

# Dutch Paintings of the Seventeenth Century

## Notes on the use of this catalogue

### The artist

#### *Name; places and dates of birth and death*

In most cases the spellings of artists' names are those used by the Netherlands Institute for Art History (RKD). If an artist signed notarized documents differently from his/her works, the spelling on the latter has been followed. The artist's places of birth and death have been given, preceded by a question mark when this information is not documented.

The following convention has been used for artists' dates:

1645	born or died in 1645
c. 1645	born or died around 1645
in or after 1645	born or died in or after 1645
1645/47	born or died sometime between 1645 and 1647
c. 1645/47	born or died sometime around 1645 and 1647

If there is no information on an artist's dates of birth and death, the period of his/her activity is specified.

#### *Biography*

A summary of the life and career of each artist is provided. The birth and death dates of pupils are given in order to indicate a possible time span for the apprenticeship. Notes in the biographies are limited to information on cited works of art and hitherto unpublished archival records.

#### *References*

The biographical references include all seventeenth and early eighteenth-century sources, as well as secondary literature that provides new information or insights into the painter's life and career. Artist monographs and lexicons such as Thieme/Becker have been systematically cited except in cases where their content has been substantially superseded. The designation '(documents)' after a reference alludes to articles and sections in monographs in which considerable archival documentation has been transcribed. If a book appeared in English and one or more other languages, the references in the biography and the entries are on the whole to the English-language version.

### Object data

#### *Inventory number*

The inventory numbers of the paintings are preceded by the abbreviation 'SK' for *schilderkunst* (painting). Works with SK-A-numbers are owned by the Rijksmuseum, those with SK-C-numbers are held on long-term loan. Only a few inventory numbers begin with 'NG' or 'BK', indicating that the paintings belong to the History Department and the department of Decorative Arts respectively.

### ***Artist qualifications***

Works that are neither signed nor otherwise secure are accompanied by the following qualifications:

‘attributed to’	The painting is not signed or is falsely signed and a degree of uncertainty surrounds the authorship
‘workshop of’	The painting was probably executed by a pupil or studio assistant in the workshop of the named artist, possibly with the latter’s participation
‘copy after’	The painting is a copy after known prototypes
‘follower of’	The painting was executed by an unidentified artist working in the style of the named artist, who may or may not have been trained by the latter
‘circle of’	The painting was executed by an unidentified contemporary of the named artist, working in a similar style, who could be either a follower or an independent master who had contact with the named artist
‘manner of’	The painting was executed in a style to some extent similar to that of the named artist, not necessarily in the same period

### ***Date***

The following convention has been followed for the dating of works:

1640	executed in 1640
c. 1640	executed around 1640
in or after 1640	executed in or after 1640
in or after c. 1640	executed in or after around 1640
1640/1641	the painting bears the dates of both 1640 and 1641
1640-50	executed between 1640 and 1650
c. 1640-50	executed between around 1640 and 1650

### ***Support and dimensions***

The dimensions refer to the current size of the support, including such non-original elements as added strips along the edges of panels. The outside dimensions of the present stretcher are given for paintings on canvas. The works in this catalogue have been remeasured wherever possible. An asterisk after the dimensions indicates that remeasurement was not possible, in which cases the height and width have been taken from the 1976 collection catalogue.

### ***Inscriptions***

Signatures, dates and inscriptions have been transcribed as accurately as possible.

## **Technical notes**

*For the 2007 technical notes, see separate section below.*

This section gives a description of the support, preparatory layers, underdrawing and paint layers based on the contents of technical reports and the various types of scientific examination (see next heading). Changes in size or composition are also discussed. The support is first described. Indications of position refer to the front unless it is explicitly stated that they apply to the reverse. Unless otherwise indicated, vertically grained panels have a vertical format and horizontally grained panels have a horizontal format. The widths of the individual planks are listed as seen from the front; from top to bottom in the case of horizontally aligned planks and from left to right in the case of vertically aligned planks. The range of thickness is given in the same order if a panel consists of planks of differing thickness. In the case of canvases composed of more than two pieces, the measurements relate to the individual pieces as seen from the front, reading from top to bottom and/or from left to right. Bevels and cusping are only mentioned if detected. Pigment particles are described in general terms, names of pigments being given only if further analysis (e.g. SEM-EDX) has taken place. Left and right refer to the viewer's left and right, unless the context implies otherwise (e.g. the sitter's left hand in a portrait).

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## **Scientific examination and reports**

*For the 2007 findings, see separate section below.*

The technique and condition of each painting have been examined and recorded in a technical report by one or more conservators with the participation of the author of the art-historical entry. All works were inspected with the naked eye, in normal, raking and ultraviolet light. Most of them were investigated with infrared photography and/or infrared reflectography. Not all of the early digital photographs have been preserved. The images were sometimes not saved if there was no sign of an underdrawing. This is indicated by the statement 'no image available' between brackets. Nearly all paintings were studied under the microscope. Available X-radiographs were consulted and in some cases new ones were made. Cross-sections were analysed to arrive at a general description of the build-up and composition of the ground; where possible, new paint samples were taken and embedded as cross-sections. The dendrochronology of almost all panels was investigated by Professor Peter Klein. Additional scientific research into the paintings may include one or more of the methods itemized in the indented list on p. 4.

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automated canvas analysis  
 infrared false colour (IRFC) photography  
 infrared (IR) photography  
 infrared (IR) photography (analogue)  
 infrared reflectography (IRR)  
 macro X-ray fluorescence (MA-XRF) scanning  
 manual thread count  
 micro-chemical analysis  
 paint sample analysis  
 polarized light microscopy (PLM)  
 portable X-ray fluorescence (XRF) spectroscopy  
 reflectance imaging spectroscopy (RIS) - short wave infrared (SWIR)  
 reflectance imaging spectroscopy (RIS) - visible to near infrared (VNIR)  
 reflectance imaging spectroscopy (RIS) - short wave infrared (SWIR), visible to  
 near infrared (VNIR)  
 scanning electron microscopy - energy dispersive X-ray analysis (SEM-EDX)  
 wood identification  
 X-radiography  
 X-ray diffraction (XRD)  
 X-ray fluorescence (XRF) spectroscopy

Listed are: the researcher's name, the institution where the data are preserved (in most cases the Rijksmuseum), and the date the research took place. Publications with information on the technique of the painting are provided under this heading.

## Condition

The notes on condition are based on the contents of the technical reports and relate to the state of the paintings at the time the reports were compiled. Each description is preceded by a qualification which is meant to give a very general indication of the condition:

'good'	The work is in outstanding condition, for example a canvas that has not been lined and has little retouching
'fair'	The work is in a fairly good state, but with the paint layer displaying abrasion, minor paint losses and retouching
'poor'	The work suffers from significant paint loss, overpainting and/or other conservation issues

## Conservation

This heading lists all documented treatments of the paintings. The conservator's name is given, if known, followed by a date and a brief description of the intervention. The term 'complete restoration' is used if the 'stripped state' was reached, that is to say with the varnish, retouchings and fillings removed, and if the damaged areas were retouched and a new varnish was applied. Some older restorations may have qualified as 'complete restorations', but the documentation is not always detailed enough to use this designation with certainty. Other treatments, such as the lining of a canvas and the removal of a cradle or extensive overpaint, are also listed.

## Original framing

Original frames and frames placed around the paintings in the seventeenth century are briefly described. Publications with information pertaining specifically to the frames are provided under this heading.

## Provenance

A semicolon between two names indicates a direct transfer of ownership. Three dots between semicolons (;...;) are used when the sequence is not consecutive. If the original owner of a painting is not known the provenance begins with three dots and a semicolon (...;).

Sources are given for each link in the chain of ownership unless the provenance is a reconstructed line of inheritance; in some cases a source has been included 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 standardized and provided with extra information. If a seller's place of residence is the same as the place where the sale was held, the name of the town or city does not appear after the seller's name. If the seller's place of residence differed from the place where the auction was held, this is given in brackets after the owner's name.

If information is included from annotated catalogues the location of the source 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-Gallery (1800-07), Koninklijk Museum (1807-14) and the Nederlandsch Museum voor Geschiedenis en Kunst (1875-85), which were incorporated in the new 1885 building, are referred to simply as 'the museum'.

References to correspondence preserved in the archive of the Rijksmuseum (located in the Noord-Hollands Archief in Haarlem) are given for acquisitions made before 1896. This information was kindly made available to us by Ellinoor Bergvelt.

## Literature

Only the most important literature has been listed. References to handbooks, such as Hofstede de Groot, and artist monographs are always given. If the attribution or iconographic interpretation differs from those argued in the present catalogue this is indicated between brackets after the title, for example '(as Rachel Ruysch)' and '(as *The Prodigal Son in the Brothel*)'.

## 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). As with the literature, attributions and iconographic interpretations that differ from those given in the present catalogue are recorded between brackets.

## **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. Left and right refer to the viewer's left and right, unless the context implies otherwise (e.g. the sitter's left hand in a portrait).