

PREFACE AND ACKNOWLEDGEMENTS

At the end of 2007 the Rijksmuseum launched its series of collection catalogues with the printed publication of *Dutch paintings of the seventeenth century in the Rijksmuseum, Amsterdam. Volume I – Artists born between 1570 and 1600*, the first of four volumes that will cover the entire 17th century. Now the Rijksmuseum is proud to present this online catalogue of early Netherlandish paintings: some 165 works by artists born before 1500.

An advisory committee of specialists in early Netherlandish painting was formed to oversee this first online publication in the museum's series of collection catalogues: *Early Netherlandish paintings in the Rijksmuseum, Amsterdam. Volume I – Artists born before 1500*. Its members were Prof. R.E.O. Ekkart (Director of the Netherlands Institute for Art History (RKD), The Hague), Prof. R.F. Falkenburg (Professor of Art History, Leiden University), Prof. M. Faries (Emeritus Professor of Technical Studies in Art History, Groningen University), Dr B. Ridderbos (Associate Professor, Institute for Art History, Groningen University) and Prof. H. van der Velden (Professor of History of Art and Architecture, Harvard University, Cambridge, USA). The committee met on a number of occasions, established the framework for the project, read the texts and gave advice. A special word of thanks is due to Bernhard Ridderbos, who made an important contribution with his critical reading of the entries, and to Molly Faries, who wrote the texts on the paintings by Jan van Scorel and his workshop on the basis of her extensive knowledge of this master which she has built up over many years. Mention should also be made of Dr P.J.J. van Thiel, former director of the Rijksmuseum's Department of Paintings, who although not a member of the advisory committee greatly contributed to the high quality of the publication with his careful and critical reading of all the texts.

A subsidy from the Mondrian Foundation made it possible to employ two part-time colleagues for the project between February and April 2008. Both of them, Margreet Wolters (Research Associate IRR, Netherlands Institute for Art History, The Hague) and Micha Leeflang (who was awarded her doctorate in September 2007 and has been a curator at Museum Catharijneconvent, Utrecht, since July 2007), carried out much of the infrared reflectography research and scientific examination.

In addition, three contributors joined the team for short periods of a few months in order to write entries: Menno Balm (spring 2007), Daantje Meuwissen (summer 2007) and Judith Niessen (winter 2007-08, previously a volunteer, who collaborated with Rudi Ekkart on making the provenances more precise). Dr Yvette Bruijnen (winter 2007-08) joined the team as an editor in the final stage of the project. Lars Hendrikman, curator of old master paintings at the Bonnefantenmuseum in Maastricht, contributed six texts, most of them on paintings on loan from the Rijksmuseum. Liesbeth Helmus, curator at the Centraal Museum in Utrecht, and her colleague at the Amsterdams Historisch Museum, Norbert Middelkoop, also wrote about two loans from the Rijksmuseum.

Interns working in the Department of Paintings also contributed to the catalogue at various stages. Those active in the preparatory phase were Koen Wensveen (Groningen University, summer 2004) and Anne van Oosterwijk (Groningen University, and Vrije University, Amsterdam, trainee curator, February 2005 - January 2006, now of the Groeningemuseum, Bruges). Both participated in the infrared reflectography examination of the paintings.

They were followed by Vanessa Hoogland (Groningen University), who wrote the

catalogue texts on a dozen southern Netherlandish paintings. Marisa Bass (Harvard University, Cambridge, USA) dealt with the rulers' portraits, Hanneke Modderkolk (Groningen University) worked on the provenance data, Judie Bogers (Groningen University, March-June 2007) wrote the texts on paintings after and in the style of Jheronimus Bosch, and Ilona van Tuinen (University of Amsterdam) did the same for the texts on Maarten van Heemskerck.

The physical and scientific examination of the paintings jointly with the Rijksmuseum's conservators formed an important part of the project. They and the catalogue authors examined almost all of the paintings at the most diverse locations. They were often removed from their frames, and the conservators assisted on many occasions with the dendrochronology and photography. Their greatest contribution was the restoration of seven paintings in the period September 2006 - February 2007, which was done by Michel van de Laar, Willem de Ridder, Jessica Roeders, Laurent Sozzani, Gwen Tauber, Ige Verslype and Manja Zeldenrust.

During this work paint samples were taken from all the paintings undergoing treatment, which were then analysed and studied by Dr Arie Wallert and the conservator in question. The other conservators in the studio, Zeph Benders, Meta de Chavannes, Anna Krekeler, Barbara Schoonhoven and Erika Smeenk-Metz, also participated in various stages of the research.

The museum's frames conservator, Hubert Baija, not only restored several original frames but also provided the descriptions of some 30 original frames and made almost all the profile and construction drawings. Robert Glotzbach of VisualConduct then used 3D techniques to convert the drawings into the illustrations of the relevant frames published in the catalogue.

Conservators at other institutions supplied information about works on loan to them. Kees Schreuder of the SRAL in Maastricht supplied the profile drawings of the frame around the triptych attributed to Pseudo Jan Wellens de Cock (SK-A-1598), and provided information on several other paintings. The same was done by Patricia Noble and Carol Pottasch in the Mauritshuis in The Hague, and by Mireille te Marvelde and Abbie Bayley-Young in the Frans Hals Museum in Haarlem.

Almost all the paintings were examined with the infrared reflectography equipment of the Netherlands Institute for Art History (RKD) between 2005 and 2008, often in combination with the preparation of the condition reports (see "Notes for use of the catalogue" for the IRR specifications). Margreet Wolters took all the scans, made the assemblies with the aid of Prof. J.R.J. van Asperen de Boer, and oversaw their inclusion in the catalogue. Photographer Henk Platenburg carried out the final correction of the assemblies.

Prof. Peter Klein of Hamburg University spent many days carrying out the dendrochronological examination of almost all the panels during a series of visits to the Rijksmuseum repository in Lelystad and various other locations to which paintings had been transferred.

Daantje Meuwissen wrote the descriptions of the family coats of arms on the paintings, which were then checked and amplified by Egbert Wolleswinkel, secretary of the Supreme Council of Nobility in The Hague.

Bianca du Mortier (curator of costumes at the Rijksmuseum) and Dr Marieke de Winkel (art-historical costume specialist, Nijmegen) helped with the description of articles of clothing.

In addition to the above individuals, many colleagues at home and abroad assisted us with comments, suggestions and specific information about diverse aspects of the paintings in this catalogue. We would like to express our thanks to Maryan Ainsworth (curator, The Metropolitan Museum of Art), Prof. J.R.J. van Asperen de Boer (Emeritus Professor of the Scientific Examination of Works of Art, Amsterdam), Dr Truus van Bueren (Associate Professor of Art History, Utrecht University), Dr S.A.C. Dudok van Heel (historian, Amsterdam), Fred van den

Kieboom (Tholen Municipal Archives), Wouter Kloek (Rijksmuseum), Adri Mackor (art historian, Doorn) and Martha Wolff (curator, The Art Institute of Chicago).

The project took place in the period after the Rijksmuseum had closed in the spring of 2003 for renovation and remodelling, which led to the 160 paintings in this catalogue being dispersed over a large number of locations. In addition to the loans that had already been made to the Stedelijk Museum in Alkmaar, the Museum voor Religieuze Kunst in Uden, the Gemeentemuseum Weert, the Mauritshuis in The Hague and the Noord-Brabants Museum in 's-Hertogenbosch, the Flemish paintings moved to the Bonnefantenmuseum in Maastricht, the early northern Netherlandish ones to Museum Boijmans Van Beuningen in Rotterdam, while small groups of early paintings went to the Amsterdams Historisch Museum, the Frans Hals Museum in Haarlem, the Stedelijk Museum De Lakenhal in Leiden and the Centraal Museum in Utrecht. We are grateful to the curators and staff of those institutions for repeatedly allowing us to carry out our research. In addition to the three people mentioned above who also wrote entries – Liesbeth Helmus, Lars Hendrikman and Norbert Middelkoop – they included Dr Pieter Biesboer (Haarlem), Dr Paul Huys Janssen ('s-Hertogenbosch), Leon van Liebergen (Uden), Christiaan Vogelaar (Leiden) and Sandra de Vries (Alkmaar). There was a particularly close collaboration with Dr Jeroen Giltay and Friso Lammertse, with whom we organised the exhibition *Vroege Hollanders. Schilderkunst van de late Middeleeuwen* in Museum Boijmans Van Beuningen in Rotterdam (16 February - 25 May 2008), at which some of our research findings were presented to the public. Some 20 texts on paintings in that exhibition have been available as a preview of this online catalogue on the Rijksmuseum's website.

The editing of this catalogue, which was occasionally extensive, was done between 2006 and October 2008 by the undersigned as project leader. The aim was to treat all the different aspects of the individual paintings in a consistent manner, with the concise biographies serving as the framework. Yvette Bruijnen shared some of this work from November 2007 to April 2008. Jonathan Bikker, as the series editor, did the final editing between December 2007 and October 2008. Michael Hoyle translated the Dutch texts and edited those written in English. Maud Soethout was responsible for the final copy editing, in consultation with Michael Hoyle.

Cécile van der Harten, Carina Greven and Anna van Lingen of the Image Department coordinated the production of good photographs of all the paintings and related objects in the Rijksmuseum. New photographs were taken of almost all the paintings by Carola van Wijk, Frans Pegt, Rik Klein Gotink, Staeske Rebers and René den Engelsman. Caroline Wittop Koning, documentalist in the museum's Collection Registration and Documentation Department, was responsible for collecting all the comparative illustrations.

Martijn Pronk, Head of Publications, coordinated the production of the online version of the catalogue. Peter Gorgels, the internet project leader, made the necessary adaptations for the collection catalogue in collaboration with the managers of the Adlib collection information system, Annegien Schrier and Xenia Henny. Design and communication agency Fabrique in Delft and internet company Q42 in The Hague were respectively responsible for the online design and the technical implementation of the web applications.

Others in the Rijksmuseum who were involved in the project were Dr Peter Sigmond as Director of Collections until 1 June 2008, Taco Dibbits, first as Head of Paintings, then of the Fine and Decorative Arts Department, and later as Sigmond's successor, and curator Duncan Bull, who was deputy head of the Fine and Decorative Arts Department from June 2008 until April 2009.

We are extremely grateful to all of the above, and especially to the Mondrian Foundation, whose

subsidy in the framework of the museum research project made it possible to take on the above-mentioned part-time researchers. Without that financial support, we would have been unable to continue this prestigious long-term project covering all the 5,500 paintings in the Rijksmuseum, which began so magnificently with the first volume on the 17th-century Dutch paintings, in such an attractive way.

Further volumes will be appearing in the years ahead. In the next few years we expect to be publishing the remaining 200 16th-century Netherlandish paintings by artists born between 1500 and 1570, volume 2 of the 17th-century Dutch paintings (artists born between 1600 and 1625), the Italian pictures, and the 17th-century Flemish paintings. In the long term the Rijksmuseum expects to publish all its 5,500 paintings to the same high standards and with the same visual appeal.

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