

# The Rubenianum Quarterly

2013  
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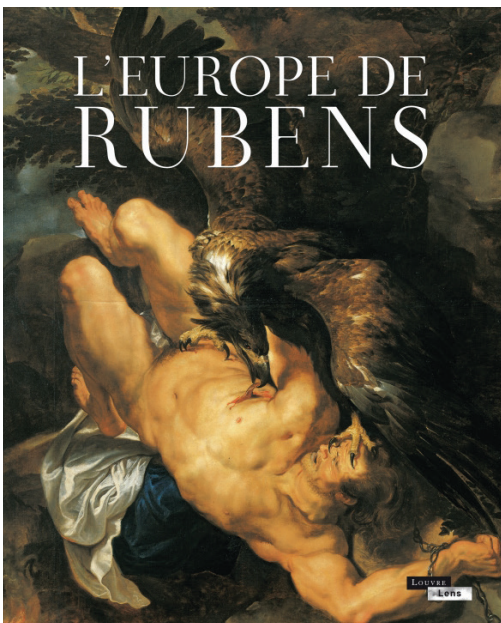
## First international exhibition opens in Louvre-Lens with works by ... Peter Paul Rubens

Born in Siegen near Cologne, living in Antwerp after a long period in Italy, and active in the courts of Spain, France and England, Rubens was an artist of European dimension.

The exhibition 'The Europe of Rubens' focuses on Rubens's life and works in a European context through over 170 works by the artist, his artistic examples and some of his contemporaries (such as Van Dyck and Bernini), from the Louvre's collections and from leading European and American museums. The exhibition includes paintings, drawings, sculptures and decorative arts divided into six sections.

'The Europe of the Courts' shows his work for the Duke of Mantua, portraits of the Spanish Habsburgs, Marie de Médicis etc. 'Religious Emotion and Baroque Faith' is represented by various altarpieces and works for private devotion. 'Festivals, Pomp and Ceremonies' is a demonstration of Rubens's excellence in creating spectacular settings for joyous entries and festivals. The section on 'Emulation and Competition' refers to Rubens's sources of inspiration from Antiquity to the Italian Renaissance and includes works by such masters as Michelangelo, Leonardo and Titian.

Rubens was also a diplomat, an indefatigable letter writer and entrepreneur. The 'Republic of Letters' shows his open-mindedness and curiosity, nourished by a European network of correspondents. Rubens wrote in Dutch, Italian, French, German, Spanish and Latin and his correspondence with friends, scholars and artists all over Europe is evidence of the prominent place he occupied among the elite of his time.



The 'Private Life of a Flemish Cosmopolitan', finally, focuses on the charming portraits of his two wives and his children.

The exhibition is curated by Blaise Ducos, curator of seventeenth- and eighteenth-century Flemish and Dutch Paintings at the Musée du Louvre, and lasts until 23 September. No admirer of the great Antwerp master should miss the opportunity to make the trip to Lens. [www.louvre-lens.fr](http://www.louvre-lens.fr)

## Boosting the Corpus Rubenianum

*Our efforts to complete the Corpus Rubenianum go hand in hand with our ambition to enhance and make fully accessible the Rubens expertise presently available. A big step in this direction is the project 'Digitizing the Corpus Rubenianum Ludwig Burchard', which will be launched in September, thanks to the support of a Kress Digital Resources Grant.*

*In the first phase of this project, every volume of the Corpus that appeared before 1999 will be digitized and published online, which will greatly increase its accessibility. A cumulative digital index of all the volumes will facilitate searching through the entire series. New provenance, bibliographic and other information on the works of art in the Corpus volumes on The Ceiling Paintings for the Jesuit Church in Antwerp, The Eucharist Series, and The Old Testament will be imported into RKDimages. From 2014 onwards, this data will appear also on the Rubenianum's website, where it will be linked to the digital Corpus entries.*

*The advantages for researchers and Rubens devotees worldwide are numerous. As the project advances, the treasure trove of up-to-date and permanently accessible data on Rubens's oeuvre will continue to grow. The database will have the ability to illustrate systematically the copies after Rubens's paintings, which is not possible in the printed series. The project requires a careful reorganization of Burchard's archive, which provides the scholarly underpinnings of the Corpus. Thus, for the first time, visitors to the reading room will gradually be able to access this rich source material. In fact, the boxes on the Ceiling Paintings are already accessible.*

*We are grateful to the Samuel H. Kress Foundation for supporting this undertaking, as well as to the Rubenianum Fund, whose ties with the King Baudouin Foundation United States have allowed it to play an indispensable role in the successful launch of this project.*

Véronique Van de Kerckhof  
Director of the Rubenianum

### Scholarly assistant Marieke D'Hooghe on her activities at the Rubenianum

While reading the portraits that appeared on page two of the previous issues of the *Rubenianum Quarterly*, it doesn't come as a surprise to me that my in-house colleagues and I share a common feeling: appreciation for the privilege of being part of the Rubenianum community. Indeed, working at the offices in Kolveniersstraat means being in a place that offers the chance of working together and sharing thoughts with an incredibly talented and committed team, as well as working alongside academics, art dealers, curators, scholars and other professionals focusing on Rubens and the Flemish Baroque. Moreover, there is the benefit of having direct access to the specialized reference library and rich photographic documentation. For me, the location in the heart of Antwerp, with its panoramic views on the façade of the historic Kolveniershof and adjacent garden of the Rubens House, is just icing on the cake. All this tends to make me forget the time it takes to commute by train from picturesque Bruges to vibrant Antwerp.

I have to confess I never thought I would one day be employed in the centre of the Flemish Baroque, mainly devoting attention to the highly erudite oeuvre of Rubens. As I was born and raised in Bruges, it goes without saying that the first art to catch my attention was the early Netherlandish painting in the collection of the Groninger Museum. Fascinated from childhood on by the detail in Jan van Eyck's *Madonna with Canon van der Paele*, the mourning expressed in Van der Goes's *Death of the Virgin* and the cruelty depicted in Gerard David's *Judgement of Cambyses*, I did not pay the slightest attention to the fine paintings by Jacob van Oost the Elder, the leading painter in seventeenth-century Bruges, whose work I now particularly admire. Eager to learn more about art-historical research, I decided to study art history at the University of Leuven, where some inspiring lectures soon awakened my interest in Flemish Baroque painting. Subsequently, I wrote a Master's thesis on the Brussels-based painter Charles Wautier (1609–1703), comprising a catalogue raisonné of his eclectic oeuvre which, despite being dominated by portraiture, covers nearly all genres. Ever since, I have been intrigued by the missing pieces in his biography and career. There is nothing more exciting than discovering new facts and previously

unknown paintings; little by little these contribute to our knowledge of a versatile painter who is unfortunately still far too unknown.

While working on my thesis, my adviser, Professor Katlijne Van der Stighelen, guided me towards an internship at the Rubens House – a suggestion for which I am very grateful. That one-month placement not only gave an insight into the everyday museum practice, but also opened the door to the art of Rubens, in particular to the master's architectural designs and his ideas about architecture. By reading literature on the subject and collecting documentation on the loans in preparation for the exhibition 'Palazzo Rubens. The Master as Architect' (2011), I steadily learned more about this long-neglected aspect of Rubens's career. Great was my joy when, shortly after graduating, I could join the exhibition team on a voluntary basis, in order to gain relevant professional work experience in my field of interest. In the capacity of curatorial assistant to Ben van Beneden, my main responsibilities included assisting the research committee members, managing the secretarial work and doing picture research. During that time, I gratefully availed myself of the opportunity to learn from Ben, who willingly shared his knowledge and expertise, always with inexhaustible enthusiasm and often with a witty twist. There is no doubt we will continue joining forces to organize future Rubens House projects, starting with a small exhibition devoted to Rubens's theoretical notebook (opening this autumn) and a comprehensive exhibition for the summer of 2015 on Rubens's intimate family portraits. Sadly, this commitment leaves me little room to devote the required attention to my current freelance research project, i.e. cataloguing a privately owned collection of sixteenth- and seventeenth-century portraits.

I began working for the Centrum Rubenianum in July 2011 as research and editorial assistant *ad interim*, replacing Prisca Valkeneers who was about to go on maternity leave. I joined the staff at the very moment they were in the grip of publication fever: Koenraad Brosens's volume on *The Constantine Series* had reached the final stage of publication, leaving me no other choice than to take a running start. Since the bulk of the preliminary work had already been done, I spent most of my time following up image



orders, handling copyrights, compiling the final list of illustrations and marking up prints for the typesetter. With the help of Prisca's detailed guidelines on image editing and the directions of Bert Schepers and Carl Van de Velde, I quickly mastered the details of the job.

Thanks to the benevolent support of the Rubenianum Fund, I have the opportunity also to contribute to the next volumes of the *Corpus Rubenianum Ludwig Burchard*. While my closest colleagues (see the *Rubenianum Quarterly* 2011/2) are currently involved with the first of three upcoming *Corpus* volumes on *Rubens's mythological subjects*, I am entrusted with Arnout Balis's volume on *Rubens's Theoretical Notebook*, a lost but most intriguing manuscript of which four copies are known. Since early 2012, I have been assisting him, among other things, by transcribing parts of the hand-copied manuscripts, by exploring the written and visual sources of its content, and by bringing the visual motifs from the four manuscripts together in a comparative presentation. Remaining tasks on my to-do list range from drawing up a bibliography of books on the subject to sorting out the list of illustrations, ordering photographs and handling copyright matters. It is a privilege to work closely with someone who knows Rubens inside out and to experience how his working hypothesis evolves into a theory about the theoretical notebook. Needless to say that such and other cooperations enrich my knowledge day by day.

# An Undying Passion for Collecting

## Art as mirror of social status, knowledge and networking

Hildegard Van de Velde

Until the Middle Ages, artists could look only to the clergy and the aristocracy for commissions. During the fifteenth century, the Southern Netherlands began to attract wealthy foreign merchants and bankers. As a result, Flemish artists became important on both the local and the international art market. This target group of bourgeois art lovers helped to bring about a new thrust in the production of art after 1500, the period during which humanism also made its appearance. A changed world view led to new requirements within various strata of the population. The artist emerged from his artisanal status and – at least for secular commissions – entered into dialogue with his patron. At the Council of Trent (1545–63), the dogmas of the Roman Catholic Church were confirmed and binding rules for religious images were formulated which imposed considerable restraints on artistic freedom and interpretation. During the sixteenth and the early seventeenth centuries, secular iconography gained in importance in painting, despite the increase in religious commissions after the Fall of Antwerp (1585),<sup>1</sup> to which the Archdukes Albert and Isabella contributed in no small measure; indeed, they themselves boasted a large collection of paintings.

Besides the influence exerted by political and religious leaders, the entrepreneurial class and the guilds, economic life in Antwerp was strongly dominated by a number of moneyed patrons, who often placed their wealth at the service of social aims. Through their intervention in political life, they gained a leading position within the city administration and their commitment was often rewarded with ennoblement. Art was considered the pre-eminent means for displaying intellectual<sup>2</sup> and social prestige,<sup>3</sup> and thus played a significant role in the expression of their new-found status. Everyone could admire the impressive altarpieces by Rubens, Van Dyck and Jordaens in the churches, but only the happy few had access to private collections of art. It was not until the century of Enlightenment that collections assembled by the aristocracy and the bourgeoisie were to become public museums, and this development continued during the nineteenth century.

### 'Kunstammer' versus 'Wunderkammer'

One of the most important collections in the Low Countries at the beginning of the sixteenth century was that of Margaret of Austria (1480–1530). Through inheritance and acquisitions, she possessed a rich library that included *Les Très Riches Heures du Duc de Berry*, the world-famous Book of Hours

produced by the Limbourg Brothers. She also had an impressive collection of paintings, among which were works of art from the fifteenth century by artists such as Jan van Eyck and Rogier van der Weyden, as well as paintings by contemporary masters including Joos van Cleve and the Master of Frankfurt. In her *Petit Cabinet* (small gallery), furthermore, she had an abundance of sculptures, medallions, precious stones and jewellery. In her 'courtyard' gallery, pride of place was taken by such natural objects as a narwhal tusk, a stuffed pufferfish and branches of coral. Margaret's galleries in her palace in Mechelen were the oldest examples of, on the one hand, a *Wunderkammer* (collection of curiosities) and, on the other, a *Kunstammer* (art gallery).<sup>4</sup> In his *Inscriptiones vel Tituli Theatri Amplissimi*, Samuel van Quiccheberg (1529–1567), the Antwerp-born court physician to Duke Albert V of Bavaria who was also responsible for the Duke's collections, set out the distinction between *artificiosarum rerum conclave*, or the *Kunstammer*, and *miraculosarum rerum promptuarium*, or the *Wunderkammer*. The *Kunstammer* held *artificialia* or man-made objects of art and science, whereas the *Wunderkammer* referred in the first place to *naturalia*, notable objects from nature which, however, were also often tooled by an artist or craftsman. In Dutch, these German terms were generally referred to by the umbrella term *rariteitenkabinet*.<sup>5</sup> In the Low Countries, such collections gradually developed into collections of paintings towards the end of the seventeenth century.

### Frans Francken II

Around 1609 Frans Francken II (1581–1642) introduced a new genre into painting, that of the gallery picture. He painted imposing parlours full of paintings and *objets d'art*, an abundance in perfect equilibrium, emblematic of an economically strong nation. Initially, Francken's paintings – whether or not commissioned – depicted rich rooms whose walls were laden with paintings, showing tables full of natural objects and small trinkets in the foreground. Around 1630 the Antwerp burgomaster and collector Nicolaas Rockox (1560–1640) had his own art gallery immortalized by Francken in a picture that is now in the Alte Pinakothek in Munich. Typically, Francken's painting tells us more about the activity of collecting than about Rockox's collection as such. All works of art shown in it refer to Rockox as a person, a collector, a humanist, but they were not necessarily present in the same room at the same time. The antique

busts that Rockox had in his collection, for example, were kept in his study, not in his art gallery. Similar to the coins he collected, he used them as documentary material in his study of Roman history. In Francken's picture, we also see a fragment of the memorial triptych that Rockox commissioned in 1613–15 for himself and his wife. It goes without saying that the epitaph never hung in his art gallery, although with the portraits and coats of arms of him and his wife on the wings, it definitely bore witness to his status.<sup>6</sup>

### The Golden Cabinet

Gallery or cabinet pictures formed a major source of inspiration for 'The Golden Cabinet' exhibition at the Rockox House in Antwerp. This 'Golden Cabinet' represents an imaginary art collection from Antwerp's Golden Age, with masterpieces from the fifteenth to the seventeenth century, drawn from the collections of the Royal Museum of Fine Arts (temporarily closed for renovation) and the Rockox House Museum, and integrated into the living quarters of this one-time patrician residence. The fact that the two museums have joined forces is no accident, since a passion for collecting is at the bottom of the holdings of both institutions. The title of the joint project, 'The Golden Cabinet', refers to Cornelis de Bie's (1627–1715) famous *Gulden Cabinet van de Edel Vry Schilderconst*, a collection in three volumes of biographies of Southern Netherlandish painters.

### 500 Years of Collecting in Antwerp, a story of passions

Whereas 'The Golden Cabinet' conjures up the particular collection of the seventeenth-century burgomaster and collector, the comprehensive collection of the Royal Museum of Fine Arts is the aggregate of works contributed by donors over several generations. The oldest part of the museum holdings is formed by the collection of the Guild of St Luke, which defended the interests of Antwerp artists and, from its establishment at the end of the fourteenth century, collected works of art by guild members. It was from within this guild that, in 1663, David Teniers founded the Academy of Fine Art, which was originally housed in the Antwerp Exchange, where a permanent art market had also been set up. In 1773, the Guild of St Luke was abolished and its art collection transferred to the Academy. The Academy moved from the Exchange to the vacant buildings of the Monastery of the Friars Minor Recollects in Antwerp, where its works of art were brought



Peter Paul Rubens (1577–1640),  
*Memorial Triptych of Nicolaas Rockox  
 and his Wife Adriana Perez*.  
 The central panel shows the  
*Incredulity of Thomas*. © Lucas-Art  
 in Flanders vzw. Koninklijk Museum  
 voor Schone Kunsten van Antwerpen  
 – Hugo Maertens

together with those plundered by the French at the end of the eighteenth century and later returned to Antwerp. During the Dutch period, King William I was well disposed towards the Academy's museum and saw to it that acquisitions were made. Donations by private individuals, such as Burgomaster Florent Joseph van Ertborn (1784–1840), nevertheless remained an important source of enrichment for the museum. Van Ertborn had built up a collection of late-medieval art at a time when that period in art history had fallen entirely into neglect. A lustrous addition to the existing heritage was the legacy of seventeenth-century works from the collection of Baroness Adelaïde Van den Hecke-Baut de Rasmon. In 1890, the Museum of Fine Arts moved from the Academy to the art temple in Antwerp's South district. Ever since that time, one of the museum's priorities has been the acquisition of contemporary art, which was given an invaluable boost by the patronage of the Franck family.<sup>7</sup>

In order to give greater emphasis to this aspect of collecting, an art book entitled *500 Years of Collecting in Antwerp, a story of passions* has been put together. A city like Antwerp has to cherish patronage, both past and present, and to recognize that collectors and citizens alike have committed themselves

both intellectually and financially to maintaining the high fame of the city. The art book thus focuses on a number of prominent Antwerp citizens from the sixteenth to the twentieth century, with special attention to the seventeenth and the nineteenth centuries, the latter being a period of renewed economic development in the city. Each of the eleven authors discusses a particular collector or collection. Timothy De Paepe explores the art collection of the Antwerp Guild of St Luke and the Royal Academy of Fine Arts. Ben van Beneden, Curator of the Rubens House, has opted for the famous merchant-collector Cornelis van der Geest (1555–1638). Hildegard Van de Velde, Curator of the Rockox House Museum, describes the collection of Nicolaas Rockox, connoisseur and patron of Rubens, while the collection of the publisher Balthasar Moretus (1574–1641) is discussed by Iris Kockelbergh, Director of the Plantin-Moretus Museum/Print Room in Antwerp. There was no question of leaving out the illustrious collection of Peter Paul Rubens (1577–1640). The task of writing about it was taken on by Véronique Van de Kerckhof, Director of the Rubenianum. Nico Van Hout, Curator at the Antwerp museum, devotes his contribution to the collection of the wealthy cloth merchant and municipal almoner Peeter Stevens (1590–1668). Bert Watteeuw,

a member of the academic staff at the Rubenianum, investigates the artistic tastes of Jacomo de Cachiopin (1591/92–1659), scion of a Spanish merchant family that emigrated to Antwerp in the fifteenth century. With the thesis of Amina Vloeberghs, an arts student at the Catholic University of Leuven, we make the acquaintance of an eighteenth-century nobleman and collector, Simon Balthasar de Neuf (1688–1740). Jozef Glassée describes the renowned collection of Burgomaster Florent van Ertborn (1784–1840). Claire Baisier, Curator of the Mayer van den Bergh Museum, and Ulrike Müller, student at the University of Utrecht, focus on the collection of Fritz (1858–1901) and Henriëtte Mayer van den Bergh. The list closes with a contribution on François Franck (1872–1932) and the association *Kunst van Heden* (1905–1959) by Nanny Schrijvers, a member of the academic staff of the Collection Research Department at the Royal Museum. The book, published by Davidsfonds, will roll off the presses in September 2013.

Thomas Willeboirts  
 Bosschaert (1613–1654)  
*Portrait of Balthasar I  
 Moretus*  
 © Stad Antwerpen –  
 Michel Wuyts



Jean-Baptiste Greuze  
 (1725–1805)  
*Portrait of the Young  
 Florent Joseph van Ertborn*



- 1 A. Balis, 'Genres en burgerlijk mecenaat', in *Stad in Vlaanderen, Cultuur en maatschappij 1477–1787* (ed. Jan van der Stock), Brussels and Schallaburg 1991, pp. 238–53.
- 2 J. Briels, 'Amator Pictorae Artis, De Antwerpse kunstverzamelaar Peeter Stevens (1590-1668) en zijn Constkamer', in *Jaarboek Koninklijk Museum voor Schone Kunsten Antwerpen*, 1980, pp. 139–43.
- 3 B. Timmermans, *Patronen van patronage in het 17de-eeuwse Antwerpen, een elite als actor binnen een kunstwereld*, Amsterdam 2008, pp. 249–55.
- 4 N. Van Hout, 'From Tetradrachm to Pufferfish. The Wunderkammer – school of art and science', in *Beelddenken*, Antwerp 2012, pp. 106–27.
- 5 M. Kahle, *Zwischen Mnemotechnik und Sammlungstheorie. Eine Untersuchung zu Giulio Camillos 'L'idea del teatro' und Samuel Quicchebergs 'Inscriptiones vel tituli theatri amplissimi'*. MA thesis Ludwig-Maximilians-Universität, Munich, 2005 (<http://www.phil-hum-ren.uni-muenchen.de/SekLit/maMK051028.pdf>).
- 6 H. Van de Velde, 'De schilderijencollectie van burgemeester Nicolaas Rockox (1560–1640). De inventaris van zijn sterfhuis doorgelicht', in D. Jaffé et al. *Samson en Delila, een Rubensschilderij keert terug*, Geneva and Milan 2007, pp. 33–56.
- 7 L. De Jong (ed.), *Het Koninklijk Museum voor Schone Kunsten Antwerpen. Een geschiedenis 1810–2007*, Antwerp and Bruges 2008.

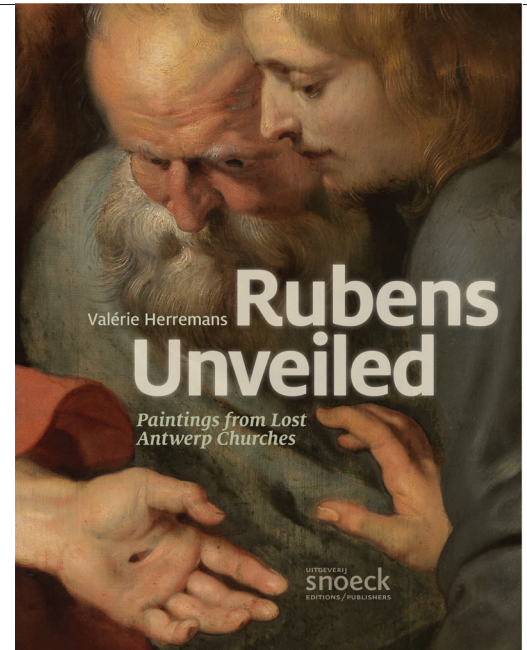
### Forthcoming publication: Rubens Unveiled Part 2. Paintings from Lost Antwerp Churches

Throughout its history the Royal Museum of Fine Arts in Antwerp (KMSKA) has been conducting extensive scientific research into its unique Rubens collection. In 2007, with the financial support of the Getty Foundation (Los Angeles), the museum launched its big Rubens Project. The ultimate objective of the project is the publication of a new Rubens subcatalogue. Meanwhile, selected interim findings are presented to the public in periodic presentations, the online journal *Rubensbulletin* and as part of a series entitled *Rubens Unveiled*. The first volume of this series by Nico Van Hout and Arnout Balis was published under the title *Rubens Unveiled. Notes on the Master's Painting Technique* in 2010–11. It presented unprecedented observations on Rubens's virtuoso painting technique resulting from revolutionary photographic and technical research.

#### Unveiling the original settings

The second publication in the series pays attention to a very different aspect – the initial location of the master's paintings. Although their present location at the very heart of the Antwerp museum, in a room

specially created for them, does full justice to these masterpieces, to the visitor they remain deprived of their original *raison d'être*. Some of the masterworks decorating the Rubens room come from still-existing churches. This is the case of the Michielsen Triptych, for instance, a memorial painting whose original setting can still be seen in Antwerp Cathedral. Regrettably, for several other paintings this is no longer possible, since they come from churches that have vanished in the aftermath of the French Period. The aim of this book is to resuscitate the original context of these paintings and thereby offer the opportunity of a more thorough reassessment of these works. The most important paintings included are the *Adoration of the Magi* from the Norbertine Abbey of St Michael, the *Coup de Lance*, the *Rockox Triptych* and the *Last Communion of St Francis* from the Franciscan church, the *Holy Trinity* coming from the Church of the Calced Carmelites and finally *St Theresa of Avila Interceding for Bernardino de Mendoza in Purgatory* and the *Education of Mary*, both from the Church of the Discalced Carmelites.



The book offers a concise overview of the history of these lost buildings, of the patrons and their motives, as well as descriptions of the church interiors and the location of the paintings within them. Besides the surviving works of art by Rubens and other artists, the abundant illustrations include detailed reconstruction drawings, floorplans and other documentary and archival material. Valérie Herremans

CODART  
15th  
Anniversary

Symposium  
THE WORLD OF DUTCH AND FLEMISH ART  
Amsterdam, Rijksmuseum, 14–15 October 2013

CODART, the international council for curators of Dutch and Flemish art in museums worldwide, celebrates its fifteenth anniversary with the public symposium 'The World of Dutch and Flemish Art' on 14 and 15 October this year in the new Rijksmuseum in Amsterdam.

Since the fifteenth century, artworks from the Low Countries have been exported all over the world. Altarpieces, paintings, statues and decorative objects have passed through princely, ecclesiastical and private collections before ending up in museums across the globe. This worldwide dissemination of our cultural heritage is the subject of the symposium. CODART members from such institutions as the Metropolitan Museum of Art (New York), the Hermitage (St Petersburg) and the Prado (Madrid) will give presentations on the history of the collections of Dutch and Flemish art in their museums. The symposium will close with a panel discussion, in which collectors from Europe and the United States will talk about their collaboration with museums and their passion for collecting 'our' Old Masters. The chair of our anniversary symposium will be Emilie Gordenker, director of the Mauritshuis. The panel discussion will be led by Rudi Ekkart of the Karel van Mander Institute for scholarly, museum-related research.

The symposium, which is open to the public, is aimed at CODART members and all those interested in Dutch and Flemish art. It will be marked by the publication of a special issue of our digital magazine, the *CODART eZine*, which will feature articles on some fifty collections of Dutch and Flemish art around the world.

Registration for the symposium will begin in August. More information will be available on the symposium's web page: [www.codart.nl/anniversary](http://www.codart.nl/anniversary).

This project is organized under the auspices of the Karel van Mander Institute for scholarly, museum-related research and is supported by the Rijksmuseum, the RKD (Netherlands Institute for Art History), the Mauritshuis and the Friends of CODART Foundation.

More information: visit [www.codart.nl](http://www.codart.nl) or contact CODART at: +31 (0)70 3339744 or [info@codart.nl](mailto:info@codart.nl).

#### The Rubenianum Lectures

Next lecture: 22 September 2013, 11 am, at the Rubenianum, Kolveniersstraat 20, Antwerp

HÉLÈNE DUBOIS

IRPA/ΚΙΚ – Royal Institute for Cultural Heritage, Brussels

*Jordaens at work. The complex restoration of a masterwork from the Antwerp Maagdenhuis*

From 2010 to 2012 Jordaens's *Washing and Salving of Christ's Body* was studied and restored at the Royal Institute for Cultural Heritage. This thorough treatment offered unexpected insights into Jordaens's work processes as well as into the genesis of this particular masterwork. Conservator and art historian Héléne Dubois will lead us along the paint layers in search of Jordaens's hand and reconstruct the interventions he apparently made over a long period. The lecture is in Dutch. As usual, it will be followed by an aperitif. Thank you for registering at [rubenianum@stad.antwerpen.be](mailto:rubenianum@stad.antwerpen.be).

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

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