Raiders of the Lost Art: Excavating Citations to Create Meaningful Bibliographies for Museums

Kraig Binkowski
Beth Morris
Yale Center for British Art
Search All Collections

Search across the YCBA catalogue, currently records from the Center's collection of Paintings and Sculpture, Prints and Drawings, and Reference Library are searchable online.

Half of the Rare Books and Manuscripts collection is available online along with two thirds of the Center's historic frames. See Online Collections for more information.

Please note: the online collection is no longer compatible with Internet Explorer. Please see Online Collections for details about which browsers are supported.

YCBA Collections Search Page
Saturday crowd at the YCBA Library
Early planning documents
Process
unknown artist, 15th century, (Nottinghamshire), British, The Assumption of the Virgin, 1450 to 1500, Alabaster, Yale Center for British Art, Paul Mellon Fund.

Nick Mead, born 1968, British, Untitled 3, 2013, Oil on linen, Yale Center for British Art, Friends of British Art Fund. Copyright of Artist.
OVERSIZE (YCBA)


Barbara Hepworth, a guide to the Tate Gallery Collection at London and St. Ives, Cornwall, London, 1982, pp. 36, 47, N18 H44 T37

Painting in
Virginia M
no. 131

Yale Univ
Collection
Art Gallery
1965, pp.

Painting in
Mellon, Th
Academy
1964
(RSE 1964
YCBA)

Luke Ham
Connaisseur
OVERSIZE
Collection

Andrew W
Editions, L
OVERSIZE

Walter Art
1902, p. 7

A. J. Finke
Hilda F. Fl
T85 F35 1

Exhibition:
the British
of works b
Exhibition:
Finke R13

Barbara Hepworth Museum and Sculpture Gardeon, St. Ives, Cornwall, Gardens to visit. The Times (London). Saturday, December 10, 1994, p. 16. Available Online: Times Digital Archive. Also available on Microfilm: An T482 (SML)


Sylviane Gold, In the Abstract, a Coastal Scene Materializes, A Review of 'Art in Focus: St. Ives Abstraction', at Yale Center for British Art, New York Times, New York, July 14, 2013. Metropolitan Section, p. 9, Yale Internet Resource
Source Checklist

1. TMS Exhibition History
2. YCBA Collection Catalogues
3. Object Files
4. Artist’s Catalogue Raisonné (NJ18)
5. Artist Exhibition Catalogues and Monographs (NJ18 and Orbis)
6. Royal Academy Catalogues
YCBA Reference Library Collaborates with:

- Students
- Collections and Information Access Department
- Curatorial Departments
- Interns
Workflow

1. Training
2. Object Selection
3. Object Research
5. Citations Checked and Verified
6. Ingest and Visible in Object Record
<table>
<thead>
<tr>
<th>Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creator</td>
<td>Unknown artist, 16th century, English, after Lucas de Heere, 1534-1588, Netherlandish</td>
</tr>
<tr>
<td>Title</td>
<td>An Allegory of the Tudor Succession: The Family of Henry VIII</td>
</tr>
<tr>
<td>Alternate Titles</td>
<td>Allegory of the Tudor Succession (The Family of Henry VIII)</td>
</tr>
<tr>
<td>Date</td>
<td>ca. 1590</td>
</tr>
<tr>
<td>Medium</td>
<td>Oil on panel</td>
</tr>
<tr>
<td>Dimensions</td>
<td>45 x 71 3/4 inches (114.3 x 181.2 cm)</td>
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<tr>
<td>Credit Line</td>
<td>Yale Center for British Art, Paul Mellon Collection</td>
</tr>
<tr>
<td>Accession Number</td>
<td>89.74.3.7</td>
</tr>
<tr>
<td>Collection</td>
<td>Paintings and Sculpture</td>
</tr>
<tr>
<td>Link to This Record</td>
<td><a href="http://collections.library.yale.edu/varml/home/record/1">http://collections.library.yale.edu/varml/home/record/1</a></td>
</tr>
<tr>
<td>People Represented</td>
<td>Henry VIII (1491-1547), king of England and Ire</td>
</tr>
<tr>
<td>or Subject</td>
<td>Philip II, king of Spain (1551-1598)</td>
</tr>
<tr>
<td></td>
<td>Elizabeth I (1533-1603), queen of England and Ire</td>
</tr>
<tr>
<td></td>
<td>Mary I (1516-1553), queen of England and Ire</td>
</tr>
<tr>
<td></td>
<td>Edward VI (1537-1553), king of England and Ire</td>
</tr>
<tr>
<td>Subject Terms</td>
<td>Tudor portrait, coat of arms, historical subject, cityscape, group portrait, costume, throne, rug, queen (person), king (person), guards (security), badge (coat of arms), child, royalty, peace, allegory</td>
</tr>
</tbody>
</table>

**Publications**

- Linda Colley, *Crown pictorial, art and the British monarchy*, Yale Center for British Art, New Haven, 1990, pp. 6-7, 25, no. 1, fig. 1, N8219 K5 C76 1990 (YCBA)
- Ian Tyers, *The tree-ring analysis of 23 panel paintings from the Yale Center for British Art*, New Haven, dendrochronological consultancy report 470, Yale Center for British Art, New Haven, 2011, p. 15, 16, 17, 22, 32-38, 62, figs. 11 and 17, CC78.3.T94 2011

**Citation**

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https://www.youtube.com/watch?v=vpomtL0NkUt

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RDF | XML
Addressing Challenges
John Constable, 1776-1837, Hadleigh Castle, 1829, Oil on canvas, Yale Center for British Art, Paul Mellon Collection.
John Constable, 1776–1837, Hadleigh Castle, 1829, Oil on canvas, Yale Center for British Art, Paul Mellon Collection.

John Constable, 1776–1837, Sketch for ‘Hadleigh Castle’, c1828–9, Oil on canvas, Tate Britain.

David Lucas, 1802–1881; after John Constable, 1776–1837, Hadleigh Castle, 1830–32, Mezzotint, Yale Center for British Art, Paul Mellon Collection.
Conclusions
Fin