

NOTES FOR USE OF THE CATALOGUE

ORDER OF THE PAINTINGS

With the exception of three paintings bearing the monogram of Jacob Cornelisz van Oostanen (SK-A-668, SK-A-1405 and SK-C-1349), none of the described paintings is authenticated by a signature, monogram or archival source. As is usual when cataloguing early Netherlandish paintings, this catalogue is therefore organised around the concept of a “group”. In addition to the works which are directly attributed to the master it includes those originating from his workshop, with or without his participation, as well as paintings created in other workshops – sometimes at a much later date – but which were inspired by his works. The works in each group are classified according to their relationship to the artist, and secondly by date.

A considerable number of paintings in this catalogue are arranged under an acquired name, such as the Master of Alkmaar, named after the *Polyptych with the seven works of charity* from the St Laurenskerk in Alkmaar (SK-A-2815).

Searching the collection by artist will generate a list of paintings beginning with signed and otherwise securely attributed works in chronological order, followed by paintings designated as follows.

“Attributed to”

Indicates that the painting is not signed or is falsely signed, and that a degree of uncertainty surrounds its authorship.

“Workshop of”

Used for paintings which were probably executed by pupils or studio assistants in the named artist’s workshop, possibly with the named artist’s participation.

“Copy after”

Used for copies after known prototypes.

“Follower of”

Used for paintings executed by an unidentified artist working in the style of the named artist who may or may not have been trained by him.

“Circle of”

Used for paintings executed by an unidentified contemporary of the named artist who worked in a similar style and could be either a follower or an independent master who had contact with the named artist.

“Manner of”

Used for paintings executed in a style to some extent similar to that of the named artist, not necessarily in the same period.

The term “Netherlands” is used to designate anonymous paintings originating from any of the provinces of the Low Countries in the 15th and 16th centuries; “northern Netherlands” is used for the provinces north of the rivers Rhine and Maas, and Zeeland.

ORDER OF THE TABS

Entry

The entries provide an interpretation of the subject and style, place within the artist’s chronology, relationship to other known works, and arguments for the attribution if applicable. Right and left refer to the viewer’s right and left, unless the context implies otherwise (e.g. a sitter’s right hand in a portrait).

Object details

Inventory number

The inventory numbers begin with the abbreviation SK for ‘schilderkunst’ (painting). Paintings with A-numbers are works belonging to the Rijksmuseum. Paintings with C-numbers are works on loan to the Rijksmuseum.

Date of the work

The following convention has been used for the dating of paintings:

1525	executed in 1525
c. 1525	executed around 1525
in or after 1525	executed in or after 1525
in or after c. 1525	executed in or after about 1525
1525/1526	the painting carries both the date 1525 and 1526
1525-50	executed between 1525 and 1550
c. 1525-50	executed between around 1525 and 1550

Support and measurements

Height precedes width in the measurements. Where possible, the paintings in this catalogue have been remeasured. The measurements of the paintings include non-original elements like slats around the edges. If the painting is fixed in the original frame (the paintings with engaged frames are described as such under the heading “Original framing”), the measurements of the painting include the frame. Where possible, the sizes of the original panels and the painted surface are given in the “Technical notes” section. It was not possible to measure SK-A-4294 and SK-A-513 for the present catalogue. The measurements listed for these paintings are taken from the 1976 collection catalogue.

Inscriptions

Signatures, dates and inscriptions have been transcribed, and coats of arms have been described, as accurately as possible.

Technical notes

Technical notes

This section contains a description of the support, ground, underdrawing (as revealed with infrared reflectography), and paint layers based on the contents of the technical reports and the various types of scientific examination listed under the following heading. The size and thickness of the original support are given, as well as the number of planks used to construct the support. The width of the individual planks are listed from left to right in the case of vertically aligned planks and from bottom to top in the case of horizontally aligned planks. Unless otherwise stated, wooden supports with a horizontal format have horizontally grained planks and those with a vertical format have vertically grained planks. Non-original elements like slats around the edges, cradling etc. are mentioned, as are the measurements of the original panel and the painted surface. Changes in size or composition are also discussed.

Scientific examination and reports

The technique and condition of the paintings have been examined by a member of the museum’s conservation department or an external conservator, usually with the participation of the author of the entry. In addition to these ‘technical reports’ the following methods of scientific examination are listed:

dendrochronology (also listed in a separate appendix)

X-radiography

infrared photography

infrared reflectography*

paint samples

The name of the investigator who conducted the research, the institution where the technical document is preserved (in most cases the Rijksmuseum), and the date when the examination took place are given. Publications with information on a painting's technique are listed under the designation "Publications".

* Almost all the paintings in this catalogue were investigated with infrared reflectography between 2005 and 2008 using the IRR equipment of the RKD in The Hague: a Hamamatsu C 2400-07 camera with a N2606 IR vidicon, a Nikon Micro-Nikkor 1:2.8/55 mm lens, a Heliopan RG 850 (or RG 1000) filter, with a Lucius & Baer VM 1710 monitor (625 lines). The digital documentation was done with a Meteor RCB framegrabber, 768 x 574 pixels, colorvision toolkit (Visualbasic). The illustrated infrared reflectogram assemblies were composed with a PanaVue ImageAssembler and Adobe Photoshop 5.5.

Condition

The notes on condition are based on the contents of the examination reports prepared by the museum's conservation department as well as by some external conservators, and refer to the state of the paintings at the time the reports were made. Each description is preceded by a qualification: 'Good', 'Fair', or 'Poor', which are meant to give only a very general indication of the work's condition. The term 'Good' is reserved for paintings in outstanding condition, for example panels that have never been cradled with a well-preserved paint layer and little retouching. The term 'Fair' is used for paintings in fairly good technical condition, with abrasion in the paint layer and minor paint losses and retouchings. The term 'Poor' is used for paintings with significant paint loss, overpainting and/or other technical defects.

Conservation

These notes concern all known treatments of the painting. The name of the conservator is given, when known, followed by a date and a brief description of the treatment. The term 'complete restoration' is used for restorations where the 'stripped state' was reached, that is to say with the varnish, fillings, and retouchings removed, and damaged areas newly retouched on top of a new varnish. Some older restorations may have qualified as 'complete restorations', but documentation was not detailed enough to use this designation with certainty. Other treatments, such as the removal of a cradle or of extensive overpaint, are also listed.

Original framing

The profiles, constructions and original finishings of original frames and frames placed around the paintings in the 16th century are described. The following terminology has been used in the descriptions of the frames.

integral frame	the frame and the painting are made from a single piece of wood
engaged frame	the members of the frame are permanently attached to the panel
sight edge	the inner edge of the frame which borders directly on the picture plane
open rebate	the original attachment of the panel in the frame, usually with nails
closed rebate	the panel is contained in a U-shaped rebate
open-end mortise and tenon joint	the sides of the tenon are visible
stub mortise and tenon joint	the end of the tenon is hidden
through mortise and tenon joint	the end of the tenon is visible

Provenance

A semicolon between two names indicates a direct transfer of ownership. Three periods between semicolons (;...;) are used to indicate that the chain of ownership is not consecutive. If the original owner of a painting is not known the provenance begins with three periods and a semicolon (...;). Sources are given for each link in the chain of ownership unless the

provenance is a reconstructed line of inheritance or a source has been given for the reconstruction of the entire provenance. Question marks have been used whenever a link in the provenance or information within the link cannot be fully substantiated by a source. The names of owners and buyers listed in auction catalogues have been standardised and supplemented with extra information not contained in the auction catalogues. When known, the dates of the seller's birth and death and his place of residence are given in brackets. If information is included from annotated catalogues the location of the catalogue is given (e.g. Copy RKD). If more than one annotated catalogue was consulted and the information in the annotations is at variance, more than one location or copy is indicated (e.g. Copy RKD1; Copy RKD2). The Rijksmuseum and its earlier incarnations – Nationale Konst-Gallerij (1800-07), Koninklijk Museum (1807-14), and the Nederlandsch Museum voor Geschiedenis en Kunst (1875-85), before it was incorporated in the new Rijksmuseum building in 1885 – are referred to simply as 'the museum'. References to correspondence preserved in the Rijksmuseum Archive (located in the Noord-Hollands Archief, Haarlem) are given for acquisitions made before 1896. These references were kindly made available to us by Ellinoor Bergvelt.

Literature

Literature

Only the most important literature has been listed. References to handbooks, such as Friedländer (the English edition is abbreviated as ENP) and Hoogewerff, and artist monographs are always given. If the attribution or iconographic interpretation differs from those argued in the present catalogue this is given between brackets after the short title – e.g. “(as Master of the Legend of St Barbara, *Scene from the legend of St Nicolas of Bari* ?)”.

Collection catalogues

The first collection catalogue to record the painting is given as well as a fixed set of other important catalogues, namely those of the years 1801, 1809, 1843 (with notes on the condition of the paintings), 1853 (with valuations of the paintings), 1858, 1880, 1887, 1903, 1934, 1960, 1976, 1992 (supplement to the 1976 catalogue).

Artist

Artist's name and dates

In most cases the spellings of the artists' names are those used by the RKD. The artist's place of birth and death are given, preceded by a question mark when this information is not documented.

The following convention has been used for artists' dates:

1525	born or died in 1525
c. 1525	born or died around 1525
in or after 1525	born or died in or after 1525
1525/27	born or died sometime between 1525 and 1527
c. 1525/27	born or died sometime around 1525 and 1527

If there is no information on an artist's date of birth and death, the period in which he was active has been provided.

Biography

There is a biography of each artist providing an account of his life and career. The birth and death dates of the artist's pupils are given in order to provide a possible time span for the apprenticeship. Notes in the biographies are limited to information on cited works of art and new or hitherto unpublished archival information.

References

The references given for the biographies include all 16th, 17th and early 18th-century sources, as well as secondary literature that provided new information or insights into the artist's life and career. Artist monographs such as the handbooks by Friedländer (the English edition is abbreviated as ENP) and Hoogewerff, and lexicons such as Thieme/Becker and Saur, have been systematically cited except in cases where the information has been substantially superseded. The designation '(documents)' after a reference alludes to sections in monographs in which considerable archival documentation has been transcribed. If a book appeared in English and one or more other language, the references in the biography and the entries are on the whole to the English-language version.

KEY TO ABBREVIATIONS

AG	Archief Gelderland
AHC	Archief Huis de Cannenburg
ARM	Archief van 's Rijks Museum
ARS	Archief van het Rijksmuseum van schilderijen
BN	<i>Biographie nationale de Belgique</i> (see Bibliography)
DRVK	Dienst voor 's Rijks Verspreide Kunstvoorwerpen (National Service for State-Owned Works of Art), The Hague, 1949-75
GA	Gelders Archief, Arnhem
GAD	Gemeentearchief Delft
GAG	Gemeentearchief, Goes
GAR	Gemeentearchief Rotterdam
HNA	Het Nationaal Archief (The National Archive), The Hague
HUA	Het Utrechts Archief
IB	Iconografisch Bureau (now part of the RKD)
ICN	Instituut Collectie Nederland (Netherlands Institute for Cultural Heritage), Rijswijk/Amsterdam
IRPA	Institut Royal du Patrimoine Artistique, Brussels
IS	Ingekomen stukken (received correspondence)
KOG	Koninklijk Oudheidkundig Genootschap (Royal Antiquarian Society), Amsterdam
Kop	Kopieboek van uitgaande stukken (copy-books of out-going correspondence)
NA	Notarieel Archief (notary archive)
NHA	Noord-Hollands Archief, Haarlem
NMGK	Nederlandsch Museum voor Geschiedenis en Kunst (Netherlands Museum for History and Art), The Hague, 1875-1885
PA	Particulier archief (private archive)
RAA	Regionaal Archief Alkmaar
RAZE	Rijksarchief Zeeland, part of the GAG
RBK	Rijksdienst Beeldende Kunst (Netherlands Office for Fine Arts), The Hague
RKD	Rijksbureau voor Kunsthistorische Documentatie (Netherlands Institute for Art History), The Hague
RMA	Rijksmuseum, Amsterdam
RTD	Röntgen Technische Dienst, Beverwijk
SAA	Stadsarchief Amsterdam (City Archive)
SNK	Stichting Nederlands Kunstbezit (Foundation for Dutch Art Holdings), The Hague, 1945-49
SRAL	Stichting Restauratie Atelier Limburg (Limburg Conservation Institute), Maastricht