

The Rubenianum Quarterly

2021
2

A Special Gift to Honour a Special Couple

At the beginning of this year, Tyr Baudouin Lowet de Wotrenge donated to the Rubenshuis, via the King Baudouin Foundation, a small oil sketch by the Antwerp history painter Cornelis Schut (1597–1655). The subject of the sketch refers to a specific literary source: the first story of the fifth evening in the *Decameron* by Boccaccio (1313–1375). Cimon, an exceedingly handsome but imbecilic young man, was the son of a wealthy Cypriot. One afternoon in May, he was out walking when he arrived at a clearing surrounded by tall trees. There he spotted a beautiful, scantily clad young woman, Iphigenia, sleeping by a fountain and surrounded by her attendants. Enraptured by Iphigenia's beauty, Cimon fell in love with her and decided to mend his ways. He promptly acquired all the skills appropriate to someone of his background and social rank, and ultimately married the beautiful Iphigenia.

Tyr Baudouin donated the sketch in honour of another special couple, his grandparents, Frans Baudouin and Paula Smolders. In 1950, Frans Baudouin, in response to a request from the Antwerp city council, assumed the directorship of the recently opened Rubenshuis. Two years later, he became curator of the Art Museums of Antwerp, to which not only the Rubenshuis, but also the Middelheim Museum and the Ridder Smid van Gelder Museum belong. He also fulfilled many other administrative and advisory functions. Even though his publications testify to his broad art-historical interests, Frans Baudouin became known, above all, as an internationally esteemed Rubens specialist.

Together with his friend Roger d'Hulst (1917–1996), he was also the driving force behind the Rubenianum and the National Centre for the Visual Arts of the 16th and 17th Centuries (1959), which was renamed the Centrum Rubenianum in 2011. In 1960, Frans Baudouin acquired for the city of Antwerp the highly valuable library and documentation of Ludwig Burchard (1886–1960), the German Rubens connoisseur who had been working for years on a corpus of Rubens's oeuvre in six parts. This important archive was acquired on the condition, imposed by Burchard's heirs, that their father's life's work be realized posthumously. The first part of the *Corpus Rubenianum Ludwig Burchard* appeared in 1968. Even after his retirement at the end of 1980, Frans Baudouin remained closely involved with the National Centre, as secretary and later as chairman of the board (1995–2001). His book on Rubens and architecture (CRLB xxii.1) will appear posthumously next year in the series *Corpus Rubenianum Ludwig Burchard*. Frans Baudouin died on 1 January 2005 at the age of eighty-four. His wife and helpmate, Paula Smolders, survived him by nine years. | *Ben van Beneden*



Cornelis Schut, *Cimon and Iphigenia*. Oil on paper, laid down on panel, 19 × 28.7 cm. King Baudouin Foundation, on permanent loan to the Rubenshuis, Antwerp. Gifted by Tyr Baudouin in memory of his grandparents Frans Baudouin (1920–2005), honorary curator of the Rubenshuis, and Paula Smolders (1922–2014)

Dear readers of the Rubenianum Quarterly,

Never before the importance of online information became more tangible than in this COVID-19 era. When institutes remained closed, having remote access to scholarly resources could make a huge difference to researchers' and students' work. At the Rubenianum, we were luckily able to support research throughout this past exceptional year via our services online and on-site.

In addition, we have recently made a crucial resource for Rubens studies more easily available to an international readership, by adding our digitized Corpus Rubenianum volumes to the Getty Research Portal. In doing so, the Rubenianum proudly becomes the first Flemish contributor to this incredibly rich platform for art-historical resources, initiated by the Getty Research Institute in 2012. We believe that users across the globe will benefit from the fully searchable and downloadable PDF files of the Corpus volumes, including the accumulated indexes. In the meantime, we continue our digitizing efforts, with part XV, on Rubens's Ceiling Decoration of the Banqueting Hall, coming up for scanning and disclosing via our institutional website, RKDIImages, and the Getty Research Portal later this year.

Joining forces with central information hubs has been a preferred strategy of the Rubenianum. Thus, our library holdings can be browsed not just in the Antwerp and Belgian catalogues Anet and Unicat, but also through the specialized, Munich-based Art Discovery Group Catalogue. Yet, it is mostly through WorldCat that international users find and contact us about specific titles or rare auction catalogues in our collections. This collaborative approach has also inspired our long-term partnership with the RKD – Netherlands Institute for Art History since 2012.

Much digitization work remains to be done to share more of our data and treasures with our communities. We look forward to presenting you with new steps and projects along the way, starting with the forthcoming digital results and presentations on our recently finished Max Rooses project. For now, you may choose whether to access the digital Corpus Rubenianum from either Antwerp or Los Angeles...

*Wishing you lovely and healthy summer holidays,
Véronique Van de Kerckhof
Director of the Rubenianum*

Corpus Rubenianum

Corpus Rubenianum Ludwig Burchard, Part XIX.3: Portraits of Unidentified and Newly Identified Sitters Painted in Antwerp by Katlijne Van der Stighelen and Hans Vlieghe

This book, one of four devoted to Rubens's portraiture, contains a catalogue of all the portraits of unidentified individuals attributed by Ludwig Burchard or by the authors to Rubens and executed in Antwerp. The volume thus complements the catalogue of all the portraits of known sitters painted by Rubens in Antwerp, published in 1987 as Part XIX.2 of the *Corpus Rubenianum Ludwig Burchard*. A decade earlier the volume on the portraits painted by Rubens outside Antwerp (XIX.1) had inaugurated the series on Rubens's portraits, while in 2016 the book dealing with *Portraits after Existing Prototypes* (XIX.4) also appeared, so that now the cataloguing of Rubens's entire oeuvre in the field of portraiture is complete.

Not all the works discussed in the present book (XIX.3) are, however, 'portraits of unidentified sitters' – the volume's initial working title. Recent scholarly research has not only provided insights concerning previously unrecognized sitters, but indeed made it possible to give an identity to

several individuals portrayed in works that were not included in the second volume (XIX.2). Among these sitters are members of Rubens's own family, as well as significant figures in the political, economic and religious life of the period.

Coming to the end of a book always brings a mixture of joy and regret. Joy, because the finished publication is finally on the table, but sadness in realizing that much of the manuscript to be handed over could have been done differently or better. As Margaret Atwood so astutely put it: 'If I waited for perfection, I would never write a word.' That is the way it goes. It is a great honour to be invited to become the author of a volume of the monumental *Corpus Rubenianum* series. At the same time, it is a considerable challenge to start out on the long journey required to familiarize oneself with and come to a proper understanding of an aspect of Rubens's oeuvre. In the process of making oneself increasingly familiar with the endless versatility of his personality and his tremendously dynamic artistic intelligence,

one is forced to adopt a degree of humility, and tread carefully. It would not be an exaggeration to claim that Rubens was a giant among giants. Proof is to be found in the sheer size of the *Corpus Rubenianum*.

A large group of authors have dedicated themselves to Rubens's oeuvre, but nobody has contributed more to the realization of this project than Hans Vlieghe, the ultimate expert. He is the author of parts VIII, *Saints*, and XIX.2, *Portraits of Identified Sitters Painted in Antwerp*, and he co-authored Part V.1, *The Life of Christ before the Passion*. So I could not have imagined better company in writing the present volume on Rubens's *Unidentified Sitters*. This book could not have been published in 2021 if Hans had not been prepared to take on writing a section of the catalogue. Anyone who knows him will agree that he is the most dependable Rubens scholar and never misses a deadline. I am deeply grateful to him for agreeing to co-author the book. His input into the research behind the *Unidentified Sitters*, stimulating and inspiring discussion of many elements of Rubens's artistry as a portrait painter, has contributed a great deal to the scholarly value of this publication. | *Katlijne Van der Stighelen*



Peter Paul Rubens, *A Family (The Goldsmith Robert Staes, his Wife Anna Runtvlesch and their Son Albert)*, c. 1610–11. Canvas, 116 × 112.5 cm. Staatliche Kunsthalle, Karlsruhe



Peter Paul Rubens, *A Woman with a Veil (Helena Fourment?)*, c. 1630–35. Panel, 76.8 × 60 cm. The Metropolitan Museum of Art, New York

An Unrecognized Treasure (Re)Discovered

Jacques Jordaens's *Martyrdom of Sts Cyricus and Julitta*

Brecht Vanoppen

Every mid-December, the Rubenianum traditionally organizes an Art Assessment Day during which the general public is invited to bring along art objects and family heirlooms which they have at home and about which they would like to know more. Experts from the Rubenianum, the Centrum Rubenianum and a number of Antwerp museums happily join forces to give participating visitors an art-historical opinion, whether an assessment of the work's style, quality or date, a possible identification of the artist and the subject matter, or the context in which it might have been executed. The only question our experts will not answer is the work's possible value. Sometimes there are exciting discoveries, as was the case during the last viewing in 2019, when a family visited the Rubenianum with a photograph of a painting in their possession. The canvas itself was too large (178.5 × 133.5 cm) to be submitted for assessment, but its photograph immediately suggested to me and my colleagues the name of Jacques Jordaens (1593–1678) (fig. 1). Moreover, the work looked so important that it was decided I would soon go to see it 'in the flesh'.

The scene is of a martyrdom in which seven figures stand on a makeshift wooden scaffold. In the centre, a blindfolded young woman dressed in a light grey cloak is on her knees; in her hands she holds a rosary, as if praying. A half-naked executioner has grabbed her hair in his left hand to expose her neck while reaching with his right for the sword that is handed to him by his black servant. In front of the woman lies a child, lifeless in a white cloth, next to a tiny coffin, and a still life made up of the insignia of authority – two crowns, a sceptre and an orb – as well as some fruits. A pagan priest in a richly ornamented robe holds an idol in front of the woman. This statuette (fig. 3) represents a half-naked antique male figure, seated and holding up an object that defies identification. In the background a woman dressed in a dark green robe with bare shoulders rests her right hand on an anchor and holds a flaming heart in her left hand. Behind her is another figure, probably female, wearing a cloak. Yet another figure, dressed in white, stands beside the kneeling woman, his right hand gently touching her arm. Although no wings are visible, this is almost certainly an angel,¹ who points to heaven in a typical blessing gesture as the Holy Spirit descends in the guise of a white dove holding an olive branch in its beak. Up in the air, seated on a cloud, the Virgin

contemplates the scene while supporting the Christ Child, who is standing in front of her and gazing intently out at the viewer. In the foreground is a group of spectators (apparently all men), among them soldiers on horseback, while at the top left two men are watching the scene from a balcony. The monumental domed structure in the right background is most likely an antique temple.

A thorough inspection of the painting at the family's home quickly confirmed my suspicions. The use of dark and heavy contours and a rather simplistic colouring are painting techniques commonly found in works by Jordaens dating from his final years, c. 1660–78, when his paintings were mainly executed by studio assistants. Occasionally, the master took it upon himself to add finishing touches, and in my view, this is what happened here, with Jordaens retouching some of the faces, the robes of the priest, the animals and such eye-catching details as the idol statuette and the 'still life' in the centre of the composition.

Preliminary research had revealed that the painting was not entirely unknown, having already been published in 1940 by Erik Berger.² However, his publication did little more than locate the painting in St Augustine's Church in Amsterdam and signal the existence of a preparatory drawing that formerly belonged to Max Rooses and is today in Antwerp's Museum Plantin-Moretus (fig. 2). Roger d'Hulst, one of the leading experts on Jordaens, knew the painting from an old photograph in the Rubenianum and dated it to c. 1650–55, but apparently never actually saw it (in my opinion the reason he dated it too early); he mentioned it in his 1974 catalogue on Jordaens's drawings, but dismissed the drawing itself as a 'copy by an unknown hand, probably from the studio, after a lost composition drawing'.³

In both publications, the authors identified the subject of the painting as the story of Sts Felicitas and Perpetua, two Roman martyrs who were beheaded. This identification was first proposed by Ary Delen, former curator of the Antwerp Print Room, when he published the drawing (he did not know the painting) in 1938.⁴ He identified the kneeling and blindfolded martyr as the slave girl Felicitas, who had given birth to the infant that now lies dead before her. However, this is inconsistent with the story as her child was adopted and not put to death. Delen believed the woman holding the flaming heart might be

Perpetua, but it seems rather unlikely that Felicitas's fellow martyr would be placed in the background, especially since Perpetua was also one of the main protagonists of the story. Nor is Perpetua's attribute, the cow (which according to some versions of the legend she had to fight before being beheaded), anywhere to be seen. Such incongruities show that the identification of the subject as the martyrdom of Sts Felicitas and Perpetua is untenable. It has indeed been possible to find a more plausible alternative.

A letter of Theodore, Bishop of Mopsuestia (c. 350–428), relates the legend of a young boy named Cyricus and his mother Julitta, who were martyred as Christians in the historic city of Tarsus (Turkey) in 304 CE.⁵ To escape the persecutions of Christians ordered by the Roman emperor Diocletian, Cyricus and Julitta fled to Tarsus, where unfortunately they were recognized as their arrival coincided with that of the governor Alexander. When questioned, Julitta refused to say anything other than that she was a Christian, and consequently was sentenced to be racked and scourged. She and Cyricus were separated, and as she was about to be tortured, she again proclaimed herself a Christian, upon which Cyricus repeated his mother's cry and tried to free himself from Alexander, who had vainly attempted to pacify him, scratching his face in the process. Enraged, Alexander grabbed the child by the foot and hurtled him to the ground, dashing his head against the steps of the tribune in a fatal blow. When Julitta saw that her son had been killed, she cried out in gratitude to God for making her child a martyr. She herself was then beheaded. What we see in the painting corresponds to a large extent with the story. The kneeling woman must be Julitta, the body before her that of her son Cyricus. The royal insignia between mother and son might point to their royal descent, as recorded by Theodore, but the combination with the fruit could also be intended to signify the martyred child's transition from a temporal worldly life to eternal life in heaven.

Admittedly, some details of the story are not illustrated, notably that of Alexander and the steps. There are two possible explanations for this. The story was included in the *Roman*



Fig.1 Jacques Jordaens and studio, *The Martyrdom of Sts Cyricus and Julitta*.
Canvas, 178.5 × 133.5 cm. Private collection

Martyrology (*Martyrologium Romanum*), a book detailing the lives and deaths of saints, several editions of which were published in Antwerp in the sixteenth and seventeenth centuries, but it provided only a very concise account. Combined with the lack of visual prototypes due to the absence of any noteworthy veneration of the two saints in the Low Countries, this may have meant that Jordaens was not fully aware of all details of the story and its iconographic tradition.

Further support for this new identification of the subject as the Martyrdom of Sts Cyricus and Julitta is an old label on the back of the painting. The text on the label refers to the Jordaens monograph published by Max Rooses in 1906, and specifically to the page where a 'Martelie of St. Quirijn' is mentioned. This picture was one of three (the others being the *Adoration of the Magi* and *St Norbert Receiving the Habit*) given by Jordaens and his fellow artist Augustijn II Thijssens in 1673 to the Norbertine convent of Oosterhout (north-east of Breda), where Jordaens's sisters Elisabeth and Magdalena were nuns. Though the *Quirijn* picture itself is lost,⁶ its composition is believed to be recorded in a few drawings by Jordaens preserved in Turin, Paris and Frankfurt.⁷ These show the *Martyrdom of St Quirinus of Malmedy*, who is identifiable thanks to his attribute, a dragon. However, although the association between the indirect reference to 'Quirijn' on the label and Quirinus of Malmedy seems evident at first, one might wonder why a convent would want a picture of a male saint with such an aggressive iconography. D'Hulst, moreover, noted that these drawings seem to date from c. 1650 and left open the possibility that they served as designs for an altogether different picture. If so, this would open the possibility of identifying the lost Oosterhout *Quirijn* picture with that here identified as the *Martyrdom of Sts Cyricus and Julitta*, which was clearly executed at a later date, between 1660 and 1678.⁸ Although the name mentioned in the chronicle and by Rooses is not exactly the same, it is not altogether impossible, given that the name of Cyricus is spelt in a variety of ways, including Quiric and Quiricus. Furthermore, the iconography of a mother and child would be more suitable for a convent than that of St Quirinus of Malmedy. Unfortunately, there is no archival evidence to corroborate this theory. The chronicle of the convent's history that records the receipt of the paintings provides no further information on its composition other than the title mentioned by Rooses.⁹ But whatever the case, it would seem that whoever pasted the old label on the back of the painting also must have identified



Fig. 2 Attributed to Jacques Jordaens, *The Martyrdom of Sts Cyricus and Julitta*, drawing. Museum Plantin-Moretus, Antwerp, PK.OT.00166

its subject as Sts Cyricus and Julitta, and likewise believed it to be the painting from Oosterhout.

A second label on the painting, in a different handwriting, reads 'Eigendom Pastorie St. Augustinus Amsterdam' (Property of the Parish of St Augustine Amsterdam), and was most likely applied when the painting belonged to St Augustine's Church in Amsterdam. It was presumably among the works sold between 1935 and 1945 when the parish found itself in severe financial difficulties, though obviously not before 1940, as Berger had still seen it there. The church archives contain no information on what exactly was sold,¹⁰ but fortunately D'Hulst's extensive documentation on Jordaens, which is one of the many important archive collections housed in the Rubenianum, contains a scribbled note

he made of a telephone conversation with a Father Sax from the St Augustine parish, who reported that many paintings were sold around that period.

The opportunity to study the painting enabled me to come to important conclusions regarding its execution and its relationship to the aforementioned drawing in Antwerp. As already noted, Roger d'Hulst dismissed the drawing as 'a copy by an unknown hand, probably from the studio, after a lost composition drawing for a painting'. He noted some differences between them, such as the priest, who in the drawing wears what appears to be the habit of a Christian priest or monk, with his head uncovered, and a cross in his left hand instead of the pagan idol. Missing from the drawing are the attributes which in the painting are placed between the child and its mother.

All these differences may have led d'Hulst, who never actually saw the painting, to conclude that the drawing must be a copy, but with variations by the draughtsman. However, my inspection of the painting enabled me to ascertain that the drawing is not a copy but rather a preparatory study, albeit for an earlier stage in the painting's execution. Even with the naked eye it is possible to see underneath the statuette and the pagan priest's veil the cross held by the monk and his tonsure. It is likely that these changes were made at the same time when the monk's plain habit was transformed into the richly decorated vestment of the pagan priest and the still life was added. In my opinion these alterations to the composition were carried out by Jordaens himself and not a later artist or even a member of his studio. The manner in which the many highlights in these areas have been applied is unmistakably that of the master.

Taking this into account, the drawing may still be a preliminary study, as Berger had already proposed. I see no reason to dismiss it as the work of a studio assistant (neither did Rooses, Delen or Berger), but rather consider its manner of execution and the use of two colours typical of the master's late style, that is between 1660 and 1678. The drawing also fits in with the working methods of Jordaens's studio in this period, when the master carefully designed new compositions on paper and then had them executed in paint by his assistants. In some – but not all – cases, he would then take his brush and add the finishing touches, or indeed, as the present painting of the *Martyrdom of Sts Cyricus and Julitta* shows, make important changes to his own composition.¹¹

There can be no doubt that the rediscovery of this painting, the clarification of its subject matter and its relationship to the drawing were only possible because of the Rubenianum's annual Art Assessment Day. It is our aim to establish closer links with the general public and to show how the work we do at the Rubenianum, the Centrum Rubenianum and the city's many museums is in so many different ways beneficial to the community at large. But the advantages of the Art Assessment Day are not one-sided, for it also gives us the opportunity to expand our knowledge by (re)discovering works of art that would otherwise remain hidden away. The 2019 viewing day was certainly special as it brought to light a work long believed lost by one of Antwerp's most famous painters – Jacques Jordaens.

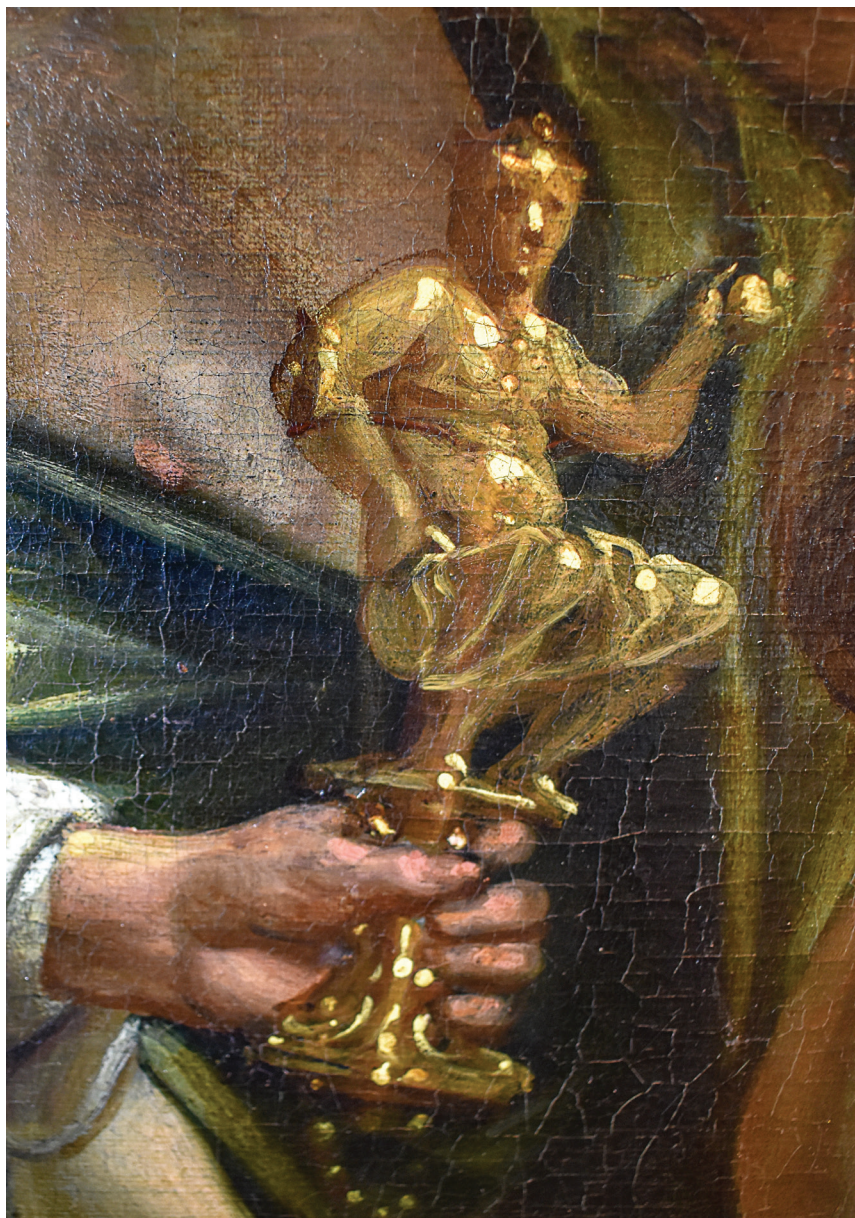


Fig. 3 Detail of Fig.1, showing the statuette painted over the cross.

- 1 My colleague Bert Schepers recently noted that the archangel Gabriel in an altarpiece (Budapest Museum of Fine Arts) attributed by him to Jan van den Hoecke also has no wings. See B. Schepers, in J. Tátraí et al., eds, [exh. cat.] *Rubens, Van Dyck and the Splendour of Flemish Painting* (Budapest, Museum of Fine Arts, 2019–20), Budapest 2019, pp. 244–47, no. 60.
- 2 E. B. Berger, 'Ein unbekanntes Werk von Jacob Jordaens', *Kunst-Rundschau*, October 1940, pp. 112–13.
- 3 R.-A. d'Hulst, *Jordaens Drawings*, Brussels 1974, II, no. C72.
- 4 A. J. J. Delen, *Catalogue des dessin anciens. École flamande et hollandaise du Cabinet des estampes de la ville d'Anvers*, Brussels 1938, no. 311.
- 5 T. Ruinart, *Acta primorum martyrum sincera et selecta*, Paris 1689, pp. 527–30, referring to a Latin manuscript by Ludovicus Combesius, 1660.
- 6 The other two paintings are still in the convent. Erik Duverger and Danielle Maufort were able to inspect both of them in 1996 and attributed the *Adoration of the Magi* to the studio of Jordaens and *St Norbert Receiving the Habit* to the studio of Augustijn Thijssens the Younger (1623–1675). See E. Duverger and D. Maufort, 'Het Antwerps kunstenaarsgeslacht Thijssens (Thyssens) uit de zeventiende en het begin van de achttiende eeuw en zijn stamvader Augustijn Thijssens de Oude', *Gentse Bijdragen tot de Kunstgeschiedenis en de Oudheidkunde* 31 (1996), p. 155.
- 7 Bibliotheca Reale, Turin; École nationale supérieure des Beaux-Arts, Paris, Mas. 497; Städel Museum, Frankfurt, 3481. See R.-A. d'Hulst, *Jordaens Drawings*, Brussels 1974, nos A282–84.
- 8 Based on a letter dating from 1673 to the convent of Oosterhout wherein Elisabeth Jordaens stated that her father could no longer write, Duverger and Maufort concluded that he had also lost the ability to paint.

This may not necessarily be the case, since the fine motor skills necessary to write are different from those used in painting. Furthermore, in 1669, the Hamburg painter Matthias Scheits visited Antwerp and found Jordaens still painting diligently. In the same year, the master would complete two monumental canvases with the *Circumcision of Christ* and the *Adoration of the Magi*, now in Seville Cathedral. It is also important to reiterate here that in my opinion the painting under discussion was primarily executed by a studio hand and only retouched by Jordaens.

- 9 Brabants Historisch Informatie Centrum, 's-Hertogenbosch, 2095, Norbertinessenprijorij Sint-Catharinadal, 1271–1900, Manualen en Registers, MR140, *Historica Praepositurae Vallis Sanctae Catharinae*, p. 383.
- 10 The archives concerning the clean-up operation are kept in the Amsterdam Stadsarchief (542 Archief van de Parochie van de Heilige Augustinus (de Star), 72, Stukken betreffende de sanering van de kerkelijke financiën. 1888. 1935–1945). I have also been looking into when the parish might have acquired the painting, but unfortunately few records of the early years of the parish have survived. This is most likely because it was founded as a clandestine Catholic church in Protestant Amsterdam.
- 11 See above. If the priest had kept his cross, the viewer could have interpreted the picture as a religious allegory of the three theological virtues instead of a Martyrdom of Sts Cyricus and Julitta, with the virtues (Faith, Hope and Love) represented in the forms of the cross, the anchor and the flaming heart. Why the composition was originally designed as such is not known, but the reason why it was transformed was most likely that the intended iconography was not immediately clear to the viewer.

A Bequest to the Rubenshuis

In 2006, a Dutch lady from Wassenaar, Adriana Jacoba 'Toos' Onderdenwijngaard (1926–2019), bequeathed a painting by the young Anthony van Dyck (1599–1641) to the Rubenshuis. She had originally intended to leave it to the Mauritshuis in The Hague, but Frits Duparc, the director of the museum at the time, thought that the work belonged in Antwerp, and put Toos Onderdenwijngaard in touch with me. She immediately found it an 'excellent idea' for the painting to return to the place where it was made. The terms of the bequest stipulated that the donor could keep the picture until her death. Late in 2019, Toos Onderdenwijngaard died at the age of ninety-three, and the painting was transferred to the Rubenshuis in 2020, during full lockdown. After restoration in London, it was recently installed in the museum.

The work shows the Blessing Christ, surrounded by anxious apostles. It is a fragment of *The Miracle of the Loaves and Fishes*. Only the upper right section, a quarter of the original canvas, has been preserved. When thousands of people followed Christ into a barren region where no sustenance was to be found, the apostles became very worried. But Christ blessed what little food there was – five loaves and two fishes – whereupon it multiplied, affording sufficient food for everyone. This New Testament story, also called the Feeding of the Five Thousand, prefigures the rite of Communion. A second version of the painting, formerly in Schloss Sanssouci in Potsdam, was destroyed in 1945. Old photographs of that version show the original composition, with the multitude of Christ's followers on the left, as well as the little boy who brought him the remaining loaves and fishes.

Even though the *Miracle of the Loaves and Fishes* is not dated, there can be little disagreement about its place in Van Dyck's oeuvre. The style is completely in keeping with the work from his so-called first Antwerp period: from the time when he took his first steps as a painter until his departure for Italy in 1621. The earliest known painting by his hand is a portrait from 1613. Next to the monogram it bears a remarkable inscription stating the artist's age of fourteen years. It has often been suggested that, between c. 1613 and 1618 (the year he enrolled as a master in the Antwerp Guild of St Luke), Van Dyck was being trained by Rubens, but this has never been verified. Actual collaboration



Anthony van Dyck, *The Miracle of the Loaves and Fishes*. Canvas (fragment), 71.5 × 118 cm. Rubenshuis, Antwerp. Bequest Mrs Adriana Jacoba Onderdenwijngaard

between the two Antwerp masters is not documented until 1617–20. But Van Dyck's apparently continuous contact with Rubens did not prevent him from working independently. He had his own studio in a large house called 'Den Dom van Ceulen'. In his early years Van Dyck closely followed Rubens's manner, while urgently searching for a style of his own. *The Miracle of the Loaves and Fishes*, with its raw manner of painting, is an excellent example of his search for a personal style.

Toos Onderdenwijngaard was a renowned pianist who eventually specialized in the music of Franz Liszt. In 1949, she became the first winner of the Elisabeth Everts Prize, the incentive prize for Dutch musicians of exceptional talent. She performed in the Netherlands and abroad with such orchestras as the Rotterdam Philharmonic and the Haags Residentie Orkest (The Hague Philharmonic). She also made a large number of records. Toos Onderdenwijngaard never married. Music was her greatest love.

Thanks to her bequest, the Rubenshuis now has four early works by Anthony van Dyck in the collection. In addition to the present painting, the museum houses a *Self-Portrait*, *The Apostle Matthew* (on permanent loan from the King Baudouin Foundation) and *Jupiter* (a fragment of a *Jupiter and Antiope*). | *Ben van Beneden*

New Rubenianum publication under way

Artists have always collaborated with one another, and in the early modern Low Countries, collaboration was particularly widespread. Distinctive visual forms arose

out of this practice, becoming strongly associated with the visual output of this region. Counter to nineteenth-century notions of authorship and artistic genius, collaboration was long an underexplored territory in art history. Yet in the past few decades, scholars have paid overdue attention to this deeply complicated subject. A current state of the question, as articulated by twelve scholars, will appear later this year in a volume of essays being published by Brepols, titled *Many Antwerp Hands: Collaborations in Netherlandish Art*, edited by Abigail D. Newman (Research Adviser, Rubenianum/part-time professor, University of Antwerp) and Lieneke Nijkamp (Curator of Research Collections, Rubenianum). The foundations for this book were laid during a lively conference at the Rubenianum in 2018, though the book is not a volume of conference proceedings but rather selected essays. Expanding the art-historical lens on this subject, the essays draw upon economic and social history, current interests in immigration and mobility, print studies, and technical analysis, delving into a wide array of literary and archival sources along the way. Methodologically varied and interdisciplinary in their approaches, these essays present both theoretical reflections on artistic collaboration and in-depth studies of collaboratively made objects and artistic partnerships – from Quentin Metsys and Joachim Patinir to Jan Brueghel I and Sebastiaen Vrancx to Rubens and his numerous collaborators. *Details about this book's presentation will be announced on the Rubenianum's website.* | *Abigail Newman*

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 Klesch Collection

Catherine Lewis Foundation / Schorr Collection

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

Arnout Balis

Joris Brantegem

Annette Bühler

Michel Ceuterick

Herman De Bode

Georges De Jonckheere

Eijk and Rose-Marie de Mol van Otterloo

Dr Willem Dreesmann

Antoine Friling

Bob Haboltd

Gaëtan and Bénédicte Hannecart

Jules-André Hayen

Fiona Healy

Steven Heinz

Willem Jan and Karin Hoogsteder

Baroness Paul Janssen

David Koetser

David Kowitz

Eric Le Jeune

Bettina Leysen

Thomas and Nancy Leysen

Stichting Liedts-Meessen

Pierre Macharis

Patrick Maselis

Otto Naumann

Natan Saban

Cliff Schorer

Léon Seynaeve

Vic and Lea Swerts

Daniel Thierry

Michel Thoulouze

Johnny Van Haeften

Eric Verbeeck

Juan Miguel Villar Mir

Matthew & Susan Weatherbie

Mark Weiss

DONORS

Patricia Annicq

Ingrid Ceusters

Manny and Brigitta Davidson

Jean-Marie De Coster

Baron Bernard de Giey

Koen De Groeve

Joseph de Gruyter

Philip de Haseh-Möller

Ann Dejonckheere

Jan De Maere

Michel Demoortel

Elisabeth de Rothschild

Bernard Descheemaeker

François de Visscher

Eric Dorhout Mees

Count Ghislain d'Ursel

Jacqueline Gillion

Alice Goldet

Dov Gottesman

Fergus and Olivia Hall

Stéphane Holvoet

Nicolas Horsch & Arne Huebscher

Christophe Janet

Baron Daniel Janssen

Baron Paul-Emmanuel Janssen

Jean-Louis and Martine Juliard-Reynaers

Gijs Keij

Cécile Kruyfhoofd

Christian Levett

Christian and Brigitte Leysen

Sabina Leysen

Anne Leysen-Ahlers

Sergey Litvin

Anne-Marie Logan

Elizabeth McGrath

Gregory Martin

Filip Moerman

Baron Jean-Albert Moorkens

Philip Mould

Jan Muller

Klaas Muller

Simon and Elena Mumford

Marnix Neerman

Paulson Family Foundation

Joseph and Jana Roussel

Eric Speeckaert

Eric Turquin

Rafael Valls

Lieve Vandeputte

Philippe Van de Vyvere

Guido Vanherpe

Jeannot Van Hool

Tijo and Christine van Marle

Rijnhard and Elsbeth van Tets

Axel Vervoordt

Morris Zukerman

CORPORATE BENEFACTORS

Thomas Agnew's & Co.

BASF Antwerpen NV

Belfius Bank

Bernaerts NV

Biront NV

Christie's

Crop's NV

Dorotheum

Groupe Bruxelles Lambert SA

KBC Group NV

Koller Auctions Ltd

Lazard Frères

Lhoist SA

Matthiesen Ltd

Noortman Master Paintings

Rosy Blue NV

Sibelco – SCR NV

Sotheby's

Telenet NV

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