



Chapter 8

Description

*Description /
Other Descriptive Notes*

8.1 ABOUT DESCRIPTION AND OTHER NOTES

8.1.1 Discussion

The Description element and other types of notes may be associated with particular fields throughout the Work Record.

Description

The element consists of a descriptive note that is generally a relatively brief essay-like text, detailing the content and context of the work. It is a free-text field used to record comments and an interpretation that may supplement, qualify, or explain information indexed in various other elements.

The element should contain a single coherent statement covering some or all of the salient characteristics and historical significance of the work of art or architecture. Topics covered may include a discussion of the subject, function, or significance of the work. For a more exhaustive discussion of the element, see *Categories for the Description of Works of Art: Descriptive Note*.

Other Notes

Some institutions may require additional element-specific free-text notes to explain or qualify information in a number of particular elements throughout the Work Record—a Subject Note, Date Note, or Title Note, for example. These are useful because they can contain the nuances of language necessary to convey uncertainty and ambiguity that cannot otherwise easily be captured in controlled fields within any single element. Making such notes integral to a cataloging

system ensures against the loss of those important details that are essential to study but cannot be fully understood without elaboration. Museums typically require notes, often combined with controlled fields, to record information about the physical description, condition, conservation, and collecting history of the work. A note may also be used to record administrative information or issues relevant to the record itself, such as a reference to the origin of the information as transcribed or exported from one system to another. If a cataloger needs to cite a particular publication as the source of information about the work, notes may be used for that purpose as well. This is especially useful if a system does not have a bibliographic authority file (see Part 1: Authority Files and Controlled Vocabularies: Source Authority).

Some notes may be published, and others may contain administrative information that will not be. For further discussion of these various types of notes, see *Categories for the Description of Works of Art*, where such notes, called *remarks* or *description*, are included for every category.

Specificity

As mentioned, and as a supplement to information recorded in controlled fields, free-text notes allow for the nuance and detail necessary to capture a precise description that cannot be fully addressed in other elements.

Organization of the Data

Description and other descriptive notes are free-text fields; thus, if a note contains any information that is significant for retrieval, that information should also be recorded in the appropriate metadata element for indexing. Any significant persons, corporate bodies, subjects, dates, media, and techniques in a note should be indexed.

Recommended Elements

A list of the elements discussed in this chapter appears below.

Description (descriptive note)

Sources

Other Descriptive Notes

Sources

The examples throughout this chapter are for illustration only. Local practice may vary.

8.1.2 Terminology

8.1.2.1 Sources for Terminology

Published sources of information may include general reference works, art encyclopedias and dictionaries, and standard textbooks for art history. A few sources for Western art follow:

Gardner, Helen. *Gardner's Art through the Ages*. 11th ed. Edited by Fred S. Kleiner, Christin J. Mamiya, and Richard G. Tansey. Fort Worth, TX: Harcourt Brace Publishers, 2001.

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

Hartt, Frederick. *Art: History of Painting, Sculpture, and Architecture*. 2nd ed. New York: Harry N. Abrams, 1985.

Janson, H. W. *History of Art*. 7th ed. Upper Saddle River, NJ: Prentice Hall Art, 2006.

Catalogues raisonnés of specific artists, collection catalogs, monographs on specific built works, standard textbooks dealing with specific cultures and periods, and exhibition catalogs are also important sources for detailed information about specific works. Online resources are also useful; for example, some owning institutions have extensive information about their works available on their Web sites.

8.1.2.2 *Choice of Terminology*

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 sentence structure are recommended.

8.2 CATALOGING RULES

8.2.1 Rules for Description

8.2.1.1 *Brief Rules for Description*

Record a descriptive note discussing some or all of the salient characteristics and historical significance of the work of art or architecture. Discuss the significance, function, or subject of the work (see also Chapter 6: Subject).

Brevity

Enter information clearly and concisely. Capture salient points not already fully described in other elements.

Examples

[for a building]

Description field:

The Pantheon was dedicated to the seven planetary gods in 128 CE. It was consecrated as a Christian church in the early 7th century. It is the major surviving example of Roman concrete-vaulted architecture.

[for a pastel portrait]

Description field:

Liotard exhibited remarkable skill in the difficult medium of pastels, which he preferred when creating portraits of children. Surfaces, textures, and volume are described with subtle gradations of color. At the time he was working on this picture, portraits of children were becoming very popular in Western Europe.

Syntax and Order of Topics

Use natural word order. Use complete sentences. List information in the order of importance, chronologically, or from general to specific, depending on which is appropriate for the particular work.

Example

[for a photograph by André Kertész]

Description field:

Characteristic of Kertész' work as a Naturalist-Surrealist, this work combines prosaic observations of life combined with surrealist perspective.

If none of these ways of ordering applies to the work, list information in this order: what is the work (Work Type, Subject, Style), who is responsible for it, where was it made, when was it made. Omit any of these if they are not significant or are explained adequately in other elements.

Example

[for a sacramentary]

Description field:

This volume contains prayers that would be said by a priest at mass. It includes seven full-page Ottonian miniatures. Scenes are set against colored, ornamented bands. Because it includes prayers for saints venerated at Beauvais, the book may have been commissioned at the request of the bishop of Beauvais for presentation to Robert the Pious, king of France. The writing and illumination have been attributed to Nivardus of Milan, who worked at the Benedictine monastery of Saint-Benoît-sur-Loire, at Fleury, France in the early 11th century.

Capitalization and Abbreviations

Use sentence case and capitalize proper names. Avoid abbreviations.

Examples

[for a Persian carpet]

Description field:

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

[for a Maya pot]

Description field:

This straight-sided ceramic vessel with painted decoration comprising complex scenes was a common type 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.

Language

Write the note in the language of the catalog record (English in the United States). Names and other words in foreign languages may be used within the note when there is no commonly used English equivalent. Use diacritics as appropriate.

Examples

[for an Indian sculpture]

Description field:

Chola-period bronzes were created using the lost wax technique, meaning that each sculpture is unique. Parvati wears her signature conical crown with *karandamukuta* tiers, and she stands in the *tribhanga*, or triple-bend pose. Judging from her pose, this sculpture may have been placed to the left of an image of Shiva in his role as Nataraja, or Lord of the Dance.

[for a lidded bowl]

Description field:

Madame Louise of France, the eighth daughter of the French King Louis XV, probably drank from this bowl. Known as an *écuelle*, it would have held bouillon—a light, nourishing broth taken as a snack between meals. Madame Louise's monogram ML and the coat of arms of an unmarried royal princess are painted on the lid and dish. Lidded bowls with accompanying dishes were produced in large numbers at the Vincennes and Sèvres Porcelain Manufactory in a variety of shapes, sizes, and decorative schemes. This bowl is an example of the restrained transitional style characteristic of the 1760s, when the effusive Rococo style was being replaced by the tenets of the new Neoclassical style.

8.2.1.2 Additional Recommendations for Description

8.2.1.2.1 INDEX IMPORTANT INFORMATION

Repeat all information that is in the note and is required for retrieval as necessary in other display fields. Index it in appropriate controlled fields elsewhere in the Work Record.

Example

Free-Text Description field:

This is the largest of Turner's four extant watercolors of this medieval castle on the northern coast of Wales. Turner portrays the landscape and ocean in a dramatic fashion, using angry clouds, sunshine, and roiling waves to animate the scene and emphasize the struggle of the fishermen.

Creator display: Joseph Mallord William Turner (British, 1775-1851)

Controlled fields:

Role: painter

[link to Personal and Corporate Name Authority]:

Turner, Joseph Mallord William Turner

Materials and Techniques: watercolor and gum arabic with graphite underdrawing

Controlled Material fields (repeatable):

wood • gum arabic • graphite • underdrawing

Controlled Subject fields (repeatable):

Conway Castle (Wales) • ocean • coast • fishermen • castle • seascape • rocks
• struggle

8.2.1.2.2 TOPICS IN THE DESCRIPTION

Appropriate topics for the Description field include the subject of the work, its function, its relationship to other works, its style, and any aspects of it that might be either disputed or uncertain.

Subject and Method of Representation

Include a concise description and discussion of the subject content and the method of representation, if appropriate.

Examples

[for an architectural drawing]

Description field:

The drawing depicts a longitudinal section of the cathedral, showing that the main dome and minor ones are constructed differently.

[for the Lincoln Memorial, Washington, DC]

Description field:

The design was influenced by the Greek Parthenon. Built into the design are symbols of the Union; for example, the 36 exterior Doric columns represent the 36 states in the Union at the time of Lincoln's death.

Function, Manufacture, Condition

Include a concise description and discussion of the function or use of the work, and the circumstances surrounding its manufacture or condition, if significant.

Examples

[for a Mississippian culture bannerstone]

Description field:

This bannerstone is a double-crescent-shaped stone, typical of the *winged* type. Although the purpose of bannerstones is uncertain, it is assumed that they were status symbols in the form of adornments or insignia, perhaps carried on a wooden staff (with the holes arranged vertically); many scholars believe that bannerstones formed part of an atlatl (a stick used in pre-Columbian cultures to throw spears).

[for a work by contemporary artist, Robert Smithson]

Description field:

The *Spiral Jetty* was a counterclockwise coil of mud, salt crystals, rocks, which were hauled in by truck, but were indigenous elements of the landscape at Great Salt Lake. Although clockwise spirals were powerful positive forces, the artist equated this counterclockwise spiral with destruction and entropy, drawing on symbolism from many cultures.

Relationship to Other Works

Include a concise description and discussion of the significance of the work related to others from the same period, place, artistic school, and so on, if significant.

Example

[for a drawing of Apollo and the Muses on Parnassus]

Description field:

Poussin used this study in formulating a painting now in the Museo del Prado. This drawing is based on Raphael's famous fresco in the Stanza della Segnatura in the Vatican. The drawing is more animated than is typical for Poussin, but shows his characteristic tendency to abstract forms and to use wash quite broadly.

Stylistic, Technical Development

If significant, include a discussion of the artist's style, technical expertise, and how this work is representative of the artist's oeuvre.

Example

[for a sculpture]

Description field:

The virtuosity of the sculptor is apparent in the rendering of a variety of textures, including flesh, hair, lace, and satins. Verhulst has employed decorative foliage and curving volutes below the armor to mitigate the truncation of the figure at the shoulders and chest.

Disputed Issues

Include a clarification of disputed or uncertain issues concerning attribution, original location, identification of subjects, dating, or other relevant historical information, if appropriate.

Example

[for a medieval panel painting]

Description field:

The *Adoration of the Magi in Siena* was produced by Bartolo's workshop but probably executed primarily by Bartolo di Fredi himself. Although it is unknown where the altarpiece originally stood, the quality of the materials, large size, and the influence that the work had on other artists are all evidence of an expensive commission and prominent location, possibly in the cathedral of Siena. It illustrates the artist's late stylistic concerns and was extremely influential in Siena and elsewhere.

8.2.2 Rules for Other Descriptive Notes

If descriptive notes are attached to various fields in the database, rules for brevity, syntax, language, capitalization, and abbreviation in these other descriptive notes should be the same as the rules for the general Description element (above).

Depending on the needs of the cataloging institution, use notes specific to individual elements to clarify or supplement information recorded in that element. In the examples below, the name of each note indicates the specific area of the record to which it corresponds.

Subject Display (Note)

Example

[for a drawing]

Subject display (Note):

This drawing may have been a preparatory study for a religious composition, possibly for a *Marriage of the Virgin or Apostles with the Virgin Mary*.

Controlled Subject field:

Marriage of the Virgin • Spozalizio • male figures • Virgin Mary • Saint Joseph • female figure • apostles • drapery

Controlled Work Type field:

preparatory study

Physical Description Display (Note)

Example

[for a Koran]

Physical Description display (Note):

The *Ibn al-Bawwab Koran* is a small volume containing 286 brownish paper folios. Each text has fifteen lines of round script written with a straight-cut reed pen to produce letters of uniform thickness. The brown ink is enhanced with blue and gold.

Source: Bloom, Jonathan, and Sheila Blair. *Islamic Arts*. London: Phaidon Press, 1997; **Page:** 195.

Materials and Techniques display:

brown ink with blue tempera and gold leaf

Controlled Materials and Techniques field:

ink • tempera • gold leaf

Date Note

Example

[for St. Peter's, the Vatican]

Date Note:

Between 1452 and 1455, Bernardo Rossellino drafted a plan to extend the foundation of Old Saint Peter's. In 1506, Pope Julius commissioned Donato Bramante to continue plans to rebuild it, but by 1515, upon Bramante's death, only four large pilasters had been erected. In 1546, Michelangelo took over as lead architect. By 1564, upon Michelangelo's death, plans and construction for the dome were under way, but the

dome was not completed until 1593 under the architects Domenico Fontana and Giacomo della Porta. Between 1603 and 1614, Carlo Maderno directed the construction of the nave and portico, and Bernini laid out the Piazza San Pietro 1656-1667.

Creation Date display:

designs begun 1451, constructed 1506-1615, piazza finished 1667

Controlled Date fields:

Earliest: 1451; **Latest:** 1615

8.2.3 Rules for Sources for Notes

Cite the source or sources used to compose notes. This is particularly critical when a published text has been used extensively or copied verbatim. Sources may be recorded in a dedicated source field, which may be linked to a controlled bibliographic authority file.

Example

[for an ancient Egyptian bas relief]

Description field:

Mentuhotep II was the founder of the Middle Kingdom, reuniting Egypt after the chaotic First Intermediate Period. This relief comes from his mortuary temple at Deir el-Bahri in western Thebes. The high standards of the royal Theban workshops are evident in the delicately modeled low relief and the finely painted details.

Source: Hibbard, Howard. *Metropolitan Museum of Art*. New York: Harrison House, 1986; **Page:** 30.

If a quote is taken largely verbatim from a source, indicate the source in the note itself, if necessary for clarity. Ideally, all such sources should also be linked to an authority record for the citation.

Example

[for a portrait]

Description field:

Gertrude Stein said of Picasso's famous 1905-1906 portrait of her (now in the Metropolitan Museum, New York): "... for me, it is I, and it is the only reproduction of me which is always I, for me." (Stein, Gertrude. *Picasso*, 1948)

Source: Stein, Gertrude. *Picasso*. London: B. T. Batsford, Ltd., 1948; **Page:** 8.

8.3 PRESENTATION OF THE DATA

8.3.1 Display and Indexing

8.3.1.1 *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.

8.3.1.1.1 INDEXING NOTES

Description and other descriptive notes are free-text fields. Important information in the note must be indexed in appropriate controlled fields for optimal retrieval.

Some notes (for example, a note containing museum acquisition information) may be inappropriate for display to the public; institutions should decide which notes will be displayed to end users and which are not for publication.

8.3.1.1.2 INDEXING SOURCES

Ideally, a Source field will be associated with the note, and linked to a bibliographic authority file to control values. See the discussion in Part 1: Authority Files and Controlled Vocabularies: Source Authority.

Example

[for the Chrysler Building, New York]

Description field:

Van Alen's building was famous as Manhattan's tallest structure in the early 1930s. Its massing of forms, use of fenestration as a design element, and surface treatment are similar to examples of late 1920s commercial architecture. However, its ornamentation makes it an Art Deco classic; this is particularly evident in the seven floors that make up the elongated dome, comprising a series of tiered arched forms with a triangular dormer. In a striking feat of showmanship, Van Alen's 27-ton steel spire pushed the building's height to 1,046 feet, making it higher than the Eiffel Tower.

Source: Duncan, Alistair. *Art Deco*. London: Thames and Hudson, 1988; **Page:** 186.

Record citations consistently, using the rules in the *Chicago Manual of Style*.

8.3.2 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 a discussion of the 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.

Figure 39

Work Record with a Description: Post-Impressionist Painting¹
Required and recommended elements are marked with an asterisk.

Work Record

- **Class** *[controlled]*: paintings
- ***Work Type** *[link]*: painting
- ***Title**: Irises | **Title Type**: preferred
- ***Creator display**: Vincent van Gogh (Dutch, 1853-1890)
 - ***Role** *[link]*: painter | *[link]*: Gogh, Vincent van
- ***Creation Date**: 1889
 - [controlled]*: **Earliest**: 1889; **Latest**: 1889
- ***Subjects** *[links to authorities]*: botanical • irises • regeneration • soil • nature
- ***Current Location** *[link]*: J. Paul Getty Museum (Los Angeles, California, United States) | **ID**:90.PA.20
- **Creation Location**: Saint-Rémy-de-Provence (Provence-Alpes-Côte d'Azur, France)
- ***Measurements**: 71 x 93 cm (28 x 36 5/8 inches)
 - [controlled]*: **Value**: 71; **Unit**: cm; **Type**: height | **Value**: 93; **Unit**: cm; **Type**: width
- ***Materials and Techniques**: oil on canvas, applied with brush and palette knife
 - Material** *[link]*: oil paint • canvas | **Technique/Implement** *[link]*: brush • palette knife
- **Inscriptions**: signed lower right: Vincent
- **Style** *[link]*: Impressionist • Post-Impressionist
- **Description**: This work was painted when the artist was recuperating from a severe attack of mental illness; it depicts the garden at the asylum at Saint-Rémy. The cropped composition, divided into broad areas of vivid color with monumental irises overflowing the borders of the picture, was probably influenced by the decorative patterning of Japanese woodblock prints. There are no known drawings for this painting; Van Gogh himself considered it a study. His brother Theo recognized its quality and submitted it to the Salon des Indépendants in September 1889, writing to Vincent of the exhibition: "[It] strikes the eye from afar. It is a beautiful study full of air and life."
- **Description Source** *[link]*: J. Paul Getty Museum. *Handbook of the Collections*. Los Angeles: J. Paul Getty Museum, 1991; **Page**: 129.



CREDIT: The J. Paul Getty Museum (Los Angeles, California), Vincent van Gogh (Dutch, 1853-1890); *Irises*, 1889; oil on canvas, 71 x 93 cm; (28 x 36 5/8 inches); 90.PA.20. © The J. Paul Getty Trust.

Figure 40

Work Record with a Description: Modern Painting²

Required and recommended elements are marked with an asterisk.

Work Record

- **Class** [controlled]: paintings • American art
- ***Work Type** [link]: painting
- ***Title**: The Figure 5 in Gold | **Title Type**: preferred
Title: *Five in Gold* | **Title Type**: alternate
- ***Creator display**: Charles Demuth (American, 1883-1935)
***Role** [link]: painter | [link]: Demuth, Charles
- ***Creation Date**: 1928 | [controlled]: **Earliest**: 1928; **Latest**: 1928
- ***Subjects** [links to authorities]: portrait • William Carlos Williams (American poet, 1883-1963) • Williams, William Carlos • "The Great Figure" (poem) • industry • fire • fire engine
- ***Current Location** [link]: Metropolitan Museum of Art (New York; New York, United States) | ID:49.59.1
- ***Measurements**: 90.2 x 76.2 cm (35 1/2 x 30 inches)
[controlled]: **Value**: 90.2; **Unit**: cm; **Type**: height | **Value**: 76.2; **Unit**: cm; **Type**: width
- ***Materials and Techniques**: oil on cardboard
Material [link]: oil paint • cardboard
- **Style** [link]: Futurist • Cubist
- **Description**: In the 1920s Demuth produced a series of poster-portraits honoring his contemporaries, inspired by Gertrude Stein's word-portraits. This painting pays homage to a poem by William Carlos Williams, "The Great Figure." This portrait consists not of a physical likeness of the poet, but of images associated with him, the poet's initials, and the names "Bill" and "Carlos." Williams' poem describes the experience of seeing a red fire engine with the number 5 painted on it racing through the city streets.
- **Description Source** [link]:
Metropolitan Museum of Art online. <http://www.metmuseum.org> (accessed February 1, 2005).



CREDIT: *The Figure 5 in Gold*, 1928; Charles Demuth (American, 1883-1935); Oil on cardboard; H. 35-1/2, W. 30 in. (90.2 x 76.2 cm); The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949 (49.59.1); Photograph © 1986 The Metropolitan Museum of Art.

Figure 41

Work Record with a Description: Romanesque Tower
Required and recommended elements are marked with an asterisk.

Work Record

- **Class** [link]: architecture • European art
- ***Work Type** [link]: campanile
- ***Title**: Leaning Tower of Pisa | **Title Type**: preferred
Title: Campanile | **Title Type**: alternate
Title: Torre Pendente | **Title Type**: alternate
- ***Creator display**: architect and engineer: begun by Bonanno Pisano (Italian, active late 12th century) or Gherardo di Gherardo (Italian, active late 12th century); continued by Giovanni Pisano (Italian, born ca. 1240, died before 1320) and Giovanni di Simone (Italian, active ca. 1260-ca. 1286); finished by Tommaso Pisano (Italian, died after 1372)
***Role** [link]: architect | [link]: Bonanno Pisano II ***Role** [link]: architect | [link]: Gherardo di Gherardo II ***Role** [link]: architect | [link]: Giovanni Pisano II ***Role** [link]: architect | [link]: Giovanni di Simone II ***Role** [link]: architect | [link]: Tommaso Pisano
- ***Creation Date**: tower was begun in 1173 and completed in the 14th century
[controlled]: **Earliest**: 1173; **Latest**: 1399
- ***Subjects** [links to authorities]: architecture • religion and mythology • bell tower
- **Style** [link]: Romanesque
- ***Current Location** [link]: Pisa (Tuscany, Italy)
- ***Measurements**: 8 stories, 56 m (height) (185 feet), inclination is about 4.9 m (16 feet) off the perpendicular
[controlled]: **Value**: 56; **Unit**: m; **Type**: height | **Extent**: stories; **Value**: 8; **Type**: count
- ***Materials and Techniques**: bearing masonry, cut stone construction, round plan, white marble inlaid on the exterior with colored marble
Material [link]: marble | **Technique** [link]: bearing walls • dimension stone • round plan • inlaying
- **Description**: Vasari reports that the tower was begun by Bonanno Pisano, but modern research indicates the plan may have been by Gherardo di Gherardo. The uneven settling of the campanile's foundations during its construction caused the tower to lean. The work was continued by Giovanni Pisano and Giovanni di Simone in 1275, with the addition of another three floors in a direction that bent opposite to the inclination to compensate for the flaw; but the added weight caused the tower to lean even more. According to Vasari, Tommaso di Andrea Pisano completed the belfry between 1350 and 1372. Modern efforts are underway to prevent the further leaning and ultimate collapse of the tower.
- **Description Sources** [link]:
Touring Club Italiano: Toscana (1984); **Page**: 117 ff.
Soprintendenza ai Beni Ambientali Architettonici Artistici e Storici per le provincie di Pisa Livorno Lucca Massa Carrara
online <http://www.ambientepi.arti.beniculturali.it/> (accessed February 4, 2005).
- **Related Work**:
Relationship Type [controlled]: part of
[link to Related Work]: *Cathedral of Pisa*; cathedral; unknown Italian; 1063-1350; Piazza del Duomo (Siena, Italy)



CREDIT:
Leaning Tower of Pisa, Pisa,
Italy © 2005 Patricia Harpring.
All rights reserved.

Notes

1. 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 collections information system.
2. 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 collections information system.