

# The Rubenianum Quarterly

2019  
3

## The Rubenshuis acquires a rare work by Otto van Veen

Recently, the Rubenshuis was able to acquire a small but rare mythological picture by Otto van Veen (1556–1629). The purchase was made possible by the generous support of the Friends of the Rubenshuis. A distinguished and scholarly artist, the Leiden-born Van Veen ran a large workshop in Antwerp, and is well known as a teacher of Rubens, who studied with him from about 1594 to 1598 and may then have assisted him for another two years before leaving for Italy. From 1575 to 1580 Van Veen was in Rome, where he came into contact with Federico Zuccaro (c. 1540–1609), one of the most successful artists of the time. Van Veen, who Latinized his name to Vaenius, was a man of considerable intellectual ability. He was a member of the Antwerp Romanists' club, an exclusive group of Flemish artists who had studied in Italy and whose work was imbued with the humanist learning of the Renaissance, a tradition founded on the reading of the literature of antiquity. The newly acquired work – *The Infant Hercules Strangling the Serpents* – is the perfect embodiment of Van Veen's artistic personality. This beautifully preserved painting on copper shows an episode from the life of the demigod Hercules, son of the mortal princess Alcmena, fathered on her by the supreme god Jupiter. The supreme goddess Juno, Jupiter's wife, is furious at her faithless husband and resolves to kill the child. She sends two serpents to the infant's cradle, but Hercules appears to possess his legendary strength even at that young age. He strangles the two serpents with his little hands, before they can accomplish their poisonous mission. This story was retold by various classical authors. The figure of the infant Hercules is based on an antique statue that was part of the Medici collection in Florence; Rubens, by whom a nearly identical composition of about 1614–18 is known, refers to it in his 'Theoretical Notebook'. Was he the author of this remarkable scene or is it an original invention of his teacher Van Veen?



Until recently, the work of Otto van Veen was scarcely represented in Flemish public collections. The acquisition of this small painting on copper anticipates the arrival in 2020 on long-term loan from The Phoebus Foundation of another recently rediscovered work by Van Veen, *The Capture of Rome*, one of the most spectacular and ambitious works in his oeuvre. See also Sarah Van Ooteghem's contribution to the present issue. | *Ben van Beneden*

Otto van Veen, *The Infant Hercules Strangling the Serpents*. Oil on copper. Rubenshuis, Antwerp, RH.S.223

## Meetings of the Minds

As a research institution, the Rubenianum naturally aims to bring together researchers and students to stimulate scholarly exchange. Organizing conferences is vital not only to maintain close relationships with the international research community in our field, but also to learn from new findings and ongoing debates and to bring scholars to our collections. In the field of early modern Flemish art history, Antwerp is the historical hub and the Rubenianum the logical venue for such gatherings. We are thus thrilled to announce a busy conference programme for 2020, in which we look forward to collaborating with present and former Rubenianum Fellows, as well as with local and international partners. Dates and details will be revealed on our website, but please read further for a taste of some of the topics you can expect.

In March a study-day will be devoted to the significance of **19th-century Antwerp art collectors** for present-day museums. We are happy to partner with the Museum Mayer van den Bergh and the Royal Museum of Fine Arts for this event.

On 17 April, 385 years after Cardinal-Infant Ferdinand of Spain made his **Joyous Entry** into Antwerp in 1635, Sabrina Lind and Dr Ivo Raband will convene a day devoted to this important political and cultural phenomenon of the Netherlandish *Blijde Inkomst* and its artistic significance. A programme of lectures will appropriately be complemented by a walk in the ruler's footsteps.

In May, attention will go to **artists' houses and workshops** in Antwerp during the Ancien Régime in an international context. This conference is organized by Dr Petra Maclot, postdoctoral fellow of the Research Foundation – Flanders.

The Rubenianum's Research Coordinator Dr Abigail Newman will chair a specialist session during the European Association of Urban History's international conference, to be held at the University of Antwerp in September. The panel's topic is 'An Outsider's Perspective? **Early Modern Depictions of Cities by Immigrants and Travellers**'.

Finally, we are thrilled that the *Arbeitskreis für Niederländische Kunst- und Kulturgeschichte* will hold the **ANKK Jahrestagung** in Antwerp in October. We are much looking forward to welcoming this meeting of the German association of art historians working in our field. To our readers and colleagues: a very warm welcome to all these events, and stay tuned for further details!

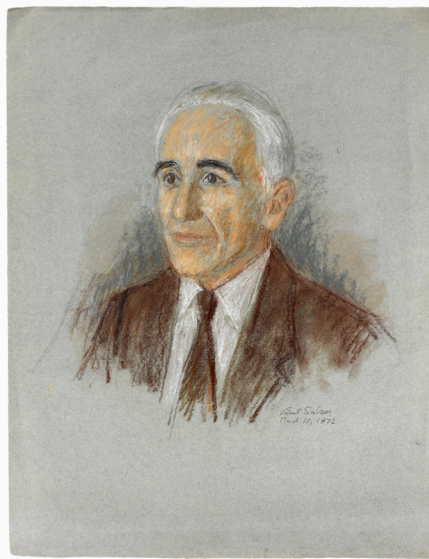
Véronique Van de Kerckhof

## Portrait of a Bruegel expert *Documents from the Fritz Grossmann Research Archive on Pieter Bruegel the Elder on show at the Rubenianum until 15 December 2019*

2019 is a year of celebrations for Pieter Bruegel the Elder, who died exactly 450 years ago. The Rubenianum is offering a chance to look over the shoulder of an art historian who devoted most of his career to research on Bruegel: Fritz Grossmann (1902–1984). The documents on display give a brief overview of his life and show a glimpse of the wealth of material he accumulated about Bruegel for his research. The presentation is livened up by a pastel portrait of Grossmann, which was recently given to the Rubenianum by his daughter. Born on 26 June 1902 in Stanislau, Austria-Hungary (now Ivano-Frankivsk in the Ukraine), Friedrich Georg – ‘Fritz’ – Grossmann grew up in Vienna. After completing a degree in law, he went on to study art history. He obtained his doctorate in 1931 under the illustrious Professor Strzygowski with a dissertation entitled *Die Passions- und Marienlebenfolge im Wiener Schottenstift und ihre Stellung in der Wiener Malerei der Spätgotik* (The Passion series and The Life of the Virgin series in the Scottish Monastery in Vienna, and their place in Late Gothic Viennese painting). His career in Vienna was cut short towards the end of the 1930s, when he was forced to leave the city because of his Jewish background. He moved to London to assist the eminent Rubens scholar Ludwig Burchard – whose extensive archive is also preserved at the Rubenianum – with the preparation of his Rubens catalogue raisonné. In Britain Grossmann continued to build his career through publications and lectures and by contributing to exhibitions. In the 1950s he applied for and was granted British nationality.

From 1960 to 1967 Grossmann was Deputy Director of Manchester City Art Gallery. He rounded off his career as Visiting Professor at the University of Washington, Seattle. There, despite the fact that he had served on the staff for less than the customary ten years, the title of Professor Emeritus was conferred on him in 1972, in recognition of his important role in developing the university’s art-history curriculum as well as his contribution to research. In 1974 the exhibition catalogue *XVIII century Venice*, compiled by professors and students of the University of Washington, was dedicated to Grossmann and in 1978 his career was crowned with the award of the prestigious Austrian Cross of Honour for Science and Art. Fritz Grossmann died in 1984 after a long battle against Parkinson’s disease.

In 1955 Grossmann published the first complete edition of the paintings of Pieter



Lisel Salzer, *Fritz Grossmann*, 12 March 1972. Rubenianum Antwerp, Fritz Grossmann Collection, inv. RA 009/010.

© Collectie Sted Antwerpen, Collectiehoofd en Beheer: Photo Michel Wuyts

Bruegel the Elder, the artist on whom he was a leading authority. The second and third editions followed in 1966 and 1973 respectively. Sadly, his dream to publish a complete catalogue raisonné, including copies and lost works, remained unrealized, making the research archive that he left behind all the more valuable.

The material amassed by Grossmann over the many years of research he invested into Pieter Bruegel the Elder – seventeen boxes of documentation and sixty loose bundles – was bequeathed to the Rubenianum in 1985. One of the largest files in the archive relates to the painting *Dulle Griet* (‘Mad Meg’), now in the Museum Mayer van den Bergh, Antwerp. The documentation in the file was collected over a period of more than two decades, from the early 1950s through to the mid-1970s. It contains handwritten notes, black-and-white photographs of paintings, including details, correspondence as well as a number of small publications. One of the letters, written by the then-Director of the Museum Mayer van den Bergh, Jozef de Coo, shows that Grossmann was already being approached with questions on Bruegel as early as the 1950s.

Besides a considerable number of files containing documentation, Grossmann also had a reference library with more than one hundred titles on Bruegel. He frequently jotted down his own comments in the margins, which further adds to the research value of these books.

Grossmann was also in direct contact with other Bruegel researchers, for example Walter S. Gibson (1932–2018), who was his

junior by thirty years and regularly sent him letters and articles. As reported in a previous issue of this newsletter, the Rubenianum acquired Gibson’s research archive in 2018. It is, of course, a significant advantage to researchers that both archives can be consulted together here at the Rubenianum. To make this possible we are currently working hard to complete a full inventory of the Gibson Archive.

Fritz Grossmann’s work continues to influence Bruegel scholarship to this day. His archive remains a valuable resource and offers scope for future research. Apart from containing interesting information about individual works, such as the collections to which they once belonged, the documentation provides insight into the specific methods Grossmann followed in his art-historical research, while it also informs us about the large network he developed over the course of his career. To put it in the words of Roger A. d’Hulst: ‘To assemble something of that order, one or more scholars would need a long, long time’ (Letter to Hans Nieuwdorp, 3 May 1985).

The detailed inventory of the archive that was drawn up in recent years can now be searched in its entirety through the Rubenianum’s archival database. It is available to current and future Bruegel researchers in the reading room of the Rubenianum. | *Elise Gacoms*

*The presentation ‘Portrait of a Bruegel expert’ runs until Sunday, 15 December 2019 in the reception room on the ground floor of the Kolveniershof at the Rubenianum. Admission is free; open weekdays 8.30 to 12.00 and 13.00 to 16.30.*

### The Rubenianum Lectures

Sunday, 15 Dec. 2019, 11 am

**DAAN VAN HEESCH**  
KU Leuven

*Bosch, Bruegel and the Arcane Imagery World of Paulus de Kempenaer (c. 1554–1618)*

The speaker’s article in *Simiolus* on this intriguing figure and his fantastic manuscripts was recently awarded the Simiolus Bader Prize.

*The lecture is in Dutch and takes place at the Rubenianum.*

# The Connoisseurs' Tribune

## A drawing by Otto van Veen in the Rubens House rediscovered and identified

Sarah Van Ooteghem

In two recent contributions to *The Rubenianum Quarterly* we drew attention to research projects carried out in 2018–19 by the Rubenianum, partly in collaboration with the Royal Library of Belgium, in connection with the compilation of preliminary lists of sixteenth- and seventeenth-century master drawings for potential inclusion in the 'Flemish Masterpieces List' (TRQ 2018/1, 2019/2). Subsequently we brought you the exclusive story of a remarkable discovery that was made, thanks to this research, in the collection of the recently reopened Stadsmuseum Lier (TRQ 2018/3). The find concerned a previously unknown drawing from the studio of Rubens, a *Portrait of Isabella d'Este in Black*, that proved to be a design, now attributed to Lucas Vorsterman, for an engraving after a lost painting by Rubens. This time we turn the spotlight on a completely unknown but equally interesting sheet by Otto van Veen (Leiden 1556–Brussels 1629), Rubens's last teacher, and by far the most important, which was unearthed in the storage of the Rubens House (fig. 1). Van Veen (or Vaenius as he preferred to be called) was a prolific and much-admired artist in his time and, like Rubens, a *pictor doctus* (learned painter).

This monochrome oil sketch in shades of brown, or *brunaille*, on paper depicts the Entombment of Christ. The sketch was bought as a work by Van Veen in 1953 by the then-curator of the Rubens House, Frans Baudouin (1920–2005), from the art dealer Walter von Wenz in Eindhoven, but it has never been studied and it is published here for the first time. The sheet came to light during a thorough survey of the Rubens House's collection of works on paper. It was stored among the well-known Rubens drawings and although the attribution had been lost, we recognized it as a typical oil sketch by Van Veen.<sup>1</sup> The slightly squat figures with round contours – which can also be found in the work of the Italian masters Raphael (1483–1520) and Federico Zuccaro (1539/43–1609) – are characteristic of Van Veen; we know, as it happens, that Van

Veen was in contact with Zuccaro during his sojourn in Rome (c. 1575–80).<sup>2</sup> Once we had identified the hand of the artist, we could then connect the sketch to the right wing of the *Triptych with the Passion of Christ* (figs. 2–3) by Van Veen, preserved in the Royal Museums of Fine Arts of Belgium in Brussels.<sup>3</sup>

The triptych originally belonged to the Dominican Church of Our Lady (Onze-Lieve-Vrouw-ten-Predikherenkerk) in Leuven, which for about a decade has been the home of the cultural centre 30CC. In 1614 the Dominicans decided to change the high altar and provide it with a large triptych. According to a document published by the Leuven archivist Edward Van Even (1821–1905), Van Veen completed his work in 1615. He received a fee of 1,200 guilders, in addition to which the church agreed to hold an annual Low Mass ('*lesende misse*')

in his honour, which was to take the form of a requiem after his death. In the eighteenth century the triptych was relocated to one of the seventeenth-century baroque side altars in the south aisle of the church, which was dedicated to Thomas Aquinas. After the dissolution of the monastery in 1796 under the French Revolutionary government, until when the church continued to hold an annual memorial service for Van Veen, the work was temporarily housed in the Augustinian monastery. Later it found its way into the collection of the newly built *musée des Beaux-Arts de Bruxelles*.<sup>4</sup> The triptych is not mentioned there until 1832, when it is recorded in a collection catalogue.<sup>5</sup> It is currently kept in the museum's storage.

Before we take a closer look at Van Veen's practice of making preparatory oil sketches on paper for his paintings, we must analyse the relationship between the sketch for the *Entombment* and the painted version. Several differences jump out, most notably the different size and shape. The figure composition seen in the sketch is virtually identical to that of the painting, with the body of Christ in the centre, naked except for a loincloth. Joseph of Arimathea stands behind, supporting the dead Christ under his arms with the shroud, while Nicodemus appears in front holding Christ's feet. In the sketch, the group is surrounded by five female figures. Kneeling in the right foreground are, probably, Mary Magdalene and the Virgin Mary with an older woman next to them, who could be Mary's mother, Anna. This figure does not feature in the painting. Another difference can be observed in the two women standing in the left background in the sketch, one of whom is transformed into a man, presumably St John, in the painting. John is the only evangelist to situate the Entombment of Christ in a garden (John 19:38–42). It is striking that foliage has been added at the top in the painting, setting the event in the open air, while in the sketch the semicircular arch behind Joseph seems to suggest a cave.

In view of these differences, it cannot be ruled out that Van Veen originally produced his design for a different painting, or possibly even a print that was then not realized. In any case, it seems likely that as he created the Leuven triptych, Van Veen narrowed the composition so that part of his design is lost on both left and right. The evidence for this can be seen on the sketch, where the area that was used for the final composition in the painting is demarcated by means of partly visible vertical lines. Compared to the left and right sections which were omitted in the painting, this central area has noticeably darkened. The discoloration indicates that these strips have been masked for some time.<sup>6</sup> The differences between the sketch



Fig. 1 Otto van Veen, *The Entombment*, c. 1614–15. Oil on paper, 191 × 144 mm. Rubenshuis, Antwerp, inv. RH.S.107



Fig. 2 Otto van Veen (and workshop?), *The Entombment*, right wing of the *Triptych with the Passion of Christ*, 1615. Detail of fig. 3

and the altar panel show that it was indeed used as a preparatory design. The design was possibly modified at the request of the patron. At present the sketch of the *Entombment* is the only work by Van Veen that can be related to the making of the triptych for the Dominican Church in Leuven.

At the time Van Veen was commissioned to make the triptych, he had re-established his workshop in Brussels and was working as court painter to the Archdukes Albert and Isabella. Van Veen first put forward the idea that Van Veen realized the project with the help of workshop assistants and this belief has now been raised again.<sup>7</sup> It is a late example of an altarpiece in the classicistic manner that the artist had adopted in the 1590s and which is epitomized by the altarpiece of the *Martyrdom of St Andrew* (c. 1594–99) for Antwerp's Church of St Andrew (still *in situ*). By 1614–15, the style of the Leuven work must have seemed distinctly archaic in Antwerp, where it was in sharp contrast to the new baroque dynamism that Rubens had introduced into the Netherlands on his return from Italy in 1608.<sup>8</sup> For the central panel of the St Andrew's Church altarpiece, Van Veen made not only a preparatory oil sketch, or *brunaille*,<sup>9</sup> on paper, but also a *modello* in oil on panel, which he worked up in colour.<sup>10</sup> In 1594, the year in which Van Veen signed the contract for the altarpiece in St Andrew's Church, Rubens became his apprentice and so was able to witness first-hand how Van Veen made use of monochrome oil sketches.

The relationship between the *brunaille* and the altarpiece for St Andrew's Church in Antwerp is further evidence that Van Veen regularly prepared his large-format paintings using monochrome oil sketches on paper.<sup>11</sup> Although this practice may have been directly inspired by the example of Italian painters, he was certainly not the first or only Northern artist to make this type of drawing,<sup>12</sup> and it should be observed that in the Netherlands, from the early sixteenth century onwards, chiaroscuro drawings were made using various supports and media, not just oil on (hand-) coloured paper. It goes beyond the scope of

this article to discuss these matters, but the point we wish to emphasize here is that Van Veen must have made consistent use of oil sketches on paper and for a variety of projects. It is also worth noting that few drawings in other techniques can be connected to Van Veen.<sup>13</sup>

Unfortunately, as with Rubens's oil sketches on panel, contemporary sources offer scant information about Van Veen's oil sketches on paper.<sup>14</sup> One thing we do know, however, is that Van Veen's use of these preparatory designs – usually executed in brown or grey tones – was not limited to his religious paintings. He also used them to design prints – for example the series of engravings depicting the *Life of Thomas Aquinas* (Antwerp, 1610)<sup>15</sup> – and for his designs for emblem books.<sup>16</sup> In addition, a few oil sketches in colour are known that served as preparatory studies for a series of six allegorical paintings representing the *Triumph of the Church* (c. 1615–20, now in the Staatsgalerie Bamberg).<sup>17</sup> It was an auction at the Hôtel Drouot in Paris, on 6 March 1970 (without catalogue), that significantly advanced our knowledge of Van Veen's oil sketches. Several dozen sketches representing religious, mythological, allegorical and emblematic subjects came onto the market, which were then dispersed across numerous collections, mostly in France.<sup>18</sup> This also led to the understanding that within the body of oil sketches there is a significant range of style as well as technique, material and degree of finish. The implication is that they were used over a long period of time and at different stages in the creative process.

Further study of the material could clearly teach us a great deal more about Van Veen's special drawing practice in relation to his other work. Finally, it can be said that Van Veen's wide-ranging use of oil sketches on paper, the majority of which are monochrome, undoubtedly had a strong influence on the way in which his most important pupil, Rubens, came to make coloured oil sketches on panel central to his design process.<sup>19</sup>

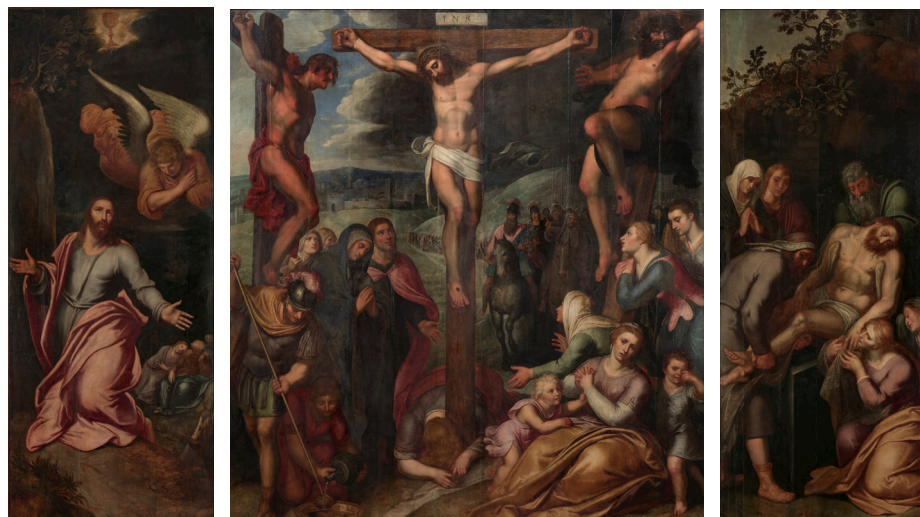


Fig. 3 Otto van Veen (and workshop?), *Triptych with the Passion of Christ*, 1615. Oil on panel: *Agony in the Garden*, 287 × 118 cm; *Crucifixion (Calvary)*, 285.5 × 265 cm; *Entombment*, 287 × 119 cm. Royal Museums of Fine Arts of Belgium, Brussels, inv. 239

- 1 I reached this conclusion together with Bert Scheepers, to whom I am very grateful for his kind help and suggestions while I was writing this contribution.
- 2 A monographic study on Otto van Veen, including a catalogue raisonné of his work, has not been published yet. Justus Müller Hofstede's doctoral dissertation on the artist has never appeared in print (*Otto van Veen. Der Lehrer des P. P. Rubens*, diss. Universität Freiburg im Breisgau, 1959). Numerous contributions with case studies on his work have, however, been published since.
- 3 The exterior panels with St Paul (right) and St Peter (left) are not reproduced here.
- 4 See E. Van Even, 'Le grand triptyque d'Ottho Venius, du Musée royal de Bruxelles', *Bulletin de l'Académie de Belgique*, 1889, pp. 142–53, and E. Van Even, *Louvain dans le passé & dans le présent*, Leuven 1895, pp. 420–21.
- 5 H. Pauwels, *Inventaris-catalogus van de oude schilderkunst*, Brussels 1984, p. 303, inv. 239.
- 6 With thanks to paper conservator Elke Van Herck, who examined the sketch and will shortly embark on the conservation treatment.
- 7 Sabine van Sprang and Bert Scheepers also doubt that it is entirely autograph. I thank Sabine van Sprang for her comments on an earlier version of this text.
- 8 The so-called early period in the work of Rubens (1609–21) is the subject of an exhibition taking place in San Francisco and Toronto this year; see S. Suda, K. Nickel, *Early Rubens*, exh. cat. San Francisco (Fine Arts Museums of San Francisco) and Toronto (Art Gallery of Ontario), Munich 2019.
- 9 Oil on paper, 286 × 193 mm, The Metropolitan Museum of Art, New York, inv. 2012.279. In 1957 Ludwig Burchard gave this sketch to Frans Baudouin, whose heirs sold it to the museum in 2012.
- 10 Oil on panel, 74 × 57 cm, St Andrew's Church, Antwerp.
- 11 We know from contemporary sources that, besides preparatory oil sketches on paper and panel, Van Veen also made full-size patterns on linen which could be rolled up, a practice he had adopted from Italy. See F. Lammertse and A. Vergara, *Rubens. Schilder van schetsen*, exh. cat. Madrid (Museo Nacional del Prado) and Rotterdam (Museum Boijmans Van Beuningen) 2018, p. 43.
- 12 J. Müller Hofstede, 'Zur Grisaille-Skizze in der Flämischen Malerei des XVII. Und XVI. Jahrhunderts', in R. Klessmann and R. Wex (eds.), *Beiträge zur Geschichte der Ölskizze vom 16. bis zum 18. Jahrhundert ...*, Braunschweig 1984, pp. 45–58, still counts as the best introduction to the phenomenon.
- 13 A rare example of a preparatory drawing in pen for a print is the sheet with scenes from Ariosto's *Orlando Furioso* (1606): *Rodomonte and Isabella*, pen and brown ink, brown and blue wash (indented for transfer), 222 × 376 mm, Musée du Louvre, Paris, inv. 21.258. See A. Sérullaz, *Rubens. Ses maîtres, ses élèves. Dessins du musée du Louvre*, exh. cat. Paris (Musée du Louvre), 1978, no. 131.
- 14 See exh. cat. Madrid and Rotterdam 2018 (note 11), p. 33.
- 15 Eighteen preparatory oil sketches for the print series are preserved in the collection of the Museum Plantin-Moretus: oil, gouache and pen and brown ink on paper, 175–215 × 135–179 mm, inv. PK.OT.00387–388.
- 16 An exceptionally large number of preparatory oil sketches on paper for the book *Quinti Horatii Flacci Emblemata* (Antwerp, 1607) survive in the collection of the Pierpont Morgan Library in New York: F. Stampfle, R.S. Kraemer, J. Shoaf Turner, *Netherlandish drawings of the fifteenth and sixteenth centuries and Flemish drawings of the seventeenth and eighteenth centuries in the Pierpont Morgan Library*, New York 1991, nos. 113–215.
- 17 *The Triumph of the Word of God and The Triumph of the Church*, oil on paper, and pen and brown ink on paper, 267 × 389 mm, The Metropolitan Museum of Art, New York, inv. 2017.427 and 2004.831.
- 18 For an introduction and overview, see J. Foucart, 'Quelques inédits d'Ottho Vaenius', in A. Balis, F. Baudouin, N. De Poorter (eds.), *Rubens and his World. Bijdragen – Etudes – Studies – Beiträge opgedragen aan Prof. Dr. Ir. R.-A. d'Hulst ...*, Antwerp 1985, pp. 97–108.
- 19 For the most recent contribution on Rubens's oil sketches on panel, see exh. cat. Madrid and Rotterdam 2018 (note 11).

## Madonna meets Mad Meg

*Museum Mayer van den Bergh,  
5 October 2019–31 December 2020*

People have always collected things of beauty according to their taste and knowledge, sometimes following their intuition, sometimes putting a lot of thought into it. The impact and significance of a collection may be best experienced by the present-day beholder wondering how different things would have been if the objects in it had never been brought together and into the public domain in the first place.

That experience is especially relevant in the case of Chevalier Florent van Ertborn's (1784–1840) collection, which he gathered during his lifetime and bequeathed to the 'Museum of the Academy', the later Royal Museum of Fine Arts Antwerp. Leaving 144 early Flemish and European paintings, this former mayor of Antwerp considerably enlarged the museum collection. The bequest included masterpieces from the 14th to the beginning of the 16th century, with works by Jan van Eyck, Rogier van der Weyden and Jean Fouquet. Whereas until then, the museum's collection had mainly consisted of 17th-century paintings from the Southern Netherlands, Van Ertborn's bequest broadened its dimensions and would from then on provide it with one of its major focal points and highlights. But the paintings would also serve to 'correct' collecting practices in vogue at the time, so that work by Rubens and his followers now had to vie with early Netherlandish masters in courting the public's favour.

During the second half of the 19th century, Fritz Mayer van den Bergh (1858–1901) was probably the most exceptional of collectors, bringing together an exquisite collection of paintings, sculptures, prints and drawings, coins and manuscripts,

textiles, furniture and stained-glass pieces in a particularly short time. However, at least as exceptional is the fact that his entire collection was put on display in a house set up by his mother after his death in 1901 and designed as one of the first museums built for an existing private collection. Back in 1894, Mayer van den Bergh had bought a 'magnificent landscape with a large number of ghostlike figures' at an auction in Cologne. His rediscovery of *Mad Meg* prompted Max J. Friedländer to describe him as 'the Breughel specialist'.

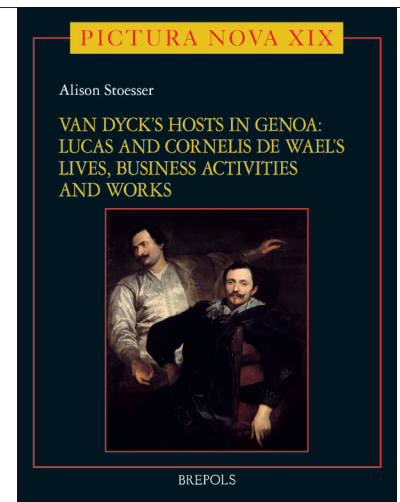
Van Ertborn bought Jean Fouquet's *Virgin and Child Surrounded by Seraphim and Cherubim* in Paris. His collection is as important as ever, thanks to its late owner's discerning intuition. Mayer van den Bergh's collection, on the other hand, comprises 3,100 works of art and some 2,500 coins and medals, of which about a dozen are on display in this long-term exhibition.

The Royal Museum of Fine Arts Antwerp (KMSKA) and the City of Antwerp joined forces with the Museum Mayer van den Bergh and its Board of Regents in putting together this exhibition. Both 19th-century art collectors certainly deserve our deep gratitude for the legacy they created. The result is indeed a feast for the eyes and an ode to beauty itself. | *Carl Depauw*

## Antwerp and Genoa

*Looking back on a superb day*

Antwerp and Genoa, two prominent harbour cities under the Habsburg reign, had strong and long-standing cultural ties even before the marked passage of Rubens and Van Dyck in *La Superba*. In order to explore these mutual links, and to establish a *status quaestionis* of current research, the Rubenianum and La Dante di Anversa organized a symposium last 20 September. Under the title *Artistic Relations between*



*Antwerp and Genoa, 1550–1650*, a line-up of international speakers addressed such topics as the artistic climate in Genoa, artists' mobility and creative/commercial strategies, new identifications of noble Genovese sitters, trade in luxury products, and the self-representation of the Genovese nation in Antwerp. We look forward to seeing the proceedings being published in the years ahead.

Preceded by a keynote lecture by Dr Bert Meijer, the symposium culminated in the festive book presentation of Dr Alison Stoesser's monumental study *Van Dyck's Hosts in Genoa: Lucas and Cornelis de Wael's Lives, Business Activities and Works*. With over a thousand pages in two volumes, this milestone publication maps the wide-ranging pursuits of the two brothers in Antwerp, Genoa and Rome. Its scholarly value was explicitly acknowledged throughout the day by speakers and attendants alike. Dr Stoesser's *magnum opus* constitutes part XIX of the acclaimed 'Pictura Nova' series, edited by Professors Katlijne Van der Stighelen and Hans Vlieghe.

In setting up this both edifying and convivial day, organizer Lieneke Nijkamp of the Rubenianum found the ideal co-organizing partner in Emiliano Biagio Manzillo, chairman of La Dante di Anversa. His successful efforts to secure additional support from the Istituto italiano di Cultura in Brussels and from Grimaldi Belgium added to a day of true cultural exchange between Flanders and Italy, also embodied in the elegant baroque sonatas by Pietro Locatelli and Leonardo Vinci, performed by Italian and Flemish musicians at the day's conclusion. *Véronique Van de Kerckhof*

Jean Fouquet, *The Virgin and Child Surrounded by Seraphim and Cherubim* (detail).  
Royal Museum of Fine Arts, Antwerp

Pieter Bruegel the Elder, *Dulle Griet* ('*Mad Meg*') (detail). Museum Mayer van den Bergh, Antwerp



# CORPUS RUBENIANUM LUDWIG BURCHARD

---

## PATRON

HSH Prince Hans-Adam II von und zu Liechtenstein

## *Rubenianum Fund*

## BOARD

Thomas Leysen (Chairman)

Dominique Allard, Arnout Balis, Michel Ceuterick, Gregory Martin, Ben van Beneden

## BENEFACTORS

Fonds Baillet-Latour

The Colnaghi Foundation

Fonds Léon Courtin–Marcelle Bouché, managed by the King Baudouin Foundation

The Samuel H. Kress Foundation

The Michael Marks Charitable Trust

vzw Natuurbehoud Pater David

Broere Charitable Foundation

The Hans K. Rausing Trust

Allaert-d’Hulst family	Jules-André Hayen	Patrick Maselis
Arnout Balis	Steven Heinz	Otto Naumann
Joris Brantegem	Willem Jan and Karin Hoogsteder	Natan Saban
Annette Bühler	Baroness Paul Janssen	Cliff Schorer
Michel Ceuterick	David Koetser	Léon Seynaeve
Herman De Bode	David Kowitz	Vic and Lea Swerts
Georges De Jonckheere	Eric Le Jeune	Daniel Thierry
Eijk and Rose-Marie de Mol van Otterloo	Bettina Leysen	Johnny Van Haften
Dr Willem Dreesmann	Thomas and Nancy Leysen	Eric Verbeeck
Antoine Friling	Stichting Liedts-Meessen	Juan Miguel Villar Mir
Bob Haboldt	Pierre Macharis	Matthew & Susan Weatherbie
Gaëtan and Bénédicte Hannecart		Mark Weiss

## DONORS

Patricia Annicq	Fergus and Olivia Hall	Philip Mould
Ingrid Ceusters	Stéphane Holvoet	Jan Muller
Manny and Brigitta Davidson	Nicolas Horsch & Arne Huebscher	Klaas Muller
Jean-Marie De Coster	Christophe Janet	Simon and Elena Mumford
Baron Bernard de Giey	Baron Daniel Janssen	Marnix Neerman
Koen De Groeve	Baron Paul-Emmanuel Janssen	Paulson Family Foundation
Joseph de Gruyter	Jean-Louis and Martine Juliard-Reynaers	Joseph and Jana Roussel
Philip de Haseth-Möller	Gijs Keij	Eric Speeckaert
Ann Dejonckheere	Cécile Kruyfhooft	Michel Thoulouze
Jan De Maere	Christian Levett	Eric Turquin
Michel Demoortel	Christian and Brigitte Leysen	Rafael Valls
Elisabeth de Rothschild	Sabina Leysen	Lieve Vandeputte
Bernard Descheemaeker	Anne Leysen-Ahlers	Philippe Van de Vyvere
François de Visscher	Anne-Marie Logan	Guido Vanherpe
Eric Dorhout Mees	Elizabeth McGrath	Jeannot Van Hool
Count Ghislain d’Ursel	Gregory Martin	Tijo and Christine van Marle
Jacqueline Gillion	Filip Moerman	Rijnhard and Elsbeth van Tets
Alice Goldet	Baron Jean-Albert Moorkens	Axel Vervoordt
Dov Gottesman		Morris Zukerman

## CORPORATE BENEFACTORS

Thomas Agnew’s & Co.	Crop’s NV	Matthiesen Ltd
BASF Antwerpen NV	Dorotheum	Noortman Master Paintings
Belfius Bank	Groupe Bruxelles Lambert SA	Rosy Blue NV
Bernaerts NV	KBC Group NV	Sibelco – SCR NV
Biront NV	Koller Auctions Ltd	Sotheby’s
Christie’s	Lazard Frères	Telenet NV
	Lhoist SA	

*and a number of benefactors and donors who wish to remain anonymous*