

The Rubenianum Quarterly

2018
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Rubens's *St Andrew 'de los Flamencos'* comes home

Rubens's *Martyrdom of St Andrew* (Fundación Carlos de Amberes, Madrid), on loan at the Rubenshuis this summer as part of Antwerp's Baroque festival, is a stunning altarpiece with a remarkable newly rediscovered story. Drawing closely on his teacher Otto van Veen's depiction of the same subject (Sint-Andrieskerk, Antwerp), Rubens produced a masterful late work that would prove an inspiration to generations of Spanish artists, perhaps most famously Bartolomé Esteban Murillo (Prado, Madrid). Moreover, the painting is still enclosed in its original frame, a virtuosic display of Baroque carving. The commission, production and display of Rubens's *Martyrdom of St Andrew* sit at the centre of a close-knit network of artists and art-minded businessmen, some resident in Antwerp, others immigrants in Madrid. Jan van Vucht, a wealthy Flemish merchant living in Madrid, commissioned the painting, which he bequeathed to Madrid's Real Hospital de San Andrés de los Flamencos, a Flemish charitable institution (and the predecessor of the Fundación Carlos de Amberes). When Van Vucht drew up his testament shortly before his death in 1639, he stated that the painting had arrived in Madrid but still needed to be framed. He prescribed 'a frame such as this same picture deserves, of the best sculpture attainable according to the judgement of Abraan Lers and Ju^o Beymar, ebonist, servants of his majesty.' While Rubens scholars have long mentioned these shadowy figures in connection with this painting, nothing further was known about them. New archival research, detailed in the publication accompanying the loan (Abigail D. Newman, *Rubens's St. Andrew 'de los Flamencos': Altarpiece Enframed by a Spanish-Flemish Community / Rubens' Heilige Andreas 'de los Flamencos': Altaarstuk omkaderd door een Spaans-Vlaamse gemeenschap*, Antwerp: BAI/Rubenshuis, 2018), paints a far more vivid picture of these two immigrants from the Low Countries and their careers at the Madrid court. Abraham Leerse had trained as a painter in Antwerp with Rubens's associate,



Rubens, *Martyrdom of St Andrew*. Fundación Carlos de Amberes, Madrid

Jan Wildens, and Leerse's brother commissioned a family portrait from Van Dyck. 'Ju^o Beymar' is almost certainly a hispanization of Jan Wymberg, who came from Nijmegen and served as court ebonist. Their frame, with its lively, gilded natural forms, is fully in keeping with its Madrid context. Installation of the painting and frame in the Rubenshuis was a sight to behold, as the frame – protected almost as assiduously as the painting – arrived in four parts, to be meticulously reassembled into a majestic whole. Together, they constitute a testament to the strong bonds that existed between Spain and Flanders in the seventeenth century.
Abigail D. Newman

Getting there...

Founded in 2010, the Rubenianum Fund is getting into its ninth year of operation. Thanks to the generosity of our donors, we have been able to give the necessary means to the Centrum Rubenianum to pursue its mission of publishing the *Corpus*. We have been able to support the full-time employment of on average three art historians during the whole period, aided by junior researchers that have been hired part-time and who have thus gained valuable experience. Additionally, we have borne all costs for photography and some of the travel expenses of the authors. The publication rhythm of the *Corpus* has picked up noticeably as a consequence. We have published numerous volumes to great scholarly acclaim, as the outstanding quality of the effort of our authors and the supporting team is recognized around the globe. This year, we foresee the publication of four important new volumes. Our target at the inception of the Fund was to complete the publication of the whole *Corpus* by mid-2020. It now looks like this target will slip by some 18 months – but this still means that the final goal is getting within reach. Financially, we have been able to raise almost €3 million – an impressive sum for private donations to art-historical research. This allows us to have sufficient means to carry on until the end of 2019. For 2020 and 2021 we will need to raise another €500,000 in total. Please, keep spreading the word to potential new donors. We still need that final push...

Thomas Leysen
Chairman, Rubenianum Fund

The next CRLB volume scheduled for publication in September 2018

Architecture and Sculpture: The Jesuit Church of Antwerp

by Ria Fabri and Piet Lombaerde



Rubens, *Design for the Crowning of the High Altar of the Jesuit Church in Antwerp*. Oil sketch. Rubenshuis, Antwerp

By the time of its completion in 1621, the former Jesuit church in Antwerp was one of the most brilliant achievements in the Southern Netherlands, particularly due to the ceiling paintings after Rubens's designs and his two altarpieces. Nevertheless, from the seventeenth century to the present day, the precise extent of Rubens's involvement in the architecture and the architectural sculpture of the church has been the subject of debate. Rubens was in close contact with the Jesuit François d'Aguilon, designer of the ground plan of the Antwerp Jesuit church, and with lay brother Pieter Huyssens, who made most of the drawings for the church. Known to be by Rubens's hand are a limited number of drawings and an oil sketch for architectural

ornaments and sculptures that relate to both the exterior and the interior of the structure. Despite its numerous restorations, the iconographic scheme of the church is even today visibly influenced by Rubens's jaunty visual language, which goes back to examples of classical antiquity and its Christian interpretations in early Baroque churches in Rome. Some of the church's decorative designs were also modelled after works by contemporary Italian artists such as Cherubino Alberti.

In this critical catalogue, the design drawings and oil sketches attributed to Rubens, a number of which later served as models for religious as well as profane architectural decoration, including that of Cardinal-Infant Ferdinand's *Pompa Introitus* in 1635, are extensively discussed.

CORPUS RUBENIANUM LUDWIG BURCHARD

PART XXII



RIA FABRI and PIET LOMBAERDE
On the basis of a manuscript by F. Baudouin

ARCHITECTURE AND SCULPTURE
3. THE JESUIT CHURCH OF ANTWERP

The Quellinus Dynasty

Léon E. Lock



Fig. 1 Artus I Quellinus, *Michelangelo's Day*. Terracotta. Signed and dated 1658. Rijksmuseum, Amsterdam

On 15 March 2018, Véronique van de Kerckhof introduced a study day at the Rubenianum about the Quellinus family of artists, stating that the unveiling of the newly acquired Jean-Pierre De Bruyn archive was a major step in taking the Quellinus family out of the shadow of Breugel and Rubens.

The first lecture, by Elise Gacoms, set out the acquisition, inventory and online publication process of the archives gathered over a fifty-year period by Dr Jean-Pierre De Bruyn, mainly about Erasmus II Quellinus. Interestingly, Jean-Pierre De Bruyn helped and accompanied the transfer process to the Rubenianum, thereby rendering the archives more meaningful and intellectually accessible.

In her lecture, Valérie Herremans set out to define and contextualize the professional and social link between the main Quellinus family members, going back to the 1606 guild reorganization, allowing sculptors to join the artists' guild of St Luke. She stressed that the

overall link was the *dessein* (i.e. artists able to both define the artistic concept and draw it). The comparison of the relationship between Rubens and Faydherbe completed the picture.

Wendy Frère's contribution was about the brotherly and professional collaboration between the painter Erasmus II and the sculptor Artus I Quellinus, leading her to consider their relationship, among other things, in terms of work, networks and 'company quality label'.

Elizabeth Gebauer discussed the attribution, function, possible dating and later history of a drawing signed by Erasmus (I or II?) Quellinus representing a pulpit, thereby contextualising the design and production processes of oak pulpits in the period between 1640 and 1700.

The following paper, by Charles Indekeu and Sofie Dierickx, presented the salvage, restoration and possible redisplay of a polychromed limewood group by the sculptor Jan Baptist de Vree of *St Martin on*

Horseback with Two Acolytes, the surviving crowning element of the 1683 high altar of St Martin's Church, Aalst, that was destroyed in 1900. During the discussion following this presentation the display intended by the church authorities was severely criticized. The audience unanimously wanted to see the work in its original location, even though the figures would be hovering in the air above the absent high altar.

Dirk Imhof discussed the unstudied and little-known production of drawn designs for title pages and other illustrations in books published in Antwerp and Brussels by Erasmus II Quellinus, beyond those well-known examples commissioned by Peter Paul Rubens for the Plantin Press. After Rubens's death, Quellinus continued to produce designs, both for Balthasar I and Balthasar II Moretus and for other presses as well. Usually identifiable by the signatures, the designs are varied in terms of subject matter, format and function.

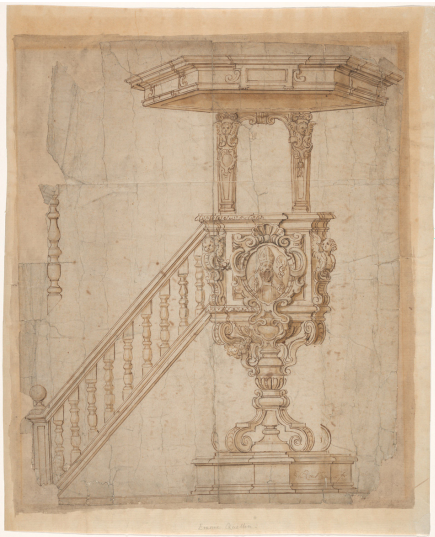


Fig. 2 Erasmus II (?) Quellinus, design for a pulpit. Rijksmuseum, Amsterdam

Wim Nys tackled the complex relationships between painters and sculptors on the one hand and silversmiths on the other. Artus I, Artus II and Erasmus II all provided designs for silverware, thereby displaying a practical knowledge of that art. This is best illustrated with the case study of a silver antependium commissioned in 1675 from silversmith Wierick Somers, as well as by several surviving preparatory drawings and a terracotta model, all of which enlighten us about the design and production processes.

An Van Camp presented seven paintings representing the Virtues that have been held by the Ashmolean Museum since at least 1744. Six of them were in storage from 1915 to 2001, the seventh was recovered just recently. Six were fully restored and the seventh – damaged at the edges – will be given a conservation treatment. An Van Camp's argument on stylistic grounds for attribution to Erasmus II Quellinus was endorsed by Jean-Pierre De Bruyn, Bert Schepens and Hans Vlieghe, present among the audience. This interesting series announces a more classicist manner in Antwerp painting after the death of Rubens, closer to French and Dutch developments at the time.

This varied study day presented papers and ideas ranging from archive policy and heritage planning to restoration and art history. It was particularly enlightening to see that the 'Century of Rubens' did not end at Rubens's death in 1640, but continued with new developments that are worth studying in painting, sculpture, precious metalwork, printmaking, etc. The day stressed the variety of materials, typologies and techniques used, turning their study into detective work. Overall, the strongest linking



Fig. 3 Jan-Erasmus Quellinus, *Christ and His Disciples on the Road to Emmaus in an imaginary architectural setting*. Design for one of the (now-lost) frescoes on the walls of the refectory of Saint-Michael's Abbey, Antwerp. Victoria and Albert Museum, London

element was clearly perceived to be the *dessein* or *diseño*. Questions arise about the definition of artistic disciplines, particularly within the context of a period that saw the creation of an art academy in Antwerp. The crossover between specialities, more specifically at a time when professions such as that of architect were not yet defined, was frequent and natural. That these professional activities have *diseño*, theology and philosophy as their common denominators should not surprise us, although this remains little studied outside the work of Peter Paul

Rubens. For instance, Count Lamoral de la Tour et Tassis, who was a frequent patron of Erasmus II Quellinus, much valued him not just as a good designer, but also as a philosopher and a calligrapher.

Throughout the day, family relations were at the forefront of discussions. Collaboration between workshops, and within workshops, naturally lead to questions of hierarchy and influence. Families were centres of knowledge and production, as well as networks on an international footing, not just for sculptors who exported massively as far as St Petersburg, but also for painters. And most effectively, the 'family label' was a 'company label', representing a particular type of product, its quality, its value, its sources of inspiration, and so on. Those are some of the essential themes that percolated from the papers. As to sources of inspiration, a good example merging painting, sculpture and architecture is the series of frescoes formerly in the abbey of Saint-Michael, Antwerp, executed by the painter Jan-Erasmus Quellinus (the son of Erasmus II), with representations and *mises en scène* that are unthinkable without his family context, which put allowed him to rely on numerous built examples and unbuilt designs on paper. The richness of all these approaches automatically points to the limits of the style analysis that has hitherto been used as a major criterion for, if not as the sole method of, identification.

Dr Léon E. Lock is President of the Low Countries Sculpture Society



Fig. 4 Artus I Quellinus, Don Luis de Benavides, marqués de Caracena, governor general of the Spanish Netherlands from 1659 to 1664, 1664, Koninklijk Museum voor Schone Kunsten, Antwerp



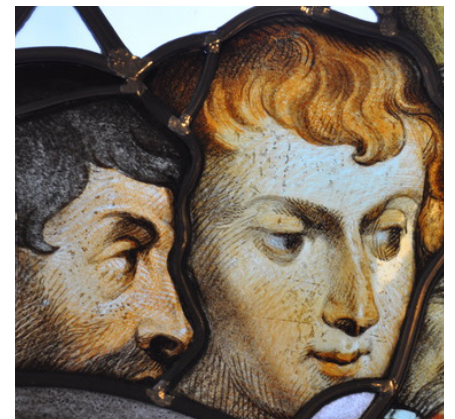
Caravaggio,
The Flagellation of Christ
(detail). Museo di Capodimonte, Naples

in Antwerp is rougher and more freely painted, with harder contrasts, accentuating the boy's startled reaction. It belonged to the collection of the legendary Italian art critic Roberto Longhi (1890–1970).

The exhibition is a joint organization of the M HKA, Studio Luc Tuymans, the Royal Museum of Fine Arts, Antwerp, the City of Antwerp and Fondazione Prada. Following the Antwerp edition, a second and adapted version of the exhibition will be shown at Fondazione Prada Milan from October 2018 to February 2019. *Carl Depauw*

International Colloquium Corpus Vitrearum

The Rubenianum is proud to be a prime partner of the international scholarly association Corpus Vitrearum, which held its 29th International Colloquium at the Rubenianum (2–6 July). Quite fittingly, the conference topic was *Stained Glass in the 17th century: Continuity, Invention, Twilight*, with many original papers on the European production and design of stained glass. We look forward to the published proceedings, which will greatly enhance our understanding of this important field in art history.



11 September Book presentation with author's lecture

On the occasion of the publication of his recent monograph, *Frans Floris (1519/20–1570): Imagining a Northern Renaissance* (Brill Publishers), we kindly invite you to an evening lecture by the author, Professor Edward Wouk (University of Manchester), *Frans Floris in Vulcan's Forge* Rubenianum, 11 September 2018, 8 pm. Please register via e-mail: rubenianum@stad.antwerpen.be

Caravaggio in Antwerp

During the cultural city festival *Antwerp Baroque 2018: Rubens inspires*, curator Luc Tuymans juxtaposes the spirit of the Baroque masters with the vision of contemporary artists. The exhibition *Sanguine/Bloedrood* in M HKA aims to overwhelm the visitor by placing key works from the Baroque period in dialogue with the work of classic contemporary masters and new works by contemporary stars. Thus it is a visually opulent and challenging exhibition that brings

old masters into the experimental spaces of contemporary art. Tuymans chose not to set up *Sanguine/ Bloedrood* as an art-historical, canonical overview, but according to his own personal interpretation that deliberately leaves many gaps. It is the view of a creator on other creators. *Sanguine/Bloedrood* presents contemporary works of nearly 40 artists and eight old masters. Among them is work by Adriaen Brouwer, Cornelis de Vos, Francisco de Zurbarán, Jacob Jordaens, Johann Georg Pinsel, Peter Paul Rubens and Anthony van Dyck. Luc Tuymans has set up and composed the selection between two poles: a sensational *Five Car Stud* by Edward Kienholz on the one hand (on display *extra muros*) and two works by Caravaggio on the other. *The Flagellation of Christ* (Museo di Capodimonte, Naples, oil on canvas) is one of the great late works by Caravaggio. It was his second important commission in Naples, where he settled in the early autumn of 1606, barely a year after his flight from Rome. It was a commission from the ambitious De Franchis family, who wanted to present a monumental altarpiece in their chapel in the church of San Domenico Maggiore. Caravaggio did not disappoint: Christ has rarely been depicted in a more imposing and visceral manner. The painting was transferred from San Domenico Maggiore to the Museo di Capodimonte in 1972 and thoroughly restored in 1998–99. The second Caravaggio included in the exhibition is *Boy Bitten by a Lizard* (Fondazione Longhi, Florence, oil on canvas). There is another, fairly identical version in London (National Gallery). The version exhibited

The Rubenianum Lectures

Sunday, 21 October 2018, 11 am

DR SABINE VAN SPRANG

Royal Museums of Fine Arts of Belgium

In Search of Theodoor van Loon: A Caravaggist Active in Rome and Brussels

In Brussels a first exhibition on Theodoor van Loon will open on 10 October at Bozar, jointly organized with the Royal Museums of Fine Arts of Belgium, Brussels. Van Loon, one of the most original painters of the Southern Netherlands, was mostly active in Brussels but went at least three times to Rome. There he discovered the innovative Italian painting of the 1580–1620 period and became one of the first Flemish Caravaggists. This lecture sheds new light on Van Loon's life and work and proposes a new chronology of his paintings based on recent findings.

The lecture is in Dutch.

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