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Prado Museum Backs Out of Loaning Demoted Bosch Works to Historic Retrospective

Sarah Cascone, Wednesday, February 17, 2016

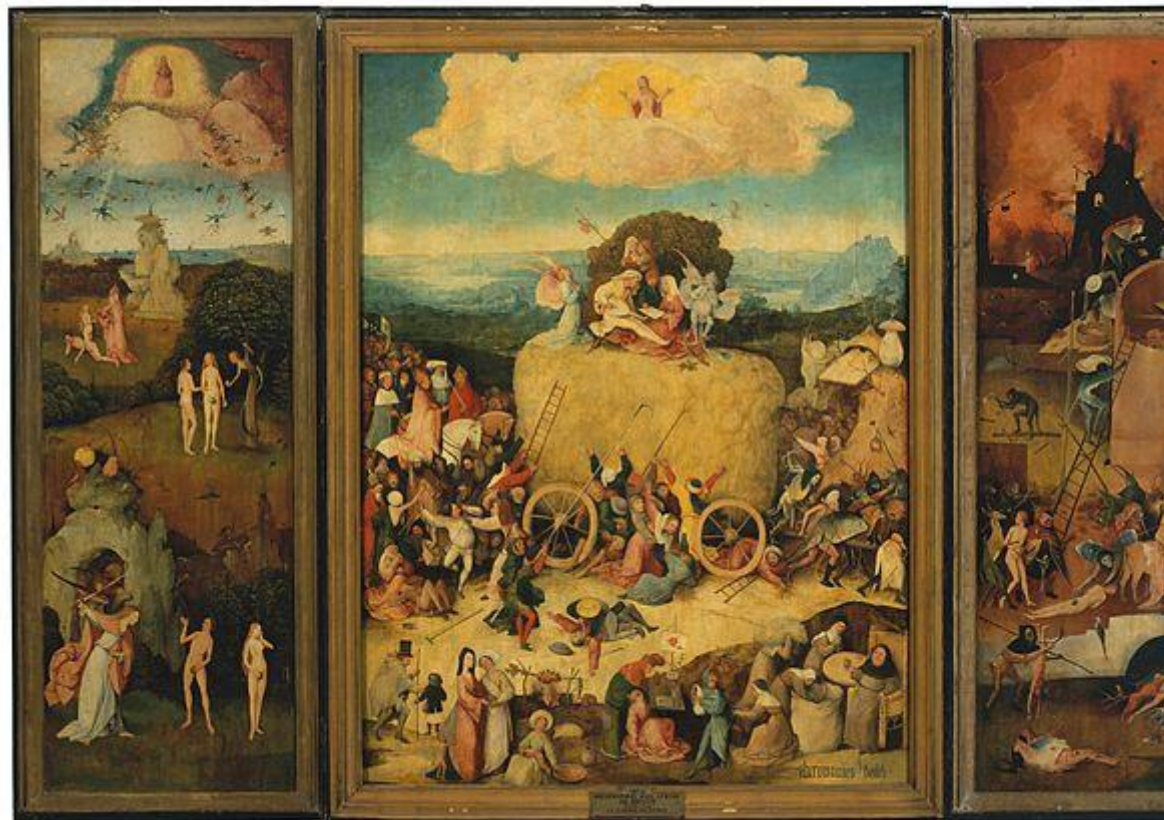


Hieronymus Bosch, *The Cure of Folly*. The artwork is no longer attributed to the Dutch artist.
Photo: Museo Nacional del Prado, Madrid.

The [Museo Nacional del Prado](#) in Madrid has abruptly rescinded a promised loan to the current "[Hieronymus Bosch: Visions of Genius](#)" exhibition at the [Noordbrabants Museum](#) in the artist's hometown of 's-Hertogenbosch, the Netherlands.

The [New York Times](#) reports that the Prado only informed the Noordbrabants a few weeks ago that the exhibition, which opened February 13 and is the largest Bosch retrospective ever organized, would be short two paintings.

The Prado recently [fought to keep custody](#) of several other Bosch canvases that [originally came from the Spanish royal family's collection](#), including the iconic *The Garden of Earthly Delights*.



Hieronymus Bosch, *The Haywain Triptych*.
Photo: Wikimedia Commons.

The two works in question for the Dutch loan, *The Cure of Folly* and *The Temptation of St. Anthony*, were recently examined by the [Bosch Research and Conservation Project's](#) (BRCP) as part of a six-year effort to examine the Dutch master's oeuvre and complete a catalogue raisonné in anticipation of the 500th anniversary of his death in 1516. The organization downgraded the canvases from bona fide Bosch paintings to the work of the artist's workshop or followers.

The BRCP's findings have changed the Bosch landscape, identifying a painting at the [Nelson-Atkins Museum of Art](#) in Kansas City as an authentic Bosch, and reattributing [Christ Carrying the Cross](#) and [The Seven Deadly Sins](#) (also at the Prado) to members of his studio.

in the [*Times*](#)." The reason why the works in question were in the end not loaned to the Noordbrabants Museum is for the Prado to answer."

The Prado has confirmed that the loan was cancelled, but has not commented on the issue.