

# The Rubenianum Quarterly

2011  
3

## A second captivating fieldtrip with our donors

From 2 to 5 July a group of eminent Rubens scholars and sympathizers from across the globe gathered in London to join in a series of visits organized by the Rubenianum Fund. Saturday's programme commenced at the Courtauld Institute of Art, which boasts a world-class collection of paintings and drawings by Rubens, assembled by Count Antoine Seilern.

Dr Christopher White kindly brought out all the Rubens drawings in the intimate Drawings and Prints Study Room and the close observation of, among others, Rubens's superb and unusually large chalk, pen and ink drawing of *Hélène Fourment* stirred a lively discussion among the scholars. Dr Gregory Martin then led the group to the Institute's galleries to discuss the Courtauld's sketches for Rubens's *Whitehall Ceiling*, subject of Dr Martin's *Corpus* contribution, the enchanting *Landscape by Moonlight* and Rubens's tender family portrait of his friend Jan Brueghel the Elder.

The gathering proceeded to the home of Willem and Ronny van Dedem, a former royal palace on the Thames in Richmond. Baron Van Dedem and his wife wholeheartedly welcomed the participants and took turns in leading all through their impressive house and arresting collection of Dutch and Flemish old masters, including a lovely Rubens sketch. A stroll through the extensive and beautifully landscaped gardens overlooking the river made a perfect end to the afternoon.

The evening was concluded at Christie's, who specially opened their galleries for a private viewing and offered a delicious dinner in their boardroom. [Continued on page 5]



The Van Dedem residence in Richmond. Baron Van Dedem addressing the participants of the second trip organized by the Rubenianum Fund

## A 'Rubens University'

*In November of this year it will be exactly thirty years ago that the Rubenianum was opened to the public in the recently restored Kolveniershof and newly built annexe. In the meantime this civic institution has gained international renown. Back in 1919, Paul Buschmann, the then curator of Antwerp's Royal Museum of Fine Arts, formulated the idea of establishing a centre for art-historical documentation and scholarly research. Finally founded in 1962, the Rubenianum was given an enormous boost the following year, when the city came into the possession of the archive of Dr Ludwig Burchard, the eminent Rubens scholar. Since that time, the Rubenianum has collaborated closely with the Centre for the Study of Flemish Art of the 16th and 17th Centuries – recently rebaptized the 'Centrum Rubenianum' – which is housed in the same building. Its core task is to publish the multi-volume catalogue of Rubens's oeuvre: the Corpus Rubenianum Ludwig Burchard. Having found itself in financial straits, the Centrum is now experiencing a true renaissance, thanks to the invaluable support of the Rubenianum Fund. The realization of the Corpus Rubenianum thus seems assured. The city's determination to make a substantial contribution is apparent from its recent recruitment of a new curator and two research assistants. As Antwerp's Vice-Mayor for Culture and Tourism and as an art lover, it is my ambition to continue that support, to enable the Rubenianum – in cooperation with the Rubens House, the Centrum Rubenianum and the Royal Museum of Fine Arts – to flourish and grow into a 'Rubens University': a centre of excellence for the scholarly study of Rubens and his Flemish contemporaries.*

Philip Heylen, Vice-Mayor for Culture and Tourism, City of Antwerp

## Rubenianum Curator Véronique Van de Kerckhof in the spotlight

Our readers all know about the history of the *Centrum voor de Vlaamse Kunst van de 16e en de 17e eeuw* (now *Centrum Rubenianum*) and the *Rubenianum*, since the excellent survey given by Carl Van de Velde in the previous issues of the *Rubenianum Quarterly* (2010/2 and 3). The *Rubenianum* is a research centre that can only operate as a well-oiled machine under the direction of an efficient, skilful, smart, capable and tactful multitasking octopus: all these qualities are united in Véronique Van de Kerckhof.

She studied art history at Leuven University and began her career as a research assistant at the Royal Museums of Fine Arts in Brussels, followed by an assistant curatorship at the Rubens House and later at the Museum Plantin-Moretus where she curated the excellent exhibition 'Wonderlycke dieren op papier in de tijd van Plantin' (2007). Véronique Van de Kerckhof knows her way around in the Antwerp museum scene and took up office as Curator of the Rubenianum in 2010. Soon afterwards the successful Rubenianum Fund was created, giving the management considerable room to manoeuvre.

The Rubenianum Quarterly's editorial board invited Véronique Van de Kerckhof to sketch the scope of her task, and to share her aims, plans and hopes with us.



Véronique Van de Kerckhof:

'Great was my amazement when, in January 2010, I left Museum M in Leuven and came to work at the Rubenianum in Antwerp: instead of encountering quiet reading rooms and dusty stacks, I found myself – particularly during the first few months – in the midst of gala dinners, press lunches and even a princely visit. I had arrived at a very special moment: the founding of the Rubenianum Fund! Sheer dynamism was – and still is – palpable in the buildings in the Kolveniersstraat. The completion of the *Corpus Rubenianum Ludwig Burchard* is a project as ambitious as it is exciting, and it is an honour to contribute to the Rubenianum's efforts on this front.

'The value of the Rubenianum for the study of Flemish art is obvious to those active in the field. The main strength of this institution is the quality of its library and documentation, built up by the previous curators, Frans Baudouin and Nora De Poorter, and their colleagues. Soon, however, I discovered another strength of the Rubenianum: its small but extremely motivated team. Our visitors are certainly familiar with the expertise and dedication shown by the Rubenianum's staff, whether they've been working here for forty-two years or a mere two. The following issues of this newsletter will spotlight each of them in turn.'

### Challenges

'Despite the current optimism, the Rubenianum faces numerous and very diverse challenges. To begin with, we have a surprisingly large amount of documentation that is still waiting to be assessed. Our holdings include, for example, the private archives of important art historians, and these need to be classified and sometimes also conserved before they can be made available to researchers. In 2010 we chose, as a pilot project, Marguerite Casteels's documentation on 17th-century Flemish sculpture as the first to be inventoried. This year every document in Fritz Grossmann's Bruegel archives will be inventoried in the context of an important Bruegel project of the Royal Museums of Fine Arts of Belgium. We are also busy cataloguing and digitizing the files on Jacob Jordaens compiled by Roger d'Hulst, as well as the most recently acquired collections – those of Horst Vey and Pierre de Séjournet.

'Processing art-historical information into consultable forms of documentation is extremely labour-intensive, and consulting holdings and files at a distance – i.e. online – is a trend that has become standard practice. As far as our library catalogue is concerned, online access is underway: our librarian, Ute Staes, is skilfully overseeing this complex conversion. With respect to the photographic documentation, the first digitization campaigns were launched this summer, and a suitable form is being sought for our future image bank.

'The location itself – the historic Kolveniershof and the building erected at the end of the 1970s – also demands attention. After three decades of intensive use, we are experiencing a shortage of space and the need for renovations. This autumn we are investing in extra storage capacity and giving the reading room a facelift. Thorough consideration of ways to reorganize the visitor facilities, as well as the library and office space, is firmly on the agenda for 2012.

'With all these plans and projects, the size of the staff remains a constant concern. Even though the extent of our collection is precisely defined – the fine arts of the Southern Netherlands from the 16th to the 18th century – it takes a lot of work to keep track of all the new information on this much-studied period that is published in books, journals and auction catalogues. This work, which often requires specialist knowledge, was being dealt with, until recently, by a team consisting of only six people.

'Until recently, that is – because reinforcements have arrived: this year the city of Antwerp appointed two research assistants to deal with the Rubenianum's documentation. This firm gesture matches the Fund's commitment to support the Rubens research in Antwerp. We are very happy with our two new colleagues, Lieneke Nijkamp and Bert Watteeuw, who, although they have scarcely started, have already impressed us with their sound knowledge and refreshing new vision.'

### Collaboration

'Of the partners with whom the Rubenianum collaborates, the first and most obvious one is the Rubens House: together we form part of the Antwerp Art Museums. Our library serves behind the scenes in the preparations for the numerous original exhibitions mounted at the Rubens House. At the moment I have my hands full preparing the colloquium "The Notion of the Painter-Architect in Italy and the Southern Netherlands" (see p. 5), which will explore the theme of the current exhibition "Palazzo Rubens. The Master as Architect" on the basis of papers contributed by fifteen international specialists.

'It goes without saying that we cooperate most closely with the Centrum Rubenianum. We work in the same building with the same collections, and are often approached by the same people with the same questions.

'Other institutions in and outside Antwerp present opportunities for fruitful partnerships. The first that springs to mind is the Netherlands Institute for Art History (RKD) in The Hague, which in many respects remains our touchstone.

'All in all, this portfolio of tasks leaves little room for work of a purely art-historical nature. Facilitating the research of our users is, however, a valuable goal that makes up for this. After thirteen years of uninterrupted museum work, it took me some time to get used to the idea of not having to care for an art collection. On the other hand, for at least as long my interest has been the organization of information, for instance in data banks. In this respect my work at the Rubenianum allows me to continue down that path. The institution is absolutely a stimulating place to work and it's a privilege to be able to contribute to its further expansion.'

Rubens was considered not only the most important painter of his time, but also a lover and connoisseur of ancient and contemporary Italian architecture. His expertise in this field was expressed, above all, in his paintings and his designs for architecturally conceived title pages. He exerted an influence on the architecture of his day mainly through the publication of his *Palazzi di Genova* (1622), a book full of engravings of plans, sections and elevations of recently built *palazzi*, villas and a couple of Genoese churches. Rubens hoped, by means of this unique publication, to supply future architects with modern examples of the sound secular architecture with which he had become acquainted in the Italian port city. In the fairly short but precisely formulated introduction to his book, Rubens observed with approval that the Gothic style of architecture, regarded as 'barbaric', was gradually waning in the Netherlands, and that thanks to several 'beautiful minds', 'true architecture' based on the rules of the ancients was experiencing a revival.

In 1635 Rubens was commissioned by the city of Antwerp to design the architectural décor for the Triumphal Entry of Cardinal-Infante Ferdinand, the new governor of the Netherlands, who was received with great pomp on 17 April. Rubens's designs were later engraved by Theodoor van Thulden (1606–1669) and published in the *Pompa introitus Ferdinandi* (1641–42). This prestigious publication was intended as a substantial commemorative volume, but it can also be seen as a collection of various architectural inventions.

That Rubens was viewed as a specialist in architecture also emerges from the letters he exchanged at the end of his life on this subject



Peter Paul Rubens, *Henri IV Consigns the Regency of France to Marie de' Medici*, 1622. Munich, Bayerische Staatsgemäldesammlungen, Alte Pinakothek

with the most important promoter of classicist architecture in the Northern Netherlands, Constantijn Huygens (1596–1687). This exceptionally interesting but only partially preserved correspondence, in which Rubens reiterated his ideas on architecture, was prompted by the construction of Huygens's house in The Hague. With the help of the painter-architect Jacob van Campen (1596–1657), Huygens had largely designed it himself and, as he relates in an essay titled *Domus*, it was his aim, in building this house, to set an example of 'true architecture' that accorded with the rules of antiquity. For a select circle of architectural connoisseurs and architects Huygens had commissioned a series of prints of the design of his house. On the set of prints he sent to Rubens, the painter formulated a number of specific objections. To begin with, he observed that Huygens had not always obeyed Vitruvius's rules of 'symmetry' strictly enough, and he also thought the façade of the house too plain for a town mansion. The design of the whole façade demanded more dignity and relief – 'maggiore dignità e rilievo à tutta la facciata' – a reference to the importance of decorum and prestige in architecture.

Although there is nothing to indicate that Rubens was ever a practising architect, he was in fact involved in several building projects. His most important creation was undoubtedly the design of his own house in Antwerp, actually rather a radical conversion and extension of an existing house than the design of a new one. In 1610 Rubens had bought a house and grounds on the Wapper, which he extended, according to the newest architectural insights, by adding a semicircular domed sculpture gallery, a studio, a garden screen in the style of a triumphal arch, and a garden pavilion, the façade of which was designed as a *serliana*. The screen closed off the inner courtyard by connecting the old, sixteenth-century house with the newly built painter's studio. Patterned on the example of the *facciate* that became fashionable around 1520 in Rome, the façade of the studio was largely decorated with *trompe-l'œil* wall paintings. We must therefore imagine the façades facing the inner courtyard as originally much more exuberant.

In his house with a studio wing, Rubens combined architectural and decorative elements to create an artistic whole. Architecture, painting and sculpture refer both formally and thematically to one another. In Italy, Rubens had become acquainted with this kind of *Gesamtkunstwerk*. A prominent example of just such an architectural design – incorporating sculptures, frescoes and mosaics – was Raphael's (1483–1520) Chigi Chapel in the church of Santa Maria del Popolo in Rome, which Rubens had studied closely.

Three seventeenth-century images have survived of the house as it must have looked in Rubens's day. The two prints made by Jacob Harrewijn in 1684 and 1692 for the then owner, Canon Hendrik Hillewerpe, are the oldest known 'portraits' of Rubens's house. They show the house from its most impressive side. The parts built by Rubens – the garden screen, the studio and the garden pavilion – are prominently portrayed, whereas the rest literally stands in the shadow. All that is lacking is the 'elegantissimo Muséio' – the famous semicircular sculpture gallery – but this room was most likely situated in the garden behind the old house. In order to show the garden and the studio in their entirety, Harrewijn deliberately left out the screen in his later print. The sheet's central inset also shows that Rubens's *palazzetto* must have been larger than it is now: the right wing – a piece of which appears to the left of the studio in the main image – has disappeared completely. In addition to Harrewijn's prints, there is a seventeenth-century painting of the house, which recently surfaced in England, in the Buckinghamshire County Museum in Aylesbury.

Rubens's house presumably retained its original appearance until the mid-eighteenth century, but after that the building underwent far-reaching alterations. The interior did not survive intact any more than the house itself. The present situation is based on a ground plan drawn from memory by an eighteenth-century visitor, Frans Mols. Apart from the two insets at the bottom of Harrewijn's later print, there is no known image that can be said with certainty to depict the interior of Rubens's house. The inset on the left of Harrewijn's engraving shows Rubens's sculpture gallery on the garden side of his house. When Harrewijn made his print, this room had already been converted by Canon Hillewerpe, the new owner, into a chapel that was also used to display his collection of relics. Originally it had housed the antique busts and statues that Rubens had brought back from Rome – including the famous 'Seneca' – as well as the large collection of antique statues he acquired in 1618 from Sir Dudley Carleton, the English ambassador to The Hague. An accurate depiction of the semicircular domed sculpture gallery can be found in the architecture in the background of *Apelles Painting Campaspe* by Willem van Haecht (1593–1637), in the dome-shaped section that closes off the back room. The most striking feature of this room was its uniform illumination through an open oculus at the top. Rubens found antique examples of such domed spaces in Rome, in the Baths of Diocletian and the Pantheon. Rubens's sculpture gallery, which was his own interpretation of the old Roman example, was already compared in his day with the 'Rotonda di Roma'.

Only two parts of Rubens's original design have survived more or less intact: the screen that forms the impressive passageway to the garden, and the garden pavilion, the focal point of the sensational garden perspective seen through the central arch. The screen in particular must have made an overwhelming impression on Rubens's contemporaries. Its combination of unusual architectural motifs that had come straight from Italy and rich decoration featuring sculptures and sculptural ornaments makes it perhaps the most virtuosso example of seventeenth-century secular architecture that has survived north of the Alps. Immediately after its completion, the structure was depicted in paintings, of which the portrait of Isabella Brant by Anthony van Dyck (1599–1641) is possibly the most impressive example. Rubens himself thought the screen and the garden pavilion majestic enough to serve as a backdrop to one of the paintings in the Medici series, which he made for the French court, and Jacob Jordaens (1593–1678) used both structures as the architectural setting for a mythological scene with Cupid and Psyche. Later in the seventeenth century, too, the screen served, whether or not in combination with the garden pavilion, as the background for a number of paintings, most of them portraits.

It was not only his study of architectural theory but also his eight-year sojourn in Italy (1600–08) that were decisive for Rubens's artistic and architectural formation. In Italy he could see with his own eyes the remains of ancient buildings and the latest developments in the field of architecture, such as the Palazzo Pitti designed by Bartolomeo Ammanati (1511–1592) in Florence, Jacopo Barozzi da Vignola's (1507–1573) Villa Farnese in Caprarola and Michelangelo's (1475–1564) Palazzo Farnese ('il Farnesiano') in Rome, which obviously made a deep impression on him and which he praises in the introduction to his *Palazzi di Genova* as imposing examples of contemporary palatial architecture. In fact, it was not only the architecture of ancient Rome that appealed to Rubens's imagination, but also that of the great Italians of the cinquecento: in particular, Raphael, Giulio Romano (c. 1496–1549) and Michelangelo. Without the example set by these painter-architects, the architecture of Rubens

as we know it would have been unthinkable. His fascination for the work of Giulio Romano undoubtedly originated in Mantua, where he was active from September 1600 onwards as court painter to Vincenzo I Gonzaga. There he had ample opportunity to study several of the most striking buildings of his predecessor: the Casa Pippi, Giulio Romano's own house in the centre of town, and the Palazzo Te, the summer residence of Vincenzo, situated just outside the town walls and thus referred to by the Romans as a *villa suburbana*. Giulio Romano impressed Rubens with his free implementation of the antique idiom, the plasticity of his rusticated façades, and his integration of antique sculptures and reliefs. Giulio was a pupil of Raphael, who was the first to apply the sumptuous style of the late antique triumphal arch to palatial architecture. His design of the Palazzo Branconio dell'Aquila in Rome was derived directly from antique examples of the late imperial age. The expressive elaboration of the façade with niches, statues, busts and reliefs, not to mention frescoes, exerted a great influence on later generations of artists and architects. This relatively small town mansion illustrates Raphael's invention of a new type: the richly decorated *palazzetto*, inspired by antique examples, with an inner courtyard and a garden at the back.

Raphael and Giulio Romano were important examples for Rubens, but they were certainly not his only source of inspiration and study. Michelangelo, too, attracted his attention with his unprecedented use of classical architectural forms in an inventive and flexible way. Following in his footsteps, Rubens developed a style of architecture all his own, in which dynamism and contrasts in the surface treatment of the façade are of major importance, and in which spectacular but antique details such as a broken pediment were applied as a powerful means of heightening the expressiveness and prestige of the architecture. Typical of the way in which Rubens leaned on his Italian predecessor is the attention he paid to the visual effects of specific solutions. The admiration for Michelangelo's architectural inventions, which were disseminated by his foremost artistic heirs – Vignola, Ammanati and Giacomo della

Porta (c. 1533–1602) – was an international phenomenon at the time. In the Southern Netherlands his inventions were propagated mainly by two court architects, Wenceslas Cobergher (1560/61–1634) and Jacques Francart (1583–1651), both of whom had spent a long time in Rome. It is no coincidence that Rubens, in his introduction to *Palazzi di Genova*, praises Francart's Jesuit Church in Brussels (St Michael's; 1616–21) as a paragon of the new architecture.

One problem in studying Rubens's involvement in architecture is the lack of architectural sketches or drawings by his hand. We must assume, however, that during his lengthy stay in Italy he was constantly collecting material that could be put to use in his paintings and architectural designs. In his biography of Rubens, published in 1672, Gian Pietro Bellori (1613–1696) mentions a book by the master that contained not only his observations on proportions, anatomy and the theory of human passions, but also notes on such subjects as optics, symmetry and architecture. This so-called 'Theoretical Notebook' was largely lost in a fire that destroyed the studio of its then owner, the famous *ébéniste* André-Charles Boulle (1642–1732). In the seventeenth century various partial copies of it had been made, however, which enable the reconstruction of Rubens's original notebook. As far as the material on architecture is concerned, his interest focused mainly on Sebastiano Serlio (1475–1553/55). It is quite possible that, in addition to this theoretical notebook, there existed another small book on architecture. Such a volume is recorded in the estate of Rubens's pupil and collaborator Erasmus Quellinus (1607–1678) as 'a booklet by Rubens containing architecture'.

Rubens's ideas about architecture, as they emerge from the design of his own house in Antwerp, are the central theme of the Rubens House exhibition and its accompanying publication. 'Palazzo Rubens. The Master as Architect' is the first-ever exhibition on this aspect of Rubens's career. It anticipates the publication of the volumes on Rubens and architecture edited by Nora De Poorter, Piet Lombaerde and Ria Fabri (which were begun by the late Frans Baudouin) in the *Corpus Rubenianum* series.

## Rubeniana

[Continued from page 1]

### Visit to Boughton House and Chatsworth

The day kicked off early on Sunday, since the group was to travel way north of London to visit two exceptional stately homes in just two days: Boughton House and Chatsworth.

Boughton House, the home of the Duke of Buccleuch, was reached by mid-morning and opened out of season for the Rubenianum Fund. Highlight of this visit was the exclusive opportunity to view at close range, and with visitors' ropes down, the large series of portrait sketches in oils with half-length portraits of eminent contemporaries, traditionally attributed to Sir Anthony van Dyck, published in printed form in his *Iconography*. Evident differences in the quality of execution between the individual sketches indicate studio participation or possibly later hands for some panels and stirred a lively debate among the scholars in the group. The tour indoors was followed by lunch and an invigorating walk through the park. The house boasted in its heyday the largest formal gardens in England and the present Duke has made a considerable effort to reinstate some of the sweeping vistas, while also adding a 21st-century touch with novel and stunning landscaping.

By mid-afternoon the group moved on to Derbyshire, even further north, and took up quarters at the Cavendish Hotel on the Chatsworth Estate, where tea and scones in the gardens in the late-afternoon sun formed a perfect moment of relaxation before the group was given an insightful preview presentation with slides by Prof. Jeremy Wood of his latest contribution to the *Corpus Rubenianum: Copies and Adaptations from Renaissance and Later Artists III. Artists working in Central Italy and France*. The evening was concluded with a celebratory dinner.

On Monday morning the group was expected at Chatsworth and given a complete tour of the house and its impressive stately rooms with sublime furnishings and paintings before the general public was admitted.



Charles Noble, curator of drawings of His Grace the Duke of Devonshire, turning the pages of the Chatsworth *Theoretical Notebook* with Prof. Balis and Dr Jaffé commenting

By the time visitors had crowded the galleries, the Rubenianum group was discreetly whisked off into the private library of the Duke and Duchess of Devonshire and welcomed by their curator Charles Noble. A selection of 16th- and 17th-century Flemish master drawings, with some splendid examples by Rubens and Van Dyck, had been prepared for viewing at close range. Dr David Jaffé and Prof. Arnout Balis gave a particularly interesting hands-on talk on the Chatsworth *Theoretical Notebook* while turning its pages one by one for all to see. This manuscript is a contemporary copy, possibly by Van Dyck, after a lost and most intriguing sketch- and notebook by Rubens, which will be the subject of a forthcoming *Corpus* volume by the aforementioned authors and has already been discussed briefly in a previous issue of the *Rubenianum Quarterly* (2011, no. 1).

Having marvelled the entire morning at the many treasures inside Chatsworth, little time was left to explore the splendid gardens and Paxton orangery and to have lunch on the Estate.

The group arrived back in London in time for a closing reception and dinner at the residence of the Belgian Ambassador Johan Verbeke, where all participants were able to thank Lieve Vandeputte, the programme coordinator, for the flawless organization of a most enjoyable weekend.

Michel Ceuterick

### 'The Notion of the Painter-Architect in Italy and the Southern Netherlands'

*International Colloquium, Rubenianum, Antwerp, 1–3 December 2011*

In conjunction with the current exhibition 'Palazzo Rubens. The Master as Architect', the Department of Design Sciences (University College of Antwerp), the Rubenianum and the Rubens House are organizing a colloquium exploring the theme of architects' skills in drawing and/or painting, or conversely, painters dealing with architecture. The crucial role of *disegno* in artistic training, theory and practice will be a focal point in this two-day event. Specialists of both art and architectural history will present their research on the Italian painter-architects as well as on the most important examples in the Southern Netherlands that refer to the Italian tradition. The time frame covered by the colloquium stretches from the early 16th century up to Peter Paul Rubens.

Fifteen scholars from universities and museums across Europe and the USA will present papers. The full programme will soon be published on the Palazzo Rubens website. Registration will be open from early October.

For more information, please contact [veronique.vandekerckhof@stad.antwerpen.be](mailto:veronique.vandekerckhof@stad.antwerpen.be).



Jan Fijt, *Barking dog*  
Museum Plantin-Moretus/Printroom, Antwerp  
© Bart Huysmans

### The Rubenianum Lectures

You are kindly invited to a lecture by

THOMAS BALFE  
Ph.D. researcher at the Courtauld Institute, London

Jan Fijt (*Antwerp 1611–1661*)

Rubenianum, 18 December, 11 am

Jan Fijt, born exactly 400 years ago, was an Antwerp landscape and still-life painter, admired for his game trophy and hunting scenes. In his lecture, Thomas Balfe will reveal some of his new insights on Fijt's – sometimes quite violent – imagery. Focusing on some representative paintings, he will enlighten the surprisingly diverse literary sources that help to understand their meaning. The interplay between image and text tells us more about the taste for art in the 17th century, but at the same time confronts us with our own way of looking at paintings.

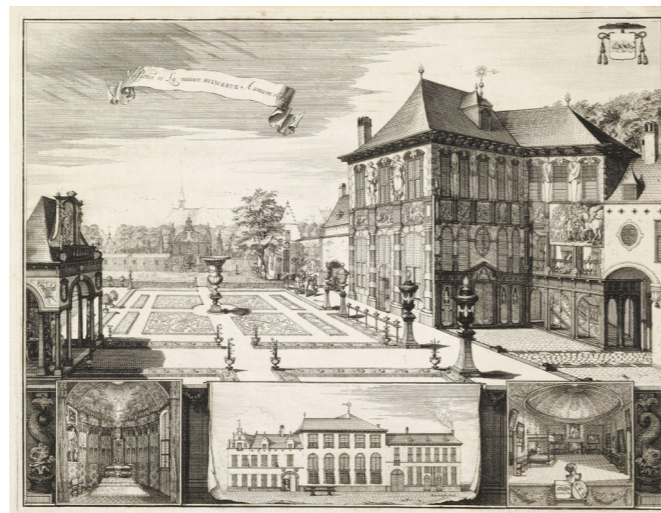
Admission is free for members of the Rubenianum Fund and Friends of the Rubens House. Thank you for notifying your attendance on [rubenianum@stad.antwerpen.be](mailto:rubenianum@stad.antwerpen.be).

We look forward to welcoming you at this first international edition of the Rubenianum Lectures series!

*The Rubenianum Lectures are organized with the support of the Inbev-Baillet Latour Fund.*



Jacob Harrewijn, after Jacques van Croes, *Views of the Rubens House, 1684 and 1692*, engravings, Antwerp, Rubenshuis



# 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 InBev-Baillet Latour  
Fonds Courtin-Bouché

Allaert-d'Hulst family	Bob Haboldt	Thomas and Nancy Leysen
Annette Bühler	Jules-André Hayen	Otto Naumann
Michel Ceuterick	Steven Heinz	Natan Saban
Herman De Bode	Baroness Paul Janssen	Johnny Van Haefte
Georges De Jonckheere	David Koetser	Eric Verbeeck
Antoine Friling	David Kowitz	Juan Miguel Villar Mir
		Mark Weiss

## DONORS

Ingrid Ceusters	Dov Gottesman	Pierre Macharis
Jean-Marie De Coster	Stéphane Holvoet	Patrick Maselis
Baron Bernard de Giey	Baron Daniel Janssen	Baron Jean-Albert Moorkens
Joseph de Gruyter	Baron Paul-Emmanuel Janssen	Philip Mould
Jan De Maere	Jean-Louis and Martine Juliard-Reynaers	Cliff Schorer
Michel Demoortel	Gijs Keij	Eric Turquin
François de Visscher	Eric Le Jeune	Rafael Valls
Eric Dorhout Mees	Christian Levett	Philippe Van de Vyvere
Count Ghislain d'Ursel	Christian and Brigitte Leysen	Matthew Weatherbie
Jacqueline Gillion	Anne-Marie Logan	Morris Zukerman

## CORPORATE BENEFACTORS

	Sotheby's	
	Telenet NV	
Lazard Frères Christie's	Groupe Bruxelles Lambert SA	KBC Group NV
Lhoist SA	Dorotheum	Crop's NV
Pierre Bergé & Associés	Noortman Master Paintings	Rosy Blue NV
	Sibelco – SCR NV	Dexia Bank
	The Michael Marks Charitable Trust	

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