

The Rubenianum Quarterly

2010
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A great ending to 2010

The 1st of December was a great day for the Rubenianum. Jeremy Wood, our most prolific author, wrote another outstanding volume in his planned series of three devoted to Rubens's Italian copies and adaptations. After *Raphael and his School* this second book now treats his interest in the work of artists chiefly active in Venice and focuses on Titian and North Italian artists.

Rubens made a number of full-size painted replicas of works by Titian that he saw later in his life on his travels to Madrid and London. Much earlier, on his Italian sojourn, other Venetians, such as Tintoretto and Veronese, had already been recorded. In addition this book examines Rubens's interest in other North Italian masters like Mantegna, Correggio and Parmigianino.

Most catalogue entries, nevertheless, deal not with paintings but with Italian drawings that Rubens bought and which he kept and retouched throughout his career. This material documents Rubens's extensive knowledge of Italian art. It is his interest in Titian, however, that has been seen as crucial for later art history, a topic that has attracted the attention of critics from the seventeenth century to the present day.

In his speech at the book presentation in Antwerp Mr Philip Heylen, Alderman for Culture, praised the achievements of the Rubenianum Fund (and its Quarterly!) and broke the encouraging news of the recruitment in the coming weeks of two additional art historians for the documentation and photo library of the Rubenianum.

Arnout Balis, the Chairman of the Centre for Flemish Art of the 16th and 17th Centuries, explained the ambitious plan for completing the *Corpus* by 2020 and sketched an overview of the volumes planned in the years to come. So the scene was set for Jeremy Wood, who gave a thorough and interesting account of the contents of his latest book. His third and last volume is scheduled for July 2011. On the occasion of this presentation, all the *Corpus* authors were invited to a meeting in Antwerp. This was unprecedented. In our next issue 'Corpus coordinator' Fiona Healy will reveal what was discussed there.

The Rubenianum Fund started its activities one year ago and is proud to announce that thanks to your generosity and the relentless support of the King Baudouin Foundation, it has now gathered 1.4 million euros. However, much more is needed for the completion of the *Corpus Rubenianum Ludwig Burchard*: still 23 books to go!

December 2010 ended well with celebrations, good news about the enlarged Rubenianum staff and great expectations for the coming *Corpus* volumes.

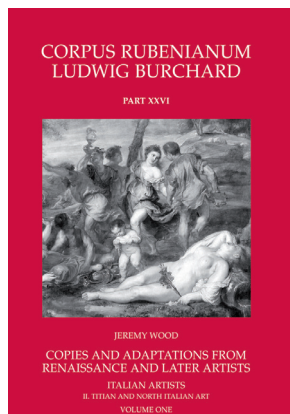
The entire team of the *Rubenianum Quarterly* wishes its readers and sympathizers
A VERY HAPPY 2011!

Dear Friends of the Rubenianum,

Ever since the publication of its first volume, two of the most striking features of the *Corpus Rubenianum Ludwig Burchard* have been the luscious, seductive red of its dust jacket and the astonishingly high level of its scholarship. Many of the volumes published since 1968 have become exemplars of art-historical scholarship. Very few publications have managed to sustain such a high standard. To get an inkling of the overwhelming admiration that the *Corpus* has met, one need only read the reviews of the most recent volumes that explore the complex and masterful relationship of Rubens to his predecessors: CRLB, Part XXVI, Copies and Adaptations from Renaissance and Later Artists. Six out of a total of eight volumes in this part have now appeared, two on northern artists (by Kristin Lohse Belkin, 2009), and four on Italians (by Jeremy Wood, 2010). In *The Art Newspaper* (September 2010: 43) the new volumes were hailed as 'revelations', compiled with 'exemplary erudition'. Referring to the *Corpus* as a whole, the reviewer calls it 'a magisterial enterprise of scholarship that has been underway for decades, and must surely be the most comprehensive treatment of a single artist ever contemplated'. When completed (in 2020), the *Corpus* will be nothing less than a scholarly monument in honour of an artist who stands, as the new volumes once again demonstrate, at the centre of the history of western art.

Ben van Beneden
Curator Rubenshuis

Jeremy Wood, author of the latest
Corpus volumes



The Centrum voor de Vlaamse Kunst van de 16e en de 17e eeuw (Part 2)

The plans for a Rubenianum in Antwerp and for a new Rubens catalogue both had to wait more than forty years to become reality. The donation by Burchard's heirs of his documentation to the City of Antwerp proved decisive. The founders of the Centrum were very much aware of this. In 1961, shortly after Burchard's death (7 September 1960), they sent their recently appointed scientific assistant, the present writer, to London, in order to draw up an inventory of the documentation.

So I came to know, not Burchard himself, but his modest house at 23 Cannon Place, Hampstead. It had been visited over the years by hundreds of collectors, dealers and scholars, and was still inhabited by his widow. Wolfgang Burchard, his only son, used to come every morning to his parents' house from across Hampstead Heath with his bulldog Rufus and would look through his father's papers, while this young man from Antwerp listed on his portable typewriter the books, catalogues and boxes containing the photographs and notes.

I left London in December 1961 with packs of filing cards, some pencil sketches of the disposition of the boxes in the rooms of the house and a rough description of the contents of the documentation. The year 1962 saw the conclusion of the legal formalities through which the City of Antwerp accepted the donation of Burchard's documentation. In a separate contract, the City entrusted the Centrum with the task of editing the *catalogue raisonné* of Rubens's work and organizing the documentation. The shipment from London arrived in Antwerp late in 1963. The Rubenianum was housed at first temporarily in the Museum Ridder Smid-van Gelder. But since 1981 it has occupied

a building specially designed for it, next to the restored Kolveniershof and close to the Rubenshuis, which does justice to the plans of Paul Buschmann. The Centrum has resided there ever since. Needless to say, it is deeply indebted to the City of Antwerp for this hospitality.

Burchard's original idea that the *catalogue raisonné* would be published under his name, edited by the Centrum, could not be fulfilled. It had to be turned into a *Corpus Rubenianum* in many volumes, written by different authors. Some of them are members of the Centrum, most of them scholars from different countries, who have their own authorial responsibility while respecting Burchard's views in so far as they can be reconstructed from his notes and publications. As a consequence, the *Corpus* also contains the results of scholarly research that have been achieved since Burchard's death, in some cases using techniques that were barely available half a century ago. The contents of the documentation which is put at the disposal of the authors of the *Corpus* are therefore far more complete than the material in the original 'Burchard Archives'. The value of the present documentation as a research tool

and, indeed, the completion of the *Corpus Rubenianum Ludwig Burchard* itself, are therefore conditioned by the incorporation of up-to-date research.

Over the years, financial support from different institutions has allowed the Centrum to continue its work. The hospitality of the City of Antwerp has already been mentioned. The City has also provided help in the form of scientific and administrative personnel. Support was initially provided by the Belgian Ministry of Education, and subsequently, in different forms, by the Nationaal Fonds voor Wetenschappelijk Onderzoek. The Fonds voor Wetenschappelijk Onderzoek Vlaanderen has put scientific assistants and financial means at the disposal of a series of scientific projects that were promoted by the directors and trustees of the Centrum, for which they are extremely grateful.

More recently, the Centrum has relied more on private sponsorship. On different occasions, institutions and individuals have covered specific costs, such as photographs or translations. A special word of thanks is owed to Annette Buehler in Zürich, and to the Michael Marks Charitable Trust in London. Today, the Centrum is supported generously by the Rubenianum Fund. This support allowed for the recent appointment of two full-time scientific assistants. Their commitment will greatly improve the support the Centrum can give to the authors of the *Corpus* and, within the next ten years, will help achieve its completion at long last.

Carl Van de Velde



The Kolveniershof: prestigious accommodation for an equally prestigious 'Centrum' and the Rubenianum

Rubenianum Fund in Madrid



Rubens's *Samson and the Lion*, one of the highlights of Mr Juan Miguel Villar Mir's collection, surrounded by (from left to right) Helena Bussers, Arnout Balis, David Jaffé, Juan Miguel Villar Mir, Thomas and Nancy Leysen.

The first of the projected annual trips organized by the Rubenianum Fund took place from 19 to 21 November and saw some twenty-five Rubens scholars and enthusiasts converge on Madrid.

The programme started off on Friday afternoon with a visit to the Palacio de Liria, home of the Duchess of Alba, where the participants could not only admire Rubens's copy of Titian's portrait of Charles V and his wife, but also see and discover manuscripts by Christopher Columbus in the Palace's attractive library. From there the group proceeded to the Varez home, where Juan Varez hosted a visit to his family's admirable collection of Spanish paintings and other works of art. The first evening was concluded by a most

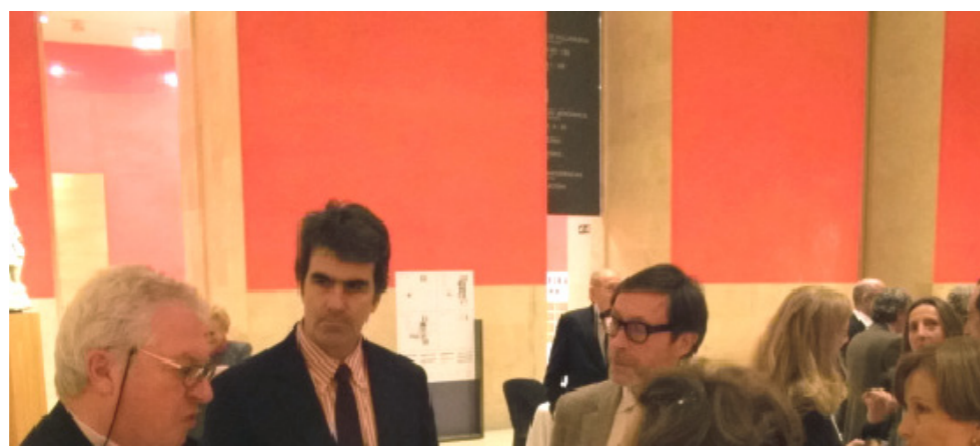
delightful dinner for the Rubenianum Fund members and selected Spanish guests, organized by Belgian Ambassador Johan Swinnen at his residence.

The next morning the group headed to the mansion of Juan Miguel Villar Mir. The sight of the stunning '*Samson y el león*' hanging in the drawing room was one of the highlights of the visit. The next stop on the itinerary was the Torre Espacio, one of Madrid's recent skyscrapers built by the architectural firm of I. M. Pei. There, on the 51st floor, Mr Villar Mir and his curator Paloma Fernandez Iriondo showed the group around the impressive collection of Spanish religious works by Velázquez, Zurbarán, Murillo and others.

In the afternoon, Jeremy Wood presented his new *Corpus* volume at the Fundación Carlos de Amberes, in a pre-première of the Antwerp event (see page 1). The evening was concluded at the Prado. Alejandro Vergara gave a guided tour of the special exhibition showcasing the Prado's extensive Rubens collection.

The Sunday morning was devoted to a behind-the-scenes visit to the evocative Descalzes Reales monastery guided by curator Ana García. The visit was concluded by a leisurely lunch at a tapas bar on the Plaza Santa Ana, where all participants had the occasion to express their gratitude to Lieve Vandeputte, the programme coordinator, for the perfect organization of the whole event.

- 1 Nancy Leysen, Ambassador Swinnen and Baroness Paul Janssen in vigorous discussion, next to a pensive Arnout Balis.
- 2 In front of the Torre Espacio.
- 3 Conversations at the Embassy under the watchful eye of the Old Masters – no WikiLeaks yet.
- 4 Tina Roque Morel, Cornelia and Gijs Keij and Mieke Swinnen.



- 5 Jeremy Wood lecturing – unperturbed by any technical hiccups in the audiovisual equipment.
- 6 Thomas Leysen signing the guest book at the Palacio de Liria.
- 7 Gregory Martin with Alejandro Vergara, Stéphane and Dominique Holvoet in the Prado's Hall of the Muses.

Rubeniana

Nicolaas Rockox (1560–1640), 450th anniversary

Exhibition at the Rockox House Museum, Antwerp, until 27 March 2011

Nicolaas Rockox was born in Antwerp 450 years ago. For almost fifty years Rockox played an important role in the political, cultural and social life of his city. Above all, he was a patron of Peter Paul Rubens. The cornerstone of this exhibition is the collection of 16th- and 17th-century masterpieces on loan from Antwerp's Royal Museum of Fine Arts. A number of these works belonged to the patrimony of the city's now-demolished Minderbroederskerk (church of the Friars Minor), including Rubens's *Incredulity of Thomas* triptych, which Nicolaas Rockox commissioned for his own burial chapel. To highlight the importance of this lost church and its patrons, we have created a virtual presentation of the Minderbroederskerk alongside several paintings that originally came from the church.

Focusing more on the figure of Nicolaas Rockox himself, we are also showing the *Aureus Faustina*, an extremely rare coin which he had in his collection, and we are building an armoury to celebrate the fact that for more than 30 years, Rockox held the position of dean of the Arquebusiers' Guild. Until the early 17th century, in addition to

being a weapon, the *arquebus* was a status symbol as well.

The exhibition also features a number of portraits of Rockox painted by his contemporaries Anthony van Dyck, Otto van Veen and Philip Fruytiers.
www.rockoxhuis.be

David Teniers's 400th anniversary

Monday, 21 February 2011, at 11 a.m., Rubenianum: Book presentation of Hans Vlieghe, David Teniers the Younger: A Biography, with lecture by the author. Please confirm your attendance via rubenianum@stad.antwerpen.be or +32 (0)3 201 1577

Four hundred years ago, on 15 December 1610, David Teniers the Younger was baptized in St James's parish church in Antwerp. Teniers being one of the most prolific and influential Flemish painters of the 17th century, it is not surprising that celebrations to commemorate this anniversary were held in prestigious museums as well as in his native city. The State Hermitage Museum in St Petersburg presented its rich collection of Teniers paintings, while the Prints & Drawings Department of the British Museum exhibited their Teniers drawings in conjunction with those by Adriaen van Ostade. This selection of 36 drawings can still

be viewed on the online catalogue of the Prints & Drawings Department.*

It goes without saying that Antwerp could not allow this anniversary to pass unnoticed. The Rubenianum organized eight guided city walks in Teniers's footsteps for the general public. The Rubenianum's first outdoors activity was a success and was appreciated as a pleasant way to get to know – or refresh – the ins and outs of Teniers's interesting, sometimes even turbulent life and his important artistic career. The organization and guiding were in the capable hands of Hannah Thijs, the first Rubenianum intern.

But the best is yet to come. We have pleasure in inviting you to the presentation of Hans Vlieghe's book on David Teniers the Younger in the Rubenianum on 21 February. This new critical biography in the well-known 'Pictura Nova' series brings together all known – and some new – archival data on Teniers. On the occasion of the book presentation, Professor Vlieghe will give a paper on the subject of his book. Professor Katlijne Van der Stighelen, co-editor of the 'Pictura Nova' series, will also present two new bundles with the proceedings of study days held at Leuven University in 2006 and 2007.

* http://www.britishmuseum.org/research/search_the_collection_database.aspx: use the search string 'Preparatory drawings by Ostade and Teniers'

David Teniers the Younger
Village Kermesse, 1650
Rockox House Museum, Antwerp



The Rubenianum Lectures

We warmly invite you to the third Rubenianum Lecture by

Emeritus Professor
CARL VAN DE VELDE
De brieven van Peter Paul Rubens
Rubenianum, 27 March 2011, 11 a.m.

Carl Van de Velde has published widely on the learned, multilingual and in many respects revealing letters from and to Rubens and will share some of his recent insights in his lecture. Admission is free; please notify your attendance via rubenianum@stad.antwerpen.be. We look forward to meeting you on 27 March!

With the support of the InBev-Baillet Latour Fund.

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