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A New Attribution to Jan van Scorel: The *Portrait of Joost Aemsz van der Burch* and the Artist's Portrayals of 'Great Lords of the Netherlands'

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ABSTRACT

This article posits a new attribution to Jan van Scorel of the imposing, frontal portrait of *Joost Aemsz van der Burch* (c. 1490-1570), Antwerp, The Phoebus Foundation, especially as compared with Scorel's portrayal of *Reinoud III van Brederode* (1492-1556), *Lord of Vianen*, Amsterdam, Rijksmuseum. Other portraits by Jan van Scorel that are related in terms of patronage are also discussed, including *Portrait of Janus Secundus* (1511-1536), The Hague, Haags Historisch Museum; *Portrait of a Man* in a private collection in England; *Portrait of Jean II de Carondelet* (1469-1545), Brussels, Musées royaux des Beaux-Arts de Belgique; *Portrait of Joris van Egmond* (1504-1559), Amsterdam, Rijksmuseum; and *Portrait of a Man*, Antwerp, The Phoebus Foundation. These provide insights into Scorel's development of portraiture on a more monumental scale, his distinction as a portraitist from his contemporary, Jan Cornelisz Vermeyen, and his clientele at courts in Breda, Mechelen and Brussels.

The surprise of the 2015 Brussels BOZAR exhibition, *Faces Then: Renaissance Portraits from the Low Countries*, was the hitherto completely unknown *Portrait of Joost Aemsz van der Burch* (c. 1490-1570) (fig. 1).¹ The painting's monumental size impressed visitors to the show, as did the imperious bearing of Van der Burch, identified by the inscription on the frame and armorials as councillor to the Habsburg Emperor Charles V in Brussels. Since then the portrait has continued to garner attention, for it was auctioned at Christie's in New York in April 2016,² and then returned to Belgium where it was exhibited again almost immediately in *The Birth of Capitalism: The Golden Age of Flanders*.³ Printed on tickets, posters and the catalogue cover, the portrait became the logo of the show. Van der Burch was presented as the 'new man'

Fig. 1
JAN VAN SCOREL,
*Portrait of Joost
Aemsz van der Burch*
(c. 1490-1570),
c. 1535-40.
Oil on panel,
93.7 × 77.2 cm
(with original frame
138.4 × 105.4 × 10.2 cm).
Antwerp, The Phoebus
Foundation.

of his age, perfectly attuned to the entrepreneurial spirit that shaped the history of the region. While this painting deserves all its recent acclaim, part of the current interpretation of the portrait needs revision: the attribution. The organizers of the two exhibitions understandably assigned the panel to Jan Cornelisz Vermeyen (c. 1500-c. 1559), the foremost portraitist serving the Habsburg courts in Mechelen and Brussels, but they did not have an opportunity to develop a full art-historical argument supporting their attribution. It thus remains an assumption that, as will become apparent, cannot sustain close scrutiny: the portrait proves to be by Vermeyen's equally famous contemporary, Jan van Scorel (1495-1562).

The *Joost Aemsz van der Burch* belongs to a category of Jan van Scorel's portraiture that is as yet

little understood since there are so few surviving examples: likenesses of those whom Karel van Mander would call 'great lords of the Netherlands'.⁴ Another work by Scorel that is similar in function and effect is the Rijksmuseum's circa 1545-50 portrait of the nobleman Reinoud III van Brederode (1492-1556), Lord of Vianen, who often served Charles v in an advisory capacity (fig. 2). This painting, however, has only been associated again with Jan van Scorel's name since the publication in 2009 of the Rijksmuseum's online catalogue of *Early Netherlandish Paintings*.⁵ The fortuitous appearance of the *Portrait of Joost Aemsz van der Burch* now provides the ideal occasion to discuss the attribution of both panels as well as the new area of patronage in Jan van Scorel's work that they represent.

The Argument for Attribution to Jan van Scorel

The inscription on the original frame of Joost Aemsz van der Burch's portrait identifies him as legal councillor to the Holy Roman Emperor, Charles v, at the Council of Brabant in Brussels, the highest court in the duchy.⁶ The inscription also gives the date, 1541, but it cannot provide a precise time for the commission since there is evidence that the '4' and possibly the 'r' have been overpainted; date and frame will be discussed in the Appendix (see p. 367). Stylistically, the portrait could be placed around 1535-40, and dendrochronology does not contradict this date range. Nothing is known about the painting's original function. The size, the sitter's garb and attributes signifying his high status, such as the gloves and scroll, taken in conjunction with the lack of hinge marks on the original frame, suggest that the panel was intended for public display as a single image declaring Van der Burch's rank and position.⁷ Other portraits discussed hereafter can be assumed to have served similar administrative purposes.



In the portrait, Scorel enhances Van der Burch's commanding presence by the planarity of the design and frontal view. His elbows touch the frame, and the lighting creates a repeating pattern of light and dark across the figure that flattens the form. This emphasizes the man's sharp silhouette and makes the background read as a flat plane. The palette is austere and may have been even more so originally, since the colourful coats of arms are thought by some to be later additions.⁸ On the other hand, the patterns in the luxury garments, the black velvet robe and spotted fur collar, possibly lynx, add to the decorative qualities of the image. Modelling in the face is smooth and schematized, and the hand gestures are restrained, ornamental rather than emphatic. These are known characteristics of Scorel's portraits and can be seen, for instance, in works that have long been accepted as painted by the artist, such as the *Portrait of a Man*

Fig. 2
JAN VAN SCOREL,
*Portrait of Reinoud III
van Brederode*
(1492-1556),
Lord of Vianen,
c. 1545-50.
Oil on panel,
78.6 x 67 cm.
Amsterdam,
Rijksmuseum,
inv. no. SK-A-1619.

dated 1529 in the Rijksmuseum (fig. 3).⁹ These characteristics also describe the *Portrait of Reinoud III van Brederode* (cf. figs. 1, 2), although the costume is more lavish. A member of one of Holland's most prominent noble families, Reinoud was also a knight in the Order of the Golden Fleece, as he appears in this portrait. There were a number of times during his life when he could have met Jan van Scorel, including the 1546 meeting of the Order of the Golden Fleece in Utrecht which may have occasioned this work. Reinoud's half-length portrait is somewhat smaller than Van der Burch's and Scorel presents the figure in three-quarter rather than frontal view. The portrait exudes ceremonial display, as Reinoud wears the insignia of the order, a fire steel, flint and golden fleece suspended from a double gold chain, as well as a black plumed hat, a highly-textured black robe and a fur-lined belt. The painting's

decorative qualities also derive from the large, smooth surfaces of black and dark blue of the doublet¹⁰ contrasting with the sparkling touches of white and gold in the various ribbons and medallions adorned with enamel, niello, precious stones and pearls. An ornately carved sword hilt on the right and the tip of a dagger, or possibly a baton, can be seen near Reinoud's elegantly posed hands.¹¹ As in the portrait of Van der Burch, the palette is limited, and the dark, imposing form of the sitter is set off sharply against a flat, neutral grey background. On the whole these works exhibit a similar decorative elegance that verges on the abstract – a quality that is notably lacking in Vermeyen's portraits.

There is no question that Van der Burch could easily have come in contact with Jan Cornelisz Vermeyen. Van der Burch resided primarily in Brussels, and Vermeyen was the artist responsible for portrayals of members of the Habsburg imperial family as well as other highly-placed court officials.¹² Yet Vermeyen's surviving portraits are not numerous, and all are smaller in size than Van der Burch's. Many of them depict men in attire quite similar to Van der Burch's, implying their high rank. They wear heavy robes with rich fur collars often placed high on the neck, and frequently hold soft, pliant gloves. Many present the sitters in almost full frontal view. However, an attribution to this artist must be rejected on stylistic grounds. In contrast to Scorel's planar approach, Vermeyen's is sculptural. As Max Friedländer said when distinguishing Vermeyen's portraits from Scorel's, Vermeyen's sitters seem to 'balloon within the picture'.¹³ He employs light to bring out the volumetric complexities and textures of the robes and furs worn by his sitters. As a result, the figures' outer contours have no sharp edges; sitters are instead situated in a continuous spatial ambient in which light and

Fig. 3
JAN VAN SCOREL,
Portrait of a Man,
1529.
Oil on panel,
48.5 x 34.5 cm
(with original frame
63 x 51.5 x 4 cm).
Amsterdam,
Rijksmuseum,
inv. no. SK-A-3853.



shade extend into the backgrounds. In faces and hands the painter uses strong contrasts of light and dark to define every fold and wrinkle, sinew and vein, as seen, for instance, in Vermeyen's portrait of Cardinal Erard de la Marck (1472-1538), in the Rijksmuseum (fig. 4).¹⁴ The hands are ostentatious, as is typical of the artist, and are made more emphatic by dramatic lighting and extreme foreshortening. The face of the prince-bishop has been rendered plastically, as if built up from clay. Vermeyen sculpts every surface irregularity, from the deep pockets of shade in the eye sockets to the sharp, projecting bridge of the nose and the soft puffiness of the flesh around the mouth and chin.

Similarities in painting technique support an attribution of the portraits of Van der Burch and Reinoud III van Brederode to Jan van Scorel rather than Vermeyen. In Scorel's portraits, the artist drags fairly thick,

horizontal strokes across the brow and strategically places touches of highlight elsewhere in the face: the top and tip of the nose, along the upper cheekbones, at one side of the nostril and sometimes rimming the philtrum and lips.¹⁵ In mid-tones and shadows, Scorel applies thin paint and glazes in which the underdrawing often shows through. Broad streaking of an underlying white priming layer applied in wide, diagonal strokes also frequently shows through the paint (figs. 5, 6). In places where visible underdrawing meets perceptible ridges of the priming, it is possible to make out that the underdrawing is a dry material and that it has been sketched on top of the priming. These features, appearing in both the Van der Burch and Van Brederode portraits, adhere to Scorel's proven painting routine. Thin, smooth modelling in faces and underdrawings in black chalk done on top of lead-white primings are standard in Scorel's works after his return from Italy in 1524.¹⁶

The exposure of the underdrawings by infrared reflectography shows even more emphatically how close the initial layout is in these two portraits (figs. 7, 8).¹⁷ Mostly in outline, and done in a material that has the appearance of black chalk, the underdrawings locate the main features with deft, defining strokes, some of which seem to be employed for the same purpose, such as the use of undulating contours in the noses and partial circles around the eyes. This type of underdrawing occurs in almost every portrait attributed to Jan van Scorel; there are surprisingly few exceptions.¹⁸ Contour underdrawings may seem a self-evident choice for portraits, since they can represent the transfer of main outlines from preliminary sketches taken from sitters. It is almost a certainty that Scorel relied on such drawings and transferred the features one-to-one from them, but even so, the lines revealed in these underdrawings are drawn freehand. Lines produced by

Fig. 4
JAN CORNELISZ
VERMEYEN, *Portrait
of Erard de la Marck*
(1472-1538), c. 1528-30.
Oil on panel,
64.4 x 55.5 cm.
Amsterdam,
Rijksmuseum,
inv. no. SK-A-4069;
purchased with
the support of
the Rembrandt
Association, the
Kingdom of the
Netherlands and
the Stichting tot de
Bevordering van de
Belangen van het
Rijksmuseum, 1962.





Fig. 5
Detail of *Portrait of Joost Aemsz van der Burch* (fig. 1).
Photo: Matthias Ubl.



Fig. 6
Detail of *Portrait of Reinoud III van Brederode* (fig. 2).
Photo: Molly Faries.

painstaking tracing do exist in the Scorel group, but they have a different appearance: they are thin and exacting.¹⁹ The artist exploits the qualities of his drawing material; black chalk lends itself to tonal variation and rapid mark making, as seen here in the loose curves in the neck, beard or hair and occasional freely-drawn zigzags for shade. Although Vermeyen's portraits have not been studied to the same extent with infrared, the evidence to date suggests that Vermeyen followed different procedures. In Vermeyen's *Portrait of Erard de la Marck*, for instance, only traces of underdrawing in a liquid medium

Fig. 7
Infrared reflectogram detail of *Portrait of Joost Aemsz van der Burch*.
Photo: © Musea Brugge / Flemish Research Centre for the Arts in the Burgundian Netherlands.

Fig. 8
Infrared reflectogram detail of *Portrait of Reinoud III van Brederode*.
IRR and digital composite: © Prof. Dr. Molly Faries/ Stichting RKD.



could be detected in the wrists and hands, and nothing in the face (fig. 9).²⁰ Underdrawing also registered in the garments and hands in the Van der Burch and Reinoud III portraits, although it was often obscured by the amount of black in the costume. Undulating contours and loose zigzag hatching appear, typical features of Scorel's underdrawings, and some changes were revealed in Van der Burch's hands.²¹

Despite the evidence just presented, the monumental size of the *Portrait of Joost Aemisz van der Burch*, the exceptionally rich attire and the frontal view remain unusual choices for a portrait by Jan van Scorel. These features can, however, be explained by comparisons with works in the painter's larger oeuvre. Regarding costume, this was of course determined by Scorel's clientele. As we have seen, only a few of Scorel's so-called 'court' portraits survive, so that excessively luxurious materials are not common. Yet rich fabrics and furs do appear in his paintings. The sitter in the *Portrait of a Man* in Frankfurt wears a black robe with wide lapels of black damask.²² Fur collars are seen frequently, but those worn by the two leading figures in *Twelve Members of*

Haarlem's Brotherhood of Jerusalem Pilgrims are particularly wide and appear to have been made from exotic furs.²³

Scorel painted a frontal portrait on at least one other occasion, although the work is only known through copies. This is the *Portrait of Janus Secundus*, the gifted young Neo-Latin poet who frequented the courts in Mechelen and Brussels in the late fifteen-twenties and early fifteen-thirties (fig. 10).²⁴ The initial contacts for the portrait date to 1533, when according to a letter Secundus sent Scorel in May of that year, the two artists had met in Mechelen.²⁵ Judging by the copies, the portrait must have been rather austere, given the simple juxtaposition of the dark shape of the sitter's robe against a neutral background. Secundus's black jacket is unmodulated, and his starkly lit face surrounded by jet black hair gives the impression that Scorel's original composition was an arrangement in almost pure monochrome. Something of his typical schematic modelling can still be sensed in the poet's refined face. Although the topic of frontal portraits lies beyond the scope of this essay, it appears that Scorel was aware of the latest developments in court circles, for Vermeyen had painted a few almost full-face portraits by the late fifteen-twenties and early fifteen-thirties, and Hans Holbein had completed some of his well-known frontal portraits by the same time.²⁶ In the *Portrait of Janus Secundus*, Scorel avoided the sense of unease that the frontal view was sometimes known to induce.²⁷ With a slight twist of his shoulders, Secundus appears to bend forward, entreating the viewer in a friendly way to appreciate his works as a medallist and writer. On the other hand, the direct frontal confrontation of the Van der Burch portrait is calculated to intimidate.

The monumentality of Van der Burch's portrait is another intriguing

Fig. 9
Infrared reflectogram
detail of *Portrait of
Erard de la Marck*
(fig. 4).
Photo: © R. Spronk/
C. Metzger,
Washington/
New York, 2003.



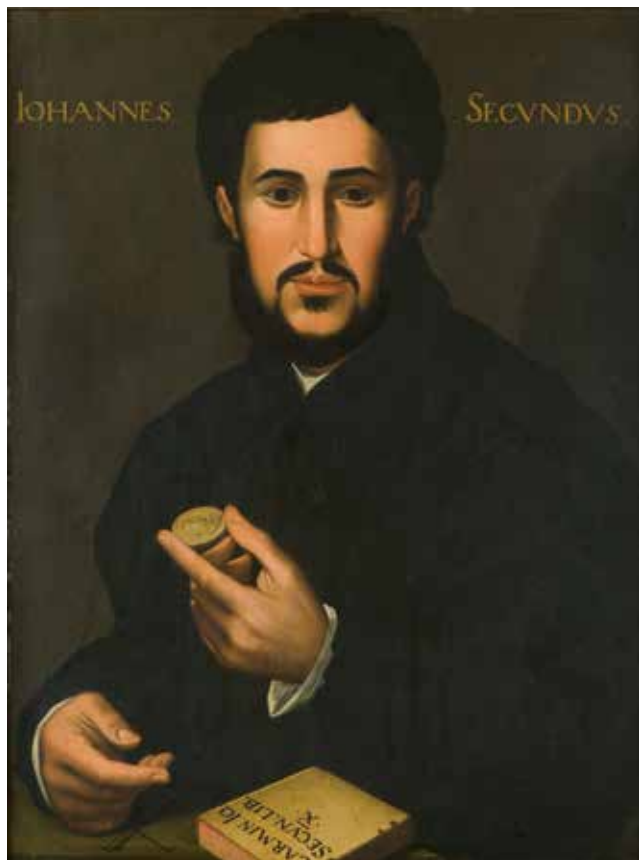


Fig. 10
Copy after
JAN VAN SCOREL,
*Portrait of Janus
Secundus* (1511-1536),
sixteenth century?
Oil on panel,
52.5 x 39 cm.
The Hague,
Haags Historisch
Museum, inv. no.
0000-0040-SCH.

feature requiring further discussion, but it is a relatively easy task to show that it was in fact Jan van Scorel who promoted portraiture on a larger scale after his sojourn in Italy. In the portraits the painter executed during his stay in Venice around 1520-22, Scorel made the leap to life size following local trends during the first decade of the sixteenth century.²⁸ Admittedly, life size can be a relative term because it depends on the viewer's reaction, but the faces in Scorel's portraits done in and around Venice measure approximately twenty centimetres. The *Portrait of Pope Adrian VI* that he executed in Rome in 1523 is critical in this respect, for, if we can judge by the copies, Scorel painted Adrian's face a few centimetres larger than the Venetian examples and enlarged the portrayal to half-length.²⁹ In so doing,

Scorel worked on the same scale as his model, Raphael's iconic *Portrait of Pope Julius II*, c. 1511-12, a scale that was maintained by Sebastiano del Piombo in his imposing *Portrait of Clement VII*, c. 1531.³⁰ To the viewer, Van der Burch gives the impression of being just over life size, and he is portrayed half-length. Scorel's portrait of Pope Adrian VI indicates that the artist had already painted on this scale at least once when he was in Italy, and he continued to execute larger-sized portraits upon his return to the Netherlands. Based on the formula he developed in Venice, Scorel's first group portraits of *Twelve Pilgrims of Utrecht*, c. 1525-27 (Utrecht, Centraal Museum), are bust-length and life size.³¹ His *Twelve Pilgrims of Haarlem* (Haarlem, Frans Hals Museum), done as soon as a year later, around 1528, is critical in this development, for Scorel extends the figures to half-length and paints the heads on a scale very close to that of the Van der Burch portrait. In the catalogue entries of the Brussels exhibition and Christie's sale, the authors stressed that these aspects of the Van der Burch likeness demonstrated the artist's awareness of contemporary trends in European portraiture, and in an effort to explain this observation, they speculate about a stay by Vermeyen in Italy in the late fifteen-thirties and the possible influence of an artist like Pontormo.³² The case, however, is easier to argue for Jan van Scorel, since he had already experienced relevant developments in Venice and Rome and had returned to the Netherlands with this knowledge by the mid-fifteen-twenties, that is, even before he encountered the fashions of the Habsburg courts in the Netherlands.

Jan van Scorel's Portraits for the Court

The additions of the *Portrait of Joost Aemsz van der Burch* and the *Portrait of Reinoud III van Brederode* to Scorel's

oeuvre open up a new category in the artist's patronage. Karel van Mander's remark that Scorel 'was very familiar with and liked by all the "great lords of the Netherlands"'³³ would suggest that he frequently painted members of the aristocracy and other high court functionaries, but there are only a few surviving portraits of such highly-placed persons. Scorel's famous group portraits of Jerusalem pilgrims from Utrecht and Haarlem depict local officials and clergy for the most part, although a few claim noble birth. A surprisingly high percentage of Scorel's independent portraiture, up to around sixty percent, is of clerics – including a pope, a bishop and other ecclesiastics of Utrecht, such as the dean of Oudmunster, as well as an archbishop and an abbot in what is now northern France.³⁴ This is undoubtedly due to the fact that Scorel was a cleric himself, a canon in the Utrecht church of St Mary's, with many connections in church circles. Otherwise, Scorel is known to have painted portraits of several members of the Lokhorst family, including Willem van Lokhorst (1514-1564), who belonged to the knightly branch of the family. The Rijksmuseum holds a copy of this portrait.³⁵ Two powerful nobles, Henry III of Nassau Breda and Floris of Egmond, sponsored Scorel in 1535 when he requested full rights in the chapter of St Mary's. Portraits of these individuals exist, but the best-known are either by or attributed to Jan Gossart. Some scholars, however, have assumed that a drawing of Henry III of Nassau Breda in the well-known *Recueil d'Arras* might reflect a lost work by Scorel.³⁶ The same has been suggested for the Rijksmuseum's painted copies of the portraits of Henry III's son, René de Chalon, and his consort, Anne of Lorraine.³⁷ Contacts for such commissions certainly existed, since Jan van Scorel had access to courts in both the northern and southern parts of the Low Countries throughout his career. As the

letter written by Janus Secundus in May of 1533 implies, Scorel was already well known by that time at the courts in Mechelen and Breda. Secundus in fact asks in the message for the painter's help in obtaining a letter of recommendation for him from Henry III of Breda, Count of Nassau, since Scorel knew him so well.³⁸ In 1535 and thereafter, Scorel's fellow canons in St Mary's in Utrecht frequently entrusted the artist with church business that required him to travel. From December 1541 to March of 1542, for instance, Scorel made several extended trips to Breda to negotiate the recovery of the church's property in Guelders.³⁹ In January 1536, according to an as yet unpublished document, the chapter of St Mary's gave Scorel credentials to negotiate at an 'altam curiam' (high court).⁴⁰ The court is presumably Brussels since the count of Hoogstraten (Antoine I de Lalaing), head of the Council of Finance and a member of the Council of State from 1531 to 1540, is mentioned along with Leonard Hardinck, who was secretary of the Privy Council from 1531 to 1544.⁴¹ Conversely, Scorel could also have met members of the nobility and high court officials when they travelled, as Reinoud III van Brederode did to attend the meeting of the Order of the Golden Fleece in Utrecht in 1546. For the same occasion, Scorel hosted a guest from abroad, the Prince of Sulmona, who can now be identified as Philippe Charles de Lannoy (1514-1553), one of Charles V's most important military commanders.⁴² At the request of Mary of Hungary, Van der Burch himself was sent on a mission in 1532 that included a visit to the States of Holland in The Hague. On another journey to Sweden the following year, Van der Burch travelled with the influential prelate, Jean II de Carondelet.⁴³ Jan van Scorel painted Carondelet's portrait around this time (see fig. 14), and we cannot rule out the possibility that Carondelet provided Scorel with a recommendation to

Van der Burch, or vice versa. Still, since Van der Burch was from an influential Delft family, Scorel may have obtained the commission for a portrait through his Delft connections.⁴⁴ Although Vermeyen enjoyed similar easy access to the courts, there is a break in his career around 1534-40, when he was travelling abroad with Charles v to sketch and gather information for the tapestry series commemorating Charles's Tunisian campaign he would later design.⁴⁵ His absence is yet another reason why it is unlikely Vermeyen painted the Van der Burch portrait.

There is at least one of Scorel's lesser-known works, the *Portrait of a Man* now in a private collection in England which, given the sitter's rich attire and fashionable accessories, may depict a member of the nobility (fig. 11).⁴⁶ The panel is of a gentleman wearing a garment with a wide fur collar, slashed silk sleeves and hat bedecked with pins and a flashy feather plume quite similar to that worn by Reinoud III van Brederode in the Rijksmuseum's picture – a type of hat considered to date from the mid-fifteen-forties. Scorel's handling of the facial features, the heavily-lidded eyes, feathered eyebrows, smooth modelling of taut flesh, and whitish highlights around the nose and lips closely resembles that in the portrait of Van der Burch (cf. figs. 12, 13). The underdrawing is laid out with the same assured contours seen in the majority of Scorel's portraits but has been compared in particular with that in Scorel's *Five Pilgrims of Utrecht* (Utrecht, Centraal Museum), a work that can be dated to around 1541.⁴⁷

Much of the strong patterning and decorative elegance of the *Portrait of Joost Aemsz van der Burch* and the *Portrait of Reinoud III van Brederode* recur in Jan van Scorel's *Portrait of Jean II de Carondelet* (1469-1545) (fig. 14). The portrait can be dated to the same time frame Scorel visited



Fig. 11
JAN VAN SCOREL,
Portrait of a Man,
c. 1545.
Oil on panel,
45.5 x 36.3 cm.
England, private
collection.
Photo: courtesy of
The Weiss Gallery.

Fig. 12
Detail of *Portrait
of Joost Aemsz
van der Burch* (fig. 1).
Photo: Matthias Ubl.

Fig. 13
Detail of *Portrait
of a Man*.
Photo: Maryan
Ainsworth.



Mechelen and met Janus Secundus, around 1533.⁴⁸ Carondelet was the head of both the Privy Council and Council of State from 1531 to 1540, making him one of the most powerful statesmen in the Habsburg Netherlands. Scorel's portrayal of Carondelet has been described as 'severe'.⁴⁹ The unusual low, oblong format tends to emphasize the expanse of his black robe and the width of his shoulders, while his head turns towards the viewer in a position halfway between a three-quarter and frontal view. The dark robe creates a sharp silhouette against the flat grey background, and the sides of the up-standing collar seem to pin Carondelet's head between them. As a rigid, simplified shape, Carondelet's portrait evokes the form of a sculpted bust, despite the overall two-dimensionality of the painting. The prelate had in his collection a terracotta bust of himself which had originally been part of a series representing fifteen important members of the Habsburg central administration. This bust was listed among Carondelet's possessions in 1529 and is thought to have resembled the terracotta busts of Charles V, such as the one in Bruges (fig. 15).⁵⁰ If Scorel had occasion to see it when he visited Mechelen to take Carondelet's likeness, it may well have inspired the artist's choice of an oblong format. It is worth noting that, in early connoisseurship, this portrait was more often than not given to Jan Cornelisz Vermeyen until Joshua Bruyn made a strong argument in 1955 re-attributing the



Fig. 14
JAN VAN SCOREL,
*Portrait of Jean II
de Carondelet*
(1469-1545), c. 1533.
Oil on panel,
57.3-57.4 x 81-81.8 cm.
Brussels, Musées
royaux des Beaux-
Arts de Belgique,
inv. no. 6518.
Photo: Molly Faries.

painting to Scorel. He noted in particular the characteristic distribution of light and shade in the face and Carondelet's ornamental hands that resemble those in Scorel's *Portrait of a Man*, dated 1529, in the Rijksmuseum (fig. 3).⁵¹ The underdrawing is important in confirming the attribution of the Brussels panel to Scorel, for it is exactly the same type that occurs in the works discussed so far: free-flowing contours, circular outlines around the eyes, and wavy lines in the hair (fig. 16).⁵² In his painting in the Rijksmuseum of the bishop of Utrecht, Joris van Egmond (1504-1559), which is identical in

Fig. 15
Attributed to
CONRAD MEIT,
*Portrait Bust of
Charles V (1500-1558)*,
c. 1520.
Terracotta, h. 51 cm.
Bruges, Bruggemuseum - Gruuthuse,
inv. no. 11.5;

gift of Alfred Van de Walle, Bruges, to the Société Archéologique, Bruges, 1882.
Photo: Lukas - Art in Flanders vzw/
Dominique Provost.





Fig. 16
Infrared reflectogram
detail of *Portrait of
Jean II de Carondelet*.
IRR: © Prof. Dr.
J.R.J. van Asperen de
Boer/ Stichting RKD;
IRR digital composite:
Molly Faries.

Fig. 17
JAN VAN SCOREL,
*Portrait of Joris van
Egmond (1504-1559)*,
c. 1535-40.
Oil on panel,
57.2 x 80.8 cm,
Amsterdam,
Rijksmuseum,
inv. no. SK-C-1618.

size and format to the portrait of Carondelet, Scorel repeated this formula around a decade later for what we can assume was again meant as an administrative image (fig. 17).⁵³

This mode of portraiture is not easy to trace in Scorel's oeuvre, since some works have been lost and others can only be judged through copies. Some may still be recognized in future, such as the *Portrait of a Man* that recently appeared on the art market (fig. 18).⁵⁴ As in the Van Brederode and Van der Burch portraits, the sitter is portrayed half-length with a slight turn in space fixed by his sharp silhouette set against an undifferentiated grey background. Most compellingly, the portrait's layout exhibits the same distinctive underdrawing seen in the portraits discussed above (fig. 19).⁵⁵ The works gathered here provide new insights into a little-known facet of Jan van Scorel's portraiture and the extent of his court connections.





Fig. 18
Attributed to
JAN VAN SCOREL,
Portrait of a Man,
c. 1540.
Oil on panel,
86.5 x 67 cm.
Antwerp, The Phoebus
Foundation.



Fig. 19
Digital infrared
photography detail
of *Portrait of a Man*.
Photo: © Sotheby's.

Conclusion

There is a decided affinity among Jan van Scorel's surviving portraits of nobility and high court officials. Scorel selects a demeanour and pose appropriate to each individual and works with a restricted palette and simplified, almost abstract forms to provide his sitters not only with a sense of decorum but also unquestioned authority. Each portrait, with the possible exception of the *Portrait of a Man* in an English private collection (fig. 11), proclaims the person's high status and office. Jan van Scorel's characteristic planar approach and schematic modelling produce an effect in these portrayals that is appropriate for works with an official public function. The first appearance of such portraits, as evidenced by those of Janus Secundus and Jean II de Carondelet (figs. 10, 14), coincided with Scorel's visit in 1533 to Mechelen, where the artist was already known at court. Here Scorel and his prospective clients such as Van der Burch would have been

aware of Vermeyen's portraits, including those with frontal views. Perhaps Scorel was inspired by Vermeyen as well as by the memory of his *Portrait of Pope Adrian VI* in arriving at the monumental 'official' portrait suitable for the stature of an imperial councillor such as Joost Aemsz van der Burch. Although there was apparently not a continuous demand, Scorel did complete a few more paintings of this type in the fifteen-forties. Taken together, these works, the imperious *Portrait of Joost Aemsz van der Burch*, the ceremonial *Portrait of Reinoud III van Brederode* (figs. 1, 2), the gallant *Portrait of a Man*, now in a private collection in England (fig. 11), and the austere *Portrait of Jean II de Carondelet* (fig. 14) and related *Portrait of Joris van Egmond* (fig. 17) form an important subgroup in Scorel's portraiture.

APPENDIX

The *Portrait of Joost Aemsz van der Burch*'s original frame and inscription

According to the Rijksmuseum's senior conservator of frames, Hubert Baija, judging from photographs the frame of the Van der Burch portrait is authentic.⁵⁶ The joints seem to be intact and are typical of sixteenth-century Netherlandish frames, with the exception of an apparently new joint at the centre of the arch. On the frame's reverse, original carpenter's scribe lines are visible in the wood, indicating the sight edge. The panel may have originally fitted into a u-shaped rebate. The profile on the outer edge of the front side of the frame is covered with more recent black paint. The painted finish and lettering on the frieze seem largely original, possibly marbled in red and green with trompe-l'oeil 'carved' and 'gilded' lettering. The darker tone on the frieze is probably the result of darkened glazes. The original gilding of the profile along the sight edge is now covered by oil-gilding.

While studying the painting at Christie's in London, Petria Noble and Matthias Ubl observed that the '4' in the 1541 date is certainly not original. The digit was originally a '3' and was overpainted with a '4'. The authenticity of the '1' is also questionable.

Dendrochronological measurements have been taken of the Van der Burch portrait by Ian Tyers.⁵⁷ According to Tyers's estimates, a felling date of the tree can be established after around 1521 and before around 1532 and a usage date before around 1548. When the data are analyzed using Peter Klein's formulas and the database developed by Molly Faries for eighty of Scorel's paintings and selected works in his circle,⁵⁸ the dating estimates are as follows: the formation in 1519 of the youngest heartwood ring allows an estimate of 1534 for the felling of the tree, based on average sapwood growth, and probable use of the wood any time from 1536 or 1542. Neither method of analysis excludes a date for the Van der Burch portrait as early as 1531, but the statistics tend to weigh towards the late fifteen-thirties.

NOTES

* Matthias Ubl was the first to doubt the Vermeyen attribution after seeing the *Portrait of Joost Aemisz van der Burch* in the BOZAR exhibition in Brussels and inspecting it again in London in January of 2016 together with Petria Noble, Head of Paintings Conservation at the Rijksmuseum. He considered an attribution to Scorel in January of 2016 after noticing similarities with the Rijksmuseum's *Portrait of Reinoud III van Brederode*. Jan Piet Filedt Kok, former chief curator of Early Netherlandish Painting at the Rijksmuseum, brought the portrait to Molly Faries's attention via an email in March 2016, just before the Christie's sale, at which time she independently arrived at an attribution to Jan van Scorel.

Both authors would like to acknowledge their indebtedness to Jan Piet Filedt Kok, who has helped at all stages of this article's completion, and to Gwen Tauber, Paintings Conservator at the Rijksmuseum, who kindly undertook additional infrared reflectograms of several paintings related to the topic of this essay.

- 1 See Till-Holger Borchert in Till-Holger Borchert and Koenraad Jonckheere (eds.), *Faces Then: Renaissance Portraits from the Low Countries*, exh. cat. Brussels (Palais des Beaux-Arts de Bruxelles) 2015, no. 23. See also Jan Piet Filedt Kok, 'Review of T.H. Borchert and K. Jonckheere (eds.), *Renaissance-portretten uit de Lage Landen*, Brussels 2015', *The Burlington Magazine* 158 (February 2016), p. 136.
- 2 *Old Masters*, sale cat. New York (Christie's), 14 April 2016, no. 113 (as Jan Cornelisz Vermeyen). The authors of this article brought their attribution of the portrait to Scorel to Christie's attention, and it was made public as a sale note.
- 3 Katharina Van Cauteren and Fernand Huts, *The Birth of Capitalism: The Golden Age of Flanders*, exh. cat. Ghent (Caermersklooster) 2016, pp. 309-10, fig. on p. 308.
- 4 H. Miedema (ed.), *Karel van Mander: The Lives of the Illustrious Netherlandish and German Painters*, vol. 1, Doornspijk 1994, p. 204, fol. 236v: 'Schoorel was seer ghemeensaem en aenghenaem by alle groote heeren van Nederlandt.'
- 5 See the entry by Molly Faries in Jan Piet Filedt Kok (ed.), *Early Netherlandish Paintings in the Rijksmuseum*, online coll. cat.

Amsterdam 2009, see hdl.handle.

net/10934/RM0001.COLLECT.5796 (consulted 1 September 2017). The painting has been consistently given to Cornelis Anthonisz for years, although it was attributed to Jan van Scorel when the Rijksmuseum acquired the painting in 1894.

- 6 'IODOCH[VS] · ÆMSONI[VS] · A · BOVRGHO · CO[N]S[ILIIARIVS] · D[OMINI] · CAROLI · V · CÆS[SARIS]; · ORDINARI[VS] · P[RO] · BRABA[N]TIA; · I[VSTI] · V[IRI] · IODOCHI · ÆMSONII · DE · BOVRGH · ET · P[IAE] · H[ERAE] · MARIE · F[ILIA] · BOCHELDI · GERARDI · A · SANTE · F[ILIVS]; · VNA · CŪ[M] · IMAGINIB[VS] · AC · I[N]SIGNIB[VS] · I[N] · 8 · SVI · STEMATIS · AC · SA[N]GVINIS · GRAD[VM] · 15[41?]' (Joost Aemisz van der Burch, councillor of the lord Emperor Charles v; [his] judge for Brabant; son of the righteous man, Jodocus Aemisz van der Burch, and the dutiful woman, Maritge Beukel Gerritsdr van Santen; at the same time with the seals and arms to the eighth degree of family descent and consanguinity 15[41?]). The authors express their sincere thanks to Zweder von Martels, Classicist, Groningen, for the transcription and translation. Van der Burch was appointed to this post at a young age, probably around thirty, and continued as one of the seven members of the council until his death in 1570; see Till-Holger Borchert in exh. cat. Brussels 2015 (note 1), no. 23, citing the research into Van der Burch's biography by Benoit Orban de Vivry.
- 7 Till-Holger Borchert in exh. cat. Brussels 2015 (note 1), no. 23, comes to the same conclusion, with the proviso that a pendant portrait cannot be ruled out.
- 8 Till-Holger Borchert in exh. cat. Brussels 2015 (note 1), no. 23, considers the coats of arms later additions, while Petria Noble in a condition report dated 18 January 2016 considers them original, although recently regilded in some parts. Further technical examination might resolve the issue. Since, however, the coats of arms differ from those that occasionally appear in Scorel's paintings, it is likely they were added by an arms specialist.
- 9 See the entry by Molly Faries in coll. cat. Amsterdam 2009 (note 5), see hdl.handle.net/10934/RM0001.COLLECT.5445 (consulted 1 September 2017).
- 10 The blue has darkened so much that it reads as black. This point is discussed

- in the entry by Molly Faries, in coll. cat. Amsterdam 2009 (note 5), see hdl.handle.net/10934/RM0001.COLLECT.5796 (consulted 1 September 2017).
- 11 The authors would like to thank Dirk Jan Biemond, Curator of Metals at the Rijksmuseum, for consulting with us about the jewels and ornament in Reinoud's portrait as well as Harm Stevens, Curator at the History Department of the Rijksmuseum, for discussing with us the question of dagger or baton.
 - 12 For Vermeyen's portraits, see Hendrik J. Horn, *Jan Cornelisz Vermeyen: Painter of Charles v and his Conquest of Tunis*, 2 vols., Doornspijk 1989.
 - 13 Max J. Friedländer, *Die Altniederländische Malerei*, vol. 12, Leiden 1935, p. 158, '...bläht sich im Bildraum.'
 - 14 See the entry by Jan Piet Filedt Kok in coll. cat. Amsterdam 2009 (note 5), see hdl.handle.net/10934/RM0001.COLLECT.6424 (consulted 1 September 2017).
 - 15 For Scorel's portrait method, see the entries by Molly Faries in Molly Faries and Liesbeth M. Helmus (eds.), *Catalogue of Paintings 1363-1600, Centraal Museum Utrecht*, coll. cat. Utrecht (Centraal Museum) 2011, no. 21a-b, pp. 186-87.
 - 16 Molly Faries, 'Jan van Scorel's Drawing and Painting Technique', in coll. cat. Utrecht 2011 (note 15), esp. pp. 25-30.
 - 17 See the entry by Molly Faries in coll. cat. Amsterdam 2009 (note 5), see hdl.handle.net/10934/RM0001.COLLECT.5796 (consulted 1 September 2017), for the infrared reflectography of Reinoud III van Brederode. For the Van der Burch portrait, the authors are indebted to Anne van Oosterwijk and Guenivere Souffreau, both assistant curators at the Groeningemuseum, Bruges, who made the infrared reflectograms on 4 August 2015, with an OSIRIS digital infrared camera equipped with an InGaAs sensor, recording the panel in four parts (each approx. 550 x 550 mm) with an f/11 diaphragm, indirectly illuminated by two 300 W Tungsten-Halogen lights in Kaiser 'studiolight 1010' units, and stitching and correcting the resulting composite using ICE and Photoshop.
 - 18 See Molly Faries in coll. cat. Utrecht 2011 (note 15) for Scorel's portraits. Of approximately twenty portraits studied by infrared reflectography and done by Scorel after his return from Italy, all but one have comparable contour underdrawings and, in the one exception, there is no detectable underdrawing at all.
 - 19 For an example, see the underdrawing in the Louvain copy of Jan van Scorel's *Portrait of Pope Adrian VI* in Molly Faries, 'Jan van Scorel's Clerical Patronage', *Bollettino d'arte, Supplemento al fasc. N. 100* (1997), pp. 107-16, esp. p. 111, fig. 4a. Neither type of line, carefully copied or freely-drawn, precludes the use of a model.
 - 20 See the entry by Jan Piet Filedt Kok in coll. cat. Amsterdam 2009 (note 5), see hdl.handle.net/10934/RM0001.COLLECT.6424 (consulted 1 September 2017), for the infrared reflectogram of the portrait of Erard de la Marck. Infrared reflectography has been carried out on Vermeyen's *Portrait of Jean de Carondelet* (New York, Brooklyn Museum, inv. no. 47.76; c. 1530, oil on panel, 78.1 x 62.2 cm), but no underdrawing was detected, with the exception of a few extremely vague contours around one eye. The authors would like to thank Serda Yalkin, Curatorial Assistant at the Brooklyn Museum, for providing us with the infrared reflectograms. Thin under-drawn contours possibly transferred by tracing were detected in the London *Portrait of a Man (Alfonso de Valdes?)* attributed to an associate of Vermeyen; see Lorne Campbell, *The Sixteenth Century Netherlandish Paintings with French Paintings before 1600* (National Gallery Catalogues series), vol. 2, London 2014, p. 676 and fig. 7.
 - 21 Zigzag hatchings appear in Van der Burch's fur collar; the scroll was reduced in size and two fingers have been shifted slightly in the proper right hand, while the proper left hand was positioned lower, with the fingers more tightly curled along the lower edge. Similar zigzag hatchings also appear in Scorel's *Portrait of Joris van Egmond* in the Rijksmuseum; see fig. 17 and note 53.
 - 22 Jochen Sander, *Niederländische Gemälde im Städel, 1400-1550*, vol. 2, Mainz am Rhein 1993 (*Kataloge der Gemälde im Städelischen Kunstinstitut* series, Frankfurt am Main), fragment, p. 308 ('Jan van Scorel, *Bildnis eines Mannes*').
 - 23 See the entry by Epco Runia in Neeltje Köhler (ed.), *Painting in Haarlem 1500-1850: The Collection of the Frans Hals Museum*, coll. cat. Haarlem (Frans Hals Museum) 2006, pp. 602-05, no. 426.
 - 24 See the entry by Jos de Meyere in *Jan van Scorel in Utrecht. Altaarstukken en schilderijen omstreeks 1540, documenten, technisch onderzoek*, exh. cat. Utrecht (Centraal Museum)/Douai (Musée de la Chartreuse) 1977, pp. 69-70, no. 19.

- 25 Jan Pieter Guépin, *De Kunst van Janus Secundus. De 'Kussen' en andere Gedichten*, Amsterdam 1991, pp. 475-76.
- 26 For remarks on possible precedents for frontal portraits, see Till-Holger Borchert in exh. cat. Brussels 2015 (note 1), no. 23, note 2. Vermeyen's *Portrait of a Man* (Vienna, Akademie der bildenden Künste, inv. no. 1369; oil on panel, 79 x 65.5 cm) is dated c. 1528-29 by Horn 1989 (note 12), vol. 1, p. 8 and fig. A20; and his *Felipe de Guevara* is dated 1531 (Williamstown, Sterling and Francine Clark Art Institute, inv. no. 1982.128; oil on panel, 55.9 x 47.6 cm); for the latter see Horn 1989 (note 12), vol. 1, p. 11 and fig. A32. For Hans Holbein the Younger (1497-1543), suffice it to mention his *Portrait of Dirk Tybis*, 1533 (Vienna, Kunsthistorisches Museum, inv. no. GG 903; oil on panel, 35 x 48 cm) and *Charles de Solier, Sieur de Morette*, c. 1534 (Dresden, Gemäldegalerie Alte Meister, inv. no. AM-1890-PS01; oil on panel, 92.5 x 75.5 cm).
- 27 Lorne Campbell, in *Renaissance Portraits: European Portrait-Painting in the 14th, 15th and 16th Centuries*, New Haven/London 1990, pp. 81, 84, comments on this aspect of frontal portraits and notes that Holbein's lost portrait of Henry VIII in Whitehall was said to have struck terror into those who saw it.
- 28 Molly Faries, 'Made in Venice, Jan van Scorel's Earliest Portraits', in Charles Dumas (ed.), *Face Book: Studies on Dutch and Flemish Portraiture of the 16th-18th Centuries. Liber Amicorum Presented to Rudolf E.O. Ekkart on the Occasion of his 65th Birthday*, Leiden 2012, pp. 29-36.
- 29 The copies in Louvain and Utrecht measure 89.5 x 69.5 cm and 93 x 73.6 cm, respectively; see for these portraits, Faries 1997 (note 19), pp. 109-11, and Liesbeth M. Helmus in coll. cat. Utrecht 2011 (note 15), no. 36. When scaled to each other, the copies can be compared with Scorel's Venetian portraits using Photoshop layers.
- 30 Raphael's portrait is in the National Gallery, London (inv. no. NG27; oil on poplar) and Sebastiano del Piombo's is in the J. Paul Getty Museum, Los Angeles (inv. no. 92.PC.25; oil on slate). The two portraits measure 108.7 x 82 cm and 105.4 x 87.6 cm, respectively; again, the relative sizes of the heads can be compared using Photoshop layers, after the images have been scaled to each other.
- 31 Molly Faries in coll. cat. Utrecht 2011 (note 15), no. 21a-b.
- 32 Till-Holger Borchert in exh. cat. Brussels 2015 (note 1), no. 23.
- 33 See note 4.
- 34 Faries 1997 (note 19), pp. 107-16.
- 35 Copy after Jan van Scorel, *Portrait of Willem van Lokhorst (1514-1564)*, 1554. Oil on panel, 64.3 x 48.9 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-1855; see the entry by Molly Faries in coll. cat. Amsterdam 2009 (note 5), see hdl.handle.net/10934/RMO001.COLLECT.5449 (consulted 1 September 2017). The probable original of the portrait in the Westfälisches Landesmuseum, Münster, is discussed in the entry.
- 36 Albert Châtelet with Jacques Paviot, *Visages d'antan. Le Recueil d'Arras*, Lathuille 2007, p. 285, no. 2 and pl. 18-2.
- 37 Copy after Jan van Scorel, *Portrait of René de Chalons (c. 1519-44), Prince of Orange*, after 1542. Oil on panel, diam. 15 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-4462; and copy after Jan van Scorel, *Portrait of Anne of Lorraine (1522-68), wife of René de Chalons, Prince of Orange*, after 1542. Oil on panel, diam. 14 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-4027; see the entry by Marisa Bass in coll. cat. Amsterdam 2009 (note 5), see hdl.handle.net/10934/RMO001.COLLECT.10358 (consulted 1 September 2017).
- 38 See Guépin 1991 (note 25).
- 39 Molly Faries, 'Jan van Scorel: Additional Documents from the Church Records of Utrecht', *Oud Holland* 75 (1970), pp. 2-24, esp. p. 19, doc. no. 35.
- 40 Het Utrechts Archief, Kapittel van Sint Marie te Utrecht (no. 221), Protocolen, no. 408, 24-25 January 1536, fol. 432v: *Super petitione decani nostri| ... concluderunt unanimiter unum ex confratribus capitularibus deputandum ad altam curiam cum copiis auctenticis actoris et actitatoris per decanum nostrum petitis deputantes et nominantes exnunc magistrum Johannem Schorelium cum ea limitatione, quod non tradat eiusdium [sic] copias huiusmodi nisi domino comiti Hoochstratano locumtenenti nostro seu alicui ad hoc speciale mandatum habenti a consilio secreto, inquantum scilicet opus fuerit et decanus noster illis uti velit, ...*, and fol. 433r: *... post factam excusationem Schorelii de sua deputatione, decreverunt copias huiusmodi auctenticas unacum litteris certificationis sigillo capituli obsignatas mittere ad manus magistri Leonardi Hardinck domini comitis Hoochstratani secretis unacum litteris missivarum ad eundem, necnon ad decanum*

- nostrum, iuxta minutas in capitulo conceptas et ibidem publice lectas. Actum in domo capitulari etcetera.*
- 41 For Antoine de Laiaing, who was also stadholder of Utrecht from 1528, see Hans Cools, *Mannen met macht. Edellieden en de moderne staat in de Bourgondisch-Habsburgse landen (1475-1530)*, Zutphen 2001, pp. 243-45; for Leonard Hardinck, see Michel Baelde, *De collaterale raden onder Karel v en Filips II (1531-1578). Bijdrage tot de geschiedenis van de centrale instellingen in de zestiende eeuw*, Brussels 1965, p. 267.
- 42 De Lannoy was installed as Knight in the Order of the Golden Fleece at this meeting; see *Ceremonies de l'Ordre de la Toison d'Or, tenues en la ville d'Utrecht, par l'Empereur Charles v*, pamphlet, 1546, fol. 5 (The Hague, National Library of the Netherlands, filed with hs. 76 E 10); see the facsimile published as an appendix in Christian Beaufort-Spontin et al., *Schatten van het Gulden Vlies*, exh. cat. Brussels (Palais des Beaux-Arts de Bruxelles) 1987, no. 38. For the archival document (*Raads Dagelijksch Boek*, 6 February 1549) mentioning the Prince of Sulmona as Scorel's lodger, see N. van der Monde's *Tijdschrift voor geschiedenis, oudheden, en statistiek van Utrecht* 3 (1837), p. 66.
- 43 See the biographical information by Benoit Orban de Xivry, cited by Till-Holger Borchert in exh. cat. Brussels 2015 (note 1), no. 23.
- 44 Scorel painted, for instance, a portrait of Cornelis Aerentz van der Dussen (1481-1556), city secretary of Delft in 1536, and one of the churchwardens of the Nieuwe Kerk, with whom Scorel entered into a contract in 1550 to paint a new high altarpiece; see the entry by Molly Faries on the copy of this portrait (Amsterdam, Rijksmuseum, inv. no. SK-A-1532; c. 1555-70, oil on panel, 99.2 x 76.4 cm) in coll. cat. Amsterdam 2009 (note 5), see hdl.handle.net/10934/RMO001.COLLECT.5447 (consulted 1 September 2017).
- 45 Till-Holger Borchert in exh. cat. Brussels 2015 (note 1), no. 23.
- 46 See [The Weiss Gallery], *A life delineat'd, a catalogue of early portraits, 1545-1690*, Norfolk 2000, no. 1, where the sitter is identified as Edmund, First Lord Sheffield of Butterwicke (1521-1549).
- 47 Molly Faries in coll. cat. Utrecht 2011 (note 15), no. 29, p. 250, fig. 5.
- 48 *Ibid.*, p. 236.
- 49 Horn 1989 (note 12), vol. 1, pp. 64-65, note 61.
- 50 As proposed by J. Sterk, *Philips van Bourgondië*, Zutphen 1980, pp. 45, 130, 234, 297-300, note 16; these busts have been discussed more recently by Marissa Bass, *Jan Gossart and the Invention of Netherlandish Antiquity*, Princeton (N.J.) 2016, pp. 78-80.
- 51 Joshua Bruyn, 'Enige gegevens over de chronologie van het werk van Jan van Scorel', *Oud Holland* 70 (1955), pp. 194-207, esp. pp. 198-200; for the Rijksmuseum portrait, see the entry by Molly Faries in coll. cat. Amsterdam 2009 (note 5), see hdl.handle.net/10934/RMO001.COLLECT.5445 (consulted 1 September 2017).
- 52 Infrared reflectography by J.R.J. van Asperen de Boer and Molly Faries, 13 June 1983 (AB 792/15-793/11), using a Grundig FA 70 television camera equipped with a Hamamatsu N 214 IR vidicon (1975), a Kodak Wratten 87A filter cutting on at 0.9 micron placed between the vidicon target surface and the Zoomar 1:2 8/4 cm Macro Zoomatar lens, and Grundig BG 12 monitor with 875 television lines. Any photographic documentation was done with a Nikon camera, a 50 mm macrolens, and Ilford film FP 4, ASA 125. The digital composite was made by Molly Faries using Panavue and Photoshop.
- 53 Joris van Egmond was bishop of Utrecht in 1534-59; the underdrawing is the same type as those in the other portraits discussed. See the entry by Molly Faries in coll. cat. Amsterdam 2009 (note 5), see hdl.handle.net/10934/RMO001.COLLECT.5441 (consulted 1 September 2017).
- 54 *Old Masters Evening Sale*, sale cat. London (Sotheby's), 5 July 2017 (sale L19033), no. 4 (as Jan van Scorel, *Portrait of a Gentleman, Wearing a Fur-lined Cloak and a Black Hat*. Oil on panel, 84.2 x 67 cm). The authors would like to thank Andrew Fletcher of Sotheby's, London, for bringing this portrait to our attention.
- 55 The infrared image is also illustrated in the sale catalogue mentioned in note 54, p. 25.
- 56 The authors would like to thank Hubert Baija for his willingness to share these important observations.
- 57 Report by Ian Tyers, 'Tree-Ring Analysis of a Panel Painting: *Portrait of a Man in an Arched Frame*', Dendrochronological Consultancy Limited, Report 812, November 2015.
- 58 Molly Faries and Peter Klein, 'Panels and Dendrochronology: Works by Jan van Scorel and Other Masters in the Centraal Museum's Collection', in coll. cat. Utrecht 2011 (note 15), pp. 43-53.