Dear Friends of the Rubenianum,

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

Ben van Beneden
Curator Rubenshuis

Jeremy Wood, author of the latest Corpus volumes
Corpus Rubenianum

The plans for a Rubenianum in Antwerp and for a new Rubens catalogue both had to wait more than forty years to become reality. The donation by Burchard’s heirs of his documentation to the City of Antwerp proved decisive. The founders of the Centrum were very much aware of this. It took more than forty years to become reality. The donation by Burchard’s heirs of his documentation to the City of Antwerp proved decisive. The founders of the Centrum were very much aware of this.

In a separate contract, the City entrusted the donation of Burchard’s documentation. Since Burchard’s death, in some cases to the Centrum with the task of editing the original ‘Burchard Archives’. The value of the contents of the documentation. The year 1962 saw the conclusion of the legal formalities for which they are extremely grateful. The year 1962 saw the conclusion of the legal formalities for which they are extremely grateful.

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So I came to know, not Burchard himself, but his modest house at 3 Cannon Place, Hammersmith. It had been visited over the years by hundreds of collectors, dealers and scholars, and was still inhabited by his widow. Wolfgang Burchard, his only son, used to come every morning to his parents’ house from across Hammersmith Heath with his bulldog Rufus and would look through his father’s papers, while this young man from Antwerp listed on his portable typewriter the photographs and notes.

Over the years, financial support from different institutions has allowed the Centrum to continue its work. The hospitality of the City of Antwerp has already been mentioned. The City has also provided help in the form of scientific and administrative personnel. Support was initially provided by the Belgian Ministry of Education, and subsequently, in different forms, by the National Funds voor Wetenschappelijk Onderzoek Vlaanderen has put scientific assistants and financial means at the disposal of a series of scientific projects that were promoted by the directors and trustees of the Centrum, for which they are extremely grateful. More recently, the Centrum has relied on private sponsorship. On different occasions, institutions and individuals have covered specific costs, such as photographs or translations. A special word of thanks is owed to Annette Buehler in Zurich, and to the Michael Marks Charitable Trust in London.

The first evening was concluded by a most delightful dinner for the Rubenianum Fund. This support allowed for the recent appointment of two full-time scientific assistants. Their commitment will greatly improve the support the Centrum can give to the authors of the Corpus and, within the next ten years, will help achieve its completion at long last.

Carl Van de Velde

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

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

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

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

The next morning the group headed to the mansion of Juan Miguel Villar Mir. The sight of the stunning ‘Samson y el león’ hanging in the drawing room was one of the highlights of the visit. The next stop on the itinerary was the Torre Espacio, one of Madrid’s recent skyscrapers built by the architectural firm of T. M. Pui. There, on the 51st floor, Mr Villar Mir and his curator Paloma Fernandez Irindio showed the group around the impressive collection of Spanish religious works by Velázquez, Zurbarán, Murillo and others.

Rubens’s ‘Samson and the Lion’, one of the highlights of Mr Juan Miguel Villar Mir’s collection, surrounded by (from left to right) Helena Bussers, Arnaud Bals, David Jaffé, Juan Miguel Villar Mir, Thomas and Nancy Leyren.

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Nancy Leyers, Ambassador Swinnen and Baroness Paul Janssen in vigorous discussion, next to a pensive Arnout Rula.

2 In front of the Torre Espacio.

3 Conversations at the Embassy under the watchful eye of the Old Masters – no Wikileaks yet.

4 Tinus Roques Morel, Cornelis and Gijt Keij and Marie Swinnen.

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**Prado’s Hall of the Muses.**

Stéphane and Dominique Holvoet in the equipment.

Any technical hiccups in the audiovisual

Thomas Leysen signing the guest book

Jeremy Wood lecturing – unperturbed by

Jeremy Wood lecturing – unperturbed by

Tina Roque Morel, Cornelia and Gijs Keij

Conversations at the Embassy under

In front of the Torre Espacio.

Nancy Leysen, Ambassador Swinnen and

The Palacio de Liria.

WikiLeaks yet.

Watchful eye of the Old Masters –

Mieke Swinnen.

Rockox commissioned for his own burial

of Thomas Minderbroederskerk (church of the Friars

patrimony of the city’s now-demolished

building an armoury to celebrate the fact

which he had in his collection, and we are

, an extremely rare coin

Aureus Faustina

Rockox himself, we are also showing the

paintings that originally came from the

church.

To highlight the importance of this lost church and its patrons, we have created a virtual presentation of the Minderbroederskerk alongside several paintings that originally came from the church.

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

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

www.rockoxhuis.be.

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**Rubeniana**

Nicolaas Rockox (1560–1640), 450th anniversary

Exhibition at the Rockox House Museum,

Antwerp, until 27 March 2011

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

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

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

www.rockoxhuis.be.

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**David Teniers’ 400th anniversary**

Monday, 21 February 2011, at 11 a.m.,

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

Four hundred years ago, on 15 December 1610, David Teniers the Younger was baptized in St James’s parish church in Antwerp. Teniers being one of the most prolific and influential Flemish painters of the 17th century, it is not surprising that celebrations to commemorate this anniversary were held in prestigious museums as well as in his native city.

The State Hermitage Museum in St Petersburg presented its rich collection of Teniers paintings, while the Prints & Drawings Department of the British Museum exhibited their Teniers drawings in conjunction with those by Adriaen van Ostade. This selection of 36 drawings can still be viewed on the online catalogue of the Prints & Drawings Department.

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

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

* http://www.britishmuseum.org/research/search_the_collection_database.aspx: use the search string ‘Preparatory drawings by Ostade’

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**The Rubenianum Lectures**

We warmly invite you to the third Rubenianum Lecture by Emeritus Professor CARL VAN DE VELDE

De ledenen van Peter Paul Rubens Rubenianum, 27 March 2011, 11 a.m.

Carl Van de Velde has published widely on the learned, multilingual and in many respects revealing letters from and to Rubens and will share some of his recent insights in his lecture.

Admission is free; please notify your attendance via rubenianum@stad.antwerpen.be. We look forward to meeting you on 27 March.

With the support of the InBev-Baillet Latour Fund.

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David Teniers the Younger

Village Kermesse, 1650

Rockox House Museum, Antwerp
CORPUS RUBENIANUM LUDWIG BURCHARD

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