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Répertoire International d'Iconographie Musicale

## RIdIM Database Cataloguing Style Guide

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This field-by-field guide is designed as a resource for cataloguers entering records in the RIdIM database at <http://db.ridim.org>. Questions, suggestions and other communications related to this guide should be directed to Sean Ferguson, RIdIM database Editor-in-Chief, at [ferguson.36@osu.edu](mailto:ferguson.36@osu.edu).

### General Procedures and Helpful Hints

**The initial cataloguing screen for a new database record requires the entry of data in these four fields:** Item type, Title, Creator and Item Location (institution name, collection and/or private owner). The full cataloguing form will not be displayed until data has been entered in these four required fields.

**To save** newly entered data or editing changes, click any of the “save” buttons on the cataloguing form and the entire record will be saved.

**To create a duplicate copy** of the currently displayed record, click the checkbox labeled “save record as copy” and then click any “save” button. A new record containing all of the data from the original record will then be created and displayed. This can be useful when you need to separately catalogue two or more closely related works or part(s) of a larger work.

**Form sections:** To quickly jump to any section of the cataloguing form, click on the section name in the list at the top of the form.

**The following fields can be repeated as many times as needed:** Title, Creator, Material/Medium/Technique, Instruments, Subjects (Subject, Person as Subject and Iconclass), Item Location, Bibliographical references, Musical work, and URLs. To create an additional occurrence of any of these fields, save the already entered occurrence(s) and click in the text box containing the saved entry. A blue “add” link will then appear below the saved entry. Click on the link and a new blank field will appear. To delete one or more occurrence(s) of a field, remove all text from the text box of any occurrence(s) of a field and click any save button.

**Diacritics and accent marks** can generally be entered using any Unicode compatible method, including pasting from other documents or web pages, Alt-number codes, international keyboard settings, or from web sites such as [www.typeit.org](http://www.typeit.org).

#### Important note:

Before creating each new work record, search the database by artist, institution or other data to be sure that there is not a record already created for the same work. If in doubt about a specific version of a work, contact the Editor-in-Chief to ensure that a duplicate record is not entered.

# Cataloguing Fields: Descriptions and Examples

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## Parent record

If you are cataloguing an item that is part of a larger entity or set of works which has already been catalogued as a whole “parent” item, you may link to the record for the parent by entering its RIdIM record ID number. The record ID number for the “child” item(s) will then display as a link in the parent record. For example, each panel of an altarpiece triptych may be catalogued separately (as “children”) and linked to a parent record for the whole triptych.

## Publication status

When a new database record is created, the publication status is set to “start”. The cataloguer should change this status to “submit for review” when the record is completed and ready for submission to the database editors for review and publication.

## Source

Select the appropriate option to indicate whether the cataloguing has been done while viewing the work itself (in person) or an image of the work (photograph, reproduction in a book, on a website, etc.), or unknown (if using data compiled by someone else from an unknown source).

## Item Type (Required | Controlled)

Select the appropriate entry from the provided list to indicate the broad category of the work (see Material/Medium/Technique field below for more specific materials and processes). If there is no appropriate entry in the Item Type list, contact the Editor-in-Chief. The Item Type field is intended to cover very broad, general types of art. For example:

“Print” is the broad type that covers specific sub-categories such as etchings, engravings, lithographs, woodcuts, etc., which are listed in the Material/Medium/Technique field.

“Painting” is the broad type that covers specific sub-categories such as oil, acrylic, watercolor, tempera, etc., which are listed in the Material/Medium/Technique field.

“Decorative art” is the broad type that refers to works that are primarily utilitarian in form or function, but that have aesthetic value provided by the design, decoration, or embellishment. They may include ceramics, glass, leather, metalwork, clocks, and other household or utilitarian objects. See separate entries for such related types as furniture, jewellery, textiles, toys and vessels.

## Title(s) (Required | Repeatable)

Enter one or more titles for the work being catalogued, beginning with the primary title used by the owning institution, if known. Enter additional titles in other forms or languages. Provide as many useful titles as possible, using available reference sources or newly created translations. With the exception of German titles, **use sentence-style capitalisation (i.e. capitalise only the first word and proper names)**. Optionally, choose a **title type** from the list. Examples:

Portrait of Johannes Brahms:  
Title: Brahms am Flügel  
Title: Brahms at the piano  
Title: Brahms au piano

Burial scene:  
Entierro de Indios

Portrayal of Tantric God:  
Shadbhuja jnana Mahākāla

Sacred scene:

Title: L'incoronazione della Vergine  
Title: The coronation of the Virgin

Biblical scene:

Title: The triumph of David  
Title: David with the head of Goliath  
Title: Dávid Góliát fejével

Banquet scene:

Title: Elegant drinkend gezelschap aan tafel in een interieur  
Title: Elegant company drinking around a table in an interior

## Creator of the Item

### Creator(s) (Required | Controlled | Repeatable)

Creator

Enter the names of all creators associated with the work being catalogued (**last/family name first when applicable**). As a name is entered, the system will display possible matching names (with life dates) from the controlled list. If the system retrieves a match for the artist, click on the name to select it. If the artist is not matched and displayed from the controlled list, check reference sources for alternate forms of name before creating a new entry. RIdIM primarily uses the following established sources, to determine a preferred form of entry for artists, in this order of priority:

[Getty Union List of Artist Names Online \(ULAN\)](#)

[Virtual International Authority File \(VIAF\)](#) (includes links to the Getty ULAN)

[Oxford Art Online](#) (subscription)

*Allgemeines Lexikon der bildenden Künstler* (print, ed. Thieme-Becker)

*Allgemeines Künstlerlexikon* (print or online subscription)

If the artist is not found in the RIdIM database under any form of name, enter the artist's name (**last/family name first**) and dates using whatever information is available, preferably from the prioritized sources above. When saved, the newly created name will appear in red until it is validated by the database editors.

Role

Choose a creator role category describing this artist's relationship to the work being catalogued:

Artist: This artist is responsible for creating the work being catalogued

Style copy of: Use for a work whose style seems to be a deliberate copy of the style of the named artist, but the work at hand is not a direct copy of a known work by the named artist

After a work of: Use for a direct copy of a known work of the named artist

Attributed to: The work's creation is attributed to this artist, with some degree of uncertainty

Follower or school of: The work being catalogued was created by a follower or student of this artist

Formerly attributed to: The work was formerly thought to be by this artist, but is now attributed to another artist

Workshop of: The work is by an unknown artist, working directly for or under the supervision of this named artist

For works involving multiple creators, enter each name in a separate field. For works by unknown artists, enter "Unknown", qualified by nationality if possible. Example:

Artist: Unknown (French)

For a copy of another creator's specific work by a known copier, enter the copy under the copier's name as artist. Enter the name of the artist of the original work as an additional (secondary) artist, and check the "after a work of" box. For a copy by an unknown copier, make an entry for "Unknown (Nationality)" as artist and a second entry for the name of the artist of the original work, selecting the "after a work of" role.

Examples:

For a painting by Vermeer:

Creator: Vermeer, Jan (1632-1675)

Role: Artist

For an etching by Audran, copied from a painting by Watteau:

Creator: Audran, Benoit I (1661-1721)

Role: Artist

Creator: Watteau, Jean-Antoine (1684-1721)

Role: Copy of a work by

For an engraving by an unknown British artist, copied from a painting by Watteau:

Creator: Unknown (British)

Role: Artist

Creator: Watteau, Jean-Antoine (1684-1721)

Role: Copy of a work by

Examples of artists with a single-word name or anonymous artists identified by a phrase name:

Creator: Titian (ca. 1488-1576)

Creator: Pig Painter (active ca. 475-450 BCE)

Creator: Master of Saint Gilles (active ca. 1500)

For names of persons from the time prior to the Early Modern period, which are lacking surname, but are composites of geographic attribute or artist's given name followed by father's name, the entire name should be entered in direct order. Examples:

Creator: Andrea di Jacopo d'Ognabene

Creator: Jacopo da Bologna

For an artist known by initials:

Creator: I.N.

On prints, an inscriptional space was frequently left on the lower edge of a plate, where a variety of customary Latin words and phrases were used to identify the work and claim rights of publication: the artist *invenit* (invented), *delineavit* (drew) or *pinxit* (painted) the image; the engraver *sculpsit* (engraved) or *fecit* (made) the plate; the publisher *excudit* or *divulgavit* (published) the print. All of these types of persons can be entered as artists.

### **School (Controlled)**

This field is optional. It can be used for any work closely associated with a named school, group or style.

Enter the school/style. As a term is entered, the system will display possible matches from the controlled list. If the system retrieves a match for the appropriate school/style, click to select it. If a match is not

displayed from the controlled list, enter the school/style. Examples:

Franco-Flemish  
Louis XIV  
Barbizon  
Fauve  
Modernismo Brasileiro

## Item Description

### Date of Creation (Controlled)

If known, enter the year, approximate year, range of years, century or other designation (such as dynasty) during which the work was created. As a date is entered, the system will display possible matching date entries from the controlled list. If the system retrieves a match for the date, click to select it. If the date is not matched and displayed from the controlled list, enter it. For an approximate date, use the abbreviation ca. (for circa). Use BCE (Before Common Era) to indicate dates before the year 1 in the Gregorian calendar. Examples:

1965  
ca. 1722  
1550-1580  
before 1844  
after 1611  
15th century  
3rd century BCE  
20-10 BCE  
Qing dynasty

### Place of Creation (Controlled)

If known, enter the name of the city or other local place where the object was physically produced. If only the country is known, enter it. Names of geographic locations should be in the local language of the country (e.g., Roma, not Rome; Marseille, not Marseilles). The preferred authority source for verifying the vernacular form of geographical names is the Getty [Thesaurus of Geographic Names \(TGN\)](#). Examples:

London  
Roma  
Sverige  
København  
Österreich  
Ciudad de México  
Tōkyō  
Rossija [vernacular form of Russia in Getty TGN, based on: United Nations Group of Experts on Geographic Names (UNGEGN). Working Group on Country Names, Working Paper No. 54, Twenty-sixth session, 2011.]

### Material, Medium, Technique (Controlled)

Enter a description of the technique and/or medium of the work in natural word order, including all known processes and materials. As a term or phrase is entered, the system will display possible matches from the controlled list. If the system retrieves a match for the appropriate technique/medium, click to select it. If a match is not displayed from the controlled list, enter the technique/medium, using the following examples as a guide. Include the applied material and/or artistic process (e.g., etching or oil) and the base material of the work (e.g., paper for a drawing, canvas for a painting, or marble for a sculpture). If the base material is unknown, record only the technique (e.g., oil). Use general or specific terms depending on what details are known (e.g., engraving or copper engraving). Examples:

oil

oil on canvas  
oil on board  
engraving  
copper engraving  
pen and black ink with brown and gray wash on paper laid on board  
graphite over red chalk on paper  
pencil on ivory laid paper  
bronze  
marble

## Description

Cataloguers are encouraged to enter a basic or detailed free-text description of the music iconography and other content of the work, including depicted musical instruments which appear to be held or played, any named or unnamed persons and/or figures from religious history or classical history/mythology. If a description is taken from a catalogue, web site or other resource, cite the source of the text. Examples:

Group portrait with seven people, including three musicians who appear to be making music (one female singing, one female playing harp, and one male playing violin) and two chess players. The aristocratic setting is indicated by the drapery, braids and trimmings as well as the bird in its cage.

Two male dancers performing the Chinese dance of panwu plates, which consists of jumping with light, rapid steps on one or more drums and on various plates arranged on the ground.

A street musician plays a recorder. Inscription at bottom reads: "Music soothes the soul."

From the museum web site: A lute and flute rest on top of sheet music. This painting was intended to hang above a door, opposite still life works that represented the other fine arts of painting and sculpture.

## Instruments

### Instruments (Controlled | Repeatable)

It is frequently difficult to identify a highly specific type of instrument in artwork, depending on how much of the instrument is visible and the level of detail in the depiction. Enter a specific name when possible, but if in doubt choose a more general name or broad category.

Examples:

- Use general terms such as "recorder" or "viol" if a specific size (soprano/treble, alto, tenor, etc.) cannot be determined
- Use such specific terms as "alto flute", "bass flute" or "transverse flute" when appropriate, or choose the broad type "flute" if the size or playing position is not obvious
- Choose one of these broad categories if a more specific identification is not possible:
  - Electronic instruments
  - Keyboard instruments
  - Mechanical instruments
  - Percussion instruments
  - Stringed instruments
  - Wind instruments

Each type of instrument seen in the art work should be entered only one time. If there are multiple instruments of the same name/type, make a note about the number of instruments and their representation details in the instrument notes field. For example:

Instrument: Viola

Notes: Five violas depicted (two being played and three lying on the floor)

Vocalists (singers/speakers) should be documented in the **Description** field.

These elements of instruments can be selected, especially when they appear separated from an instrument:

- Beater
- Bow
- Mouthpiece
- Plectrum

As an instrument name is entered in the field, the system will display possible matching names (both valid names and cross-references) from the controlled list, which is based on the classification system developed for the [Musical Instrument Museums Online \(MIMO\)](#) database. Examples:

Sample valid entries:

- Viol
- High treble viol
- Treble viol
- Tenor viol
- Viola da gamba
- Double bass
- Double bass viol
- Violoncello
- Bass violin
- Bass new violin

Sample cross references:

- Bass viol (Synonym. Employ : Viola da gamba)
- Basse de violon (Synonym. Employ : Bass violin)
- Cello (Synonym. Employ : Violoncello)

Some instrument names can apply to different instruments and are valid for one type but cross-referenced to an alternate name for the other type. For example, “Bo” is a name for both a type of Chinese cymbals and a type of Chinese bell. The MIMO vocabulary uses Bo for the cymbals but refers to the broader category of bells called Zhong instead of Bo for the bell:

Used for the cymbals:

- Bo

Cross-reference for the bell:

- Bo (Synonym. Employ : Zhong)

Used for a frame drum of Spain, Portugal and Latin America:

- Bombo

Cross-reference for a mouth-bow from the Congo

- Bombo (Synonym. Employ : Guru)

If the system retrieves a match for the appropriate instrument, click on the name to select it and click “save”. The four-digit numerical MIMO code for that instrument will now be automatically displayed below the name. If the instrument name or a cross reference to an alternate name is not matched and displayed from the controlled list, enter the new name and notify the editor-in-chief so that the name can be evaluated for addition to the list. When possible, add notes about the instrument as related to the specific artwork being catalogued, including details of playing/holding position, stringing, construction, etc. Examples:

Instrument: Bandora

MIMO code: 3319

Notes: only a small portion of the instrument is visible in this painting

Instrument: Violoncello  
MIMO code: 3582  
Notes: three cellos, each of which appears to be played by a student

Instrument: Guitar  
MIMO code: 3237  
Notes: baroque guitar with five courses and vaulted back, held by the harlequin figure

Instrument: Panpipe  
MIMO code: 4024  
Notes: classical Greek syrinx being played

## Item Subjects

### Subjects (Controlled | Repeatable) [In development]

The vocabulary for this field is not yet defined or consistently controlled. Optionally enter free-text subject terms and also use the Description field to provide subject terms that will be searchable as keywords.

### Person(s) as Subject (Controlled | Repeatable)

Make a separate entry for each named significant person depicted in the work. In this field, do not include figures from mythology; these figures and any unnamed persons should be mentioned in the free-text Description and/or Subject fields (see above).

Enter person names (last/family name first when applicable). As a name is entered, the system will display possible matching names from the controlled list. If the system retrieves a match for the person, click on the name to select it. If the name is not matched and displayed from the controlled list, enter the name and dates. Whenever possible, using the preferred form of entry found in an established general reference source or source appropriate to the person's field of activity. One useful free resource is the [Virtual International Authority File \(VIAF\)](#). For saints, use the abbreviation "St." preceding the name. If the person is not documented in any available resource, enter whatever information is known. Examples:

St. Mary (Blessed Virgin)  
St. John the Apostle  
St. John the Baptist  
Handel, George Frideric (1685-1759)  
Catherine II, Empress of Russia (1729-1796)  
Gluck, Christoph Willibald Ritter von (1714-1787)  
Saul, King of Israel

The list of roles for the depicted person is undergoing editorial revision. Optionally, choose an appropriate category, or simply leave this as the default "--".

### Iconclass (Repeatable)

Optionally add one or more Iconclass alpha-numeric notations and text descriptions appropriate to the subject content of the work, using the [Iconclass Browser](#). The Iconclass system of controlled subject classifications can be searched by keyword or browsed from one of the ten broad categories, numbered zero through nine. The alpha-numeric notations begin with one of these digits and become longer, with additional numbers and letters, as you choose more specific or detailed concepts. To change the language of the text in the Iconclass Browser, click Options, select a language from the list and click save. Detailed Iconclass help is available at <http://www.iconclass.nl/contents-of-iconclass> and <http://www.iconclass.org/help/guide>

When you find an appropriate Iconclass concept, use the small "copy to clipboard" button below the grey section of the Browser screen containing the chosen notation and text. Then, put your cursor in the Iconclass field in the RIdIM record and paste the notation and text. Finally, cut and paste the text description into the appropriate Text English or Text non-English field. Do not include any spaces in the

notation, which will automatically be linked to the Iconclass Browser when you save the field. Examples:

Iconclass: 41E2  
Text English: 'trompe l'oeil'

Iconclass: 45H  
Text English: battle, fighting in general  
Text non-English: Schlacht, bewaffnete Auseinandersetzungen (generell)

Iconclass: 41C5  
Text English: celebration meal, feast, banquet  
Text non-English: repas festif, festin, banquet

Iconclass: 71H6  
Text English: religious deeds of David  
Text non-English: actes religieux de David

Iconclass: 96D(DIDO)2  
Text English: (story of) Dido - love-affairs  
Text non-English: die Geschichte von Dido - Liebesaffären

Iconclass: 96B8342  
Text English: Jupiter sends one of the Furies in the form of a dark bird which flies into Turnus' face and beats against his shield  
Text non-English: Giove manda una delle Furie sotto forma di un uccello nero che vola in faccia a Turno e sbatte sul suo scudo

### **Item Location (Required | Repeatable for prints, posters, etc.)**

Note: The location set of fields can be repeated for each known copy of items such as prints and posters, which are made from the same plate or other master. Local variations in various copies should be mentioned in the location notes field.

### **Institution Name (Required if known | Controlled)**

As an institution name is entered, the system will display possible matching names from the controlled list. If the system retrieves a match for the institution, click on the name to select it. If the name is not matched and displayed from the controlled list, enter the name, adding the city or other qualifier in parentheses if the institution name is not unique or does not include location in its name. Whenever possible, use the form of name in the primary language of the institution, as found on its official website. Examples:

American Museum of Natural History  
Art Institute of Chicago  
Kongelige Bibliotek (København)  
Leipziger Stadtbibliothek  
Musée des Beaux-Arts (Tournai)  
Musée des Beaux-Arts de Dijon  
Museum of Fine Arts, Boston  
Museum of Modern Art (New York)  
Museo Nacional de Bellas Artes (Argentina)  
Zhongguo mei shu guan

### **Collection**

When the work is part of a specific collection within the institution, enter the name of the collection.  
Example:

Institution Name: Musée du Louvre  
Collection: Cabinet Rothschild

Institution Name: Musée Carnavalet  
Collection: Cabinet des arts graphiques

Institution Name: Pera Müzesi (İstanbul)  
Collection: Oryantalist Resim

### Private Owner

If the work is known or thought to be currently in a private collection, enter the name/place of the current or last known owner (if available) or simply enter “private collection” if name/place are unknown. To hide a private owner’s name from public view, click the **suppress private owner information** checkbox. Some works listed as privately owned in old sources such as books and RIdIM cards are now owned by institutions as confirmed on web sites or in other sources; in such cases, enter the new location and indicate the outdated private ownership information in a Location note (see Notes below).

### Museum Inventory Number

Enter the owning institution’s permanent inventory number (as found on the owning institution’s website, in a museum catalogue, or other reliable source). Do not include abbreviations or prefixes for generic terms, such as ‘no.’ Examples:

65.0721  
G.3244  
1922-044

If an item number referring to a temporary exhibition list, auction catalogue or other such publication is known, do not record it in the inventory control number field--optionally record it in the **Bibliographic References** field (see below) with a full citation for the catalogue or other publication, if possible.

### (Location) Notes

Enter here any miscellaneous information related to the location of the work being catalogued.  
Examples:

The New York Public Library copy of this engraving has been trimmed (22 cm high by 32 cm wide) and no longer includes the border with printed title below the image.

Painting was destroyed in 1944. Its last known location was the Staatliches Museum Schloss Mosigkau, Dessau, Germany.

The mural is on an exterior wall of the palace.

RIdIM card (1980) indicates ownership by private collector in London; purchased by National Portrait Gallery in 1988.

The work was in a private collection in New York before being acquired by the Metropolitan Museum in 1995.

### Measurements

Whenever possible, enter the height, width, depth and/or diameter of the work itself in centimetres, or click “**input/output inches**” to enter in inches. Include decimals if known. If possible, exclude from the measurements any support or border (e.g., frame, pedestal, matting, blank border space on paper, etc.). Centimetres will automatically be converted to inches (or vice-versa) when the field is saved and both measurement units will be displayed.

Use the measurement notes field to provide additional information, such as the dimensions of a frame applied to a painting, a separate pedestal supporting a sculpture, the total size of a sheet of paper if it is

larger than the image on it, or clarification of three-dimensional work measurements.

For prints, posters and other works that exist in multiple impressions or copies from the same plate or other process, record the primary image dimensions in the measurements area, and record variations in paper size, frames, etc. in the location notes for each copy at a specific institution.

Examples:

For a framed painting  
height: 62 cm  
width: 102 cm  
notes: frame size: h. 77.3 cm × 117.3 cm

For a framed drawing on paper  
height: 12 1/2 inches  
width: 13 5/16 inches  
notes: on sheet: h. 24 1/2 × w. 19 1/2 inches; frame size: h. 32 × w. 30 inches

For a sculpture  
height: 177.5 cm  
width: 78.1 cm  
depth: 61 cm

For a print  
height: 22.2 cm  
width: 33.3 cm  
[see location notes for local measurement variations]

## Bibliographic References (Repeatable)

### Document type

For each bibliographic reference, choose the appropriate type of resource from the provided list.

### Citation

Enter bibliographic citations for resources that provide further information and/or images of the catalogued art work, such as books, periodical articles and visual media. RIdIM follows bibliographic formats in this publication:

**Cowdery, James R., ed. How to write about music: The RILM manual of style (2nd ed.; New York: RILM International Center, 2006).**

Sample citations based on this style manual are provided below, using the formats for bibliography citations, with any page references and figure or plate numbers added as in footnotes. If possible, ISBN and RILM accession numbers are added, omitting any leading zeros in the RILM numbers following the year and hyphen. Examples of each document type:

Book: monograph

Leppert, Richard D. The theme of music in Flemish paintings of the seventeenth century (München: Musikverlag Emil Katzschler, 1977) vol. 1, 22. ISBN 3873973502. RILM 1977-2183.

Haacke, Walter. Am Klavier: Werke europäischer Maler aus sechs Jahrhunderten (Königstein im Taunus: Hans Koster, 1968) 42. RILM 1972-2871.

Woodfield, Ian. The early history of the viol (Cambridge: Cambridge University Press, 1984) fig. 19. ISBN 0521242924. RILM 1984-5302.

Barth Magnus, Ingebjørg and Birgit Kjellström. Musikmotiv i svensk kyrkokonst: Uppland fram till

1625 = Musical motifs in Swedish church art: The region of Uppland up to 1625. Trans. by Michael Stevens (Stockholm: Svenska RIdIM-kommittén; Statens musiksamlingar, 1993) 313. ISBN 9197211702. RILM 1993-13916.

Henning, Rudolf and Uta. Zeugnisse alter Musik (Hersching/Amersee: Verlag Manfred Pawlak, 1975) Tafel 45. RILM 1975-253.

Book: collection of essays

Camboulives, Catherine and Michele Lavallée, eds. Les métamorphoses d'Orphée (Bruxelles: Musée Communal d'Ixelles, 1995) RILM 1996-15959.

Book: catalogue

Watteau 1684-1721: Catalogue d'exposition par Margaret Morgan Grasselli et Pierre Rosenberg, 1984-1985 (Paris: Réunion des musées nationaux, 1984) 126, 543.

Carlone, Mariagrazia. Iconografia musicale nell'arte biellese, vercellese e valsesiana: Un catalogo ragionato (Roma: Torre d'Orfeo, 1995). ISBN 8885147429. RILM 1995-12256.

Dissertation

Foster, Genette. The iconology of musical instruments and musical performance in thirteenth-century french manuscript illuminations (Ph.D. diss., City University of New York, 1977) 105, fig. 13. RILM 1977-136.

Merk, Manfred. Franz Clement (1780-1842) (Ph.D. diss., Universität Wien, 1969). RILM 1975-1258.

Article in a periodical

Spencer, Robert. "Chitarrone, theorbo and archlute", *Early music* 4/4 (1976) 407-422.

Gétreau, Florence. "The portraits of Rameau: A methodological approach", *Music in art* 36/1-2 (2011) 275-300. RILM 2011-4244.

Mirimonde, Albert P. de. "La musique chez les peintres de la fin de l'ancienne école de Bruges", *Jaarboek van het Koninklijk Museum voor Schone Kunsten, Antwerpen* (1976) 25-82. RILM 1976-2202.

Article in a collection of essays

Vries, Lyckle de. "Iconography and iconology in art history: Panofsky's prescriptive definitions and some art-historical responses to them", *Picturing performance: The iconography of the performing arts in concept and practice*, ed. by Thomas F. Heck (Rochester, N.Y.: University of Rochester Press, 1999), 42-64, fig. 2.1. ISBN 1580460445. RILM 1999-6337.

Article in a symposium

Getreau, Florence. "Concerts et assemblées avec luthiste: un genre 'à la française' et ses variants", *Luths et luthistes en Occident, actes du colloque, Musée de la musique, 13-15 mai 1998* (Paris, 1999) 303-304, ill. 16. RILM 1999-36526.

Egger, Rainer. "Corno bzw. Tromba da caccia", *Jagd- und Waldhörner: Geschichte und musikalische Nutzung: 25. Musikinstrumentenbau-Symposium, Michaelstein, 8. bis 10. Oktober 2004* (Augsburg: Wissner; Michaelstein: Stiftung Kloster Michaelstein, 2006) 361-372. RILM 2006-9046.

Article in Festschrift

Winternitz, Emanuel. "The curse of Pallas Athena: Notes on a 'Contest between Apollo and Marsyas' in the Kress Collection", *Studies in the history of art, dedicated to William E. Suida* (London: Phaidon Press, 1959) 186-195.

#### Electronic Resource

"Os transportes marítimos e fluviais 5", Do Porto e não só (blog) <http://doportoenaoso.blogspot.com/2010/04/os-transportes-maritimos-e-fluviais-5.html>

#### Review

Blum, Fred. Review of Claude Debussy [exhibition catalog] (Paris: Bibliothèque nationale, 1962) in Notes: Journal of the Music Library Association 20/1 (Winter 1962-1963) 68.

#### Music Work or Commentary

Denkmäler deutscher Tonkunst, 1. Folge, 35-36. Bd. (Wiesbaden: Breitkopf & Härtel, 1958) [xlix].

Sperontes. Singende Muse an der Pleisse: in 2 mahl 50 Oden der neuesten und besten musicalischen Stücke mit den darzu gehörigen Melodien zu beliebter Clavier-Ubung und Gemüths-Ergötzung, nebst einem Anhang aus J.C. Günthers Gedichten (Leipzig: Dt. Verl. für Musik, 1736).

## Musical Works (Repeatable)

When one or more musical works are depicted in or associated with an artwork, enter as much information as possible.

**Title:** If the title of the work is known, enter title information, preferably using Grove Music at [Oxford Music Online](#) or another authoritative source (for example, the [Library of Congress Authorities](#) or "Works" under the composer's name in the [Virtual International Authority File \(VIAF\)](#)) for spelling, opus number, etc.

**Music notation/lyrics:** If there is visible music notation or lyrics in the image, choose either Legible or Illegible from the drop-down menu.

**Representation:** Describe how the musical work is represented in the image, such as the placement and type of notation for a depicted score, or the depiction of a performance of a work in a venue.

**Composer (Controlled):** If the composer of the work is known, enter the name (last/family name first when applicable). As a name is entered, the system will display possible matching names from the controlled list of persons. If the system retrieves a match for the composer, click on the name to select it. If the name is not matched and displayed from the controlled list, enter the name and dates. RIdIM uses the preferred form of entry found in established reference sources such as Grove Music, RILM, Musik in Geschichte und Gegenwart, the [Virtual International Authority File \(VIAF\)](#) or other authoritative resources. Composer names in non-Latin alphabets should be romanized, preferably according to ISO standards. If the composer is not found in any source, enter whatever information is available.

**Notes:** Provide any helpful notes related to the musical work

Examples:

An identifiable work with visible notation

Title: Lieti giorni di Napoli  
Music notation/lyrics: legible music notation  
Representation: score on table  
Composer: Montesardo, Girolamo (fl. 1606-ca. 1620)  
Notes: op.11, published 1612 in Naples

An unidentifiable work with visible notation

Title: [blank]  
Music notation/lyrics: legible music notation  
Representation: score on organ

Composer: [blank]  
Notes: work appears to be a chorale

A known work represented in a performance view  
Title: Armide  
Music notation/lyrics: [blank]  
Representation: opera performance on theatre stage  
Composer: Lully, Jean-Baptiste (1632-1687)  
Notes: image appears to represent a dance scene from the opera

**RISM URL:** If the depicted musical work is contained in a resource catalogued in the [Répertoire International des Sources Musicales \(RISM\)](#) database, provide a **permalink URL** to the RISM database record(s). Example for a work by J.S. Bach depicted in Elias Gottlob Haussmann's portraits of the composer:

Title: Canon, BWV 1076  
Music notation/lyrics: legible music notation  
Representation: Bach is holding a piece of music with the title Canon triplex a 6 voc  
Composer: Bach, Johann Sebastian (1685-1750)

RISM URL: <https://opac.rism.info/search?id=201002180&db=251&View=rism>

## Notes

### Public/Staff Notes (general)

For general notes that do not apply to specific fields above (which have their own Notes text boxes), use either the **Staff Notes** field (internal information for RIdIM cataloguers and staff) or the **Public Notes** field (information of interest to general users of the database). Examples:

#### Public Notes:

Scene from the Royal Theatre in Stockholm, 1848. Image taken from postcard. Back of postcard reads: "J.L. hyllad efter föreställning på Kungl. Teatern i Stockholm 1848." (J.L. congratulated after a performance at the Royal Theatre in Stockholm 1848).  
The organ in the painting was built from 1737 to 1750.

"The Ant and the Grasshopper" is the title in the Art Institute of Chicago online catalog. "Monk and Musician" is listed as the title in cited book (Owens, Art Institute of Chicago).

#### Staff Notes:

The RIdIM catalogue card contains a note on the reverse indicating that the photo of the work was glued on upside-down.

This database record is unpublished, pending verification of the locations of multiple existing versions of this painting.

### Related Work(s)

Enter any information on other related artworks (e.g., works created together as part of a series or triptych, works that inspired the current work, etc.). Examples:

Three other companion works representing the remaining seasons (winter, spring and autumn) are believed to be in private collections.

A copy of this painting is in the Musées royaux des Beaux-Arts de Belgique (see RIdIM database record 205).

This statuette is one in a series of six similar items in the temple; the other five are not music-

related.

Another version of this painting by the same artist is owned by the National Gallery in London.

**RIdIM siglum or inventory reference (from RIdIM catalogue cards or museum inventories only):**

If you are working from a RIdIM cataloguing card or RIdIM museum inventory, enter the siglum from the upper left corner of the original RIdIM card (if present) or the inventory reference for the work. Also enter information about the card or inventory in the **Source of cataloguing data** field (see below). If you are not working from a RIdIM card/inventory or the card has no siglum, leave the field blank.

RIdIM card sigla examples:

19 pa F/Dan 1

17 pr PL/Kras 2

RIdIM/RCMI inventory reference examples:

44 pa 93

41 da 86

**Sources of cataloguing data**

Enter any information on the source(s) of data for the cataloguing. Examples:

RIdIM card, 1981; updated location and artist from Musée du Louvre web site, 2012.

RIdIM/RCMI Inventory no.7 (Frick Collection), 1987; revised artist attribution per museum web site, 2012.

Metropolitan Museum of Art web site, 2008.

**Item Photo**

If you are working from a photograph of the art work that includes source and/or negative number information, such as a photograph from a museum or a RIdIM catalogue card, enter it in this field. Examples:

Photo Source: museum

Photo Source: Bärenreiter CA 922

Negative Number: neg.no.166:88

## URLs and Image Uploads

**URLs (Repeatable)**

Whenever possible, provide a URL to an image of the work at the web site of the owning institution. If no image is available on that site, provide a link to any inventory record or other documentation provided by the institution and search for images on other stable, reliable websites (preferably non-commercial, without advertising).

URL type has not yet been defined. Leave this as the default "--".

Optionally, brief explanatory text can be entered in the URL notes field. If the URL is a link to a web site requiring a subscription or password, include "Restricted access" in the Display Label. For multiple URLs, enter each one in a separate URL field.

Examples of recommended online image resources:

- The website of the owning institution (always the first choice if available)
- [Art Project](#) (Google collaboration with museums worldwide)
- [Artsy](#)

- [Europeana](#) (Books, art works, films, objects and archives digitized across Europe)
- [Wikimedia Commons Images](#)
- [Bridgeman Images](#)
- [Joconde](#) (Portail des collections des musées de France)
- [Gallica](#) (Digital library of La Bibliothèque nationale de France)
- [Artcyclopedia](#)
- [Web Gallery of Art](#)
- [Oxford Art Online](#) image links/collections (subscription required)
- [ARTstor](#) (subscription required)
- [CAMIO](#) (OCLC's Catalog of Art Museum Images Online--subscription required)

General search engines such as Google Images can sometimes be used to find URLs of reliable image links. If in doubt as to the reliability/stability or appropriateness of a URL and no more reliable link is found, URLs can alternately be mentioned in the Public Notes field for informational purposes, including the date the web page was viewed.

Examples:

url: [http://rmc.library.cornell.edu/mozart/images/Leopold\\_Mozart\\_pic.htm](http://rmc.library.cornell.edu/mozart/images/Leopold_Mozart_pic.htm)

url: <http://www.philamuseum.org/collections/permanent/191232.html?mulR=1491264030|49>

url: <http://www.nga.gov/content/ngaweb/Collection/art-object-page.39233.html>

url: <http://www.wga.hu/html/m/memling/3mature4/26nomus.html>

note: Web Gallery of Art image of entire three-panel work

url: <http://www.wga.hu/html/m/memling/3mature4/26nomus3.html>

note: Web Gallery of Art image of left panel only

### Data Provider

If desired, enter the name of the institution, project or other entity responsible for providing the cataloguing data to the RIdIM database. Optionally add the provider's web page link and logo. Before entering a specific logo for the first time, see the Upload Image section of the cataloguing form below. Be sure to check "I accept" and "Upload a logo from a data provider" before choosing your logo file and clicking the upload button. After the logo has been uploaded, it will appear permanently in the Provider Logo drop-down list to be selected and saved in any database record. Example:

Data provider: Research Center for Music Iconography

Provider link: <http://rcmi.gc.cuny.edu>

Provider logo: RCMI\_logo.jpg

### Upload Image (Repeatable)

Images of the artistic work described in the database record and/or data provider logos may be uploaded by cataloguers when specific legal and technical requirements are met. To read the requirements, click on the [legal statement relating to image upload](#). Please contact Association RIdIM with any questions prior to image uploading. If the requirements are met and agreed to, follow these steps to upload an image:

- Click the "I accept" checkbox.
- Click on "Choose file" and browse your local computer or network to select the desired image file. Please note that the maximum image width is 3000 pixels. Larger images will need to be reduced in size before uploading.
- The selected file name should then appear next to the Choose file button. Click "Upload."
- By default, the id number of the currently open record will be supplied as the RIdIM id to which the image will be attached, and the id number will be appended to the image filename on the RIdIM server. If the image is uploaded successfully, you will see the message "Upload status:

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The image XXXX\_filename.jpg is now attached to ridim id XXXX.” If there is a problem with the upload process such as file size or duplicate file names, an error message indicating the problem will display.

- A link to the image will appear automatically in the URLs section of the record.