

User Guide

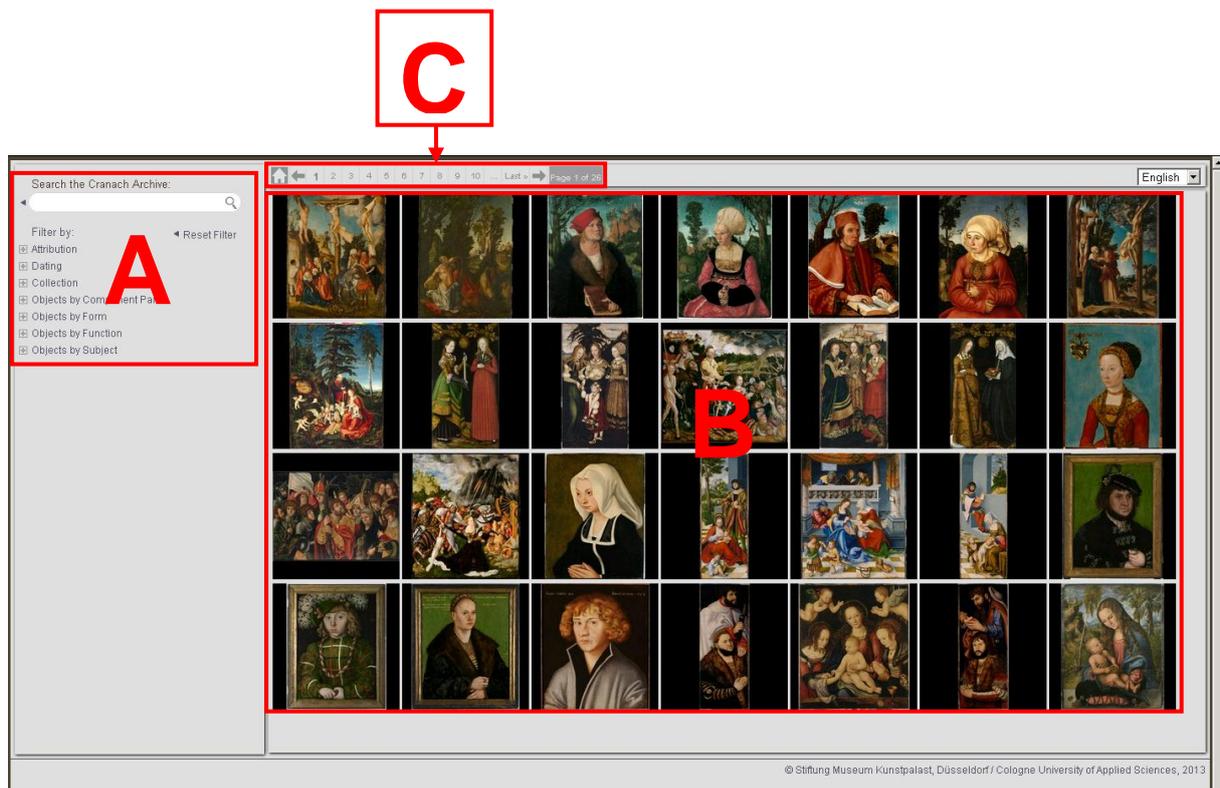
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Introduction

By clicking on 'Enter the Archive' you gain access to information on a large number of paintings by Lucas Cranach the Elder, his sons, his workshop and his followers. Images of all paintings represented in the cda are displayed in chronological order as thumbnails. If you move the cursor over one of the works a larger image, its title, date and the current location are shown.



To find a particular painting, a collection, a subject etc. of your interest please use the Search and Filter Functions (see A).

To explore more information on a selected painting of your interest click on the thumbnail image (see B).

Use the site-count or the arrows in the upper left [general navigator] to browse all the paintings in the cda (C).

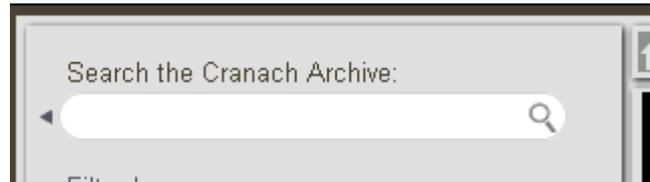
(A) Search and Filter content

The full text search feature is located on the left side and is always shown with the overview of works.

By using the search feature you can find objects in the cda satisfying certain criteria. The search can be performed either by typing search strings into the search box, or selecting from the filter or combining both.

Full Text Search

Typing a word gives you the opportunity to search the complete cda for those works with the term in its text information. The use of lower or upper case letters achieves the same results.

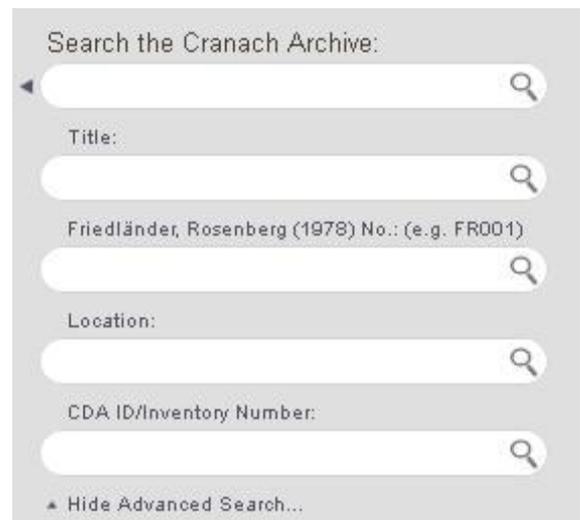


By using the full text search you can find a specific painting and plenty of additional information about that painting.

Advanced Search

Click on 'Open Advanced Search' beneath the search field to show four additional search categories: 'Title', 'Friedländer, Rosenberg (1978) No.', 'Location', 'CDA ID/Inventory Number'. Each field allows a detailed and fast search.

Note: Please type the Friedländer, Rosenberg No. with at least three characters and without a blank space, e.g. '001', '015A', '015a', 'SUP001', 'sup001'. For those paintings which are not in Friedländer, Rosenberg type '-none'.



Example 1:

If you search for 'Oslo' within the Full Text Search you will find all paintings which are kept in the Nationalmuseum for art, architecture and design in Oslo and paintings which are kept elsewhere but refer to the term 'Oslo' in their documentation. Searching for 'Oslo' within the field 'Location' finds only the paintings in Oslo.

Example 2:

If you search for 'FR224Q' you find the painting FR224Q as represented in Friedländer, Rosenberg 1978 but also similar versions of this painting where the painting 'FR224Q' is noted as a 'related work'.

It may be useful to combine this search option with a filter search.

Use 'Reset Filter' to clear the search box and all additional searches.

Filter

The filter function offers you a variety of possibilities to explore the cda. Using the filter you can sort the content by **Attribution, Dating, Collection** or by one of the four cda classifications **Component Parts, Form, Function, Subject**.

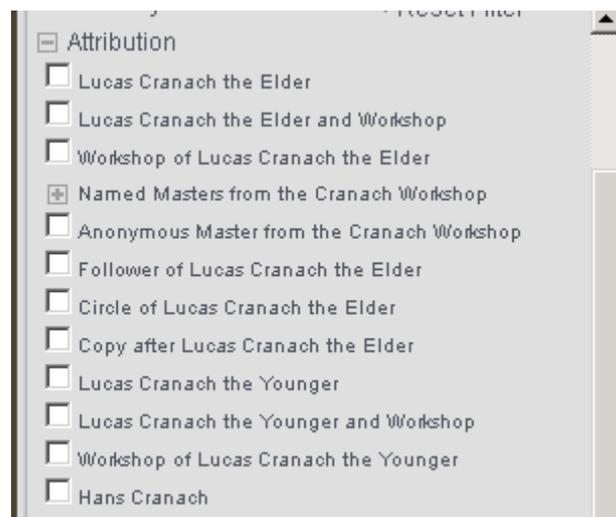
Subdivisions of these categories are displayed in a dropdown menu by clicking on the '+' in front of the category:

Filter by: Attribution

It is not always known who painted a picture. An attribution is an assessment made by researchers of who was responsible for or participated in the creation of a particular work. The cda presents all attributions, past and present, which have been published with an acknowledgment of the source.

Attributions are made with different degrees of certainty, depending on factors such as style and documentary and scientific evidence.

More revaluations are anticipated as the existing data in the cda grows.



Filter options:

- **Lucas Cranach the Elder:** describes a work, which according to most recent research was probably executed by Lucas Cranach the Elder himself. The participation of a workshop member can not be ruled out.
- **Lucas Cranach the Elder and Workshop:** describes a work which according to most recent research was probably executed by Lucas Cranach the Elder in association with one or several workshop members.
- **Workshop of Lucas Cranach the Elder:** indicates authorship by an unknown individual working directly for Cranach, probably under his supervision. 'Workshop of' is used for groups of artists working under a master's name.
- **Named Masters from the workshop:** is applied to artists who have worked in the Cranach workshop and whose personality has been established by art historians on stylistic grounds. These

'Masters' are sometimes named after their most celebrated work - as in 'The Master of the Döbeln Altarpiece' or 'The Master of the Mass of St Gregory'.

- **Anonymous Master from the Cranach Workshop:** is applied to artists who have worked in the Cranach workshop and whose personality has not yet been established by art historians on stylistic grounds.

- **Follower of Lucas Cranach the Elder:** used for an artist who worked in the master's style but who is not closely associated with him and who may not actually be contemporary with him.

- **Circle of Lucas Cranach the Elder:** an artist as yet unidentified but distinct hand closely associated with Cranach the Elder but not necessarily his pupil.

- **Copy after Lucas Cranach the Elder:** describes a work, which was not created in Cranach's workshop, and is a detailed imitation of a work by Cranach or his workshop.

- **Lucas Cranach the Younger:** describes a work, which according to most recent research was probably executed by Lucas Cranach the Younger (1515 - 1586).

- **Lucas Cranach the Younger and Workshop:** describes a work which was probably executed by Cranach the Younger in association with workshop members.

- **Workshop of Lucas Cranach the Younger:** indicates authorship by an unknown individual working directly for Cranach the Younger, probably under his supervision. 'Workshop of' is used for groups of artists working under a master's name.

- **Hans Cranach:** describes a work, which according to most recent research was probably executed by Hans Cranach (c. 1513 - 1537).

Example:

Filter for all paintings by Lucas Cranach the Younger:

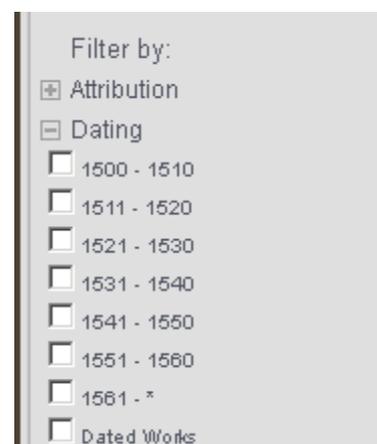
'Attribution' > 'Lucas Cranach the Younger'

Note: here all paintings formerly attributed to Lucas Cranach the Younger will also appear at the end of the list

Filter by: Dating

The painting may display a date [see 'dated'] which has been applied by Cranach or his workshop members. In some cases this inscription is not authentic and was applied later. In such cases it is only possible to make an assessment of when a particular work was created. This may be done with different degrees of certainty, depending on factors such as style and documentary and scientific evidence, employing the words about, after, before etc to limit the time-span. It frequently results in a number of possible options. The cda presents all datings, past and present, which have been published with an acknowledgment of the source.

Example:



Filter for all paintings from Cranach's earliest known years as a painter:

'Dating' > '1500- 1510'

Note: here all paintings formerly dated between 1500 -1510 will also appear at the end of the list

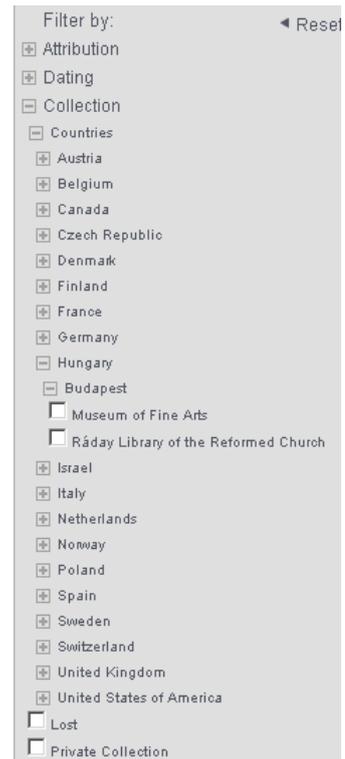
Filter by: Collection

This filter provides the opportunity to search for all paintings in a particular collection. The collections are sorted according to three categories **country**, **lost** or **private collection**. **Country** is subdivided into towns or cities followed by the specific museum, institution or church where the work of art is located. The whereabouts of paintings recorded under **lost** or **private collection** is generally unknown.

Example:

Filter for all paintings from the National Gallery of Art in Washington, D.C.:

'Collection' > 'Countries' > 'United States of America' > 'Washington, D.C., National Gallery of Art '



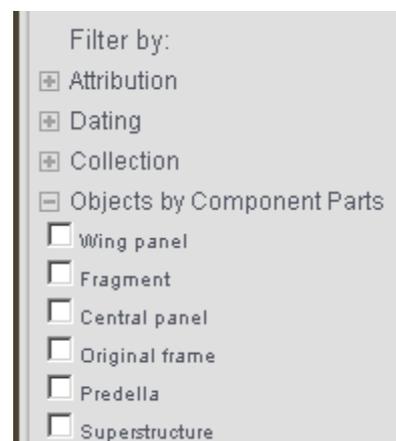
Filter by: Objects by Component Parts

Selects the objects according to single original elements: parts of an altarpiece like **wing panel**, **central panel**, **predella** or **superstructure** as well as a **fragment** or an **original frame**, which has been preserved.

Example:

Filter for all paintings which are preserved in their original frame:

'Objects by Component Parts' > 'Original Frame'



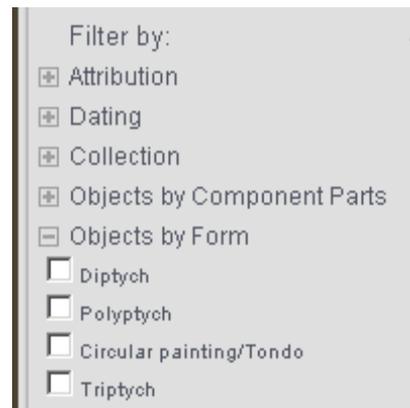
Filter by: Objects by Form

Selects objects according to their original structure or shape: **diptych** (two panels currently or in the past attached by a hinge), **triptych** (three-part work of art consisting of a larger central panel and two wing panels), **polyptych** (work of art consisting of more moveable panels than the triptych), **tondo** (circular work of art).

Example:

Filter for all paintings with a circular shape:

'Objects by Form' > 'Circular painting/tondo'



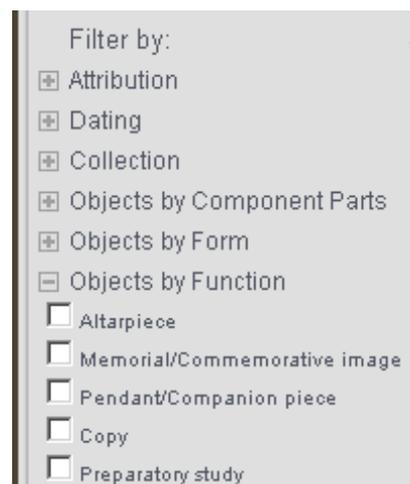
Filter by: Objects by Function

Selects objects according to their original purpose: **altarpiece**, **memorial/commemorative image**, **pendant**, **copy**, **preparatory study**

Example:

Filter for all paintings with a pendant panel e.g. double portraits or Adam and Eve depicted on separate panels:

'Objects by Function' > 'Pendant/companion piece'



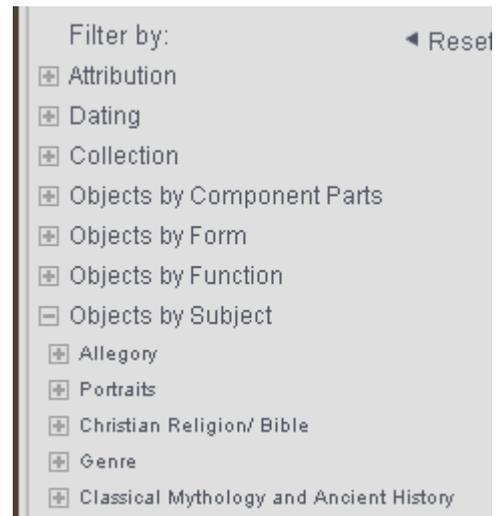
Filter by: Object by Subject

Selects objects according to what they represent e.g. **Allegory, Portraits, Christian religion/Bible, Genre, Classical Mythology and Ancient History**, each with many subdivisions.

Example:

Filter for all portraits of Martin Luther:

'Objects By Subject' > 'Portraits' > 'Male Portraits' > 'Public Personalities' > 'Martin Luther'



(B) Exploring a Cranach painting...

Search results are shown in the overview, choose one of the thumbnails to start exploring this specific painting. The cda provides you with a rich amount of art historical, technical and conservation information.

On the top of the page a general navigation bar is shown (1). An image and metadata of the selected painting is always visible in the upper left corner (2). The box in the bottom left corner displays thumbnails of the images available in the cda for the selected painting (3). The central section of the page contains a bar to navigate (4) the text information about the painting (5). In the top right corner there is an image viewer and beneath it a credit line appropriate to the image displayed (6).

The screenshot shows the CDA interface for the painting 'The Crucifixion of Christ, the so-called Schottenkreuzigung'. The interface is annotated with red boxes and numbers 1 through 6. 1: General navigation bar at the top. 2: Upper left corner showing a thumbnail of the painting and its title. 3: Bottom left corner showing a grid of thumbnails. 4: Central section containing a navigation bar and text information. 5: Text information about the painting, including identification, art historical information, material/technique, and conservation/restoration. 6: Top right corner showing an image viewer and a credit line.

Use the general navigation on the top of the page (1) to open the image viewer (see below) by clicking on the 'Square'-Button or to go through the results of your latest search without leaving this area by clicking on the 'Arrow'-Buttons. To return to your latest search results click on the 'Four Squares'-Button or to choose between English or German language.



The text navigation bar (4) lists four categories according to which the content is ordered: 'Identification', 'Art Historical Information', 'Material/Technique' and 'Conservation/Restoration' and their associated subdivisions. Use the navigation bar to select the required information. An additional navigation bar for 'Images' is shown below.

Move the mouse pointer over it for a short definition of each category.

IDENTIFICATION

This category gives basic information about a work of art and is subdivided as follows:

Object

Characterizes the object in general, usually 'Painting'.

Title

The cda presents all titles, past and present, which have been published with an acknowledgment of the source. These are listed in chronological order starting with the current title of the object.

Date

The painting may display a date (referred to within the cda as '[dated]') which has been applied by Cranach or his workshop assistants. However, in some cases this inscription is not authentic and was applied later. It is not always known when a painting was created. In such cases it is only possible to make an assessment. This may be done with different degrees of certainty, depending on factors such as style as well as documentary and scientific evidence, employing the words 'about', 'after', 'before' etc. to limit the time-span and frequently results in a number of possible options. The cda aims to present all datings, past and present, which have been published with an acknowledgment of the source in square brackets.

Attribution

An attribution is an assessment of who created a particular work. The cda aims to present all attributions, past and present, which have been published with an acknowledgment of the source in square brackets. Attributions are made with different degrees of certainty, depending on factors such as style as well as documentary and scientific evidence.

The most common attributions and their parameters are:

Lucas Cranach the Elder/ Lucas Cranach the Younger

Describes a work executed by the master himself.



Lucas Cranach the Elder (and workshop) / Lucas Cranach the Younger (and workshop)

Describes a work which was probably executed by the master in association with workshop members, could mean, that for example the underdrawing is by the master and the painting executed by one or more of the workshop members.

Lucas Cranach the Elder (workshop) / Lucas Cranach the Younger (workshop)

Indicates authorship by an unknown individual working directly for the named master, probably under his supervision. The distinction between 'workshop of', 'studio of' and 'office of' typically depends upon the historical period in question and the type of art work being produced. 'Workshop of' is used for groups of artists working under a master's name, generally in a system of apprenticeship common from ancient times until the nineteenth century.

Named masters from with the Cranach workshop

Applied to artists who have not been identified by name but who have worked in the Cranach workshop and whose personality has been established by art historians on stylistic grounds. These 'Masters' are sometimes named after their most celebrated work - as in 'The Master of the Döbeln Altarpiece' or 'The Master of the Mass of St Gregory' - and sometimes by a specific characteristic as in 'The Master of the Pflocksche Altarpiece'.

Anonymous master from the Cranach workshop

Describes a work which was for the greater part regarding compositional and technical characteristics executed by a workshop member, but exhibits the individual stylistic characteristics of one master distinctly different from other workshop members.

Circle of Lucas Cranach the Elder / Circle of Lucas Cranach the Younger

A work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil. The term is nearly synonymous with 'School of', but can imply a broader, less formal association.

Copy after Lucas Cranach the Elder / Copy after Lucas Cranach the Younger

Describes a work, which was not created in the workshop, and is a detailed imitation of a work by Cranach/workshop

Follower of Lucas Cranach the Elder / Follower of Lucas Cranach the Younger

Used for an artist who works in a master's style but who is not closely associated with him and who may not actually be contemporary with him.

Hans Cranach

Describes a work by Hans Cranach (c. 1513-1537)

Note: the cda attribution classification was developed on the basis of the following established standard:

- Attribution Qualifiers for Artists' Names of the Cataloging Advisory Committee of the Art Libraries Society of North American (ARLIS/NA) in collaboration with the Data Standards Committee of the Visual Resources Association

http://www.arlisna.org/organization/sec/cataloging/attribution_qualifiers.pdf

(accessed: 09/10/2013)

- Bibliography of the History of Art. J. Paul Getty Trust, Los Angeles 1991 / Bibliographie d'histoire de l'art. Centre national de la recherche scientifique, Institut de l'information scientifique et technique, Vandoeuvre les Nancy 1991.

<http://library.getty.edu:7108/vwebv/searchBasic> (accessed: 09/10/2013)

- Categories for the Description of Works of Art [online], ed. Murtha Baca and Patricia Harpring. J. Paul Getty Trust and the College Art association, Los Angeles 2000.

http://www.getty.edu/research/publications/electronic_publications/cdwa/index.html

(accessed: 09/10/2013)

http://www.getty.edu/research/tools/vocabularies/guidelines/cona_3_6_1_work_type.html

(accessed: 09/10/2013)

- Sotheby's 'Glossary of terms' used in Sotheby's catalogues (issue consulted: London, Dec. 11, 2003, Old Master Paintings, p. 306)

- VRA Definition supplied by Data Standards Committee of the Visual Resources Association

<http://www.vraweb.org/> (accessed: 09/10/2013)

Owner

Indicates the legal ownership of the painting.

Repository

Indicates the physical ownership of the painting.

Location

Indicates the geographic area where the work of art is at present.

CDA ID/Inventory Number

The cda assigns a unique accession number to each object it enters. The first digits of an accession number refer to the country where the object is located, the second block of digits refers to the collection where the object may be found and the third block is the inventory number assigned to the object by the owner.

Friedländer, Rosenberg (1978) No.

Refers to the numbers designated to the paintings catalogued by Friedländer and Rosenberg in the second edition of their monographic work on Cranach and his workshop published in 1978.

Dimensions

Dimensions of the work of art are generally given in centimeters, height before width before depth (if known). Where available the dimensions of the painting, the painted surface and painting including the frame are given. Dimensions may have been altered. Where this can be determined information is provided [see also Condition Report(s)]

Support

The support of a painting is the object or material on which the work has been executed. Paintings have been produced on a number of different supports, including wooden panels, textile supports and copper sheets. In the Cranach workshop wooden panels, canvas, parchment and paper were often used as a painting support.

Signature/Date

An artist's name physically signed on a work of art usually providing evidence that the work is by the hand of the artist who signs the work. It could however also be employed as a 'hallmark' or certificate of quality within a large workshop practice. The latter is the case with many Cranach paintings. In 1508 Cranach was granted his own coat of arms, a serpent with wings erect, which he and his workshop thereafter used as a signature. In 1537 Cranach changed the serpent insignia by altering the elevated position of the wings to a recumbent position.

Inscriptions, Marks, Labels, Seals

Additional later information in the form of labels, marks, seals or inscriptions usually found on the reverse of the panel, on the cradle or on the frame.

Original Inscription

Text or initials added by the artist at the date of creation of the object, usually found on the painted surface.

Description

Descriptions of works of art are written by the curatorial staff or by a member of the cda staff.

ART HISTORICAL INFORMATION

This category gives basic information about the history of the object.

By clicking on it you may explore the content of all the following subdivisions or you may click on each one individually.

Provenance

Provenance refers to the history of the ownership of a painting or other work of art.

Information about the ownership of a painting can come from a range of sources, including contemporary descriptions, inventories of collections, inventory numbers on the paintings themselves and auction sale catalogues.

Exhibitions

A chronological list of all past exhibitions in which the object was on display.

Sources/Publication

A bibliographical list of works containing references to the object. By clicking on each short title the full data record will be shown. Use the two arrows top right to browse the full records one by one or use the 'List'-icon to return to the short titles.

Interpretation/History/Discussion

Art historical discourses and essays or abstracts thereof pertaining to the object.

Related works

Other objects, paintings, prints or drawings associated with the present object. The cda-ID is given where these objects have already been entered in the archive. An FR No. is given where these objects were catalogued by Friedländer, Rosenberg 1978.

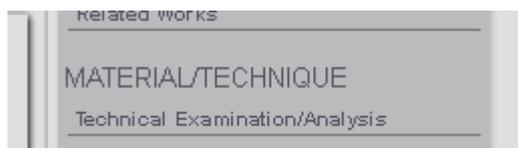


MATERIAL/TECHNIQUE

This category gives additional information about the structure and constituent parts of the object.

Technical Examination/Analysis

Here additional information is presented on the materials used and the process of production of the painting. This information may assist with attribution and dating, as well as determining later changes and the original relationships of paintings. A number of imaging techniques and scientific methods of analysis are employed including **microscopy, dendrochronology, examination under ultraviolet radiation, infrared reflectography, X-radiography** et al. (see glossary and mouseover).



CONSERVATION/RESTORATION

Gives additional information about the history of conservation intervention and the present condition of the object.



Condition reports

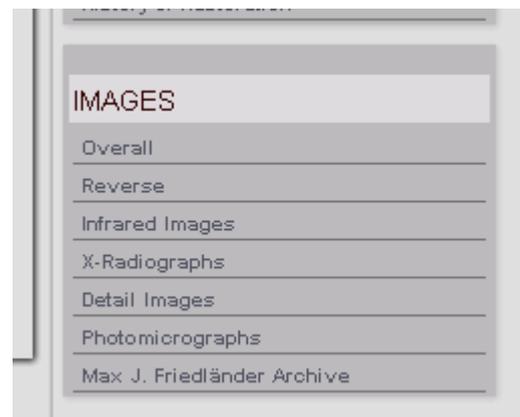
Chronological list of reports charting the condition of the object.

History of Restoration

Treatment reports recording the interventions carried out on the object in the past or references to such.

IMAGES

With the navigation bar 'Images' you are able to select the different kinds of image material the cda contains for every painting. This image material is represented in the bottom left corner by thumbnails. The navigation bar shows you the types of images available. The possible categories are:



Overall

Photograph of the front of the painting as a whole

Reverse

Photograph of the back of the painting as a whole

Infrared Images

These black-and-white images result from a technique employing infrared radiation to 'see through' the object's paint layers. If an artist has begun a painting by drawing the design in black on a white ground (underdrawing), an infrared reflectogram can make this visible. It may also record changes in the paint layers made either by the artist or later in form of overpaint or retouching (see glossary for detailed information).

Infrared photography uses special film to record images. These can be printed like normal photographs for study. However, the narrow range of wavelengths used in infrared photography limits the pigments that can be penetrated.

Infrared reflectography (IRR) is capable of recording a wider range of wavelengths, allowing for even greater penetration of different colours. A lot of the cameras used for infrared reflectography are relatively low resolution. As a result, paintings must often be recorded in small areas and the images joined together to give a full picture (called an infrared reflectogram mosaic).

X-Radiographs

Selects x-radiographs. X-ray radiography is an imaging technique which provides additional information on the production process of a painting (e.g. sequence, brushwork, changes in composition) as well as on its condition. X-ray radiation passes through solid objects, but is obstructed to differing degrees by differing materials. The heavier the atoms of which the substance is made, the more opaque it is to x-rays.

UV Images

Ultraviolet (UV) radiation has a wavelength shorter than that of visible light. Some substances, when exposed to UV radiation, fluoresce (give off visible light). This allows details in a painting not otherwise visible to become apparent. In particular, traditional natural resin varnishes (such as mastic and dammar) give off a characteristic greenish yellow colour. By looking at a picture under UV to see how much light it gives off, it is therefore possible to monitor the removal of old varnishes. Retouchings applied over a layer of varnish also show up clearly in UV. Since they prevent the UV light from reaching the varnish, they show as dark patches in an otherwise fluorescent area.

While most paints emit very little fluorescence, some pigments and dyes used in paint do give off a characteristic colour. This can be useful to identify the presence of a particular pigment. For example, the dyestuffs in different red lake pigments give off different colours, from bright orange to pink.

Detail Images

Photographs of individual parts or sections of the composition

Photomicrographs

A photomicrograph is a close-up image taken through a microscope at high magnification to reveal details of the painted surface.

Conservation

Written documentation recording past conservation or restoration treatment

Other

Any other image or written documentation

Analysis

Reports concerning technical and scientific examination, e.g. date determination by annual rings of the wooden support (dendrochronology)

Max J. Friedländer Archive

A collection of annotated photographs relating to works by Cranach assembled by the author of the Cranach catalogue raisonné the German art historian Max J. Friedländer (1867 - 1958), which was given to the RKD (Rijksbureau voor Kunsthistorische Documentatie / Netherlands Institute for Art History) in The Hague. The RKD kindly placed scans of these photographs at the disposal of the cda.

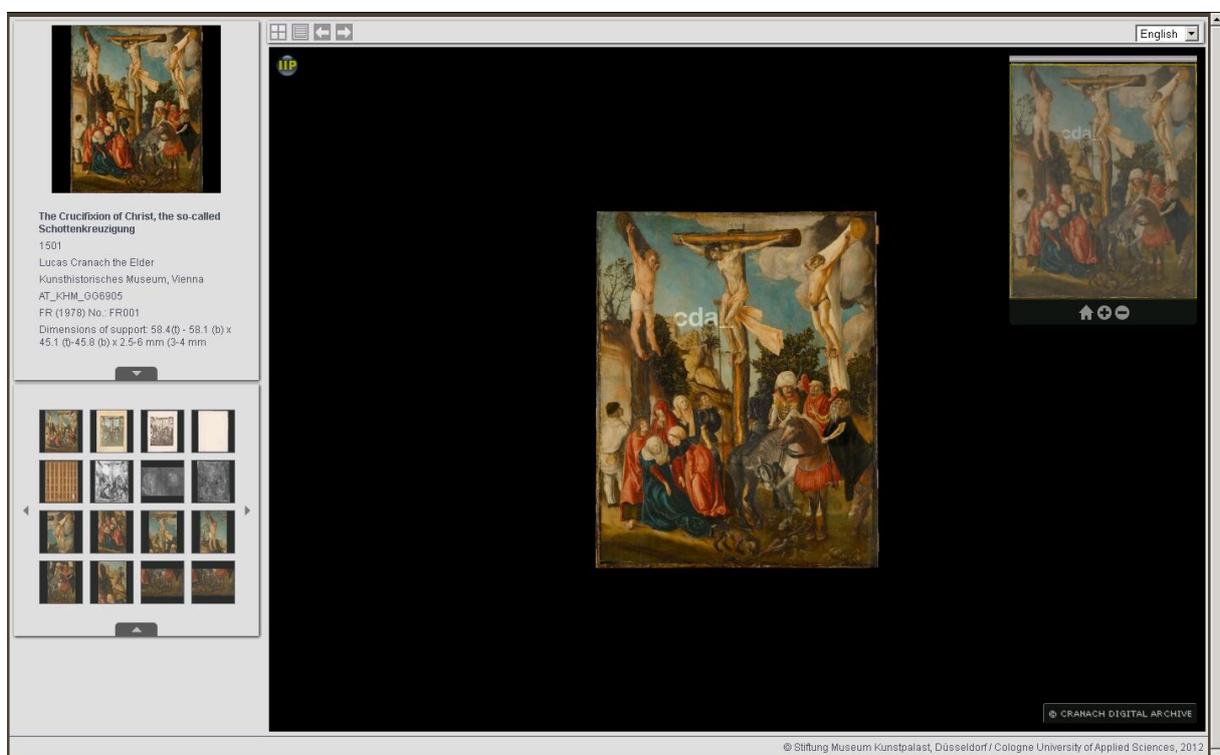
Use these categories to sort the image material in the thumbnail-box or return by clicking on 'Images' again. All thumbnails can be browsed by using the two little arrows beside the thumbnails.

(C) Getting close to the paintings - The Image viewer

The cda offers you the opportunity to get closer to the paintings than in any collection by providing high-resolution images. The image viewer is your tool for a closer look. Located in the top right corner, it shows the specific image you have chosen from the thumbnails as a preview. The two small arrows underneath the preview allow you to go through the images in the thumbnail box one by one. Detailed credits for each image are given underneath.



Click on the image preview or use the 'Square'-Button (second in a row) in the general side navigation top left to open the image viewer:



There are two ways of zooming in: 1. use the 'Plus'-Button underneath the navigation window in the corner, 2. double-click on the main image.

You can zoom out step by step with 1. the 'Minus'-Button or 2. double-click on the main image while pressing 'Shift'.

The 'Home'-Button underneath the navigation windows quickly leads you back to the lowest zoom step.

To navigate within the image, drag image within main window or drag zone within the navigation window or click an area within the navigation window.

To show or hide the navigation window press 'h' key.

In the top left corner there are four buttons to help you navigating:

The 'Four Square'-Button returns you to your last selection of paintings.

The 'List'-Button returns you to the text information of the selected painting.

With the two 'Arrow'-Buttons you can view the next/previous painting in your search results without leaving the image viewer.

Noticed a mistake?
Have some extra information about this object?
Please [contact us](#).
[Citing from the Cranach Digital Archive](#)

(D) Additions & Corrections

You noticed a mistake or have some extra information about an object in the cda? We very much appreciate it if you send us all your additions and corrections. Just click on 'Contact us' to send a message.

[Please contact us.](#)
[Citing from the Cranach Digital Archive.](#)

(E) Citing from the Cranach Digital Archive

Click on the Link 'Citing from the Cranach Digital Archive' bottom right if you want to use cda information for a publication or website. Two different citation schemes are shown:

Entry with author:

<author's name>, <title of object, cda inventory number, title of document or image>. In: <name of database> <<URL>> <date of document> (Accessed: <date accessed>)

Example:

Karl Schütz, 'The Crucifixion of Christ', AT_KHM_GG6905, Interpretation. In: Cranach Digital Archive
<<http://www.lucascranach.org/digitalarchive.php>> 01.01.2005 (Accessed: 21.10.2011)

Entry with no author:

<title of object, cda inventory number, title of document or image>. In: <name of database> <<URL>>
<date of document> (Accessed <date accessed>)

Example:

The Martyrdom of St Catherine, HU_HCBC, Description. In: Cranach Digital Archive
<<http://www.lucascranach.org/digitalarchive.php>> (Accessed: 21.10.2011)

We hope you enjoy the paintings provided for you by the Cranach Digital Archive!

Yours, the cda-Team