



The Practical Applications of IIIF

Tudor Paintings Research Project

InvenioRDM Repository Pilot

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Collections, National Portrait Gallery

Peter Cornwell

Director, DataFutures

**National
Portrait
Gallery**

datafutures



1555

John Allyn
1555

INDISTINGUIBILE
1572
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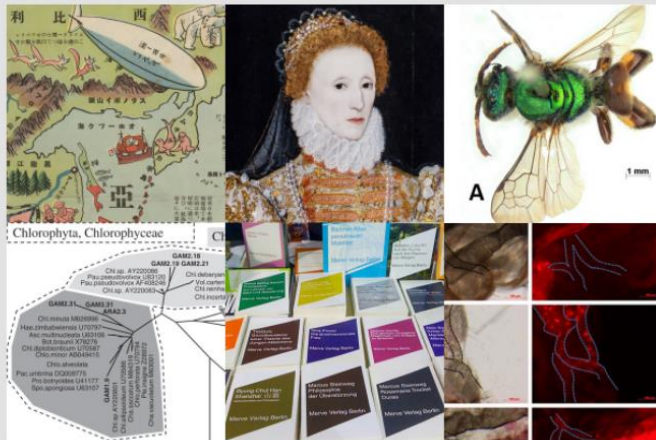
1572

ELIZ.
THIR.
REGIN.
1558-1603

1571
JAMES HAMILTON
DUNBAR

1571
JAMES HAMILTON
DUNBAR

1571
JAMES HAMILTON
DUNBAR



Data preservation solutions using technology-agnostic, standards-based infrastructures.

data-futures

Data Futures GmbH is a not-for-profit company based in Leipzig which works on redelivery and preservation technologies and infrastructure for research data.

The *hasdai* partnership of European and U.S. institutions is managed by Data Futures GmbH and governed by a Memorandum with CERN. *hasdai* has extended CERN's Invenio repository technology for the life and social sciences and humanities, and it operates a network of InvenioRDM repositories and archives on behalf of its partners. Invenio forms the technology base for Zenodo, the global catch-all repository for research data, supported by CERN on behalf of OpenAIRE.

InvenioRDM is Free and Open Source Software released by a consortium led by CERN
 Data Futures GmbH is RDM community lead for IIF and OCFL

<https://www.data-futures.org/>

Tudor Paintings InvenioRDM Project Timeline

Implementation completed during June 2021

- development and infrastructure funded under CERN-Data Futures *hasdai* Partnership: letter of intent with National Portrait Gallery in May 2021; image files and basic metadata issued by NPG to DF, W22
- *freizo* (Data Futures MongoDB application) accession, IIF service generation, workflow development incl. *mirador2* by DF, W22
- metadata enrichment by NPG, W23
- InvenioRDM repository generation, native IIF, ORCID-access, W24; *mirador3* viewer in RDM webpack (now in RDM v9.0), W25
- metadata update, finalize visual design for launch, W26

temporary, leased MongoDB infrastructure

permanent, institutional or *hasdai* infrastructure

low-cost cartridge

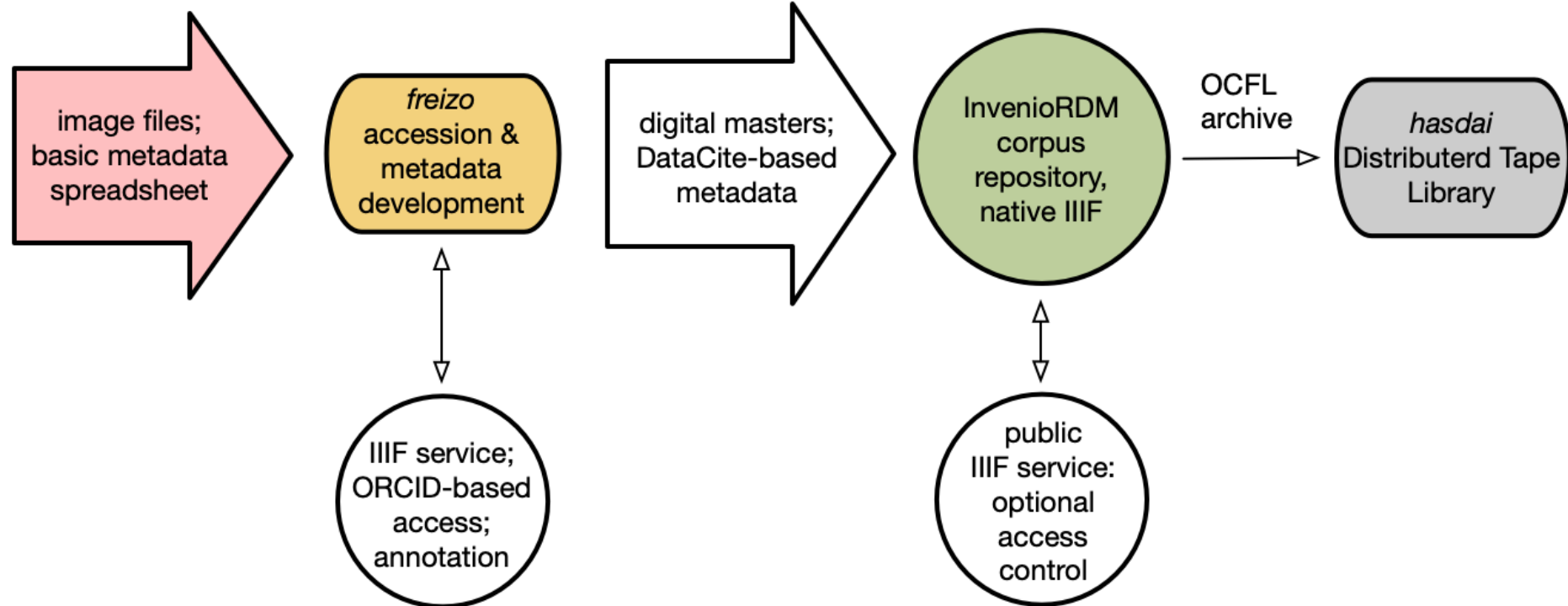
bulk import;
interpretation
of basic metadata

access control;
metadata
enrichment

automated
generation of
repository and IIIF
service

public presentation;
privileged access
control for ongoing
maintenance

version
management;
long-term preservation



	A	B	C	D	E	F	G	H	I	J	K
1	Asset Number	Include in public presentation (Yes / No)	Title	Collection Accession Number	Dimensions - unframed (h x w mm)	Dimensions - framed (h x w mm)	About (acquisition summary)	About (provenance from T&J database)	Provenance dates	Provenance names	About ('this portrait' information from NPG website)
2	10002	Yes	William Cecil, 1st Baron Burghley	NPG 2184	953 x 718	1122 x 867	Purchased, 1928	This portrait was purchased by the Gallery in 1928. It was sold at Christie's as 'Henry Carey, 1st Baron Hundson' on 19 March (lot 122). Previously in the collection of Miss M. Thompson of Tankerton, Kent, who inherited it from her father. A portrait of Cecil bearing the same inscription was recorded by Thomas Hearne at Ditchley in 1718.	1718, 1928	Thomas Hearne, Christie's	The inscription on the portrait can be translated as: 'Do God's will, Cecil, give thy country succour strong, Live pious as thy wont is; live, as thy need is, long'. The number of surviving portraits of Burghley attests to his political significance, though the majority of them derive from the same pattern which suggests that he rarely sat for his likeness to be taken.
3	10003	Yes	Sir Thomas Chaloner	NPG 2445	711 x 546	863 x 694	Purchased, 1929	Purchased in 1929 at Christie's from an unknown source. No other provenance is known.	1929	Christie's	This unusual portrait shows Chaloner in contemplation of the brevity of human life. He holds a pair of scales in his right hand which are weighted on the side of the blazing book (a symbol of intellect and learning) against the riches of the world, shown on the other side. He is also clicking the fingers of his left hand to emphasise that life passes as quickly as a finger snap. The Latin inscription refers to Sardanapalus, the legendary exemplum of the vice of intemperance. The Latin inscription signifies 'Katherine, his wife', and suggests that this miniature was a pair with one of Henry VIII. Katherine wears a jewelled cross and a brooch with the letters IHS, the first three letters of the name of Jesus in Greek.
4	10006	Yes	Katherine of Aragon	NPG 4682		38 diameter	Purchased, 1969	Purchased in 1969 from Leggatt Brothers Purchased by the Gallery in 1951 at the Bedford sale, Christie's 19 January 1951 (lot 106). Previously in the Russell Collection (Dukes of Bedford); first recorded at Woburn in 1816 when sketched by Bone for a miniature (drawing in NPG archives).	1969	Leggatt Brothers	
5	10008	Yes	Sir Richard Bingham	NPG 3793	584 x 495	710 x 622	Purchased, 1951		1816, 1951	Henry Bone; Christie's	This is the earliest known portrait of Bingham.
6	10012	Yes	The Whitehall Cartoon	NPG 4027	2578 x 1372	2920 x 1642	Accepted in lieu of tax by H.M. Government and allocated to the Gallery, 1957	Accepted by the Treasury in lieu of death duties from the Trustees of the Chatsworth Settlement, 1957, and presented by HM Government to the NPG. The first certain reference to the cartoon is in the inventory of John, Lord Lumley in 1590; presumably passed on Lumley's death in 1609 to his widow under whose auspices most of the collection, including the cartoon, was transported to Lumley Castle which, on her death, in 1617, passed to Richard Lumley, great-grandson of the 4th Lord Lumley and descended from him to the Earls of Scarborough; although there were no public sales before 1780, there were leakages from the collection and by 1727 it was in the possession of William Cavendish, 2nd Duke of Devonshire at Chatsworth; later it was removed to Hardwick and eventually back to Chatsworth.	1590, 1609, 1617, 1727, 1780, 1957	John Lumley, 1st Baron Lumley; Lady Elizabeth Lumley; Richard Lumley; William Cavendish, 2nd Duke of Devonshire	To commemorate the strength and triumphs of the Tudor dynasty, Henry VIII commissioned from Holbein a wall-painting for Whitehall Palace; this was completed in 1537. The immediate impetus for the commission may have been the birth or the expectation of the birth of Henry's son Edward, later Edward VI, in October 1537. The mural may have been in Henry's Privy Chamber and therefore have had a select, restricted audience rather than being an image of wider propaganda. This very large drawing is the preparatory drawing or cartoon for the left-hand section of that wall-painting, and shows Henry with his father Henry VII, the founder of the dynasty. The right-hand section showed Henry VIII's third wife Jane Seymour (1509?-37) and his mother Elizabeth of York (1465-1503). Holbein's painting was destroyed in the Whitehall Palace fire of 1698, and the cartoon for the right-hand side section is lost. The appearance of the whole painting is however recorded in a mid-seventeenth century copy by Remegius van Leemput in the Royal Collection. The cartoon is executed in black ink and watercolour on several sheets of paper joined together. The figures and faces of the kings are cut-outs pasted on to the backing paper. The cartoon is exactly the same size as the finished painting and was used to transfer Holbein's design to its intended position on the palace wall. To do this the cartoon was pricked along the main outlines of the composition and then fixed in the intended position on the wall. Chalk or charcoal dust was then brushed into the holes made by pricking, thus transferring the outline to the wall. Holbein could then proceed with filling in his design.

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 - Hans Holbein The Younger [4]
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 - Netherlandish School [1]
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- Sir Thomas Chaloner [1]
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 - Katherine of Aragon [3]
 - Sir Richard Bingham [1]
 - Anthony Browne, 1st Viscount Montague [1]
 - King Henry VII [1]
 - King Henry VIII [1]



William Cecil, 1st Baron Burghley

Artist: Unknown Artist
Medium: Oil on panel
NPG Number: 2184



Sir Thomas Chaloner

Artist: Unknown Artist
Medium: Oil on panel
NPG Number: 2445



Katherine of Aragon

Artist: Lucas Horenbout
Medium: Watercolour on vellum
NPG Number: 4682



Sir Richard Bingham

Artist: Unknown Artist
Medium: Oil on panel
NPG Number: 3793



The Whitehall Cartoon

Artist: Hans Holbein The Younger
Medium: Ink and watercolour on paper
NPG Number: 4027

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Artist

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Hans Eworth	[1]

Sitter

Filtered: 0 [\[clr\]](#)

Sir Thomas Chaloner	[1]
William Cecil, 1st Baron Burghley	[3]
Katherine of Aragon	[3]
Sir Richard Bingham	[1]
Anthony Browne, 1st Viscount Montague	[1]
King Henry VII	[1]
King Henry VIII	[1]

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Asset No	10002
Title	William Cecil, 1st Baron Burghley
NPG Number	2184
Collection Accession Number	NPG 2184
Sitter (from entity)	William Cecil, 1st Baron Burghley
Date (painted)	1566
Date qualifier	after
Acquired	Purchased
Date (acquisition)	1928
Provenance	
Name	Thomas Hearne
Date	1718
Name	Christie's
Date	1928
Artist	Unknown Artist
Medium Type	Painting
Medium	Oil on panel
Image Categories	Frame, Master, Multispectral, Photography, Photomicrograph
Dimensions (unframed)	953 x 718mm
Dimensions (framed)	1122 x 867mm
Collection	National Portrait Gallery
include in public presentation	Yes
About	Purchased by the Gallery in 1928, when it was sold at Christie's as 'Henry Carey, 1st Baron Hundson' on 19 March (lot 122). Previously in the collection of Miss M. Thompson of Tankerton, Kent, who inherited it from her father.
About (T&J)	This portrait was purchased by the Gallery in 1928. It was sold at Christie's as 'Henry Carey, 1st Baron Hundson' on 19 March (lot 122). Previously in the collection of Miss M. Thompson of Tankerton, Kent, who inherited it from her father. A portrait of Cecil bearing the same inscription was recorded by Thomas Hearne at Ditchley in 1718.
About (website)	The inscription on the portrait can be translated as: 'Do God's will, Cecil, give thy country succour strong, Live pious as thy wont is; live, as thy need is, long'. The number of surviving portraits of Burghley attests to his political significance, though the majority of them derive from the same pattern which suggests that he rarely sat for his likeness to be taken.
Images	
Master	2184.tif
Frame	2184_2015_f_reference.jpg
Multispectral	2184_2010_DUV.tif
Multispectral	2184_2010_IRR_detail01.tif
Multispectral	2184_2010_IRR_detail02.tif
Multispectral	2184_2010_IRR_mosaic01.tif
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Multispectral	2184_2010_xray06.tif
Multispectral	2184_2010_xray07.tif
Multispectral	2184_2010_xray08.tif
Multispectral	2184_2010_xray09.tif
Multispectral	2184_2010_xray_mosaic01.tif

About this item

CURRENT ITEM

2184.tif

RESOURCE

William Cecil, 1st Baron Burghley

Artist
Unknown artist

Accession Number
NPG 2184

Medium
Oil on panel

About
Purchased by the Gallery in 1928, when it was sold at Christie's as 'Henry Carey, 1st Baron Hundson' on 19 March (lot 122). Previously in the collection of Miss M. Thompson of Tankerton, Kent, who inherited it from her father.

RELATED

Links

IIIF manifest
<https://iiif.npg-test.freizeo.org/manifests/10002>



enter research term, or click search to start



Tudor Paintings Research Project InvenioRDM Repository Pilot

The National Portrait Gallery holds the largest public collection of Tudor and Jacobean period paintings, which is one of the most significant resources for the understanding of visual culture in the English Renaissance. The Gallery has undertaken a major [research project](#)—transforming understanding of early painting practice and the production of portraits in the Tudor and Jacobean periods—and a sample of the research results using a range of scientific techniques, including as x-radiography and infrared reflectography, are now available in this pilot research data repository.

State-of-the-art technologies have been used to make this research widely accessible, and collaboration with the [hasdai](#) partnership with [CERN](#) guarantees that the results are preservable in the long-term at low cost. CERN is one of the world's largest and most respected centres for scientific research and it manages [Zenodo](#), the global catch-all repository for scientific research, on behalf of [OpenAIRE](#).

This pilot repository extends a National Gallery Foundation Project exploring practical applications of IIF, which is part of the AHRC Towards a National Collection programme, and has been assisted by Data Futures GmbH.

<https://tudor-portraits.npg.hasdai.org>



Oil on Panel

Open

Sir Thomas Chaloner

Artist

[Unknown Artist](#)

Sitter(s)

[Chaloner, Thomas](#)

Date

1559

Keywords

[Frame](#) [Multispectral](#) [Master](#) [Photomicrograph](#) [Photography](#)

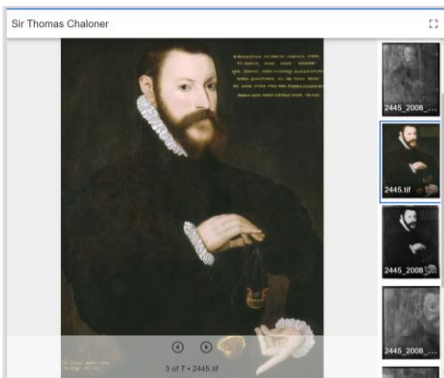
Description

This unusual portrait shows Chaloner in contemplation of the brevity of human life. He holds a pair of scales in his right hand which are weighted on the side of the blazing book (a symbol of intellect and learning) against the riches of the world, shown on the other side. He is also clicking the fingers of his left hand to emphasise that life passes as quickly as a finger snap. The Latin inscription refers to Sardanapalus, the legendary exemplum of the vice of intemperance.

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Files (108.7 MB)

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2445_2008_xray04.tif <small>url:24444826x232628494849899200</small>	12.0 MB	Preview
2445_2008_xray_mosaic01.tif <small>url:5481848476712344714100734828111</small>	37.8 MB	Preview
2445.tif <small>url:5481232322255788170713ac232a6a</small>	15.2 MB	Preview
2445_2008_UV.tif <small>url:24444826x232628494849899200</small>	4.7 MB	Preview

Alternate identifiers **URL** <https://npg.freizeo.org/artwork/10003>**Citation** **Style** [APA](#)

Unknown Artist. (1559). Sir Thomas Chaloner. National Portrait Gallery.

Upload information Created: September 25, 2021 | Modified: September 25, 2021[Jump up](#)

Versions

[Version v1](#) 1559[View all 1 versions](#)

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[JSON](#) [CSL](#) [DataCite JSON](#)
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Future Plans

- long-term support for InvenioRDM repository under *hasdai* CERN-DF Partnership
- initial 5-year online Invenio corpus repository; very long-term OCFL archive, with rolling 30year LTO cartridge life
- annotation workflow planned for portrait detail examinations
- extension with new records at scale and creation of NPG/NG sub-collections e.g. Holbein

1745 – 1755 | Version v1

Historic map Open

Versions

Version v1 1745 – 1755

View all 1 versions

Export

JSON | CSL | DataCite JSON | DataCite XML | Dublin Core XML

Maps of the Battle of Fontenoy

Author

Unknown author

Keywords

map | Fontenoy | War of the Austrian Succession

Description

Two maps of the battle of Fontenoy, marked up with corrections. Possible link to Charles Augustus, Prince of Waldeck.

A part of the Lambert-David Collection I.C.3.

Date

1745/1755

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Annotations



Click to view annotation detail

Maps of the Battle of Fontenoy

Annotations

Infanterie Angloise

Gagnée par les Troupes du Roy de France Le 11 May 1745

Infanterie Angloise

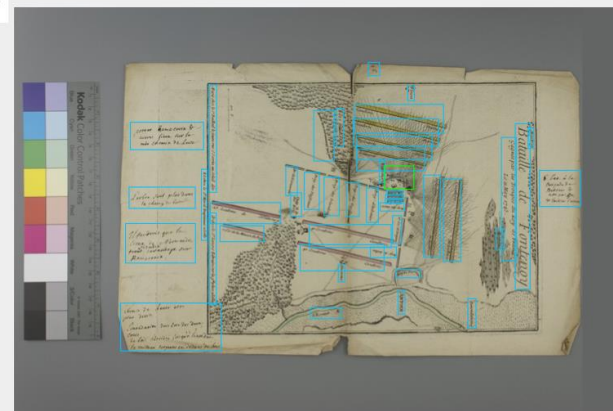
Fontenoy

Brig: de Dauphin[é?]

Br: de Normandie

Et chez le Sr Morel Imprimeur a Lille

6 [?] bat. à la Brigade de Bétens & non pas 5 [?], et laisser d'espacle

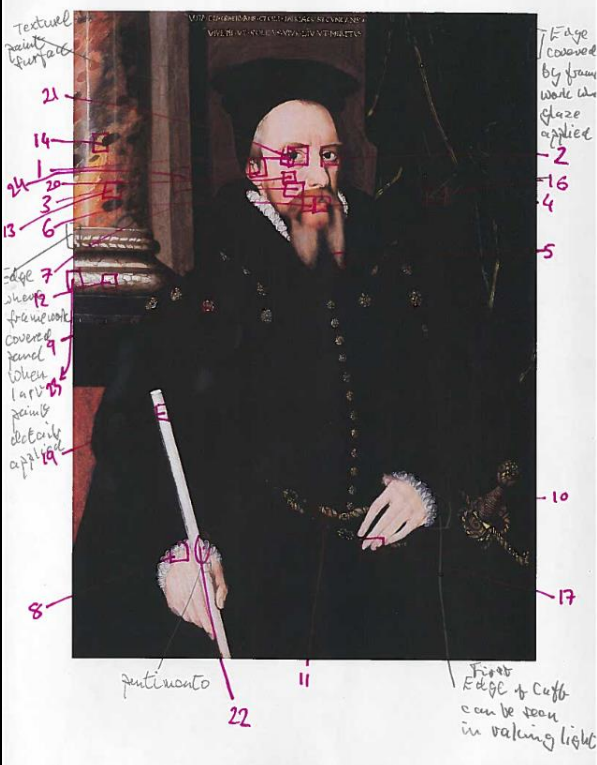


Details

Resource type Historic map

Photographer Sonia Blouin

Future Plans: Annotation



Future Plans: National Gallery / National Portrait Gallery Hans Holbein the Younger Sub-Collection

