

The Rubenianum Quarterly

2013
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A poem for the Rubenianum

Last December, the Rubenianum celebrated its fiftieth anniversary with the study day 'Picturing Ludwig Burchard (1886–1960)' and a festive reception at the Antwerp City Hall. Some pictures of the event are included in this newsletter. The Rubenianum was honoured with a precious birthday present: a poem by Antwerp's city poet Bernard Dewulf. It now temporarily decorates the Rubens House pavilion on the Wapper. As of this coming spring, it will be permanently displayed on the Rubenianum façade.



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RUBENIANUM by Bernard Dewulf

This is where the years are stored.
Dry and level they are waiting
for a hand, a passer-by, an eye.

Open them out and about town
the centuries go, Venus getting cold,
painters becoming old with gout

in their hands, the past then speaking
delectably Dutch, the women
visibly wearing their petticoats,

and how wonderful it would be:
the light of all those centuries
that shines bright through our little windows.

(Translated by Willem Groenewegen)

Happy Birthday Rubenianum!

This is the fifteenth issue of the Rubenianum Quarterly, more concisely known to us as the RQ, and a lot has happened since that first issue came out early in 2010. Landmark events have been the closure of the Antwerp Museum of Fine Arts and the reopening of the Rijksmuseum – and both our countries have now new kings and queens.

It all started in February 2010 when the Rubenianum Fund was officially launched during a black-tie dinner at the Rubens House. Shortly afterwards I was asked to take on the editing of the RQ. Though I have been busy collecting Flemish baroque drawings and modelling chimpanzees there was some time left after all. Editing the RQ has proved to be great fun. We all remember the very first issue which showed, on the front page, Arnout Balis wearing a tuxedo. Since then I have joined forces with well-mannered and knowledgeable people, eminent scholars as well as eager young turks. It has proved a treat and I haven't suffered a breakdown yet.

In the process several books have been added to the Corpus. Jeremy Wood, our most prolific author, managed to publish his life work within two years, dealing with Rubens's copies and adaptations after Italian artists. Then, in 2012, Koen Brosens added his splendid volume on the Constantine cycle. Things have been quiet in 2013 but several volumes are in the pipeline.

As long as the Corpus isn't done and dusted, the undersigned can go on harassing friends and scholars (often one and the same) for texts and other contributions, and you will go on receiving the RQ. From my point of view, it's not a bad idea not to hurry the publication of the volumes, not least because life would be rather boring for me without the RQ.

This latest issue is a festive one, with the fiftieth anniversary of the Rubenianum in the spotlight.

In an interview on pages 3 and 4 with 'grande dame' Anne-Marie Logan we learn about her great birthday gift: upon completion of her catalogue raisonné of Rubens's drawings, the Rubenianum will receive all her precious documentation! Happy New Year!

Cécile Kruyshoof

Two visiting scholars at the Rubenianum

On this page a staff member of the Rubenianum tells us all about his or her activities. As all of them have had their say now, we have to turn to other interesting people, such as visiting scholars. In this issue we give the floor to Sarah and Ivo, an American and a German who were colleagues at the University of Berne, which Sarah left recently for a new research project at Antwerp University. They focus on two important personalities, a painter and a patron: Theodoor van Loon for Sarah and Ernest of Austria for Ivo.

Sarah Joan Moran

My research project on 'Theodoor van Loon and the Politics of Style in the Counter-Reformation Spanish Netherlands' analyzes the work of Theodoor van Loon, a Flemish painter active in the Low Countries from the early seventeenth century until his death in 1649. During this time, Van Loon was a very active player in the large-scale efforts by both religious and secular authorities to rebuild the material infrastructure of Catholic society, through the repair and rebuilding of churches, the erecting of new monasteries, and the decoration of these institutions with works of art intended to stimulate the orthodox piety of the faithful. In this context, Van Loon executed altarpieces and other large-scale religious paintings for some of the most important institutions, including the archducal chapel at Tervuren, the newly-built pilgrimage chapel at Scherpenheuvel, the new convent of the Discalced Carmelites in Brussels, and various abbey and parish churches in Flanders and Brabant. Not only was Theodoor van Loon highly sought-after by patrons, he was also acclaimed by his contemporaries: Anthony van Dyck featured him in his *Iconographia*, and in 1662 the connoisseur Cornelis de Bie stated that 'no one in our century could claim to have surpassed [Van Loon's] work'.

Yet despite the praise heaped upon him by his peers, Theodoor van Loon is strikingly underrepresented in modern art-historical literature; up till now there has been no book-length study of the artist. My project seeks to rectify this gap in art-historical scholarship, not only bringing this important seventeenth-century painter into the discourse but also enriching our understanding of patronage and politics in this period. I approach the material from the perspective of Baxandalian visual culture, considering the cultural experiences, knowledge and motivations of both patrons and the historical viewing public at large.

I began work on a study of Van Loon in September of 2013 with support from the Swiss National Science Foundation (SNSF), and I will remain in Antwerp doing research for the next two years. My aim is to produce a monograph on Theodoor van Loon that focuses not just on his personal artistic identity, which is deeply intertwined with contemporaneous artistic developments in Italy, but also on why that identity was attractive to his patrons. In focusing primarily on Brussels and its surrounding area, the study will furthermore help to expand the field of view within Flemish art history, which has since its inception in the nineteenth century been intensely focused on Antwerp. My work is based on the one hand on secondary literature, through which I situate Van Loon's artistic style within international trends and patronage patterns, and on the other on archival research, involving work in the holdings of various churches and institutions related to the archducal court. Being hosted as a visiting scholar at the Rubenianum, which has the most comprehensive collection of material on seventeenth-century Flemish art in the world, has been and will continue to be fundamental to my research.

Ivo Raband

I came to Antwerp in November 2013 to begin on-site research for my dissertation entitled 'The Forgotten Archduke: Ernest of Austria and the Spanish Netherlands'. My project focuses on the *blijde intrede* (Joyous Entry) of the Archduke into Brussels and Antwerp in 1594, his art collection

(including the well-known paintings of the 'Months' by Pieter Bruegel the Elder), and his funeral monument commissioned by his brother and successor Albrecht in 1600 for the choir of Brussels Cathedral. My research project analyzes the importance and usage of various different objects (books, engravings, paintings, clothes, monuments) through focusing on one specific person and his surroundings. By applying the methods of postcolonial studies, transnational history, material and visual culture, I want to shed new light on the now little-known Ernest of Austria, the focal point of my research. I intend to show how public ceremonies, collections and monuments were thought of and used in the late sixteenth and early seventeenth centuries in the Low Countries.

Thanks to the excellent collection of the Rubenianum library, as well as my having access to the other Antwerp libraries, I have been able to deepen my research. I have focused particularly on objects and animals, like camels, which Ernest brought with him from Vienna, on his buying ambitions and on the overall narrative structure of the two festival books, especially the one made in 1595 in the Plantin workshop, which holds engravings from Pieter van der Borcht. I gave a paper on the latter topic at the workshop 'Aspects of the Narrative in Art History' in early December 2013 at the Kyoto Graduate School of Letters organized by Professor Toshiharu Nakamura (University of Kyoto) and Professor Nils Büttner (Staatliche Akademie der Bildenden Künste Stuttgart). I will be in Antwerp until March, continuing to take advantage of the city's unique research opportunities during my remaining time here. It is a privilege to be able to be in this location to study the Antwerp *intrede*, a civic event that took place right in front of the libraries' doors. I enjoy strolling through the wonderful city of Antwerp and imagining how the Lange Nieuwstraat or the Grote Markt must have looked, decorated with the ephemeral structures built for the arrival of the new Governor-General.

I am a PhD-candidate under the supervision of Professor Christine Göttler at the University of Berne and am completing my dissertation project as a member of the interdisciplinary research group ProDoc 'Sites of Mediation – Europäische Verflechtungsgeschichte 1350–1650'. My research module "'Inventors of new things' – On the intersection of art and science in Antwerp ca. 1600" – is funded by the Swiss National Science Foundation (SNSF) for three years (until 2015). Further information can be found at www.sitesofmediation.ch. My time at the Rubenianum will be fundamental to my project's completion, and I want to thank everyone here for the great talks and inspiration. I am sure that I will be returning to this wonderful institution in the future.



Drawn to Rubens

An interview with Anne-Marie Logan

Bert Watteeuw

As a train from Grand Central Station snakes along the Long Island Sound, New England is working its autumnal magic. With every bridge over every inlet we cross, New York's urban sprawl thins out. The sun is blazing over the water as I slowly approach Westport, where Anne-Marie Logan awaits me. This is the legendary Indian Summer, and I am meeting with a legendary Rubens scholar. Dr Logan has published widely on Flemish drawings. The Rubenianum's library catalogue lists sixty-six publications, reviews, articles, catalogues and books, some of which, such as *Peter Paul Rubens: The Drawings* (2005, in collaboration with Michiel Plomp, published by Yale University Press) will be very familiar to readers of *The Rubenianum Quarterly*. After a cordial reunion on the platform, we drive off deeper into Connecticut. Tunnels of fiery autumn foliage envelop the car while Dr Logan negotiates the hills. Without so much as blinking, she pulls up the steepest driveway I have ever seen, and the car comes to a halt amidst a riot of unseasonal flowers. Artificial, she points out. The deer eat all the real ones.

The house fits in snugly between boulders, deer-proof rhododendron shrubs and huge mature trees, yet it is distinctly out of place in New England. No Colonial Revival as in many of the region's homes, but rather stark Bauhaus architecture, with large windows and a welcoming open plan. A sunny, airy, almost Californian home, largely built with much help from Dr Logan's late husband. Even from inside, I can see leaves falling all around us. Prints after Rubens and photographs of Dr Logan posing at high altitudes in the Himalayas adorn the walls. The host says she is no cook, but, being aware of Flemish culinary habits, has enquired beforehand if her guest will require a specific beer during lunch. While sitting down to eat, we talk Rubens.

How did you catch the art history bug?

By accident. I was born and raised in Berne, Switzerland and had a classic Latin education at the Gymnasium. My father pushed me to explore the world, so I attended Mills College in California for two years and received a BA. I spent the next year in Mexico City at the Universidad Iberoamericana, studying Mayan archaeology. With the class we visited the major Mexican archaeological sites as part of the curriculum, above all Oaxaca, Veracruz, Tula and Palenque, where we camped overnight in the ruins. It was so different from Switzerland, so beautiful. As I had grown very fond of my independence, my father eventually had to push me to come back. I decided to take an art history degree in Zürich, where I took my PhD with a study on the origins of French still-life painting. Still I am very curious to discover new cultures, I have travelled extensively in Asia, India and China as you can tell from the pictures on the wall and I have an active interest in Native American culture.

When did Rubens step into the picture?

Again, like so much in my life, quite by accident. Shortly after moving to Connecticut, I found work in the printroom at the Yale University Art Gallery, assisting Professor Egbert Haverkamp-Begemann, the then curator of drawings and prints, with the *Catalogue of European Drawings and Watercolors in the Yale University Gallery* (1970). When he and Professor Roger d'Hulst decided around that time to collaborate on a catalogue of all the Rubens drawings, he invited me to assist in the project. Although by then I was curator of drawings and prints, I decided to forgo the position and embark on the Rubens drawings project, supported by a three-year grant from the National Endowment of the Humanities. It became a full-time job that took me all over the world visiting museums and libraries in search of Rubens drawings. The early travels in the seventies included then Leningrad, now St Petersburg, in full cold war climate and long before *glasnost*. That was simply not done. Yet I was given free range to see the Hermitage's Rubens drawings, communicating with curators in German or Italian. Kuznetsov even allowed me to photograph the drawings and through his wife I could see the paintings. Berne was bilingual, so I was raised in Swiss German but I spoke both German and French, adding to that Italian, English and later Spanish at Mills. When I did the Dutch and Flemish drawings at Yale I also passed a Dutch course. This has proven very helpful to me. I doggedly travelled to see exhibitions, went to the RKD and the Rubenianum. I continued to work on Rubens drawings even after I became Head of the Art Reference Library at the Yale Center for British Art and Principal Investigator for the Computerized Index of British Art, supported by another grant from the National Endowment.

Why drawings?

I was attracted to them. I was interested in attributions, in sifting through an oeuvre and differentiating artists' hands from each

other. Authorship in drawings had not been studied all that much. It was a good occupation for me and again in a sense by accident so. It was often through work on drawings collections that my generation of female curators and art historians found opportunities. But I loved it. Learning about the techniques of the draughtsman, paper, different inks, pens and brushes. Today things are much more advanced but there were no fancy apparatuses back then. It was all about seeing the drawings in the original: training the eye, looking at them closely and intimately with curators, developing a photographic memory, connoisseurship. I had easy access to drawings and curators in for example the Louvre and the Albertina. That used to be a lot easier than it has now become. But why drawings in the end? I suppose many people now work on ideas rather than on objects, but I have always loved the physicality of drawings, their directness, their closeness to the artist, observing him formulate a picture. There is simply nothing like them. I was editor of *Master Drawings* for 23 years. Drawings have become part of my daily life.

You contributed to the 2012–13 Prado exhibition 'The Young Van Dyck', curated by Alejandro Vergara and Friso Lammertse. You seem to never have limited yourself to one artist.

There are many Flemish drawings of exceptional quality. Those by Rubens and Van Dyck certainly are outstanding. Distinguishing hands is not always a simple matter and attributions require much caution. When Alejandro Vergara invited me to contribute on drawings by the young Van Dyck and Rubens, I jumped at the opportunity to try to sort out their differences in my mind. As always, I learned a lot in the process and believe I have now a better understanding also with regard to the relationship between the artists. Van Dyck was maybe the faster draughtsman, but both he and Rubens are truly excellent. So are Jordaens, Boeckhorst, Soutman, Seghers, Van Thulden and other Flemish artists. When Peter Sutton asked me to organize



Dr Logan near the Mount Popa Buddhist monastery in Myanmar.

a broader exhibition on Flemish drawings in the age of Rubens, I accepted wholeheartedly and accomplished it while also working at Yale. I ended up disliking the catalogue design but the exhibition itself was absolutely stunning and I am still very proud of that work. It was held in 1993, in conjunction with 'The Age of Rubens' in Boston's Museum of Fine Arts, and as the opening show for the new museum at Wellesley College by Rafael Moneo. Besides working closely with American colleagues, above all with Kristin Belkin and Stijn Alsteens, through friends and colleagues in Antwerp and England such as Arnout Balis, Roger d'Hulst, Paul Huvenne, Elizabeth McGrath, Nico Van Hout, Nora De Poorter, Katlijne Van der Stighelen, Hans Vlieghe and Jeremy Wood, I could always rely on the expertise held at the Rubenianum.

Yet always returning to Rubens?

Yes. Always Rubens. I worked closely with George Goldner already when he was still at the Getty Museum in Los Angeles and later at the Metropolitan Museum of Art, New York. George would usually consult with me when he was considering acquiring a Rubens drawing and at times fly me out to the Getty to view the original; he actually bought the most Rubens drawings in recent years. In 2000 I held a guest fellowship at the Metropolitan Museum which led to my work on the Rubens drawings exhibition in the Albertina, Vienna (2004) and in New York (2005). It was the first comprehensive exhibition since 1977, showcasing slightly over one hundred of Rubens's best drawings, including highlights from the Albertina, lent for the first time to the United States.

You can imagine the excitement when a Xerox arrived from a French dealer in 2000 which showed *crabbelingen* that turned out to be Rubens's first ideas for the high altar of the Antwerp church of Saint Augustine. Even from that image I immediately knew: this is right. Its appearance was so unexpected. When the drawing arrived in New York, it was still attached to the mount on one end, revealing the *Torso Belvedere* on the verso which we did not know. A single sheet containing both Rubens's 1627–28 first compositional studies for a large altarpiece, now at the Royal Museum of Fine Arts in Antwerp, and a copy by a much younger Rubens of the *Torso Belvedere* made in Rome in 1601–02. That was a special moment.

In the foreseeable future Brepols will publish my four-volume *catalogue raisonné* of Rubens's drawings in the *Pictura Nova* series, in two text volumes and two illustrations volumes. This will be just the Rubens drawings. The catalogue will include in abbreviated form his early copies, including those after Holbein's *Dance of Death*, the *Écorchés*, the *Costume Book*, the Title Pages, and the *Cantoor* drawings only as far as they relate to the Rubens drawings. Not included will be the pocket books, which are the subject of the forthcoming volume by Arnout Balis in the *Corpus Rubenianum Ludwig Burchard* series. Nor will I discuss the retouched drawings which were dealt with expertly and extensively by Kristin Belkin for the German and Netherlandish Schools (2009) and Jeremy Wood for the Italian Schools (2010–11), both recent additions



Peter Paul Rubens, *The Virgin Adored by Saints* (recto), 1627–28, pen and brown ink, 395 x 260 mm, New York, Metropolitan Museum of Art.

to the *Corpus*. I use the *Corpus* a lot for references. It is a very sound benchmark instrument and I am happy to be able to contribute to its completion through the Rubenianum Fund. I am also glad to hear that many volumes will be published online shortly. That will save me a lot of typing. As soon as I started work at the Yale British Art Center in 1977, I was involved in digitization projects with the Computerized Index of British Art, so I am sympathetic to the digital age. I will show you my computer set-up and my files in a minute. But first, we should have some apple pie outside on the deck, home-baked European-style apple pie mind you.

This December, the Rubenianum celebrates its fiftieth anniversary, an occasion that inspired you to make a gift.

I know. Unfortunately I am unable to attend the event, as I will be travelling at the time. Yet I happily join my colleagues in congratulating the Rubenianum and its staff. Whereas initially access to the Rubenianum and its resources was often quite restricted for American scholars, things have in the past years changed for the better in that

respect. *Corpus* author Gregory Martin would always ask my opinion on things that came up, and through the years reading room assistant Viviane Verbraeken has become a point of reference in the Rubenianum reading room for me, never tiring of my endless requests for photographs and catalogues. Sharing and access are important, as the files at the Rubenianum go back early and contain things you will not find elsewhere. As a promised birthday gift and to supplement what is already there, the Rubenianum will receive my documentation on Rubens's drawings upon completion of the *catalogue raisonné*.

While we brush past towering book cases interspersed with framed prints, surprisingly many of which are contemporary, Dr Logan leads me to her multiple-screen computer set-up, and shows me the neatly organized file-cases containing labelled folders documenting Rubens's drawings, carefully arranged by collection. They enclose not only her own extensive research on the drawings, but also many notes by Professor Egbert Haverkamp-Begemann. In Dr Logan's light and airy study, the hefty metal cases are seen against a beautiful backdrop of American oaks, and the occasional flower-eating deer. At the Rubenianum, the files will substantially enrich the current documentation on Rubens's drawings by Ludwig Burchard and Roger d'Hulst and they will be easily accessible to the community of Rubens scholars.

An unperturbed Dr Logan backs the car out of the steep driveway in reverse, for an afternoon visit to the Yale University Art Gallery and the Yale Center for British Art to which she was affiliated and which she helped shape throughout her career. When she later drops me off at the New Haven train station, having herself packed for a flight to Switzerland in the morning, I ask her what would be her advice to students of art history, students of drawing in particular and Rubens aficionados in general. She replies: 'Learn languages. Keep going. Don't give up. Enjoy the travel.'

By the time I have returned to Antwerp, where autumn is an altogether less photogenic affair, a beautiful card showing wild horses and the immensity of the plains of North America is sitting on my desk; sent by the tireless Dr Logan while visiting Indian Reservations in Colorado, Wyoming, South Dakota and Montana to study Native American culture. The card is proof of a curiosity, a kindness and an eagerness to travel which inescapably remind me of the Flemish master who is at the core of her research.



Peter Paul Rubens, *Study of the Torso Belvedere* (verso), 1601–02, red chalk heightened with white, 395 x 260 mm, New York, Metropolitan Museum of Art.

Rubenum's Fiftieth Anniversary: 6–7 December 2013



- 1 Over 180 guests from Belgium and abroad joined the Rubenium in celebrating its first half-centenary on 6 December 2013. The well-attended study day shed a new and richly faceted light on Dr Ludwig Burchard and his circle of colleagues and friends. The proceedings will be published in 2014 by Harvey Miller. © Andrew Snowball
- 2 In Antwerp City Hall: Véronique van de Kerckhof among other speakers, including the Antwerp mayor and the alderman for culture. © Andrew Snowball
- 3 The Rubenium team with General Director Steven Thielemans. © Andrew Snowball
- 4 On 7 December, the Rubenium invited the public to participate in the celebrations. The inhabitants of the Ludwig Burchardstraat in Antwerp were received for a guided tour of the institute. Further, the public was invited to a successful first Evaluation Day for Artworks, to which colleague experts such as Arnout Balis, Margret Klinge, Suzanne Laemers, Nico Van Hout and Valérie Herremans contributed.
- 5 Thomas Leysen, chairman of the Rubenium Fund, addressed the guests in the imposing setting of the *Trouwzaal*, with the monumental chimney by Cornelis II Floris. © Andrew Snowball

The Rubenium Lectures

For 2014, the Rubenium has once again composed a stimulating programme of interesting topics and specialist speakers.

Please be welcome to the first lecture on 30 March 2014, 11 am:

PRISCA VALKENEERS,
Centrum Rubenium

'Door de edelen Pinceelen van Egmont soo in't groot als cleyen is uyghewerckt'. An Introduction to the Life and Work of Justus van Egmont (1602–1674), Pupil of Rubens.

The lecture is in Dutch and will take place at the Rubenium. Please confirm your presence at rubenium@stad.antwerpen.be.

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