The Golden Cabinet presents

BOUND IN FRIENDSHIP

The *Liber Amicorum* or Friends’ Book in the Sixteenth and Seventeenth Centuries in the Netherlands

THE ROCKOX HOUSE MUSEUM ANTWERP
BOUND IN FRIENDSHIP

The Liber Amicorum
or Friends’ Book
in the Sixteenth and
Seventeenth Centuries
in the Netherlands

The Rockox House Museum, from 28 September to 15 December 2013
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The Royal Library of Belgium, Brussels
The Royal Library, The Hague
The Rockox House, Antwerp
The Rubens House, Antwerp
The Six Collection, Amsterdam

Curators:
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Recognition is also due to the following connoisseurs of the liber amicorum for their valuable co-operation:
Kees Thomassen, expert in Dutch language and literature, who, from 1978 to 2012, was curator of the manuscript collection at the Royal Library at The Hague, a position that included responsibility for the more than 500 alba amicorum there.
Marcus de Schepper, who is chairman of the Vereniging van de Antwerpse Bibliofielen, director of the Bureau voor de Bibliografie van de Neerlandistiek (Brussels), editor of the Bibliografie van de Nederlandse Taal- en Literatuur-wetenschap (BNTL), neo-Latinist and book historian.
Foreword

The Royal Museum of Fine Arts, Antwerp, and the Rockox House Museum are currently presenting the exhibition *The Golden Cabinet,* *The Royal Museum of Fine Art hosted by Rockox.* This is set to run until the end of 2016 in the one-time residence of burgomaster and patron Nicolaas Rockox (1560-1640), which has been transformed into a luxurious art gallery with top items from Antwerp's Royal Museum of Fine Arts and the most important works from the Rockox House itself. As part of this project, several small rotating exhibitions are being mounted, the first of which is devoted to the *album amicorum.*

From the second half of the sixteenth century to midway through the nineteenth, an *album amicorum* or friends' book was a prized possession among students. It acted as a reminder of the social network of their student days and was sometimes cherished for long after. Over the centuries, the *album* or *liber amicorum* developed to become, by the mid-nineteenth century, an album of poetry, initially intended to contain actual contributions in verse, but very quickly coming to be illustrated with preprinted album plates, a formula that was maintained until halfway through the twentieth century.

The famous *alba amicorum* or friends' books from the second half of the sixteenth century to around 1650 belonged to students from a wealthy and often aristocratic background. Students originating from the Low Countries did not necessarily confine themselves to Leuven or Leiden, but trekked throughout Europe, seeking new horizons and looking to continue their studies and enrich their knowledge in other centres. Popular among those centres were, to name just a few, Orléans and Paris (France), Ingolstadt and Nuremberg (Germany) and Padua and Bologna (Italy). Students from the Low Countries were indeed very active in maintaining friends’ books, but neither Leuven nor Leiden was the cradle of the phenomenon; rather, it was the Lutheran, German town of Wittenberg.

Students collected signatures from their fellow-students, as well as from professors and relatives. The *subscribent* or signatory would furnish his contribution with quotations taken in the majority of cases from the Bible or from classical authors, the natural urge being to display erudition. His page would also contain a dedication with an expression of esteem for the owner of the album. Where the subscriber was of the nobility, he would be only too happy to add a heraldic shield, albeit that he would not necessarily draw or paint it himself, turning for this in some instances to an artist, whom he would pay for the work. Lastly, he added his name and the date; the location where the book was signed was often mentioned, too. These sometimes summary details about students make these books a veritable treasure house of information on student life and allow us to trace the *peregrinatio academica* or educational journey that students made to foreign universities. The books also reveal the social context of students’ lives, witness to that being the heraldic shields, as well as the lively depictions of women and men in the usual attire of the day – which varied from city to city – adorned with such expensive accessories as hats, jewellery and gloves.
As a general rule, friends’ books were a matter among men, but there were indeed a few exceptions, as a handful of women also kept albums, two of which are on display in this exhibition. Those women naturally came from good families and their subscribe were chiefly family members and acquaintances. In most cases, the contributions are in a female hand, but a few were from men, whose expressions of warm sympathy for the owner of the book were occasionally in concealed form. The alba amicorum of women were often collections of songs, poems (including visual poetry) and brief inscriptions, and it can be seen that girl friends from among the nobility also took the opportunity to leave a lozenge-shaped coat-of-arms in them.

The oldest albums consisted of printed books, interleaved with blank sheets, often emblemata (emblem) books, which actually provided an ideal start for a friends’ book. The printed moralising phrases and depictions were ready-made texts from which acquaintances of the owner could select in making their dedication. Friends’ books could also consist of loose sheets of paper, which were collated later. The disadvantage of this is that the collation was often not chronological, so that it is not known whether the books were bound in their entirety. Some of them were exquisite volumes in hand-worked leather or embroidered with silver and gold thread, and decorated with pearls.

The exhibition begins with a juxtaposition of the albums of Nicolaas Rockox (1560-1640) and Jan Six (1618-1700). Both albums are very special. They set off Nicolaas Rockox – art collector, antiquary, patron, a law graduate and eight times burgomaster of Antwerp, responsible for external affairs – against Jan Six – art collector, author and poet, patron, law graduate, magistrate and briefly burgomaster of Amsterdam. They compare a patrician from the Southern Netherlands who was one of the most important patrons of Pieter Paul Rubens during the second decade of the seventeenth century with a patrician from the Northern Netherlands who was a patron of Rembrandt and Vondel, among others. Also on display are a further nineteen original friends’ books from the sixteenth and seventeenth centuries, showing friends, acquaintances and family members from both the Northern and Southern parts of the Low Countries as signatories of each others’ albums. A number of these albums have never before been on public display. All belonged to wealthy citizens. Some of these are figures we still know of; others have been relegated to obscurity and are known only through their albums. The exhibition also contains a number of striking portraits, whereby a face is given to certain album owners and signatories. Portraits were expensive works of art and reflected the status of the sitter.

We wish all visitors a pleasant introduction to the world of students in the late sixteenth and the early seventeenth century.

Ria Fabri
Hildegard Van de Velde
1. Art Gallery with Abraham Ortelius and Justus Lipsius

Frans Francken II (1581-1642)
dated aetatis 27 / anno 1618
oil on canvas
private collection, France

Frans Francken II came from a family of artists that produced numerous painters. He painted religious scenes, but concentrated chiefly on painting art galleries, a genre that he was the first proponent of and that he can be regarded as having invented. The art galleries he painted were both real and notional. Nicolaas Rockox, too, commissioned him to make a painting of his art gallery. The ‘art gallery’ painting was the prime symbol for a collector who, above all, had absorbed himself in assembling exquisite works of art that would distinguish him from his acquaintances. Friends’ books are also collections, though not so much of works of art – although they contain some very beautiful pictures – but rather of signatures and dedications, emblems, quotations, hidden messages and much more besides.

This particular art gallery is a notional one of an Antwerp humanist from the first half of the seventeenth century. The cartographer, geographer and numismatist Abraham Ortelius (1527-1598) and the humanist Justus Lipsius (1547-1606) are sitting at the table. They appear to be in conversation and Ortelius is holding a globe. On the table are an astronomical ring, gold coins, a portrait miniature and some shells. The room to the rear appears to be a well-filled library. Rockox had portraits of both humanists in his art gallery and both were much in demand as signatories for friends’ books; indeed, both had inscribed Rockox’s own album. Ortelius likewise had a friends’ book, one in turn inscribed by Rockox and also containing a signed dedication from Lipsius. Several of the albums on display here bear their signatures and dedications.
2. Portrait of Nicolaas Rockox

*Thomas Willeboirts Bosschaert (1614-1654)*

1641

oil on panel

Maagdenhuis Museum, Antwerp

In both his historical pieces and his portraits, Bosschaert was influenced by Anthony van Dyck. Following Rockox’s death, the almoners of the Antwerp cathedral had a memorial erected to commemorate Rockox as a benefactor of the poor. It was for that memorial that Willeboirts Boschaert painted the portrait of Rockox, taking as model the portrait that Van Dyck had painted of Rockox in 1621 and that today is in the collection of the Hermitage in St. Petersburg. Rockox came from a noble family and studied in Leuven, Paris and Douai. He returned to Antwerp in 1584, where he spent the rest of his life in a virtually unbroken succession of public offices. He was eight times elected as burgomaster, and was nine times an alderman, besides being captain of the Arquebusiers’ Guild for thirty years. He married Adriana Perez, daughter of the Spanish merchant and banker Luis Perez and Maria van Berchem, who herself came from a wealthy, noble family from Antwerp. Rockox was a humanist, one of his time, and was interested in Roman history and collected books, coins and paintings. Above all, though, he was a patron of art in Antwerp, and among those who benefitted from his patronage was Peter Paul Rubens, with whom he was on friendly terms.
3. The Album Amicorum of Nicolaas and Adriaan Rockox

dedications dated from 1579 to 1628
hand-written on paper
early-nineteenth-century binding
Rubens House, Antwerp

Nicolaas Rockox began his university studies in 1579 and it was at university that he began his album, collecting contributions in Leuven, Paris and Douai. After completing his studies at the faculty of law at Douai in 1584, he continued actively to present his album to humanists, magistrates and scholars in Antwerp, albeit that he was apparently also in Brussels, Ingelmunster, Mechelen and Mol during the 1585-1587 period. His younger brother Adrian, later a canon at the Antwerp cathedral, began his university studies in 1592 and Nicolaas gave him his album to take with him, receiving it back after Adriaan’s return to Antwerp. The latest dedication in it dates from 1628, but Rockox probably continued to use the album until 1636. This is one of the very few friends’ books to have been kept by two people. Opening it at the page with Nicolaas’s dedication to his younger brother Adriaan in 1594, we find the words that he wanted his brother to take with him. They are taken from the well-known *emblemata* book of Hadrianus Junius, first published in Antwerp in 1567: *Nec igni nec ferro cedit* or *Virtue gives way to neither fire nor sword*. The sword and the rod with the fire basket cross each other within a ring surmounted by a polished precious stone. Below, Nicolaas has very subtly drawn a snail, adding the words *Tecum habita (live within yourself)*, a quotation from Horace.

Rockox’s album contains no less than fifty heraldic shields, one of which is naturally his own. This gives the book the requisite cachet and also reveals his interest in genealogy. Also to be found in the album are dedications from the humanist Lipsius, the cartographer Ortelius, the canon Aubertus Mireaus, the nobleman Gerard Liot from Douai, the antiquary Philips van Winghe and Rockox’s own wife Adriana Perez.
4. Portrait of Jan Six I

*Wallerant Vaillant (1623-1677)*

1649

oil on canvas

The Six Collection, Amsterdam, inv. 00089

Vaillant was an artist from Lille, who probably learnt his trade from Erasmus Quellinus (1608-1678) in Antwerp. In 1643, he moved to Amsterdam, where, in 1649, he painted the portrait of Jan Six. His clients included chiefly doctors, merchants, burgomasters and notabilities. In 1658, he travelled to Frankfurt and Heidelberg. His style is based on the art of the Low Countries, with great attention to realism.

Jan Six (1618-1700) was magistrate, author and composer of chronogrammatic poetry and poetry in Dutch and neo-Latin, as well as being a collector of books and paintings, patron of Vondel and Rembrandt, among others, and briefly burgomaster of Amsterdam. His parents, Jean Six and Anna Wymer, originated from St. Omer, where they were active in the cloth and silk industry. They emigrated to Amsterdam at the end of the sixteenth century. Jan never knew his father, who died shortly before Jan’s birth. On completion of his law studies, Jan travelled to Italy, subsequently helping to run the family business until he and his brother quit it in 1652. His mother died in 1654, leaving her two sons an enormous fortune. In 1655, Jan Six married Margaretha Tulp, the daughter of burgomaster and professor Nicolaas Tulp. Jan Six himself was to be briefly burgomaster of Amsterdam in 1691.

5. The Album Amicorum *Pandora* of Jan Six

dedications dated from 1651 to 1686

parchment binding

The Six Collection, Amsterdam, inv. 00208

Jan Six’s album is an exception to the rule, as he began it long after his student days. Moreover, he kept it up for more than thirty-five years, choosing his signatories carefully. It contains just twenty-one contributions and eleven drawings, together with a couple of loose-leaf
contributions. Inscribed on the parchment binding are the word *Pandora* and the date 1651. Further on in the book is a loose sheet of paper on which Six has written that, on Mount Olympus, the deities endowed the Greek mythological figure of *Pandora* with their gifts, in order to make her well-disposed towards the people. It should be pointed out that the second part of the myth, namely that Pandora was sent among mortals by the supreme deity Zeus to bring calamity, was less known in the seventeenth century. Jan Six’s *Pandora* has to be regarded as a medium to which friends and acquaintances entrusted their talents and skills. Apart from the dedications from his friend Petrus Francius, professor at the Amsterdam Atheneum Illustre, from the Flushing architect Adriaan Dorstman, from the Amsterdam burgomaster Hendrik Hooft and from the poets, glassmaker Jan Vos and Antonides van der Goes, the album’s value lies mainly in the contributions from Rembrandt and Vondel.

Six was the patron of Rembrandt van Rijn (1606/07-1669), who in 1652 contributed two drawings to his *Pandora*. The drawing here is of Anna Wymer, Jan Six’s mother, in her study. She is depicted as Pallas Athena, one of the most important goddesses in the Greek pantheon. Pallas Athena was the goddess of wisdom and art, as well as of the art of war and of peace. With this drawing, Rembrandt was paying tribute to Six’s mother, who had run the family business very skilfully.

The second drawing depicts Homer reading his poetry, a reference to Jan Six, who a few years earlier had made his debut with the tragedy Medea, published with a title page engraved by Rembrandt. The painter had already made a first portrait of Anna Wymer in 1647, a year in which he also made an engraving of Jan Six. The most famous portrait that Rembrandt painted of Six dates from 1654 and is also in the Six Collection. It was briefly on view at the opening of the new Rijksmuseum in the spring.
6. The Album Amicorum of Gerard ab Hacfort

dedications dated from 1570 to 1575
hand-written on paper
18th-century water-coloured binding in paper
Royal Library, The Hague, inv. 77 L 41

Ab Hacfort was a nobleman from Gelre and studied at the university in Douai, from where he left to travel to Italy. It was in Douai that he began his album. This contains sixty-five contributions and a great number of heraldic shields and depictions of ladies and gentlemen in French and Italian apparel. King Philip II (1527-1598) had founded a Catholic university in the northern-French town of Douai in 1562, as a counterweight to the numerous French universities with a Calvinist bias. There, students from the Catholic Netherlands could study French, which was very important in diplomatic circles. The number of alba amicorum that made their appearance at the university bears witness to its great popularity.

On the page that the album is opened at is a picture of a richly clothed, round-bellied student who is offering a fine gentleman – dressed in black, bonnet on head, gloves held in a hand and looking stern (a cleric or a professor, perhaps) – a well-filled burled glass and appears to be tempting him to drink. The picture is accompanied by the inscription ‘Eyuen goedt drunck, tanto non posso’, which can be freely translated as Good Health! But I can’t manage all that. The gentleman appears not to want to join the toast. The student is probably a nobleman, since only that class of student was permitted to wear a dagger. Besides these unidentifiable figures, the album boasts a large number of other portraits. There was a useful painter of heraldic shields in Douai who also painted portraits, as indicated by the fact that these typical portraits also appear in other albums.
Jan van der Meyen or Jean de la Ramée began to put a friends’ book together when he was only fourteen, even prior to becoming a student. According to the custom of the time, he used an interleaved copy of a very popular French book of emblems by Claude Paradin, *Les devises héroïques*, Antwerp, 1567. The inscriptions and dedications that he collected are in Dutch, Latin, French, German, Italian and Greek. Jan van der Meyen came from a family of lawyers in the employ of the Marquis of Bergen-op-Zoom, and left for Leuven in 1570, spending two years there. Thereafter, he travelled to Germany to the university town of Tübingen and to Nuremberg. But it was Italy that beckoned the travel-hungry young student, his path there leading him via Como to Milan, Padua and Venice. His *peregrinatio academica* took him on to Rome and Naples. In 1578, at Bologna, he gained a doctorate in canon and civil law and in the same year briefly visited Basel. He died young.

The album is open at a gay water-colour miniature of a Nuremberg beauty depicted in profile. Exceptionally, the picture bears a signature – *Andream Solis, filium Virgillii pictoris* – placed by Andrea, the son of the famous German graphic artist Virgilius Solis, under the painting on 13 April 1573. The page opposite bears a multilingual caption. The absence of a signature and a dedication makes it impossible to identify the writer of this verse, which clearly alludes to the transience of love being like a fine winter’s day. A notable feature of the album is the abundant depiction of ladies’ clothing, an international fashion show, as it were, of *haute couture.*

Jan van der Meyen’s album has many student signatories and he even made a list of them at the back.
The following are an added attraction for those who enjoy a quotation.

On folio 166-167, beside Paradin’s emblem with the motto *terror et error* (terror and error), fellow-student Hans Trap has added the French rhyme *grand amor, grand error* (great love, great mistake). Paradin’s motto goes back to one out of Joachim Camerarius’s emblem book of 1558, in which a story about Hannibal serves as the starting-point.

Further, on folio 231, is the very student-like *Wenn du meinn gmahell wolt sein/ Soo muestu mir lassen dem weinn* (if you want to join me at table, then you must leave me the wine), which was scribbled in 1572 by Jacobus von Thyl from Nuremberg, another of Jan van der Meyen’s friends.

8. The Album Amicorum of Johannes Vivianus

dedications dated from 1570 to 1603
contemporary brown-leather binding with gold blocking
Royal Library, The Hague, inv. 74 F 19

Vivianus (ca. 1520-1598) was a Valenciennes-born archeologist who, as a merchant, moved to Antwerp. His student days were far behind him when he presented his friends’ book to his first *subscribent*. The signatures and the nature of the dedications that grace his album enable us to place him in a humanist milieu. The contributions consist of long, hand-written neo-Latin poems alternating with fine heraldic shields and allegorical depictions of well-known patricians, such as the renowned Bruges painter and engraver Marcus Gheeraerts, the Antwerp printer and publisher Christoffel Plantin, the doctor and botanist Carolus Clusius, the cartographer, geologist and numismatist Ortelius, the Italian doctor and numismatist Adolphus Occo, the historian Emanuel van Meteren, the engineer and geographer Hans Van Schille and the humanist Lipsius, to name the most eminent.

The album is open at the page bearing a dedication from the Spanish theologian, Hebraist, orientalist and humanist Benedictus Arias Montanus, whose portrait hung in Nicolaas Rockox’s art gallery. The drawing depicts a naked...
man with a book in his hand; he is running and at the same time looking backwards and pointing to a well symbolizing the source of knowledge. Written beside his left index finger is the famous word *Eureka* uttered by the Ancient Greek mathematician Archimedes, who, according to tradition, ran naked down the street crying it out, after discovering the famous law named after him. The Latin quotation is an elucidation of this: *Nudus, inops, tamen hanc artem tu si teneas nil indigeas, certas hinc pete divitias* (Naked, helpless, you will nevertheless – if you comprehend this art – lack for nothing. Draw true riches from here).

9. Portrait of Benedictus Arias Montanus (1527-1598)

*Anonymous*
pencil on paper

Plantin Moretus Museum/Print Gallery –
Unesco World Heritage, Antwerp
inv. PK.OP.11064 | II/ON.139

Montanus was a theologian and humanist, and was appointed court chaplain to King Philip II. In 1567, he was honoured with the commission to see the publication of the Biblia Polyglota safely through its printing by Plantijn at Antwerp. He moved to the Low Countries in 1568, staying there until 1574. In 1569, he was commissioned to compile a new Index, the Catholic Church’s catalogue of forbidden writings. Among the many humanists he came into contact with was Luis Perez, the father of Nicolaas Rockox’s wife, Adriana Perez. When Maria van Berchem, Adriana’s mother, died, Montanus composed a couplet for her memorial in the church of the Poor Clares. The drawing here is based on the portrait that Pieter Pourbus I (1545-1581) painted of Montanus, and which served as a preliminary study for the engraving made by Philips Galle (1537-1612) for a series of portraits of famous European scholars. Below the drawing is a tribute to Montanus in Latin.
10. The Album Amicorum of Leo and Johannes Roelofs

dedications dated from 1571 to 1639
interleaved copy of the Emblemata of Andrea Alciato, 1550
red leather binding with gold blocking
Royal Library, The Hague, inv. 74 H 20

Little is known about the Roelofs brothers. Just as the Rockox brothers, they too shared an album, using for the purpose the Emblemata book of Andrea Alciato. The first edition of this was published in 1531 and proved a runaway success, no less than 150 impressions of it being printed over the span of two centuries. The first dedications in this example are addressed to Leo Roelofs and date from 1571 to 1573, when he was studying law. From 1575 on, the dedicatee was Johannes, although in many cases there is no mention of whom the page is dedicated to and when. No names of famous humanists appear, the contributors leaving their signature in the album being chiefly aristocratic fellow students, often from well-known Antwerp families. Of the sixty inscriptions, only twelve include an heraldic shield. A number of contributors with heraldic shields have not signed their pages themselves. Cartouches under the shields contain mentions of the name, sometimes the title, the place and the date – often in the same handwriting – are contained in cartouches below the shields.

Notable, too, is that several ladies have signed the album, without leaving any depiction, but generally adding a simple saying that does not immediately provide a reference to a well-known quotation.

‘H. van Halmale’ probably stands for the Antwerp buitenburgemeester (burgomaster responsible for external affairs) Hendrik van Halmale II (1549-1614). It was he, who, as burgomaster, had the honour of welcoming the Archdukes Albrecht and Isabella to Antwerp in 1599. Together with Nicolaas Rockox, he was buitenburgemeester of Antwerp in 1608-1609. His motto was En Loyavíté (in all sincerity), appropriate for a jurist. Van Halmale studied at Douai from 1574 to 1576. In the emblemata book, he has placed his dedication next to the representation of Justitia, with the expression nec verbo nec facto quenquam laedendum (neither by deed nor by word need anyone be injured).
This album is an exception to the rule, in that it did not belong to a wealthy student, but to Johannes Franck, a lecturer in Roman and canon law at the young university at Douai, who probably came from Germany. In this undated portrait of him, he is wearing a black coat and a small ruff. He did not have an heraldic shield included, but the pair of gloves he appears to be holding in his hand were a real status symbol in his time. In his album, he collected painted portraits of his aristocratic students, thereby making it an *album studiosorum*. Here, each student has dedicated his portrait to Franck. It was common practice for aristocratic students to commission depictions of their heraldic shields or other iconography for inclusion in *alba amicorum*, but a unique feature for Douai was that the students had their portraits painted for the albums. Such collections of portraits are of inestimable value for the history of Douai, since the university archives have been largely lost. The albums provide interesting information about the diversity of the students, their origins and the period when they were at Douai. No devices or sayings have been found in Franck’s album. It reveals, though, that he was a lover of puzzles, as it contains seventeen chronograms in his own hand, whereby Roman numerals are concealed in the words, which, when they are tallied, reveal the year in which the activity described took place.
12. The Album Amicorum of Homme van Harinxma
dedications dated from 1581 to 1598
interleaved copy of *Neuwe Livische Figuren* by
J. Bockspergern, Frankfurt, 1573
contemporary parchment binding with gold blocking
Royal Library, The Hague, inv. 79 J 45

Here again, an interleaved book serves as the basis for an *album amicorum*. In this instance, Friese Homme van Harinxma, a law student, opted for a richly illustrated work by the German Johan Bockspergern on Roman history, entitled *Neuwe Livische Figuren*, Frankfurt, 1573. It was with this book that he and his brother Ernst departed for Leiden in 1585. The dedications are chiefly in Latin, with a sprinkling in German, French, Italian, Hebrew and Dutch. The young Homme was not particularly keen on travelling. The only other towns he visited were, in his home country, Leeuwarden, Boksum and Flushing; in Germany, Emden; and in England, London. Following his studies, he built up a career as a jurist. He died in 1604, but his album remained in use until the eighteenth century, as indicated by the number of drawings during that time by children on the empty spaces in the album.
The page at which the album is open has an inscription by Christoffel Plantin. This famous printer, who had briefly moved from Antwerp, had deftly become integrated within university circles at Leiden and it should therefore come as no surprise that members of the academic world there sought an inscription from him. Incribed at the top in his decorative handwriting is his Latin motto: *Labore et Constantia* (work and constancy). The inscription continues with the words: *Nobilitate et eruditione pre?stan/ tissimo V.D. Homero ab Harinxma de Sloten.* He signed his name and added the customary formula: *Christophorus Plantinus/ amicitiae causa scribebat/ lug- dum Batavorum A B 1585, 3 aprilis.*
Harinxma gave his album to many aristocratic fellow students and also sought out prominent professors and men of letters to contribute to it, of whom two illustrious figures, a nobleman and a scholar, can be taken as exemplars. The first, Ernst Casimir (1573-1632),
Count of Nassau, later the stadtholder of Friesland, Groningen and Drenthe, studied at Siegen, Herborn and Basel, before moving to Leeuwarden.

It was there, on 11 May 1591, that his inscription for Homme’s album was made. However, Ernst Casimir was first and foremost a soldier and developed as a strategist. He died at the siege of Roermond.

The second, Gerardus Bontius (1536-1599), certainly deserves to be singled out. He studied medicine at Leuven and graduated at Padua. When the University of Leiden was established in 1575, he was appointed its first professor of medicine. An erudite scholar, his eloquent device was: *It is not books that the world lacks, but scholarship*. He was not only learned, but also humble, open-hearted and willing, which explains his signature in many of the albums of Leiden students.

In April 1587, law student Paulus Buys wrote *lex et regio* (law and locality), highly appropriate for a future magistrate who would come to supervise law and order in his region. Earlier, in 1582, Daniel de Block, another student at Leiden, had inscribed a German rhyme: *Inn hoffnung frölich/inn trupzel gedultich* (in hope, joyful; in adversity, patient).
13. The Last Judgement with Christoffel Plantin with his son
side panel of the memorial triptych of Christoffel Plantin
Jacob de Backer (ca. 1540 – ca. 1595)
1591
oil on panel
Cathedral of Our Lady, Antwerp, inv. JVDN E.1-3

It was in 1555 that Christoffel Plantin set up his Officina Plantiana in Antwerp, employing a great number of people there. The publishing house became the centre of artistic and intellectual life in the city. Fearing the attack of the Spanish, he moved temporarily to Leiden, where he became printer to the university. He returned to Antwerp in 1585, dying there in 1589, having played a highly important role in the spread of humanism and science. He was the father-in-law of Jan Moretus I and the grandfather of Jan Moretus II and Balthasar Moretus I. In The Last Judgement, Plantin is depicted praying together with his only son, also called Christoffel. At the time the painting was made, the boy was already died. Both are seen accompanied by St. Christopher, the patron saint they shared. Plantin inscribed his name in a great many albums.

14. The Album Amicorum of Janus de Gruterus
dedications dated from 1582 to ca. 1600
manuscript on paper
nineteenth-century binding in morocco with gold blocking
The Six Collection, Amsterdam, inv. CS 50241

Janus de Gruytere (Antwerp 3 December 1560 – Heidelberg 1629), who, as a humanist, called himself Gruterus, came from a family that, for religious reasons, had emigrated to England and Northern Germany. He studied at the University of Leiden and elsewhere. At Leiden, thanks in part to his album amicorum, he laid the basis of a network of mainly Protestant scholars. In 1602, he established himself at Heidelberg, where he became a professor of history and a renowned librarian. In September 1622, during the Thirty Years’ War, Heidelberg fell prey to the plundering of papal
troops, who did not spare Gruterus’ library. His friends’ book landed up in Amsterdam, where it is still preserved.

The album is open at the page with the contribution of the painter Otho Venius (Leiden 1556 – Antwerp 1629). Venius, a member of a Catholic family that had emigrated, returned briefly to Leiden in 1584. There, he met the Protestant exile from Antwerp, Gruterus, to whose album he contributed Latin verses and an emblematic drawing: a stork returning to its nest (the quotation not from Seneca, but from Erasmus’ *Parabolae* or ‘Parallels’) and a gold coin with clasping hands – symbols of lasting friendship. Even more important is that there is a self-portrait of Venius here – never previously exhibited – the third after that in his own album (Brussels) and the family portrait (Paris), all three dating from 1584. Venius was subsequently known mainly as the teacher of Rubens.

15. The Album Amicorum of Clara van Beers

dedications dated from 1588 to 1607

manuscript on paper

contemporary brown leather binding with gold blocking

Royal Library, The Hague, inv. 135 J 53

Clara van Beers was a young lady who could count both women and men among her circle of friends. The fact that she moved in aristocratic circles is apparent from the twenty-three painted heraldic shields and the names of the friends who wrote a dedication to her, which include members of the van Horne, van Marnix and van Berchem families. The album contains poems and songs set down in French and in Dutch. Preceding a set of nineteen Dutch songs is a brilliantly painted title page: *Nieuwe amoureuze liedekens Anno Dni 1587*. The title is set within a cartouche to which putti with cords are attempting to attach a garland of fruit.
16. The Album Amicorum of Petrus Hondius
dedications dated from 1589 and from 1598 to 1610
interleaved copy of the *Emblemata*
of Denis Lebey de Batilly, Frankfurt, 1596
parchment binding
Royal Library of Belgium, Brussels, inv. Hs II 2254

The parents of Petrus Hondius (1578?-1621) came from Kortrijk, but, for religious reasons, moved to the Northern Netherlands. In Flushing, Petrus took lessons in Latin from Heinsius, who was later to become a professor at Leiden. In 1596, he enrolled at the University of Leiden, where he studied the humanities and theology. It was during this period that he began his *album amicorum*. In Leiden, too, he developed his interest in botany, probably under the instruction of Clusius. In the course of his studies, he also journeyed to France, where he visited La Rochelle and Paris, among other places. In 1604, at Terneuzen, he was inaugurated as pastor, lodging there with burgomaster Serlippens in his *Moffenschans*, whose garden he transformed into a botanical delight to the eye. There, too, he wrote his *Dapes inemptae of de Moufe-schans, dat is de soeticheyt des buyten-levens vergheselschap met de boucken*, which lauded ‘the sweetness of country life in company with books’ and which he dedicated to Serlippens.

For his *album amicorum*, Hondius used an interleaved copy of the *Emblemata* book of the French author Denis Lebey de Batilly. The album dates from before his time in Terneuzen and contains a number of poems from his own hand. There are also eighty-eight inscriptions, often from renowned names of his time, who included Josephus Scaliger, humanist and professor at the University of Leiden; Carolus Clusius, doctor, botanist and likewise professor at the University of Leiden, where he also established the *Hortus Academicus*; and Franciscus Raphelengius, son-in-law of Plantijn, humanist, printer and bookseller in Leiden. It was Hondius’s practice to persuade those of whom he had a picture to set down something in his album. Heinsius has three dedications to his name in the album. One of these was contributed by a good friend of his, Philips van Marnix, a year before the latter’s death.
Hondius had great respect for van Marnix, a writer from the Southern Netherlands and assistant to William of Orange, sharing with him a love of nature and poetry, and his view on religion and politics. The album is open on the verso of the dedication, a page that has an engraved portrait of Philips van Marnix (1540-1598) by Jacob de Gheyn II. The engraving dates from 1599, shortly after van Marnix’s death, and was inscribed after a drawing that De Gheyn made of him before he died. Depicted in the right-hand corner above is a ship on a turbulent sea, making its way to the Lord. Below is van Marnix’s device Repos Ailleurs (repose elsewhere). A medallion on the left-hand side depicts his coat-of-arms. The portrait is set in an oval frame, on which is mentioned that van Marnix was then aged fifty-nine. The page also carries two short elegies in Latin that Hondius wrote in memory of van Marnix. On the right-hand page, Hondius has quoted an epitaph by Jacobus Viverius, doctor and author of Biblical texts.

17. Philips de Marnix, Lord of Mont Sainte Aldegde

*Michel Jansz van Mierevelt (1567-1641)*

*oil on canvas*

*Kasteel Bornem Collection, Count de Marnix*

*(Castle visits: www.kasteelmarnix.be)*

Van Mierevelt was one of the most prominent portrait painters of the Netherlands. He became a member of the painters’ guild in Delft in 1587, and later its captain, too. Although he also painted kitchen scenes, it is as a portrait painter that he is remembered. His subjects were drawn from the rich bourgeoisie, as well as from the family of the stadtholder. One of his most successful portraits is that of Prince Maurits. In 1625, he was appointed court painter to Prince Frederik Hendrik. Philips van Marnix studied at Leuven, Paris, Dole, Padua and Geneva, where he took instruction from John Calvin. He took service with William of Orange in 1571, encouraging his conversion to Calvinism. In 1583, after the Spanish Fury, William appointed him Burgomaster of Antwerp, entrusting him with the task of defending the city. However, he was no match for Alexander Farnese and fell out of favour with both
William and the States-General of the Netherlands. He moved to Leiden in 1594, having been commissioned by the States of Holland to translate the Bible there, a task his premature death prevented him from completing.

18. The Album Amicorum of Daniel van Vlierden
dedications dated from 1593 to 1613
manuscript on paper
contemporary binding in brown leather with gold blocking
Royal Library, The Hague, inv. 74 G 21

Precious little is known about Daniel van Vlieden. He came from ’sHertogenbosch and appears to have studied at Leiden, although dedications from Haarlem and Dordrecht also appear in his album. His circle of friends was highly literate: inscriptions in Latin abound in the album and alternate with texts in Greek, Hebrew, French, Italian and Arabic. The names of several famous inscribers are also found in other albums from Leiden and include Lipsius, Sylvanus and Vulcanus, to name just a few. The quotations, sayings and devices here parallel those in Homme Harinxma’s album. No pictures grace this album, the contributions are all in writing. It is open at a page with a dedication from Franciscus Raphelengius (1539-1597), a scholar of Eastern languages. The son-in-law of Christoffel Plantin, he established himself at Leiden, where, as the official printer to the university, he supplied all its publications, besides setting up a profitable branch for trade in Plantin’s books. Since Raphelengius occupied the Chair of Hebrew, his dedication naturally begins with a Hebrew sentence, which is taken from the book Salomon, verse 12, in which it is said: Much meditation or reflection serves to fatigue the body. Raphelengius displayed his excellent knowledge of languages further with an Arabic quotation from the Koran, verse 75. A free translation of it reads: When a man is experiencing difficult times, Allah will see and provide a solution for him. Thereafter is a quotation from the Greek, which, freely translated, reads: Beauty engenders nostalgia. The dedication ends with a customary Latin formula that is used in many other albums, namely signature, place and date: Franciscus/ Raphelengius/ Lugdum Batavorum/ XV juni 1593. The obliging writers in the album include scholars, professors
and fellow students. Two professors – Scaliuger and Clusius – are worthy of particular mention. Josephus Justus Scaliger (1540-1609) was a French Protestant humanist and was appointed professor at Leiden in succession to Justus Lipsius. It was through his agency that Classical philology and Bible sciences were brought to a high level there. He also left his mark in respect of chronology. Carolus Clusius (1526-1609), a Flemish doctor and botanist, studied law and Classical languages at Leuven and medicine at Montpellier, where he became enamoured of botany. Between 1573 and 1577, he established a medicinal herb garden in Vienna, to which he brought such sought-after plants as the narcissus, the tulip, the hyacinth and the fritillary. In 1592, he became director of Leiden’s hortus botanicus or botanical garden. He drew up a new description of plants and published several illustrated florilegia (in the sense of treatises on flowers).

With so many scholars represented, one-liners were plentiful: For his dedication in 1588, Henricus Bredius, professor extraordinary of Rhetoric, opted for a quotation from Seneca, taken from his Letters to Lucilius, 14-15, 94, 21: Error est causa pectandi (waverning leads to sinning). For his part, Franciscus Junius in 1594 chose a Christian quotation Christus vita, mori lucrum (to live is Christ, to die is gain) from the Epistle of St. Paul to the Philippians, 1, 21.
19. The Album Amicorum of Aegidius Anselmus Anthonisz

dedications dated from 1594 to 1602
manuscript on paper
contemporary parchment binding with gold blocking
Royal Library, The Hague, inv. 71 J 57

Aegidius Anselmus Anthonisz had Flemish roots. For religious reasons, his father had fled in 1585 with his family to the Northern Netherlands, first to Haarlem and later, after the death of his wife, to Kruiningen in Zeeland. Aegidius had a widespread circle of friends and acquaintances, ranging over the Netherlands, Germany and England. For some of them, he had to thank his father and his uncle, the well-known Antwerp merchant Gillis Hooftman, his mother’s brother. Here, the album is open at the portrait of the Antwerp-born Frankfurter Lodovico Perez, known as one of the founders of the Frankfurt Book Fair. In Leiden in 1604 and 1610, he had himself registered in the *album studiosorum* as a theologian. His portrait dates from 1595 and shows him in an oval against a hatched background, which gives the illusion of an engraving. The portrait is ascribed to Hendrick Goltzius (1558-1617), a painter and engraver from the Northern Netherlands, who, a year earlier, had made a self-portrait in which he depicts himself in like manner to Perez (Vienna, Albertina). Perez’s motto *L’homme propose et Dieu dispose* (man proposes, God disposes) was already a popular saying in the fifteenth century and refers to Biblical verses from the Acts of the Apostles. He signed with another pithy saying: *Mieux vaut mourir par Honneur, que fuir et vivre en disgrâce* (better to die for honour than to flee and live in disgrace) – a stickler for respect, thus.
Filips van Valckenisse I (1554-1614), Lord of Hemiksem, was captain of the Antwerp militia and a great lover of and dealer in art. He had no less than 468 paintings, half of which he integrated into his house in the Minderbroedersstraat in Antwerp, the other half – chiefly copies after originals – being stored in various depots. A number of his album’s inscribers congratulated him on his elevation to the Lordship of Hemiksem.

Among his friends were also a great number of artists, some of whom added fine adornments to his album. He was a good friend of the painter Joos De Momper, thirty of whose works he had hanging in his house in Antwerp. In 1601, De Momper dedicated a fine Italianate landscape to Philips. The dual use of a friends’ book could also extend over generations and here we see the album being passed by Philips I to his son Philips II (1596-1665), a graduate in Roman and canon law, town clerk of Antwerp and antiquary, who in turn passed it on to his own son Andreas (1630-1701), who likewise became town clerk of Antwerp.
21. Portrait of Peter Paul Rubens

*Paulus Pontius, after Anthony van Dyck*

copperplate

Rockox House, Antwerp, inv. 2004.1

The portrait of Rubens after which this engraving was made was painted by Anthony van Dyck around 1628 during his second Antwerp period. The engraving is included in his *Iconography*, a portrait series of a hundred prints of famous people, published between 1636 and 1659. Who does not know Rubens? He was an extraordinary painter who spent eight years in Italy, returning to Antwerp in 1608, and was the great exponent of Baroque painting. One of his most important patrons was Nicolaas Rockox. In *The Golden Cabinet* are no less than six of this great master’s paintings that the visitor can admire. The most imposing is the Nicolaas Rockox memorial piece, which he painted in 1613-1615.

22. The Album Amicorum of Johannes van Amstel van Mijnden

dedications dated from 1600 to 1602

manuscript on paper

contemporary binding in parchment with gold blocking

Royal Library, The Hague, inv. 74 J 37

This album belonged to Johannes van Amstel van Mijnden, a law student from the Northern Netherlands, who probably came from Utrecht. He enrolled at the University of Leiden in 1600, and it was there that he collected a first series of dedications and signatures. The dedications are in French, Greek, Hebrew, Italian, Latin, Dutch and Spanish. But he was also attracted to the Southern Netherlands, spending time not only in the university town of Leuven, where he bagged among other things an heraldic shield and an inscription from Justus Lipsius, but also in Mechelen. It seems that this highly promising student died at a young age. From an unknown hand, this gouache on the open page of the album gives an amusing glimpse of student life in Leiden. At a table covered with manuscripts and surrounded by shelves of carefully arranged codices
stands a richly appared young man in the act of looking up from his books. Beside him, Cupid, attempting to divert him from his studies, is pointing to Venus, who is standing in front of a fire and forging a heart under the eye of a lady. The accompanying Latin verse calls the student to desist from diligent study and, at the command of Venus the goddess of love, to hasten to the garden of her son Eros. Various students and scholars pass in revue in van Amstel van Mijnden’s album. Notable quotations in it include one written by student Guilliam van Wou in 1602: *Fortuna non mutat genus* (fortune doesn’t alter breeding). Van Wou took this from the fourth of Horace’s *Epodes*. These are poems in iambs, alternating a long and a short line, and describing the peace of country life or the misery of the civil wars. Another student, Giovanni de Santo, contributed ‘*t is beter bespot van een sot, int afwesen/ als van een wijsen int bijsijn, te seer gopen* (better the mockery of a daft ‘un behind one’s back, than the too fulsome praise of a wise ‘un in one’s face). Whether the rhyme was his own invention or borrowed from another source is uncertain. Further, we see a dual figure – half warrior in harness and with lance, and half poet with pen – with the quotation, *aut arte aut bello clari fieri lice* (it is permitted to excel in art or war). This is probably a variant depiction of the current saying *Arte et Marte* (through the Arts and military service), which often appeared in albums and alluded to the situation of many a student or scholar.

**23. The Album Amicorum of François de Mamez**
dedications dated from 1606 to 1640
manuscript on paper
contemporary brown leather binding with gold blocking
private collection, Dendermonde

Students who had opted for the religious life also kept an *album amicorum*. One such student was François de Mamez, a nobleman from Artois and the youngest son of a father of the same name who was Lord of Balcques and Lynde. It is likely that he began his album in 1606 during his studies at Leuven. The dedications and inscriptions are in chiefly Latin and French, with just a few in Greek, but
there is no indication whether this student from French Flanders travelled much to whet his erudition. On completion of his studies, he was made protonotary apostolic in 1611 and received a prebendarship as canon of the Collegiate Church of St. Martin, Ieper, where he remained active until his death in 1648. The dedications in his album can be traced back not only to his student days, but also to his later life and the religious circles in which he moved. This open page of the album carries a painting of a fierce, night-time sea battle being fought against the background of a rocky Italian coast. A lighthouse is depicted in the middle ground and the several ships are firing cannons at each other. In the foreground, a naked swimmer is attempting to stay afloat. Political events do not often form the subject of a contribution to a friends’ book, and full-page miniatures with such a theme are seldom come across, though it cannot of course be excluded that this is a depiction of a well-known sea battle. Inscribers generally chose heraldic shields, emblems, allegorical or mythological scenes, and costumes. The lack of a dedication prevents any identification of the person who chose this scene for de Mamez or why it was chosen. Otherwise, the album contains a great number of signatures, ranging from those of the high aristocracy, family members and nobles of Artois, Brabant, Flanders and Holland to those of abbots, bishops, canons and college provosts.

24. The Album Amicorum of Evrard Moorselaer
dedications dated from 1613 to 1681
manuscript on paper
leather binding with gold blocking
The Six Collection, Amsterdam, inv. CS 52595

A special feature of this album is that part of it is a sort of family chronicle, another part being used as a friends’ book. It contains eleven dedications to Evrard Moorselaer (1594-1636) from his fellow medical students, made during March and April 1613 in Paris, Leiden and Amsterdam. Moorselaer was the only son of Dr. Wouter Moorselaer and a nephew of the famous Dr. Nicolaas Tulp, whose daughter married the Amsterdam stadtholder Jan Six (cat.
nos. 4 and 5). Nicolaas Tulp and Evrard Moorselaer both studied medicine at the University of Leiden. The only portrayal in this album is an engraving of Joannes Heurnius. Johannes Heurnius (1543-1601) became professor of Medicine at Leiden in September 1581. He studied at Leuven, Paris, Padua and Pavia. An erudite humanist, he took a great interest in the science of Hippocrates, which he tested against his own findings. He was six times elected rector of the University of Leiden and served as fine example to Moorselaer and his fellow students, albeit that he was already deceased by the time Moorselaer was using this book as an *album amicorum*.

25. Album Amicorum of Jacob van Bronckhorst

dedications dated from 1617 to 1638
manuscript on paper, calfskin binding
private collection

This album is probably the first of two put together by Jacob van Bronckhorst, Lord of Wieldrecht, whose name appears just twice in it. It includes dated dedications with mention of location, a number of which could refer to a period of study at Leuven around 1629. The album seems nevertheless to have been begun ten years earlier. The main languages that appear are French, Latin, German, Spanish and Dutch. Rather than expressing a predominantly student-like character, the album is much more a book of heraldic shields, probably added during van Bronckhorst’s military career. Besides those to Leuven, there are a few references to Brussels, although most dedications give no mention of place of origin. Here, the album is open at a landscape that could well depict Wieldrecht at a time of flood. To the left is a church with the water reaching to the top of the windows. To the right, the water has risen to above the first floor of an imposing building, on whose robust tower is an enormous clock. A number of manned sailing-boats and a sloop are bustling around. Probably also depicted is the cradle of the infant Beatrix, which, according to legend, remained gently bobbing on the waves, whereby the child was rescued. Above is an explanatory text: ‘*Wyeldrecht mach Water be klaegen’*
(Wieldrecht may bemoan water). This is the first line of a verse that continues, *twee en 't seventich dorpen syn dor mei sneider spoet/ omtrent Dordrecht onder ghegaen/ door de hoogte van der vloet* (hit by malign fortune, seventy-two villages around Dordrecht were engulfed by the height of the flood), which could be an allusion to the St. Elizabeth Flood that ravaged Wieldrecht on 18 November 1421. However, a later flood may be pictured here, since the building to the right appears to be of a more recent date.

26. The Album Amicorum of Martha Fogelwayder
dedications dated from 1626 to 1634
manuscript on paper
original velvet dust cover with braiding and embroidery in gold and silver thread
with the initials of the owner
silver corner reinforcement
Bibliotheca Schepperiana, Hemiksem

This exhibition’s second album belonging to a lady. The proud owner, who was from Brussels, was Martha Fogelwayder, daughter of Charles Fogelwayder, treasurer of the city of Brussels. He appears also to have been bailiff of the town of Lier in 1595. Martha’s brother, Johan Baptist, was alderman in Brussels in 1626. In this album, we are given a glimpse into the circle of friends of a lady from the gilded youth of Brussels. The friends who contributed to her album wrote mainly in French and exceptionally in Italian and Spanish, often alluding to love. Their dedications are accompanied by fine emblematic and mythological depictions, by heraldic shields or by logograms with floral decoration. Martha’s album lies open at a water-colour of a love emblem with the motto: *amovr trovve moyen* (love finds a way). To meet his beloved, Cupid, the god of love, is crossing a turbulent sea on his quiver, using his bow as an oar. The composition is taken from the well-known *emblemata* book by Otto van Veen, *Amorvm Emblemata, figvis Aeneis Incisa*, Antwerp, 1608. The drawing is elucidated in French on the page opposite: *Voijcy le diev d’amovr, qvi hardij passer ose! les vagves de la mer, flot-
tant sur son carquois/ d'une rame lvij sert son Petit arc
tvrqvois./ L'amant pour voir sa dame entreprend toute
chose. (see the god of love, bravely daring to cross the
waves, floating on his quiver, with his turquoise bow as
oar. The lover will do anything to be with his loved one).
As a marriagable lady, Martha surrounded herself principal-
ly with members of her family and a wide circle of friends,
certainly until 1635, when she married Joseph de la Borda
in the Church of St. Gudule, Brussels. Indeed, the album
reveals clearly that she moved among like-minded peo-
ple and chiefly relations: the contributions in it are not
from students, as is often the case in other albums, but
from friends and members of her family. Only a few of
these can be identified, albeit only to a certain extent. In
the first place is Philippe van Reynegom, probably Martha’s
nephew, who was successively alderman, burgomaster
and treasurer of the town of Mechelen, functions
comparable to those occupied by Martha’s father and
brother. A second figure could be her uncle: Jean, Knight
of Wasservas, Lord of Marcke and grand mayor of Namur.
Martha’s aunt Madeleine van den Hecke was his second
wife. His device as knight was en tous lieux (everywhere).
27. Album Amicorum of Jacob(?) Bronckhorst
dedications dated from 1630 to 1637
manuscript on paper
parchment binding with gold blocking and
geometric incisions, traces of ribbons
private collection

This album was most likely put together by the Jacob Bronckhorst, Lord of Wyldrecht, mentioned above. His name does not appear in it, though it does in his other album (cat. 25). The reason for this scheme is not clear. Did he use them alternately? It may be that this one is to be considered as a book of heraldic shields. The inscriptions and dedications are generally in French, only one being in Latin. None of them gives any indication of location. Many of the signatories are from the high aristocracy and it is noticeable that couples often appear, the gentleman signing to the left and the lady to the right.

This finely bound album is open at an heraldic shield of Eustatius III de Croy, sixth Count of Roeux and ‘of the Holy Roman Empire’ (1609-1673). He was likewise Baron of Beaurain and governor of Lille and Tournai. The heraldic shield, executed in red lead, is supported by two figures of Hercules dressed in a lion’s skin and armed with a hefty club. Below is a bravura drawing of a belligerent dragon. De Croy bore the device *J’y parviendrai* (I shall succeed). The page opposite shows, within a fresh green framework, the heraldic shield of his wife, Theodora Gertrude Maria Van Kettler (1613-1682), whom he married on 27 September 1632. Her device reads: *J’aime rarement mais parfaitemens* (I love seldom, but perfectly). Theodora’s mother was Elisabeth van Bronckhorst Batenburg, meaning that Theodora was related to this album’s owner.
28. The Album Amicorum of Friedrich Ludwig Helder

This album belonged to the German Protestant law student Friedrich Ludwig Helder. Its inscriptions and dedications are in Latin, French, German and Italian, and permit us to follow his peregrinations. In 1639, he stayed in Groningen; in 1640, he was in Leiden for a number of months; and from April 1641 to January 1642 it was Saumur that played host to him. During his student days, he also made brief journeys to Amsterdam, Oxford, London and Paris. After his period of study at Saumur, he visited Paris again, as well as Lyon, Rome, Venice, Padua and Verona. The album is open at a fine water-colour of a view of Groningen, from an anonymous hand. This was dedicated to Helder by Carl Christoff von Walwitz, who enrolled as a student at the University of Groningen on 22 September 1632. The inscription dates from 18 June 1639. For Helder, von Walwitz came up with the saying *L’amour et la fortune, se changent comme la lune* (love and fortune change like the moon). Standing out in this view of the town is the Martini tower, built at the end of the fifteenth century and still standing. There was nothing remarkable in this protestant student having his album signed mainly by adherents to Protestantism, several well-known names among them. Two notable figures were the Ghent-born humanist Daniel Heinsius (1580-1655) and the jurist Hugo Grotius (1583-1645), with whom Heinsius was friends. Helder probably knew Heinsius as a professor.
Colophon

Texts
Marcus De Schepper, cat. no. 14
Ria Fabri, cat. nos. 7, 13, 18, 22, 23, 25, 26, 27
Hildegard Van de Velde, cat. nos. 1, 2, 3, 4, 5, 6, 8, 9, 10, 12, 15, 16,
17, 19, 20, 21, 24, 28

Revision
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Translation
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Photo credits
KBC Erwin Donvil; Royal Library, The Hague; The Six Collection,
Amsterdam; Royal Library of Belgium, Brussels; Collection Policy,
Conservation and Management, Museums and Heritage, Antwerp

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Logistics
FNM, Dirk De Smedt

www.kmska.be
www.rockoxhuis.be

Publishers: VZW Museum Nicolaas Rockox, Keizerstraat 12, 2000 Antwerpen
and KMSKA, Lange Kievitstraat 111-113 bus 100, 2018 Antwerpen
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