

## NOTES ON THE USE OF THE CATALOGUE

The Rijksmuseum is committed to providing up-to-date scholarly information on objects in its collections available in this increasingly digital age. In addition to the latest art-historical and technical information on the featured sculptures, this interactive reference tool provides high-definition images that enable users to zoom in to view the objects in full detail. The format of this catalogue allows for regular updating to reflect current research and study, as well as the addition of future acquisitions.

In the near future, systematic catalogue entries for every Western sculpture in the collection will appear on the museum's website. The collection of Netherlandish sculpture, from Middle Ages to successive periods, forms the starting point. Sculptures from other countries will follow thereafter, published per country. In its final form, the catalogue will comprise over 1100 comprehensive entries, covering the Middle Ages until the early twentieth century. The completion of this catalogue is expected in 2022.

In the present document, terms and references are explained to enable the user to fully grasp the content of each entry.

### Artist

Artist's name in full, without qualification indicates that, in the author's opinion, the sculpture is by the artist. In addition, a considerable number of sculptures in this catalogue are attributed to anonymous masters with an acquired name, such as the Master of Hakendover, named after the master's main work, an altarpiece in the Goddelijke Zaligmakerkerk in Hakendover.

- 'Attributed to'  
Indicates that a degree of uncertainty surrounds the authorship of the work, but the attribution is likely to be right, even though based only on stylistic or circumstantial evidence.
- 'Workshop of'  
Used for works that were probably executed by pupils or studio assistants in the named artist's workshop, possibly with the named artist's participation or supervision.
- 'Follower of'  
Used for works 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 works executed by an unidentified contemporary of the named artist who worked in the latter's stylistic ambiance and could be either a follower or an independent master who had direct contact with the named artist or with his works.
- 'Copy after'  
Used for copies after known or presumed prototypes.

## **Place and dating**

1635: executed in 1635

c. 1635: executed around 1635

in or after 1635: executed in or soon after 1635

in or after c. 1635: executed in or soon after around 1635

1635/1636: executed in 1635 or 1636

1635-1640: executed between 1635 and 1640

c. 1635-c. 1640: executed between around 1635 and around 1640

## **Object data**

The used materials are listed with the exception of those of modern additions. In this section all copper alloys are referred to as 'bronze'. In the 'Technical notes' the alloy is described more precisely, generally with a listing of the nominal composition of the components.

Where possible, the sculptures in this catalogue have been remeasured. If a relief is fixed in a frame, the measurements include the frame, unless noted otherwise. When of interest, the measurements of separate elements or additions are recorded.

## **Inscriptions**

Signatures, dates and inscriptions have been transcribed, and other marks or coats-of-arms are described as accurately as possible.

## **Technical notes**

This section contains a description of the method(s) of manufacture of the sculpture. The number of elements used to construct the sculpture or the (wooden) working block are listed and the construction or casting method of the sculpture itself are discussed. Results of technical investigations are listed here, such as the nominal composition of the copper alloy used or dendrochronological research. When the 'Technical notes' section is incomplete the object still has to be examined, and the resulting information will be added later.

## **Scientific examination and reports**

The technique and condition of the sculptures have been examined by members of the museum's conservation department or external conservators and researchers, usually with the participation of the authors of the entries. In addition to these 'Technical reports' the following methods of scientific examination are listed:

- dendrochronology
- isotope analysis
- neutron radiography and tomography
- paint samples
- radiocarbon dating
- thermoluminescence
- X-radiography

- X-radiography fluorescence<sup>1</sup>

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 sculpture's technique or condition are listed here under the designation 'Publications'.

### **Condition**

The condition of the object and its finishing layers are described as accurately as possible. The word 're-attached' is used when an original element was broken off and was restored. The word 'renewed' is applied for a newly made version of a damaged or missing element of which the shape or nature is known or can be deduced. The term 'modern addition' is used in all other instances. The word 'remnants' is used when material (for instance polychromy, gilding or chalk ground) can still be seen with the naked eye, when a microscope was used the word 'traces' is applied. When the 'Condition' section is not complete the object still has to be examined, and the resulting information will be added later.

### **Provenance**

A semicolon between two names indicates a direct transfer of ownership. Three full stops between semicolons (;...;) are used to indicate that the chain of ownership may not be consecutive. If the original owner of a painting is not known, the provenance begins with three full stops 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 for Rijksbureau voor Kunsthistorische Documentatie, The Hague). 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 is referred to simply as 'the museum'.

### **Object number**

The object numbers begin with the abbreviation BK for 'Beeldhouwkunst en Kunstnijverheid' (collection of the Sculpture and Decorative Arts department) or NG for 'Nederlandse Geschiedenis' (collection of the History department). They might include the abbreviation NM for 'Nederlandsch Museum' (a precursor of the Rijksmuseum) or AM for Amsterdam (collection of the City of Amsterdam), followed by a number or the year of acquisition.

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<sup>1</sup> Almost all the bronze sculptures in this catalogue were investigated with X-ray fluorescence by Arie Pappot between 2014 and 2020 using an Olympus Delta X Professional handheld XRF instrument. It uses a Rhodium anode at 40 kV and a 2 mm Al filter with an 8 mm spot size. Spectra were processed with PyMca software and quantitative results calibrated against the CHARM set of reference standards (A. Heginbotham and V.A. Solé, 'CHARMed PyMca, Part I: A Protocol for Improved Inter-Laboratory Reproducibility in the Quantitative ED-XRF Analysis of Copper Alloys', *Archaeometry* 2017, see <https://onlinelibrary.wiley.com/doi/epdf/10.1111/arc.12282>). When possible, multiple measurements were acquired on all parts and averaged.

## Entry

The entries provide an interpretation of the subject and arguments for a placement within a certain art historical context or, when applicable, for an attribution to a known artist or an anonymous artist with a name of convenience. 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).

## Authors

Each entry is signed and dated. When research or (updated and revised) earlier versions by Rijksmuseum or affiliated researchers were used, this is explicitly listed.

## Literature

References to the sculpture in books, articles and catalogues are combined in chronological order. Bibliographical references from before 1973 generally can be found in the printed catalogue: J. Leeuwenberg with the assistance of W. Halsema-Kubes, *Beeldhouwkunst in het Rijksmuseum*, coll. cat. Amsterdam 1973.

## Abbreviations

FARL	Frick Art Reference Library
GAL	Gemeente Archief Leiden
GPI	Getty Provenance Index
HNA	Het Nationaal Archief, The Hague
HNI	Het Nieuwe Instituut, Rotterdam
HUA	Het Utrechts Archief
KB	Koninklijke Bibliotheek (Royal Library), The Hague
KIK-IRPA	Koninklijk Instituut voor het Kunstpatrimonium/ Institut royal du Patrimoine artistique (Royal Institute for Cultural Heritage), Brussels
NHA	Noord-Hollands Archief, Haarlem
RCE	Rijksdienst Cultureel erfgoed, Amersfoort
RKD	Rijksbureau voor Kunsthistorische Documentatie (Netherlands Institute for Art History), The Hague
RMA	Rijksmuseum Amsterdam
SAA	Stadsarchief Amsterdam
SAR	Stadsarchief Rotterdam