

AMICO Sample Records

These works from the AMICO Library have been selected to illustrate the use of the AMICO Data Dictionary and to show how the data in the Library might appear. More Examples can be found on the AMICO Web Site at <http://www.amico.org>.

Questions about these sample should be directed to info@amico.net. AMICO Members with questions should post them to the Technical Committee online discussion on the AMICO members web site: <http://www.members.amico.org>.

Giordano, Luca

The Battle between the Israelites and the Amalekites, ca. 1690
Art Gallery of Ontario

Egyptian, Probably from Thebes

Mummy Case of Paankhenamun, Third Intermediate Period, Dynasty 22 (c. 945 - 715 B.C.)
Art Institute of Chicago

Michelangelo

Study for the Nude Youth over the Prophet Daniel, 1510/11
Cleveland Museum of Art

Each of these records are provided in a number of different formats:

- an easily readable display format
- a table showing the AMICO Data Dictionary fields
- a text version of the AMICO data transfer format.

AMICO Sample Records

Art Gallery of Ontario

Images:



Full view

Copyright 1998, Art
Gallery of Ontario

Giordano, Luca
(Italian; Neapolitan 1634 - 1705)

The Battle between the Israelites and the Amalekites
ca. 1690

oil on canvas
152.5 x 210.5 cm

Art Gallery of Ontario, Toronto, Ontario, Canada
No. 95/143, Gift of Joey and Toby Tanenbaum, 1995

Full view: AGO_.Giordano.95-143.TIF



Catalog Record in
Data Dictionary
Format

AID	AGO_95/143	
OTY	Painting	
OTG		
	OTN	The Battle between the Israelites and the Amalekites
OPD		
OPA		
MET	152.5 cm x 210.5 cm	
MEG		
	MED	height
	MDV	152.5
	MDU	cm
MEG		
	MED	width
	MDV	210.5
	MDU	cm
OMG		
	OMD	oil; canvas
	OMM	oil
	OMS	canvas
CRG		
	CRT	Luca Giordano
	CRN	Giordano, Luca
	CRC	Italian; Neapolitan
	CBD	1634
	CBP	Italy

Catalog Record in Data Dictionary Format (cont.)

	CDD	11705
	CDP	Italy
	CGN	M
OCG		
	OCT	ca.1690
	OCS	1680
	OCE	1700
OOG		
	OON	Art Gallery of Ontario
	OOP	Toronto, Ontario, Canada
	OOA	95/143
	OOC	Gift of Joey and Toby Tanenbaum, 1995
ORG		
	ORS	Copyright 1998: Art Gallery of Ontario
	ORL	http://www.ago.net/2/repro.htm/
RIG		
	RIP	Y
	RID	Full view
	RIR	HasFormat
	RIL	AGO_.95-143.TIF
AVD	19990129	
AVV	1.2	
ALY	1998	
ADP	OCT parsed into OCS and OCE	

**Catalog Record in
Data Transfer Format**

AIDAGO_95/143}~
 OTYPainting}~
 OTG}~
 OTNThe Battle between the Israelites and the Amalekites}~
 OPD}~
 OPA}~
 MET152.5cmx210.5cm}~
 MEG}~
 MEDheight}~
 MDV152.5}~
 MDUcm}~
 MEG}~
 MEDwidth}~
 MDV210.5}~
 MDUcm}~
 OMG}~
 OMDoil; canvas}~
 OMMoil}~
 OMScanvas}~
 CRG}~
 CRTLuca Giordano}~
 CRNGiordano, Luca}~
 CRCItalian; Neapolitan}~
 CBD1634}~
 CBPItaly}~
 CDD1705}~
 CDPItaly}~
 CGNM}~
 OCG}~
 OCTca. 1690}~
 OCS1680}~
 OCE1700}~
 OOG}~
 OONArt Gallery of Ontario}~
 OOPToronto, Ontario, Canada}~
 OOA95/143}~
 OOCGift of Joey and Toby Tanenbaum, 1995}~
 ORG}~
 ORSCopyright 1998: Art Gallery of Ontario}~
 ORLhttp://www.ago.net/2/repro.htm/}~
 RIG}~
 RIPY}~
 RIDFull view}~
 RIRHasFormat}~
 RILAGO_95-143.TIF}~
 AVD19990129}~
 AVV1.2}~
 ALY1998}~
 ADPPARSE: OCT parsed into OCS and OCE}~
 |

Image Metadata
Record in
Data Dictionary Format

	AMICO Metadata Record Fields	Core?	Repeat ?	
XID	DC.Resource.Identifier	*	N	AGO_Giordano.95-143.TIF
XDE	DC.Description	*	Y	Full view
XPU	DC.Publisher	*	N	Art Gallery of Ontario
XDA	DC.Date		Y	1998
XRT	DC.ResourceType	*	N	reproduction
XAM	AMICO.Mode	*	N	image
XFO	DC.Format			
XFE	AMICO.Format.Encoding	*	N	tiff
XFP	AMICO.Format.ColorPalette		N	24-bit
XCM	AMICO.Format.ColorMetric		N	RGB
XFD	AMICO.Format.Dimensions	*	1800 x 1380	2400 x 1744
XFF	AMICO.Format.FileSize	*	N	6.74 MB
XFC	AMICO.Format.Compression	*	N	none
XRE	DC.Relation		Y	
XRY	DC.Relation.Type	*	N	IsFormatOf
XRI	DC.Relation.Identifier	*	N	AGO_.95/143
XRS	DC.Rights	*	Y	Copyright Art Gallery of Ontario, 1997

Image Metadata
Record in
Output Format

XIDAGO_.95-143.TIF}~
XDEFull view}~
XPUArt Gallery of Ontario}~
XRTreproduction}~
XAMimage}~
XFEtiff}~
XFP24bit}~
XCMRGB}~
XFD1800 x 1308}~
XFF6.74Mb}~
XFCnone}~
XRYIsFormatOf}~
XRI95/143}~
XRSCopyright 1998, Art Gallery of Ontario}~
|

AMICO Sample Records

Art Institute of Chicago

Images



Full view



View of top of head



Front View: photograph of xray

Egyptian, Probably from Thebes

Mummy Case of Paankhenamun, Third Intermediate Period, Dynasty 22 (c. 945 - 715 B.C.)

Cartonnage mummy case with mummy inside
h.: 67 in (170.2 cm); w.: 17 in. (43.2 cm); d.: 12-1/2 in. (31.7 cm)

Cartonnage (gum, linen and papyrus), Gold Leaf and Pigment on a metal mount

Art Institute of Chicago, Chicago, Illinois, USA

No. 1910.238

William Moses Willner Fund

Inscriptions and marks

The hieroglyphic text above Horus reads: A royal offering of Osiris, presider over the West, the great god, lord of Abydos, Wennofer, ruler of Eternity. Utterance by Horus, the son of Osiris, the great god, lord of the sky; may he give a mortuary offering of food and viands, oxen and geese, incense, clothing and every good and pure thing for Osiris, the doorkeeper of the estate of Amun, Paankhenamun, deceased, son of Ainka, the doorkeeper of the estate of Amun, deceased, son of Ankhefenkhonsu. Paankhenamun means "The one who lives for Amun". Khamaat means "The one who arises in Truth." Ankhefenkhonsu means "He who lives for Khonsu". Other identifying hieroglyphs elsewhere on case.

Description

Anthropoid coffin made for Paankhenamun, a doorkeeper of the estate of Amun in Thebes. The case is decorated with a variety of images associated with rebirth. The central scene depicts the presentation of the deceased by the falcon-headed deity Horus to Osiris, main deity of the afterlife. Decoration on the mummy case: 1. Top register (head to middle of case). (neck area): Maat with a phoenix bird. "Broad collars": layers of floral necklaces. Beetle with hawk head below the sun disk; wings of Nut. Under beetle: Shen: hieroglyph for "eternity." 2. Middle top register: Scene of Paankhenamun with the gods. Proper left: Paankhenamun with a cone of scented fat on his wig, is led into the presence of the gods. Next to Paankhenamun: The hawk-headed god, Horus, Son of Osiris. Center figure holding staff: The god Osiris. Next to Osiris: Isis, the sister of Osiris. Proper far right: Nephthys, sister of Osiris. Center: The Four Sons of Horus. 3. Middle lower register. The geographic symbol of the city of Abydos. Proper left: Winged deity, Hathor. Proper right: Winged deity, Maat. Rams on a standard. Under left ram: A (mummy/tekenu ?) bundle on a standard. Under right ram: Double plumed headdress. 4. Bottom Register. Center: Djed pillar. Facing pillar: Falcon gods, "The Behdite, Lord of Heaven." Under wings: Eyes of Horus. 5. Foot register. Center: Winged scarab. Eyes of Horus. Above beetle: Shen: hieroglyph for "eternity." Above wings: Demons who live in the underworld. 6. The back of the coffin: single large djed pillar. On either side, below its elbows: hieroglyphs for "The West."

Context:

Egyptian, probably from Thebes. The coffin belonged to a man named Paankhenamun, whose name translates as "He Lives for Amun." Paankhenamun was the doorkeeper of the temple of the god Amun, a position he inherited from his father. X-rays reveal that he was approximately



3D construction of mummy's head based upon CD data

5' 6" tall and died in middle age. Cartonnage cases were popular at the time that Paankhenamun was buried. After mummification, the wrapped body was inserted into the case through the back. The back was then laced up, a footboard was added, and the case was painted. Cartonnage cases were normally placed inside one or more nested wooden coffins that were also decorated

The mummy case was x-rayed in 1985. The mummy case was CAT-scanned and x-rayed in 1996.

Documents

Cleopatra: A Multi-Media Guide to the Ancient World, The Art Institute of Chicago, 1997

The Art Institute of Chicago *Museum Studies*, 1994, Volume 20, No. 1, pp. 22-25

A Guide to the Collection, Art Institute of Chicago, 1994

The Essential Guide, Art Institute of Chicago, 1993

A Handbook of the Egyptian Collection, 1924, pp. 7, 12, 13 (ill.), 14-16, 19n, 69, and 124

Cataloged by Jane Neet, 19980428

Note: As with the AGO record, each of the associated image or multimedia files is accompanied by a metadata record describing its technical characteristics. For the sake of space, these have only been included here is the Data Transfer Format.

Catalog Record in Data Dictionary Format

AID	AIC_.1910.238	
OTY	Mummy Goods	
CLG		
	CLT	Mummy Goods
CLG		
	CLT	Ancient Art
CLG		
	CLT	European Decorative Arts and Sculpture and Ancient Art
OTG		
	OTN	Mummy Case of Paankhenamun
	OTT	preferred
OPD		
OPA		
MET	H: 170.2 cm (67 in.); W.: 43.2 cm (17 in.); D.: 31.7 cm (12-1/2 in.)	
OMG		
	OMD	Cartonnage (gum, linen, and papyrus), gold leaf, pigment
OIN	The hieroglyphic text above Horus reads:A royal offering of Osiris, presider over the West, the great god, lord of Abydos, Wennofer, ruler of Eternity. Utterance by Horus, the son of Osiris, the great god, lord of the sky; may he give a mortuary offering of food and viands, oxen and geese, incense, clothing and every good and pure thing for Osiris, the doorkeeper of the estate of Amun, Paankhenamun, deceased, son of Ainka, the doorkeeper of the estate of Amun, deceased, son of Ankhefenkhonsu.Paankhenamun means "The one who lives for Amun".Khamaat means "The one who arises in Truth."Ankhefenkhonsu means "He who lives for Khonsu".Other identifying hieroglyphs elsewhere on case.	
CRG		
	CRT	Egyptian
	CRN	Egyptian
	CRC	Africa, North Africa, Egypt
	CDT	North Africa, Egypt

Catalog Record in Data Dictionary Format (cont.)

OCG		
	OCT	Third Intermediate Period, Dynasty 22, c. 945 - 715 B.C.
	OCS	-09450101
	OCE	-07151231
	OCP	Europe, Greece, Central Greece and Euboea, Boeotia department, Thebes
SUP		
	SUP	<p>Anthropoid coffin made for Paankhenamun, a doorkeeper of the estate of Amun in Thebes. The case is decorated with a variety of images associated with rebirth. The central scene depicts the presentation of the deceased by the falcon-headed deity Horus to Osiris, main deity of the afterlife. Decoration on the mummy case: 1. Top register (head to middle of case). (neck area): Maat with a phoenix bird. "Broad collars": layers of floral necklaces. Beetle with hawk head below the sun disk; wings of Nut. Under beetle: Shen: hieroglyph for "eternity." 2. Middle top register: Scene of Paankhenamun with the gods. Proper left: Paankhenamun with a cone of scented fat on his wig, is led into the presence of the gods. Next to Paankhenamun: The hawk-headed god, Horus, Son of Osiris. Center figure holding staff: The god Osiris. Next to Osiris: Isis, the sister of Osiris. Proper far right: Nephthys, sister of Osiris. Center: The Four Sons of Horus. 3. Middle lower register. The geographic symbol of the city of Abydos. Proper left: Winged deity, Hathor. Proper right: Winged deity, Maat. Rams on a standard. Under left ram: A (mummy/tekenu ?) bundle on a standard. Under right ram: Double plumed headdress. 4. Bottom Register. Center: Djed pillar. Facing pillar: Falcon gods, "The Behdite, Lord of Heaven." Under wings: Eyes of Horus. 5. Foot register. Center: Winged scarab. Eyes of Horus. Above beetle: Shen: hieroglyph for "eternity." Above wings: Demons who live in the underworld. 6. The back of the coffin: single large djed pillar. On either side, below its elbows: hieroglyphs for "The West."</p>
CXG		
	CXD	<p>Egyptian, probably from Thebes. The coffin belonged to a man named Paankhenamun, whose name translates as "He Lives for Amun." Paankhenamun was the doorkeeper of the temple of the god Amun, a position he inherited from his father. X-rays reveal that he was approximately 5' 6" tall and died in middle age. Cartonnage cases were popular at the time that Paankhenamun was buried. After mummification, the wrapped body was inserted into the case through the back. The back was then laced up, a footboard was added, and the case was painted. Cartonnage cases were normally placed inside one or more nested wooden coffins that were also decorated. The mummy case was x-rayed in 1985. The mummy case was catscanned and x-rayed in 1996.</p>

Catalog Record in Data Dictionary Format (cont.)

OOG		
	OON	The Art Institute of Chicago
	OOP	Chicago, IL
	OOA	1910.238
	OOC	The Art Institute of Chicago, William M. Willner Fund
ORG		
	ORL	http://www.artic.edu/aic/rights/main.rights.html
RIG		
	RIP	Y
	RID	front view
	RIR	HasFormat
	RIL	AIC_E22827.TIF
RIG		
	RIP	N
	RID	front view. photo of x-ray
	RIR	reproduction
	RIL	AIC_E15251.TIF
RIG		
	RIP	N
	RID	view of top of head
	RIR	reproduction
	RIL	AIC_E31636.TIF
RMG		
	RMD	3-D construction of mummy's head based upon CT data
	RMR	IsBasisFor

Catalog Record in
Data Transfer Format

AIDAIC_.1910.238}~
 OTYMummy Goods}~
 OTYAncient Art}~
 OTYEuropean Decorative Arts and Sculpture and Ancient Art}~
 CLG}~
 CLTMummy Goods}~
 OTG}~
 OTNMummy Case of Paankhenamun}~
 OTTpreferred}~
 METH: 170.2 cm (67 in.); W.: 43.2 cm (17 in.); D.: 31.7 cm (12-1/2 in.)}~
 OMG}~
 OMDCartonnage (gum, linen, and papyrus), gold leaf, pigment}~
 OINThe hieroglyphic text above Horus reads:A royal offering of Osiris, presider over the West, the great god, lord of Abydos, Wennofer, ruler of Eternity. Utterance by Horus, the son of Osiris, the great god, lord of the sky; may he give a mortuary offering of food and viands, oxen and geese, incense, clothing and every good and pure thing for Osiris, the doorkeeper of the estate of Amun, Paankhenamun, deceased, son of Ainka, the doorkeeper of the estate of Amun, deceased, son of Ankhefenkhonsu.Paankhenamun means "The one who lives for Amun".Khamaat means "The one who arises in Truth."Ankhefenkhonsu means "He who lives for Khonsu".Other identifying hieroglyphs elsewhere on case.}~
 CRG}~
 CRTEgyptian}~
 CRNEgyptian}~
 CDTEgypt}~
 CRCEgypt}~
 OCG}~
 OCTThird Intermediate Period, Dynasty 22, c. 945 - 715 B.C.}~
 OCS1/1/945 B.C.}~
 OCE12/31/715 B.C.}~
 OCPAfrica
 North Africa
 Egypt}~
 SUG}~
 SUPAnthropoid coffin made for Paankhenamun, a doorkeeper of the estate of Amun in Thebes. The case is decorated with a variety of images associated with rebirth. The central scene depicts the presentation of the deceased by the falcon-headed deity Horus to Osiris, main deity of the afterlife.Decoration on the mummy case:1. Top register (head to middle of case). (neck area): Maat with a phoenix bird. "Broad collars": layers of floral necklaces. Beetle with hawk head below the sun disk; wings of Nut. Under beetle: Shen: hieroglyph for "eternity."2. Middle top register: Scene of Paankhenamun with the gods. Proper left: Paankhenamun with a cone of scented fat on his wig, is led into the presence of the gods. Next to Paankhenamun: The hawk-headed god, Horus, Son of Osiris. Center figure holding staff: The god Osiris. Next to Osiris: Isis, the sister of Osiris. Proper far right: Nephthys, sister of Osiris. Center: The Four Sons of Horus.3. Middle lower register. The geographic symbol of the city of Abydos. Proper left: Winged deity, Hathor. Proper right: Winged deity, Maat. Rams on a standard. Under left ram: A (mummy/tekenu ?) bundle on a standard. Under right ram: Double plumed headdress.4. Bottom Register. Center: Djed pillar. Facing pillar: Falcon gods, "The Behdite, Lord of Heaven." Under wings: Eyes of Horus.5. Foot register. Center: Winged scarab. Eyes of Horus. Above beetle: Shen: hieroglyph for "eternity." Above wings: Demons who live in the underworld.6. The back of the coffin: single large djed pillar. On either side, below its elbows: hieroglyphs for "The West."}~
 CXG}~
 CXDEgyptian, probably from Thebes.The coffin belonged to a man named Paankhenamun, whose name translates as "He Lives for Amun." Paankhenamun was the doorkeeper of the temple of the god Amun, a position he inherited from his father. X-rays reveal that he was

**Catalog Record in
Data Transfer Format
(cont.)**

approximately 5' 6" tall and died in middle age. Cartonnage cases were popular at the time that Paankhenamun was buried. After mummification, the wrapped body was inserted into the case through the back. The back was then laced up, a footboard was added, and the case was painted. Cartonnage cases were normally placed inside one or more nested wooden coffins that were also decorated. The mummy case was x-rayed in 1985. The mummy case was CAT-scanned and x-rayed in 1996.}~

OOG}~

OONThe Art Institute of Chicago}~

OOPChicago, IL}~

OOA1910.238}~

OOCThe Art Institute of Chicago, William M. Willner Fund}~

ORG}~

ORL<http://www.artic.edu/aic/rights/main.rights.html>}~

RIG}~

RIPY}~

RILAIC_.E15251.TIF}~

RIDfront view. photo of x-ray}~

RIRreproduction}~

RIG}~

RIPY}~

RILAIC_.E22827.TIF}~

RIDfront view}~

RIRreproduction}~

RIG}~

RIPY}~

RILAIC_.E31636.TIF}~

RIDview of top of head}~

RIRreproduction}~

RMG}~

RILAIC_.1910.238_QT01.mov}~

RMD3-D construction of mummy's head based upon CT data}~

RIRIsBasisFor}~

RDG}~

RDDCleopatra: A Multi-Media Guide to the Ancient World, The Art Institute of Chicago, 1997}~

RDRIsReferencedBy}~

RDG}~

RDDThe Art Institute of Chicago. Museum Studies, 1994, Volume 20, No 1, pp 22-25}~

RDRIsReferencedBy}~

RDG}~

RDD A Guide to the Collection, Art Institute of Chicago, 1994}~

RDRIsReferencedBy}~

RDG}~

RDDThe Essential Guide. Art Institute of Chicago, 1993}~

RDRIsReferencedBy}~

RDG}~

RDD A Handbook of the Egyptian Collection, 1924, pp. 7, 12, 13(ill.), 14-16, 19n, 69 and 124}~

RDRIsReferencedBy}~

DCH}~

DCBJane Neet}~

DCD04/28/1998}~

XPUThe Art Institute of Chicago}~

**Image Metadata
Record in
Output Format**

XIDAIC_.E22827.TIF}~
 XDEfront view}~
 XRTreproduction}~
 XAMimage}~
 XFETIFF}~
 XFD331 x 768}~
 XFF745K}~
 XFCnone}~
 XRYIsFormatOf}~
 XRIAIC_.1910.238}~
 XRSCopyright The Art Institute of Chicago, 1998}~
 |

**Image Metadata
Record in
Output Format**

XPUThe Art Institute of Chicago}~
 XIDAIC_.E31636.TIF}~
 XDEview of top of head}~
 XRTreproduction}~
 XAMimage}~
 XFETIFF}~
 XFD746 x 768}~
 XFF1.64 MB}~
 XFCnone}~
 XRYIsFormatOf}~
 XRIAIC_.1910.238}~
 XRSCopyright The Art Institute of Chicago, 1998}~
 |

**Image Metadata
Record in
Output Format**

XPUThe Art Institute of Chicago}~
 XIDAIC_.E15251.TIF}~
 XDEfront view. photo of x-ray}~
 XRTreproduction}~
 XAMimage}~
 XFETIFF}~
 XFD253 x 768}~
 XFF.570K}~
 XFCnone}~
 XRYIsFormatOf}~
 XRIAIC_.1910.238}~
 XRSCopyright The Art Institute of Chicago, 1998}~
 |

**Media Metadata
Record in
Output Format**

XPUThe Art Institute of Chicago}~
 XIDAIC_.1910.238_QT01.mov}~
 XDE3D construction of mummy's head based upon CT Data }~
 XRTreproduction}~
 XAMvideo}~
 XFEQuickTime}~
 XFD320x240}~
 XFF.221K}~
 XFCnone}~
 XRYIUsVersionOf}~
 XRIAIC_.1910.238 CT scan}~
 XRSCopyright The Art Institute of Chicago, 1998}~
 |

Images



Full View

Michelangelo (Italian; 1475 - 1564)

Study for the Nude Youth over the Prophet Daniel, 1510/1511
red chalk over black chalk

Sheet: 33.5cm x 23.4cm, Secondary Support: 34.4cm x 24.4cm

The Cleveland Museum of Art, Cleveland, Ohio, USA, no. 1940.465.a

Gift in memory of Henry G. Dalton by his nephews George S. Kendrick and Harry D. Kendrick.

Inscriptions

lower right, in black ink: 55 [crossed out] ; SECONDARY SUPPORT, lower left, in purple crayon: [illegible] O a ; lower center, in graphite: 80

Description

Michelangelo, who is universally recognized as one of the greatest artists, regarded himself as primarily a sculptor. The peak of his early career, however, was the vast ceiling fresco in the Sistine Chapel, in which he depicted scenes from the Old Testament.

This is a preparatory drawing for the monumental nude youths who sit at the four corners of every other narrative scene in the fresco. It is one of a small group executed during the second phase of Michelangelo's work on the chapel ceiling (1511-1512), in which he used red chalk with a precision more typical of penwork. During the first phase, in 1508, Michelangelo had used traditional techniques: most often black chalk for loose figure studies and pen and brown ink for more finished drawings. In 1510 Michelangelo's patron, Pope Julius II, became engaged in war, and the ceiling project was discontinued until the following year. When work resumed, Michelangelo began the unusual practice of using red chalk for finished drawings instead of fine hatching in pen and brown ink, presumably after finding a supply of red chalk hard enough for such exact work.

In the Cleveland drawing Michelangelo first traced an earlier drawing to the sheet with black chalk and then drew the elaborate shading over it in red chalk, probably studying the subject from a wax or terracotta model. The precise function of the drawing was to provide a detailed image of the surface modeling to copy directly onto the wet plaster of the ceiling within the outlines that had been transferred from a full-sized cartoon.

Provenance

Pierre Jean Mariette (Lugt 1852, stamped, lower left, in black ink); Burckel, Vienna; Dr. Alexander de Frey, Tamesvar, Romania; Henry G. Dalton, Cleveland; George S. and Harry D. Kendrick, Cleveland. Sale: Paris, Galerie Jean Charpentier 12-14 June 1933 (de Frey collection), no. 7, pl. ii (verso, as school of Michelangelo).

CMA_1940.465.a.tif



**Image Metadata
Record in
Output Format**

XIDCMA_1940.465.a.tif}~
XDEFull View}~
XPUThe Cleveland Museum of Art}~
XRTreproduction}~
XAMimage}~
XFEtiff}~
XFP24-bit}~
XCMRGB}~
XFD1059x1536}~
XFF4.65 MB}~
XFCnone}~
XRYisFormatOf}~
XRICMA_1940.465.a}~
XRSCopyright, The Cleveland Museum of Art}~

Catalog Record in Data Dictionary Format

AID	CMA_.1940.465.a	
OTY	Drawing	
CLG		
	CLT	Drawing
OTG		
	OTN	Studies for the Sistine Ceiling: Ignudo
	OTT	Former
OTG		
	OTN	Studies for the Sistine Chapel Ceiling: The Nude Figure next to the Prophet Daniel
	OTT	Alternate
OTG		
	OTN	Study for the Nude Youth over the Prophet Daniel
	OTT	Primary
MET	Sheet: 33.5cm x 23.4cm, Secondary Support: 34.4cm x 24.4cm	
OMG		
	OMD	red chalk over black chalk
OIN	lower right, in black ink: 55 [crossed out] ; SECONDARY SUPPORT, lower left, in purple crayon: [illegible] O a ; lower center, in graphite: 80	
CRG		
	CRT	Michelangelo
	CRN	Michelangelo
	CRC	Italian
	CDT	1475 - 1564
	CBD	1475
	CDD	1564
	CGN	M
	CRR	artist
OCG		
	OCT	1510/1511

Catalog Record in Data Dictionary Format (cont.)

CXG		
	CXD	Michelangelo, who is universally recognized as one of the greatest artists, regarded himself as primarily a sculptor. The peak of his early career, however, was the vast ceiling fresco in the Sistine Chapel, in which he depicted scenes from the Old Testament. This is a preparatory drawing for the monumental nude youths who sit at the four corners of every other narrative scene in the fresco. It is one of a small group executed during the second phase of Michelangelo's work on the chapel ceiling (1511-1512), in which he used red chalk with a precision more typical of penwork. During the first phase, in 1508, Michelangelo had used traditional techniques: most often black chalk for loose figure studies and pen and brown ink for more finished drawings. In 1510 Michelangelo's patron, Pope Julius II, became engaged in war, and the ceiling project was discontinued until the following year. When work resumed, Michelangelo began the unusual practice of using red chalk for finished drawings instead of fine hatching in pen and brown ink, presumably after finding a supply of red chalk hard enough for such exact work. In the Cleveland drawing Michelangelo first traced an earlier drawing to the sheet with black chalk and then drew the elaborate shading over it in red chalk, probably studying the subject from a wax or terracotta model. The precise function of the drawing was to provide a detailed image of the surface modeling to copy directly onto the wet plaster of the ceiling within the outlines that had been transferred from a full-sized cartoon.
OOG		
	OON	The Cleveland Museum of Art
	OOP	Cleveland, Ohio, USA
	OOA	1940.465.a
	OOC	Gift in memory of Henry G. Dalton by his nephews George S. Kendrick and Harry D. Kendrick
ORG		
	ORL	http://www.clemusart.com
RIG		
	RIP	Y
	RID	Full View
	RIR	HasFormat
	RIL	CMA_.1940.465.a.tif
AVD	19980430	
AVV	1	
ALY	1998	
ADP	Parsed CDT into CRC, CDB & CDD---	

Catalog Record in
Data Transfer Format

AIDCMA_.1940.465.a}~
 OTYDrawing}~
 CLG}~
 CLTDrawing}~
 OTG}~
 OTNStudies for the Sistine Ceiling: Ignudo}~
 OTTFormer}~
 OTG}~
 OTNStudies for the Sistine Chapel Ceiling: The Nude Figure next to the Prophet Daniel}~
 OTTAlternate}~
 OTG}~
 OTNStudy for the Nude Youth over the Prophet Daniel}~
 OTTPrimary}~
 METSheet: 33.5cm x 23.4cm, Secondary Support: 34.4cm x 24.4cm}~
 OMG}~
 OMDred chalk over black chalk}~
 OINlower right, in black ink: 55 [crossed out] ; SECONDARY SUPPORT, lower left, in purple crayon: [illegible] O a ; lower center, in graphite: 80}~
 CRG}~
 CRTMichelangelo}~
 CRNMichelangelo}~
 CRCItalian}~
 CDT1475 - 1564}~
 CBD1475}~
 CDD1564}~
 CGNM}~
 CRRartist}~
 OCG}~
 OCT1510/1511}~
 CXG}~
 CXDMichelangelo, who is universally recognized as one of the greatest artists, regarded himself as primarily a sculptor. The peak of his early career, however, was the vast ceiling fresco in the Sistine Chapel, in which he depicted scenes from the Old Testament. This is a preparatory drawing for the monumental nude youths who sit at the four corners of every other narrative scene in the fresco. It is one of a small group executed during the second phase of Michelangelo's work on the chapel ceiling (1511-1512), in which he used red chalk with a precision more typical of penwork. During the first phase, in 1508, Michelangelo had used traditional techniques: most often black chalk for loose figure studies and pen and brown ink for more finished drawings. In 1510 Michelangelo's patron, Pope Julius II, became engaged in war, and the ceiling project was discontinued until the following year. When work resumed, Michelangelo began the unusual practice of using red chalk for finished drawings instead of fine hatching in pen and brown ink, presumably after finding a supply of red chalk hard enough for such exact work. In the Cleveland drawing Michelangelo first traced an earlier drawing to the sheet with black chalk and then drew the elaborate shading over it in red chalk, probably studying the subject from a wax or terracotta model. The precise function of the drawing was to provide a detailed image of the surface modeling to copy directly onto the wet plaster of the ceiling within the outlines that had been transferred from a full-sized cartoon.}~
 OOG}~
 OONThe Cleveland Museum of Art}~
 OOPCleveland, Ohio, USA}~
 OOA1940.465.a}~
 OOCGift in memory of Henry G. Dalton by his nephews George S. Kendrick and Harry D. Kendrick}~

**Catalog Record in
Data Transfer Format
(cont.)**

ORG}~
ORLhttp://www.clemusart.com}~
RIG}~
RIPY}~
RIDFull View}~
RIRHasFormat}~
RILCMA_.1940.465.a.tif}~
AVD19980430}~
AVV1}~
ALY1998}~
ADPParsed CDT into CRC, CDB & CDD—}~
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