Authorities for Subject: Portrait[9]

Required and recommended elements are marked with an asterisk.

Work Record

- **Class** *[controlled]*: paintings • European art
- ***Work Type** *[link]*: painting
- ***Title**: Magdaleine Pinceloup de la Grange | **Title Type**: preferred
- ***Creator display**: Jean-Baptiste Perronneau (French, ca. 1715-1783)
  - * **Role** *[link]*: painter | *[link]*: Perronneau, Jean-Baptiste
- ***Creation Date**: 1747
  - *[controlled]*: **Earliest**: 1747; **Latest**: 1747
- ***Subjects** *[links]*: portrait • Pinceloup de la Grange, Magdaleine (French aristocrat, 18th century) • domestic cat
- ***Current Location** *[link]*: J. Paul Getty Museum (Los Angeles, California, United States) | **ID**: 84.PA.664
- **Style** *[link]*: Rococo | **Culture** *[link]*: French
- ***Measurements**: 65 x 54 cm (25 5/8 x 21 3/8 inches)
  - *[controlled]*: **Value**: 65; **Unit**: cm; **Type**: height | **Value**: 54; **Unit**: cm; **Type**: width
- ***Materials and Techniques**: oil on canvas
  - **Material** *[link]*: oil paint • canvas
- **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 some at this time valued this breed as a companion animal, it was primarily bred for its fur.
- **Description Source** *[link]*:
  - J. Paul Getty Museum online. http://www.getty.edu (accessed February 10, 2005).
- **Related Work**:
  - **Relationship Type** *[controlled]*: pendant of
  - *[link to Work Record]*: *Charles-François Pinceloup de la Grange*; painting; Jean-Baptiste Perronneau (French, ca. 1715-1783); 1747; J. Paul Getty Museum (Los Angeles, California, United States); 84.PA.664

CREDIT:
The J. Paul Getty Museum (Los Angeles, California). Jean-Baptiste Perronneau, *Magdaleine Pinceloup de la Grange, née de Parseval.* French, 1747, Oil on canvas, 25 9/16 x 20 11/16 in.; 84.PA.665. © The J. Paul Getty Trust.

Personal and Corporate Name Authority Record

- ***Names**:
  - Pinceloup de la Grange, Magdaleine (preferred, inverted)
  - Magdaleine Pinceloup de la Grange (preferred, natural order)
  - Parseval, Magdaleine
  - Pinceloup de la Grange, Madaleine
- ***Display Biography**: French aristocrat, 18th century
- ***Nationality** *[controlled]*: French
  - *[controlled]*: ***Birth Date**: 1700; ***Death Date**: 1799
- ***Life Roles** *[controlled]*: aristocrat
- **Place of Activity** *[link]*: Orléans (France)
- **Related People**:
  - **Relationship Type** *[controlled]*: spouse of
  - *[link to Personal and Corporate Name Authority]*: Charles-François Pinceloup de la Grange
- ***Sources** *[link]*: J. Paul Getty Museum (online).

Concept Authority Record

- ***Terms**:
  - Felis domesticus (preferred, species name)
  - domestic cat (preferred, common name)
  - Felis catus
  - house cat
- ***Hierarchical position** *[link]*:
  - Animal Kingdom
  - .... Vertebrates (subphylum)
  - .... Mammalia (class)
  - .... Carnivora (order)
  - .... Felidae (family)
  - .... Felis domesticus
- ***Note**: Domesticated member of the genus Felis, first domesticated in Egypt ca. 2000 BCE. Probably descended from Felis sylvestris; in some taxonomies, Felis domesticus and Felis sylvestris are the same species.
- **Related Concept**:
  - **Relationship Type** *[controlled]*: descended from
  - *[link to Concept Authority]*: Felis silvestris
- ***Sources** *[link to Source Records]*:
  - Animal Diversity Web. University of Michigan Museum of Zoology, 1995-2002. http://animal-diversity.ummz.umich.edu/ (accessed February 5, 2004).
  - "Cat, domestic." *Encyclopaedia Britannica* online (accessed February 4, 2004).

Notes

1. Panofsky, Erwin. *Studies in Iconology: Humanistic Themes in the Art of the Renaissance.* New York: Oxford University Press, 1939.
2. Murtha Baca, ed. *Introduction to Art Image Access: Issues, Tools, Standards, Strategies.* Los Angeles: Getty Research Institute, 2002.
3. Local practice may vary. Note that Library of Congress subject terms are plurals, thus users committed to using that authority will probably use plural terms in all cases.
4. For a discussion of architectural drawings and their relationship to the subject "as built," and how some institutions may require separate fields for method of representation and point of view for architectural drawings, see the *ADAG/FDA Guide to the Description of Architectural Drawings.*
5. Some institutions may wish to include flags or multiple controlled fields to distinguish between indexing terms indicating what the work is "of" from terms indicating what it is "about." For a discussion of this point of view, see Sara Shatford Layne, "Subject Access to Art Images," in *Introduction to Art Image Access: Issues, Tools, Standards, Strategies*, edited by Murtha Baca. Los Angeles: Getty Research Institute, 2002, 1 ff.
6. This example is intended to illustrate metadata elements discussed in this manual. Field names and data values in the example do not necessarily represent the record for this object in the Metropolitan Museum's database.
7. This example is intended to illustrate metadata elements discussed in this manual. Field names and data values in the example do not necessarily represent the record for this object in the Getty Museum's database.
8. This example is intended to illustrate metadata elements discussed in this manual. Field names and data values in the example do not necessarily represent the record for this work in the database for the Research Library, Getty Research Institute.
9. This example is intended to illustrate metadata elements discussed in this manual. Field names and data values in the example do not necessarily represent the record for this object in the Getty Museum's database.