NOTES ON THE USE OF THE CATALOGUE

After the publication of the online catalogue of *Drawings by Rembrandt*, launched in July 2017 and now being augmented with texts on drawings by his anonymous and known pupils, *Dutch Drawings of the Seventeenth Century* is the second of a planned series of online scholarly collection catalogues of drawings in the Rijksmuseum. The museum is committed to making up-to-date scholarly information on objects in its collections available in this increasingly digital age. In addition to the latest art-historical commentary on the featured drawings, this interactive reference tool provides high-definition, downloadable images that enable users to zoom in to view the object in full detail and to pursue related information and comparative images through live links to other online resources. Our new format means that as new scholarship becomes available, the catalogue can be updated and adapted to reflect current research and study. In the present document, terms and references are explained to enable the user to fully grasp the content of each entry.

In the coming months, this online drawings catalogue will be augmented with texts on drawings per artist.

Jane Turner, Head of the Rijksprentenkabinet, 15 April 2019

Artist

Artist's name in full, without qualification

Indicates that, in the author's opinion, the drawing is by the artist.

'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.

'School 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.

'Copy after'

Used for copies after known or presumed prototypes.

'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 a similar style and could be either a follower or an independent master who had contact with the named artist.

'Manner of'

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

Place and dating

1635	executed in 1635
c. 1635	executed around 1635

in or after 1635	executed in or after 1635
in or after c. 1635	executed in or after about 1635
1635/1636	the work carries both the dates 1635 and 1636
1635-1640	executed between 1635 and 1640
c. 1635-1640	executed between around 1635 and 1640

Object data

Unless otherwise noted, the support is white or off-white paper, and the medium of the verso of a double-sided drawing is the same as that of the recto. Measurements are given in millimetres, maximum height before maximum width.

Inscriptions

Signatures, dates and inscriptions have been transcribed, and both written and stamped collectors' marks are recorded as accurately as possible, beginning with those that appear on the recto of each sheet, then its verso, then its old mount (where applicable) and, finally, the verso of the old mount.

Technical notes

Watermarks are briefly described, most often with abbreviated references to one of the following standard handbooks. Beta radiographs of the watermarks will eventually be added to the online records.

CHURCHILL

W.A. Churchill, *Watermarks in Paper in Holland, England, France, etc., in the XVII and XVIII Centuries and their Interconnection,* Amsterdam 1935

HEAWOOD

E. Heawood, *Watermarks, Mainly of the 17th and 18th Centuries*, Hilversum 1950 (*Monumenta Chartae Papyraceae*, vol. 1)

DE STOPPELAAR 1869

J.H. de Stoppelaar, *Het papier in de Nederlanden gedurende de middeleeuwen, inzonderheid in Zeeland*, Middelburg 1869

VOORN 1960

H. Voorn, *De papiermolens in de provincie Noord-Holland*, Haarlem 1960

VOORN 1973

H. Voorn, *De papiermolens in de provincie Zuid-Holland, alsmede in Zeeland, Utrecht, Noord-Brabant, Groningen, Friesland, Drenthe*, Wormerveer 1973

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 standardized 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 since 1798 (e.g. the Nationale Kunstgalerij and the Koninklijk Museum) are referred to simply as 'the museum'.

Inventory number

The inventory numbers begin with the abbreviation RP-T for 'Rijksprentenkabinet-Tekening' (Print Room-Drawing) and include the year of acquisition.

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).

Links

Comparative images of works in our collection other than drawings by Rembrandt, and of related works in other public and private collections, as well as relevant information from other online resources (e.g. Lugt's *Marques de collections*), are available through live links that will open as a separate screen. Close the screen to return to the online catalogue entry.

Literature

Only the most important literature has been listed. If the attribution, dating or iconographic interpretation differs from those argued in the present catalogue, this is given between brackets after the specific collection catalogue citation. References to books and articles and exhibition catalogues are combined in chronological order.

In the footnotes and literature section, full references are given. However, in the scholarly literature on these drawings several abbreviated titles have been used for decades and function primarily in this short form. These abbreviations have been maintained. The abbreviated references to handbooks on watermarks have been given above. For other key publications, the short references are explained below.

Abbreviations

B. [when used in the context of etchings by and after Rembrandt]

A. von Bartsch, *Toutes les estampes qui forment l'oeuvre de Rembrandt et ceux de ses principaux imitateurs, composé par les Sieurs Gersaint, Helle, Glomy et P. Yver*, 2 vols., Vienna 1797

B. [when used in the context of prints by other artists]

A. von Bartsch, *Le Peintre graveur,* 21 vols., Vienna 1803-21

Hollstein

F.W.H. Hollstein *et al., Dutch and Flemish Etchings, Engravings and Woodcuts, c. 1450-1700,* 72 vols., Amsterdam and elsewhere 1947-2010

KB

Koninklijk Bibliotheek (Royal Library) The Hague

L.

F. Lugt, *Les Marques de collections de dessins et d'estampes,* Amsterdam 1921 (online at www.marquesdecollections.fr)

L. Suppl.

F. Lugt, *Les Marques de collections de dessins et d'estampes: Supplément,* The Hague 1956 (online at www.marquesdecollections.fr)

RKD

Rijksbureau voor Kunsthistorische Documentatie (Netherlands Institute for Art History), The Hague

RMA

Rijksmuseum, Amsterdam

Authors

Each entry is signed. Where an earlier draft has been updated and revised, the names of both the original author (and the date of that entry) and the updater (and the date of the revision) are included, separated by a slash.