

The Rubenianum Quarterly

2011
4

Launch of the next Corpus volume: The Constantine series by Koenraad Brosens

In 1622, Rubens designed his second tapestry series, the *Story of Constantine*, for which he executed twelve oil sketches, all of which are currently preserved in public and private collections in America and Europe. Tapestries produced after the lost cartoons, which were in turn painted after the oil sketches, were woven in the tapestry factories in the faubourgs of Saint-Marcel and Saint-Germain in Paris.

Based on new archival research and a critical examination of the literature on the *Constantine* series, this book firmly embeds the genesis, and iconographical and stylistic features of the set in its specific artistic, manufacturing, and commercial matrix, and thus develops the first truly inclusive approach to Rubens's *Story of Constantine*. Analysis of the entrepreneurial strategy of Marc Comans and François de la Planche, directors of the factory in the faubourg of Saint-Marcel, the correspondence between Rubens and Peiresc, the provenance of the twelve oil sketches, and the iconographical programme reveals that the series was not commissioned by the French king Louis XIII, as has long been believed, but by Comans and La Planche. A close reading of Rubens's primary literary source, Caesar Baronius's *Annales Ecclesiastici*, shows that the artist must have intended the twelve scenes to hang in a sequence different from the generally accepted one, though seventeenth-century buyers and viewers could have seen and interpreted the *Constantine* series quite differently, as their view was distorted by the jumble of Constantinian legends and motifs that had lodged in the cultural memory of Latin Christianity. Finally, the book explores the area of tension between the set's austere monumentality and highly sophisticated aesthetic, which was rooted in Rubens's profound knowledge of classical and Renaissance art and in his earlier forays into the free and creative application of these sources, contemporary French and Brussels tapestry sets, and the pictorial and decorative qualities, possibilities and challenges inherent in the medium itself.

This book will be presented on 30 January at the most suitable location of the Mobilier national in Paris.

Signing off, looking forward

Looking back on 2011, the united Rubens partners in Antwerp can be proud of last year's results. Every event, from the book presentation in February to our very first research workshop on animal painting last December, could welcome an enthusiastic response. The 'Rubenianum Lectures' have become an established tradition. The exhibition 'Palazzo Rubens' turned the attention to a lesser-known aspect of the master. A major highlight was obviously the launch of the final volumes of Jeremy Wood's *Corpus part on Rubens's copies after Italian Masters*, in early July in London.

For the *Rubenianum*, one recent event rose above the others in terms of scale and impact. From 1 to 3 December, we organized, along with the Department of Design Sciences of Antwerp University College, the colloquium 'The Notion of the Painter-Architect in Italy and the Southern Netherlands'. 178 participants registered, among them a remarkable number of young scholars and students. The programme included seventeen lectures, two exclusive evening visits and an architectural city tour to a number of magnificent historic locations, some difficult to access.

We may expect the proceedings by 2013 in the series 'Architectura Moderna' (Brepols Publishers). This publication will substantiate the colloquium's findings and thus hopefully add to the research done for the *Corpus part on Rubens's architecture and architectural sculpture*. For now, we particularly remember the agreeable and stimulating atmosphere during the event: the Kolveniershof, the stunning House Delbeke, the homes of Rockox and Rubens – all served as inspiring settings for learning and exchange of ideas.

Let there be no doubt: the *Rubenianum* is a vibrant place full of plans. For 2012 we look forward to some major collaboration projects on which you will read more in this newsletter. The launch of a next *Corpus part* in January will immediately mark 2012 as another Rubens year.

From The *Rubenianum Quarterly* to all our friends and colleagues: our warmest wishes for a happy New Year!

Véronique Van de Kerckhof
Curator of the *Rubenianum*



Rubens, *The Entry into Rome*
(detail). Indianapolis
Museum of Art

Interview with Viviane Verbraeken, Leading Lady of the Reading Room

Cécile Kruyfhoof

In the depths of time, somewhere in 1976, I stepped for the first time into the reading room of the Rubenianum, which was then housed on the top floor of the Museum Ridder Smidt van Gelder on Belgiëlei. In that stately house, visitors strutted on creaking floors among velvet and satin draperies, French furniture, Chinese porcelain collections and the like towards an Arts and Crafts lift that led them to the inner sanctum of Flemish Art studies. Those were the days!

I was introduced to this new and silent world of filing indexes, photo documentation boxes and endless bookshelves by Viviane Verbraeken, whose natural kindness immediately put me at ease. Always quick-witted and sharp as she was, half a word was all she needed to solve my numerous questions and problems. At that time I was studying the animals in Rubens's oeuvre for Antwerp's Royal Zoological Society and thus also ran into Arnout Balis who was then working on his Corpus book about Rubens's Hunting Scenes. We were all three young and fresh and enthusiastic in those days. We still are now, 35 years on, while we have also gained in wisdom and knowledge and perhaps a little in weight.

Viviane is the tower of strength visitors to the Rubenianum first run into and this interview sets out to enlighten TRQ readers on her numerous tasks among other things.

CK: *The Rubenianum moved to the premises of the Kolveniershof in 1981. Wasn't that a big change?*

VV: Yes, the new premises were much more practical and like Mao said 'a great leap forward'. We now had a more easily accessible reading room, easy book-trolleys, better storing facilities and a more direct contact with the visitors, who were no longer working on the same large table with the staff hidden in small rooms behind. This reading room, which was refurbished and enlarged only recently, is above all functional, with adequate lighting and heating and other utilities. But of course it lacks the old-fashioned charm of the previous location. I have to admit that I still feel a kind of nostalgia for the Museum Smidt van Gelder and I chuckle to myself when I think of some colourful characters there like the janitor who welcomed us with her head full of curlers and her collie-dog peeing against the bookshelves.

I remember the very complicated procedure back then for obtaining such simple things as a photocopy ...

Oh yes, this sounds unbelievable nowadays but we had to go outside to a school nearby and kindly ask the officials there if we could please make a few copies. During the school holidays we even had to go to the Town Hall. Once, when the police came for information concerning a stolen painting, I had to join them in their van – like a criminal – on our way to and from a xerox-machine.

What are visitors most interested in?

It is always heart-warming to realize that people who come here for the first time are so impressed by the amount of documentation we have here. Photographs of paintings and drawings as well as excerpts from catalogues, copies of articles, auction catalogues, periodicals and thousands of books. Even researchers are at their disposal for further



information and advice. We have all kinds of visitors, from students to university professors, collectors, art dealers, museum and exhibition curators and they come from everywhere, even from Cuba. Requests for information vary widely – from complicated matters of attribution to the philatelist who wants to know all about a Flemish painting on a stamp or the quizmaster looking for tricky questions.

How were these valuable holdings collected?

In fact the library started in the Rubenshuis Museum in the 1950s under Frans Baudouin. In 1960, Carl Van de Velde joined the Centrum and shortly afterwards the Burchard documentation came to Antwerp. It was housed in the Smidt van Gelder Museum. G. J. De Landtsheer and Vincent Rutten joined the staff and the Rubenianum and the Centrum became really operational.

In 1968 Nora De Poorter stepped in as curator together with Hans Vlieghe, Nelly Verreydt and myself. We have a particular filing system for books and it is very convenient as the books are stored systematically by subject. It was conceived by Vincent Rutten with the substantial cooperation of Hans Vlieghe. Every book was given a number plus several filing cards and a handwritten label was glued on its back. Due to the great number of books constantly arriving, I must regularly move them around to make room for new ones. The boxes with photos are also increasing in quantity and weight. So I don't feel the need to go to the gym, there's plenty of fitness possibilities in this reading room.

Nora was quite quick to introduce digital technology into the library and we stopped making filing cards by the end of 1988. Hans Devisscher was of great support in exploring this new medium. To Simon Zakowski fell the painstaking task of entering the thousands of references into the computer. Now he is devoted to the enlargement of the photographic documentation. Annick Melis, who joined the staff two years ago, works alongside me in the reading room.

What about the visitors?

Fortunately, I have always worked with very motivated curators like Nora De Poorter, Marc Vandenberg and now Véronique Van de Kerckhof. This is beneficial to a friendly and stimulating atmosphere. I have met all the *Corpus* authors. Some contacts were very brief, others I got to know more closely. I will never forget our first author, John Rupert Martin, who was such a fine gentleman. Other very attentive people I'd like to mention are David Freedberg, J. R. Judson, Wolfgang Adler, Kristin Belkin, and not forgetting recent and future authors such as Fiona Healy, Liz McGrath, Gregory Martin and our young Belgian crew.

During all those years I also met fine scholars such as Julius Held, Anne-Marie Logan, Ursula Härting, Horst Vey, Oliver Millar, Pierre de Séjournet, Susan Barnes, Ria Fabri, Natasja Peeters and so many others, too numerous to name them all. *Hors concours* I retain fond memories of R.-A. d'Hulst and especially Frans Baudouin who came nearly every day; he had his office here after his retirement.

Viviane, I've always been under the impression that you love your work here ...

Oh yes, it's even more enjoyable now than in the early days when I was ignorant as all beginners are. The reading room is not exactly a beehive but I meet such enthusiastic people and it is always great fun and so motivating when one can be helpful to young students as well as to habitués for over 35 years ... like you, Cécile.

Rubens's Letters

Carl Van de Velde

Rubens was not only the most successful painter of his age, he was also a prominent participant in political and cultural life. This is most apparent in his extensive correspondence. It has been estimated in the past that he wrote some 8000 letters, but more recent calculations suggest a figure somewhere between 3000 and 5000, which is still a large number. The text of only just about 250 of these letters is known; in most cases Rubens's originals have survived, but sometimes only copies, translations or summaries have come down to us. The letters were written to some fifty different correspondents in the Low Countries, France, Germany, Italy, Spain and England. Two hundred are in Italian, thirty-five in French, fifteen in Dutch and one in Latin. No letters in English, German or Spanish are known.

The choice of Italian was to be expected as it was the lingua franca of the European intelligentsia. The Italian used by Rubens was not the Tuscan variant that was the usual choice in seventeenth-century Italian literature, but appears instead to be a mix of the different influences he picked up in the various cities he visited between 1600 and 1608 (mainly Mantua, Genoa and Rome). Thanks to his humanistic schooling in Antwerp, he wrote Latin and French fluently. He must also have had some knowledge of German, Spanish and English, but as far as we know, he never corresponded in these languages. Even with French correspondents such as Nicolas Claude Fabri de Peiresc, Palamède Valavez and Pierre Dupuy, Rubens preferred to write in Italian. While he frequently included quotations from Latin authors such as Virgil, Ovid and Seneca in his letters, the corpus of Rubens's letters contains only one letter that is entirely in Latin. Rubens felt he could not be compared to true humanists like his brother Philip or Gaspar Gevartius, and when the latter wrote to him in Latin in 1628, he humbly admitted he did not deserve such an honour and replied in Dutch (fig. 2).

Our knowledge of Rubens's correspondence is derived mostly from those examples of his letters that are preserved in various libraries and archives. None of the letters he received have survived, although the contents of some are known because they were printed in later publications (e.g. letters in Latin from his brother Philip and a few other humanist authors) or because the sender kept a copy or summary, as is the case with those written by Peiresc. In his *Vita Rubenii*, Rubens's oldest biography, his nephew Philip boasts that he found among the papers left by his uncle letters from famous princes and noblemen, including the Count-Duke Olivares, the Marquis of Leganés and Ambrogio Spinola. This correspondence is clearly related to Rubens's diplomatic activities and may have formed a separate part of his archives, which sadly have been lost.

For obvious reasons, Rubens's letters have always attracted attention, but increasingly

so since the nineteenth century. Many of them have been transcribed or translated. The most complete publication remains the *Correspondance de Rubens* by Max Rooses and Charles Ruelens, published between 1887 and 1913. Since then, a number of hitherto unknown letters have surfaced and it is not unreasonable to hope that still more await discovery. It would certainly be useful to prepare an updated edition using new transcriptions and incorporating codicological research, a method which was only in its infancy in the early twentieth century. A first step would be to examine the writing paper for possible watermarks. Since most of the letters have a precise date, this could also be used as an aid to dating those drawings executed by Rubens on paper containing the same watermarks.

We have one almost contemporary written source which describes how Rubens dealt with his correspondence. Unfortunately, it is completely unreliable, and since many authors continue to quote from it, I would like to explain in some detail why the account of this 'witness' cannot be trusted.

The incriminating text is found in the autobiography of Otto Sperling (1602–1673), a physician from Hamburg who served the Danish king Frederick III until he was charged in 1664 with being involved in a conspiracy to murder the monarch and imprisoned for life. While in captivity Sperling wrote the story of his life, presumably relying only on his recollections. The passage which interests us here describes the visit he paid to Antwerp in the company of a young lawyer he had met while studying at the University of Leiden. The pair arrived in the city two days before 31 May 1621, just in time to see the famous Corpus Christi procession, which Sperling describes most vividly. He then recalls that in the next few days they visited several of Antwerp's most renowned citizens, including Jan Brant, the city registrar and Rubens's father-in-law; the humanist Gaspar Gevartius; the Jesuit priest Andreas Schotte and Rubens himself. Sperling describes how they were led into the artist's studio and found him working ('an der Arbeit'), presumably painting, while simultaneously listening to a reading from Tacitus and dictating a letter. Moreover, when Rubens noticed that his visitors did not wish to disturb him, he himself began conversing with them and answered all their questions while continuing to work and to listen to his lector. This account would seem to be corroborated by Philip Rubens, who confirmed that his uncle had indeed a lector who read ancient texts to him, yet somehow the combination of all these activities does not make much sense.

Sperling's reliability can really be called into question when we catch him deliberately distorting the truth about

another incident in Antwerp. He claims that in the course of his visit to Father Schotte, he met Hugo Grotius, the famous Dutch lawyer, who proceeded to tell him in great detail about his recent escape from Slot Loevenstein, where he had been imprisoned by the Dutch authorities. The telling point here is that while Grotius did indeed stop in Antwerp, he did so on 23 March and departed for France on 3 April – well before Sperling's arrival. Sperling must have heard about Grotius's visit, possibly from Schotte, but he cannot have met him. Deliberately or otherwise, Sperling conflates fact and fantasy, either because his memory failed him, or, more probably, because he wanted to add credibility to his story by making himself an eye-witness.

If we take Sperling's account at face value, we must believe that at least on that occasion Rubens dictated a letter, and we could even suppose that this was his usual practice. This, however, is contradicted by the facts. As far as we can assess, Rubens wrote and signed all his own letters. Many of the extant examples contain his insertions and corrections, as is well illustrated by his letter of 11 May 1611 to the engraver Jacob de Bie (fig. 1), in which he declines the latter's request to accept a young man as a pupil in his studio. After he had finished and signed this letter, he added a postscript in which he apologized to De Bie for not being able to send him a particular painting because it had been bought by a person so influential he could not refuse to sell it to him. It is generally accepted that the painting in question is the *Juno and Argus*, today in the Wallraf-Richartz-Museum, Cologne, but which is known to have been in the Balbi collection in Genoa in 1658, and may have been sold to a member of that family by the artist himself as early as 1611.

Rubens sometimes refers to his own handwriting in his letters, for example when in his reply of 29 December 1628 to Gaspar Gevartius's aforementioned letter in Latin (fig. 2), he apologizes for his sloppiness – 'Desen brief is seer gheclat ende (negligentius quam ad te) geschreven' – for which he blames his illness. In the light of all this information, Sperling's story about Rubens's dictating a letter becomes less trustworthy.

But why would he have invented the story of Rubens showing off his skills? Sperling did not particularly like Rubens and insists that the artist sought to impress his visitors by displaying his intellectual qualities ('indem er uns hierdurch sein grosses Ingenium zeigen wollte'). While acknowledging Rubens's undeniable versatility, he criticizes his ostentation. Likewise, when he wants to expose Rubens as having become rich by passing off the works of his pupils as his own, he describes them as sitting together in one of the rooms of the house, which does not seem

particularly suitable for such activities, since it had no windows. Accordingly, we must conclude that not every detail of Sperling's account of his visit to Rubens is to be trusted.

Fortunately, the physical properties and content of Rubens's actual letters provide more reliable information and bear witness to the multiplicity of his intellectual interests. Their subject-matter follows the evolution of his career and, to a lesser extent, of his personal life. Few letters have survived from his Italian years (1600–08) apart from the reports and questions which Rubens addressed to the Duke of Mantua via his secretary Annibale Chioppio; of these, the most revealing are those written during his mission to Spain (1603–04). Little is known about Rubens's contacts with Antwerp during this time, but he was certainly kept informed by his family and friends of what was happening in his hometown.

Only a small number of the letters dating from the early years after Rubens's return to Antwerp have survived. We know that he kept in touch with his friends in Rome; the German doctor Johann Faber, for example, informed him in 1610 of the death of their mutual friend Adam Elsheimer. Most of the letters written by the artist between 1610 and 1620 relate to his professional activities, as exemplified by the letter to De Bie discussed above. They concern paintings commissioned from him, or his plans to promote knowledge of his compositions by having them engraved. These letters provide a useful insight into Rubens's studio practice in this early stage of his career.

The most extensive and best-known part of Rubens's correspondence coincides with his years of diplomatic activity. These letters show the artist as an active participant on the European stage in a number of different areas. His truly diplomatic role is attested to by his correspondence with Balthasar Gerbier, Count-Duke Olivares and the Marquis Spinola, to name but a few. Other letters relate to his artistic activities or to different aspects of intellectual life: literature, art and architecture; there is a notable increase in such letters following his introduction to the French court, and Rubens corresponded extensively with the famous antiquarian Nicolas Claude Fabri de Peiresc, with his brother Palamède Valavez, and with the librarian to the French court Pierre Dupuy. Accordingly, these letters provide important insights into the intellectual life and the exchange of information in early seventeenth-century Europe.

The observation that Rubens penned his letters personally is not to imply they were written in an impromptu manner. While the letter to De Bie, and certainly that to Gevartius, appears to be quite spontaneous in style, others were undoubtedly carefully composed in many drafts before finally being dispatched. A good example is Rubens's long letter to Franciscus Junius containing his appreciation of the latter's *De Pictura Veterum*, published in London in 1636. The author sent a copy to Rubens on 24 May 1637, and only two months later, on 1 August, the painter delivered a eulogy and a critical review of the book, partly in Dutch, partly in Latin. It has been suggested that this unusual combination

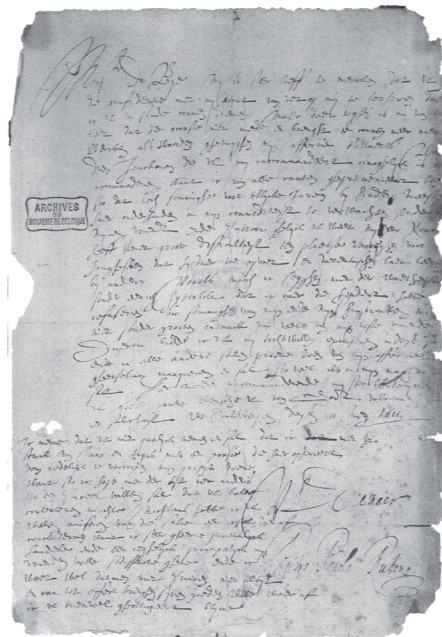


Fig. 1 Letter to Jacob de Bie, 11 May 1611. Brussels, Royal Library

was intended to allow for the publication of Rubens's letter in a later edition of the book. A reprint of the Latin version does not seem to have been planned (in fact, it was only published in 1694, long after Junius's death), but an English translation appeared already in 1639, followed in 1640 by one in Dutch, in which Rubens's letter was indeed printed *in extenso*. The choice of the two languages seems particularly appropriate for the audience this translation aimed to reach, and it seems probable that the letter was precisely meant for that purpose. We know that Junius was working on his treatise as early as 1628 and he may well have asked Rubens to participate in the project when he met him in London in 1629–30. Rubens was fulsome in his praise of the book, but he also included the recommendation that in addition to the encyclopaedia of ancient artists, sculptors and painters and their works, there ought to be a similar treatise on the 'pictures of the Italians' ('de Picturis Italorum'), examples of which were still to be seen in public collections ('publicé') up to the present day ('adhuc hodié'). It was necessary, Rubens repeated, to come to the works themselves ('oportet venire ad individua'; fig. 3). 'Picturae' means all works of painting and sculpture, as in the title of Junius's book. Rubens's advice has often been interpreted as an invitation to Junius to write a book on modern, i.e. sixteenth-century Italian painting, which, by studying Michelangelo, Raphael and Titian, would provide a surrogate for the lost works of the

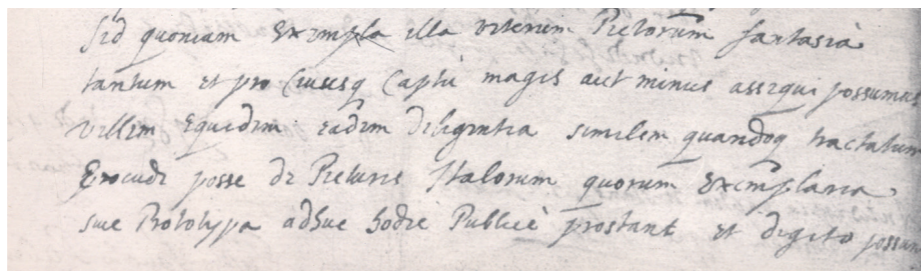


Fig. 3 Letter to Franciscus Junius, 1 August 1637. London, British Library, detail

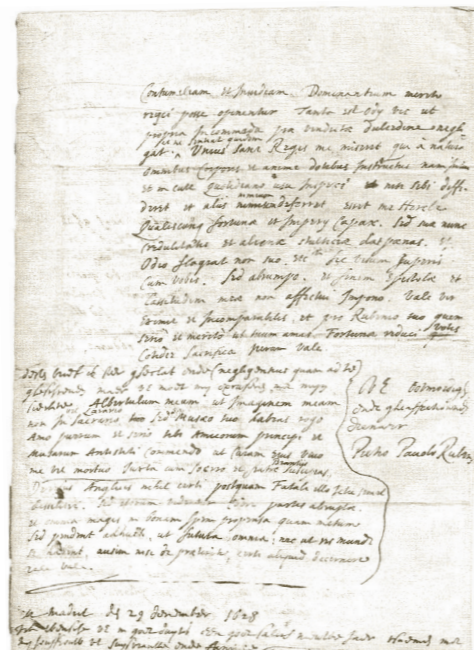


Fig. 2 Letter to Gaspar Gevartius, 29 December 1628. Brussels, Royal Library

ancient artists. This, however, is exactly the opposite of what Rubens wanted, who instead insists that more attention be paid to the scant remains of ancient Roman painting, even if these were rather disappointing. In one of his letters to Peiresc he criticized the ancients' lack of knowledge of the laws of perspective. His admiration for surviving examples of famous antique sculpture such as the *Laocoön* or the *Farnese Hercules* is evident from the ample use he made of them in his own work. Clearly, Rubens's use of 'Itali' must refer to the inhabitants of ancient – not modern – Italy.

Rubens's letter was addressed to Junius, but obviously intended to be read by a larger audience. This may be true for a number of his letters, including his diplomatic correspondence. But even in his more personal letters, we should not be misled by the romantic notion that they reveal, deliberately or unintentionally, the inner soul of the artist. When, as in an often-quoted letter, he comments upon the recent death of his first wife, his words are those his correspondent would expect from him. They were not intended to divulge his innermost thoughts or feelings, but rather to convey a certain image of himself to his correspondents. In this respect they are comparable to the artist's self-portraits in that they too portray him as an intelligent, reliable and self-confident man, who is acutely aware of his rank in society.

Carl Van de Velde

Rubeniana

Jesuits or Carmelites?

In 1985 the Rubens House proudly announced the acquisition of an oil sketch by Peter Paul Rubens. It had been exhibited twice before and on both occasions was presented as a model for the upper part of the high altar of the Antwerp Jesuits (c. 1619–21). It was suggested that the sketch was the work Jacob de Wit had seen in 1710 'in the possession of the Antwerp Jesuits'. Frans Baudouin accepted this identification and dated it to about 1617. Julius Held, in turn, recognized the early style of Rubens in the painting and – albeit with circumspection – also associated it with the Jesuit altar, which confirmed Baudouin in his belief.

What De Wit saw will no doubt have been a model, but it remains impossible to determine whether or not it was identical with the sketch discussed here. As Held correctly stated, its association with the Jesuit church is only based upon an early dating on stylistic grounds. Held also pointed at similarities with Rubens's modello for the high altar of the Antwerp Calced Carmelites (Metropolitan Museum of Art, New York), which was executed in 1637–38 by Hans van Mildert (lost). Subsequently, Ulrich Becker raised strong arguments against an early dating of the sketch, among which its resemblance to the Carmelites' high altar.

Formal analysis of seventeenth-century altar frames demonstrates that the elevation of the Carmelite high altar shows unique features not shared by the Jesuit altar. This is due to two highly original motives: the two stretched volutes serving as pedestals for the seraphim and the entablature of the portico, which has taken on a segmental shape as if it were pushed upwards by the altarpiece below. If these two elements are already exceptional in themselves, their combination is found only in the Rubens House and Metropolitan sketches. This strongly suggests a close relationship between the Carmelite altar and both sketches, confirming Held's and Becker's views.

In spite of the kinship between these three works, however, there are some striking differences between the Rubens House sketch and both the Carmelite and the Jesuit altars (which encouraged both Held and Baudouin to consider the latter a 'preliminary' design). One of the most notable differences is the presence in the sketch of a highly exceptional pagan motive. In fact, no other instance is known in the Southern Netherlands of the rams' heads that can be seen underneath the feet of the Holy Virgin.

What, then, is the status of the Rubens House sketch? To our knowledge, an altar that entirely corresponds to it does not exist. It is therefore entirely conceivable that the sketch was meant as a model for either an unknown (lost?) retable or an altar frame that was never realized. However, the fact that it is more closely related in appearance to the Carmelite



Rubens, Model for the upper section of an altar frame. © Rubenshuis, photo: Lowie De Peuter

high altar than to the Jesuit retable seems to suggest yet another possibility, namely that it was first intended for another altar (e.g. that of the Antwerp Jesuits), and ended up decades later as a – reworked – preliminary model for the Carmelites. Indeed, the possibility that a Rubens design might have played a part in the genesis of different commissions, would fit in well with another example. The Berlin drawing of a *Standing angel with candelabrum* was definitely used for the high altar of the Antwerp Jesuits, while it also served years later, in 1627, for the high altar of Bruges Cathedral, also executed by Van Mildert.

It should be clear from the above that only additional, irrefutable arguments regarding the dating of the sketch would enable us to sort out this problem once and for all.

Valérie Herremans

Rubenianum Archives

In previous issues of this newsletter the Rubenianum reported on newly acquired art-historical archives, such as Dr Vey's documentation on Van Dyck's Antwerp period and the vast photographic documentation and library of Pierre de Séjournet. But many more such personal archives have been kept in the Rubenianum for years, often waiting for a conservation treatment in order to make them fit for research to our readers. In 2010, the documentation of Marguérite Casteels was chosen as the first to be treated by the Department of Restoration of Visual Media of Artesis (Antwerp University College).

Marguérite Casteels was a Brussels-based art historian specializing in Flemish Renaissance and Baroque sculpture. She collected hundreds of photographs of works by Quellinus, Verbruggen, Kerrix and many more sculptors in well-organized albums per artist. Another part of this collection consists of a number of monographic articles in typescript. Whereas her studies on Hans van Mildert and the De Nole family were published in the *Verhandelingen van de Koninklijke Vlaamse Academie*, other articles that remained

unpublished make unique sources for scholars, containing numerous references to the archival documents she found during her research.

The photos have now been restored and transferred to a professional system of acid-free boxes, while an inventory of their contents has been drawn up. The collection is expected back in the beginning of 2012. In the meantime the Rubenianum has already selected another collection for conservation and digitization... More news soon in TRQ!

Véronique Van de Kerckhof

Rubenianum Lectures 2012

In 2012 we continue our lectures series with a varied and interesting programme. Three newly scheduled lectures will present the public with new research results in the field of seventeenth-century Flemish art.

25 March 2012, 11 am
Prof. Dr Koenraad Brosens
The Constantine series. Rubens and the art of tapestry

24 June 2012, 11 am
Dr Timothy De Paepe
'Twee sisters syn versaemt'. The unity of painting and theater in the Grand Painters' Room of the Antwerp Guild of Saint-Luke (1664–1762)

23 September 2012, 11 am
Bert Schepers
Monkey Madness in seventeenth-century Antwerp. Genesis and dissemination of a painterly genre

All lectures take place in the Kolveniershof and are in Dutch. We look forward to meeting you on one of these occasions!

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