

## 1: New Corpus Rubenianum volumes published - Art History News - by Bendor Grosvenor

*The Corpus Rubenianum Ludwig Burchard catalogue project is the most comprehensive study ever devoted to a single artist. The aim is to produce a complete catalogue of the oeuvre of Peter Paul Rubens. Digitizing the Corpus Rubenianum Ludwig Burchard ().*

Elizabeth McGrath et al. *Achilles to The Graces. Early Modern Low Countries*, 1 1 , pp. The Corpus is arranged according to an iconographic categorization consisting of twenty-nine parts, which, in turn, are divided over forty-eight titles. This huge project started as long ago as , but it has gained new momentum in the last few years. Since , twenty-seven titles have been published many of them consisting of two to four volumes ; another twenty-one are planned to appear before The eighteen titles that were published before are now available online. In the first title of part XI on mythological subjects “ one of three comprising this part, which is arranged in alphabetical order according to the name of the primary protagonist” appeared. It runs from Achilles to the Graces and consists of two hefty volumes, one with the introduction and catalogue, the other with plates and indices. Simply put, it is a magnificent achievement. Such extremely thorough scholarly research by the best specialists in the field has become rare, and it is miraculous that such undertakings are still organized and published. The subjects are divided among six renowned Rubens specialists: Rubens did not occupy himself with classical mythology as merely one of many subject categories of his paintings. One might safely say that no other European artist of the time possessed such an intimate knowledge of classical literature and visual representations of classical subjects, both in antiquity and in the renaissance. She argues convincingly that Rubens himself was responsible for the choice and treatment of mythological subjects and that he would have rarely executed them on commission. Even very large paintings, several of them between two and a half to more than three meters wide, seem to have been made without prospective buyers. The subjects were often new or unusual within the visual tradition, some of them not even based on specific texts but inspired by a few poetic lines from one or more classical authors the Bacchus scenes, most of the Diana pictures, the Courting and Mating Centaurs, for example. Others were conceived to rival the works of painters from antiquity or great predecessors of the renaissance. Rubens kept quite a substantial number of his best paintings of mythological subjects for himself. These paintings, made for private consumption and therefore practically inaccessible to a wider public, were less well known than many of his religious works. Nonetheless, numerous artists must have been able to see, and to make drawn or painted copies after, his mythological inventions or their many studio derivatives in private collections. Quite a few of those inventions greatly impacted paintings with mythological subjects in both the Southern and the Northern Netherlands. Some catalogue entries in the present volume also refer to this Ovidian context. Nobody would be better situated to do this than McGrath. But perhaps we may expect this in a subsequent volume? As fits in the tradition of the Corpus Rubenianum, iconological issues occupy a substantial proportion of the catalogue entries. Every art historian who proposed something valuable about sources and interpretations receives her or his due. Their interpretations are always convincing, showing how Rubens brought to bear a variety of classical sources on the depiction of specific subjects. An important task of the Corpus is to distinguish between originals, replicas, copies and variants, and to organize related sketches and drawings. Moreover, these are connected, where possible, to documents, and to the huge amount of data on provenance. Still, the reader will grow easily confused in this tangle of works when wading through the individual catalogue entries. It would make the catalogue much easier to handle for the reader, would prevent tiresome repetition as with the many Diana scenes , and could result in shorter entries. In a few cases, they are excessively long. The entry for no. Though excellent in many respects, it could have been edited more severely. Naturally, the material available differs widely, as well as the circumstances under which each painting could be studied. But even where technical documentation is abundantly available, remarkably little is said about the physical execution of the works though there are excellent exceptions and how this affects matters of attribution and views on studio collaboration. Workshop versions could be found even in the most important collections, such as, for instance, that of the Duke of Buckingham. No wonder that for our times, a

period even more preoccupied with authenticity, this remains a pressing issue for public and private owners. In the preface it is emphatically stated that every author is individually responsible for the views expressed on attribution and other matters. Especially in the section about the many paintings of scenes of Diana, more insight into the execution of the different versions and a more solid argumentation when attributing or, in particular, dismissing paintings as studio works would have been opportune. Finally, there are some minor remarks about the way the volumes have been published. The volumes have always retained the same lay-out; perhaps it is time for a few things to change. There is one point I would like to put strongly: In the case of Rubens in particular, whose paintings vary immensely in size, the lack of such information is maddening, all the more so because the illustrations appear in a separate volume. Furthermore, it would be a great help to the reader if on every page of the often lengthy catalogue entries a heading be placed with the title of the painting under discussion. This would prevent a lot of thumbing through the book. Apart from such quibbles, however, this volume, in itself an incredible feat of production, deserves only awe and admiration for the huge amount of information conveyed and for the exceptional standard of scholarship in terms of views, judgements, interpretations, ideas and insights. Early Modern Low Countries. Early Modern Low Countries, 1 1 , â€”

*Corpus Rubenianum Ludwig Burchard Part XXVII Works in Collaboration: Jan Brueghel I & II On October 18th, the 27th volume in the Corpus Rubenianum, Ludwig Burchard series was presented to the public in Antwerp.*

Akiati, *Diverse Imprese*, engraving Lyons, 1 5 5 1 4. AuguBinus, *Opera*, engraving Antwerp, 15 7 7 5. Chaumeau, *HiBoire de Berry*, engraving Lyons, 6. Title-page fo r J. Natalis, *Adnotationes et Meditationes in Evangelia*, engraving Antwerp, 15 9 5 8. David, *ChriBeliicken Waersegher*, engraving Antwerp, y David, *Veridicus ChriBianus*, engraving Antwerp, 1 1. Scribani, *Amor Divinus*, engraving Antwerp, y Rubens, *Madonna Adored by Saints*, painting. Title-page for *Missale S. MonaBeriensis Ecclesiae*, engraving Antwerp, 16 3 2 Mantelius, *Dagh van Devotie*, engraving Antwerp, 16 3 3 AuguBini *Elogia*, engraving Antwerp, 16 36 I Gouhau, *Apoltolicarum P ii Quinti Pont. EpiSiolarum U bri quinque*, engraving Antwerp, Thomae, engraving Antwerp, 16 4 3 Nonnius, *Diaeteticon*, woodcut Antwerp, 16 43 Title-page for *Flavissae Poeticae*, engraving Antwerp, 16 57 Saussaius, *Martyrologium Gallicanum*, engraving Paris, 16 3 1 Emmius, *Graecorum Res Publicae*, engraving Leiden, 16 3 2 Galle, *Iconismus Statuae Togatae: Galle, Iconismus Duplicis Statuae Tunicatae: Galle, The Tree of Jesse: Rubens, The Tree of Jesse*, drawing No. Galle, *Border decoration for the Missale Romanum*, engraving No. New York, Pierpont Morgan Library 5 1. Galle, *The Adoration of the Magi: Rubens, The Adoration of the Magi*, drawing No. New York, Pierpont Morgan Library Galle, *The Ascension of ChriSt: Braunschweig, Herzog Anton Ulrich-Museum Galle, Title-page for P. Aguilon, Opticorum Libri sex*, engraving No. Rubens, *Title-page for P. Aguilon, Opticorum Libri sex*, drawing No. *Pars Antiquitatum Romanarum*, engraving Prankfort, 15 9 7 Aguilon, *Opticorum Libri sex*, copper plate No. Antwerp, Plantin-Moretus Museum 6 1. Galle, *Vignette for F. Aguilon, Opticorum Libri sex, I*, engraving No. Rubens, *Vignette for P. Aguilon, Opticorum Libri sex, I*, drawing No. London, private collection Galle, *Vignette for P. Galle, Vignette fo r P. Aguilon, Opticorum U bri sex, V*, engraving No. Van de Wouwer, *Vita B. Simonis Valentini Sacerdotis*, engraving No. Galle, *Title-page for the Breviarium Romanum*, engraving N o. Rubens, *Title-page for the Breviarium Romanum*, drawing N o. London, British Museum Title-page for *Ovid, Le Trasformazioni*, engraving Venice, 15 5 5 Antwerp, Plantin-Moretus Museum Rubens, *The Nativity*, drawing No. Galle, *retouched by Rubens, The Nativity*, engraving N o. Galle, *The LaSt Supper: Private collection 4 9 1. Galle, The Assumption of the Virgin: Galle, A ll Saints: Rubens, A ll Saints*, drawing No. Galle, *retouched by Rubens, A ll Saints*, engraving No. Rubens, *A ll Saints*, oil sketch No. Rotterdam, Museum Boymans-van Beuningen Rubens, *Portrait of Philip Rubens*, painting. Detroit, Institute of Arts Galle, *Portrait of Philip Rubens: ASterii Amaseae Homiliae*, engraving No. ASterii Amaseae Homiliae, proof print No. Galle, *Title-page for J. Omnia*, engraving Antwerp, y Omnia, engraving Antwerp, 1 6 1 3 De Jode after A. Janssens, *Portrait of JuStus Lipsius*, engraving Florence, Palazzo Pitti Rubens, *Portrait of J. Lipsius*, drawing N o. Galle, *The Death of Seneca: New York, Pierpont Morgan Library n o. The African Fisherman*, antique sculpture. Galle, *The BuSt of Seneca: Head of Seneca*, antique sculpture. De Bie, *Title-page for J. Galle, ChriB Dead on the Cross: Anonymous, Title-page for C. Rubens, Title-page for C. The Glorification of ChriSl: Baronius, Martyrologium Romanum*, engraving Rome, 12 3. Title-page for *Le Psaultier de Jesus*, woodcut Paris, Title-page for *Breviarium MonaSticum*, engraving Rome, 16 13 Pauli *EpiStolas*, engraving Antwerp, 16 14 Galle, *Title-page for G. Bosio, Crux Triumphans et Gloriosa*, engraving No. Rubens, *Title-page for G. Bosio, Crux Triumphans et Gloriosa*, drawing No. London, Victoria and Albert Museum Galle, *Title-page for L. Lasne, Title-page for J. Rubens, Title-page for J. Guicciardini, D e Oorlogen van Italien*, engraving Dordrecht, m 9 13 5.

## 3: Corpus Rubenianum Ludwig Burchard online | Rubenianum

*Each part is written by a well-known scholar and the aim is to realize Burchard's intention of embodying all present-day knowledge of the work of Rubens. Nevertheless, the Corpus Rubenianum Ludwig Burchard endeavour is nearing its completion, with the remaining volumes reaching their final stages.*

Newsletter Archive Book Reviews Rubens. Copies and Adaptions from Renaissance and Later Artists: Yet several faces surprisingly recalled the style of Rubens rather than any sixteenth-century German master. I was rather startled to learn that it was Rubens himself who had reworked this century-old drawing cat. Belkin and Wood, who often visited collections together, faced the daunting task of tracking down the copies and adaptations their term for his alterations to existing works of art , and addressing questions of attribution and sources. This study consists of a lengthy introduction pp. Like many apprentices, he learned by copying the style and compositions of approved masters while building up his own corpus of models for future reference. While in Italy from to , Rubens frequently purchased Italian copies of Renaissance and more contemporary art, which freed him to concentrate on figures, poses, and other details that captured his interest rather than replicating whole compositions. This more selective approach continued throughout his subsequent career. Belkin distinguishes four types of copies: His copies and adaptations of German and Netherlandish art mostly date before though a few were made after the mids. What reasons, besides having established a well-stocked collection of images, might explain why he virtually halted this practice for almost twenty years? Was this true too for his copies and adaptations of Italian art? A few comparative remarks would have been welcomed. Most of the roughly retouched sheets are by Italian, not German and Netherlandish, artists. The Northern European examples are mainly originals while the Italian drawings are usually anonymous copies after famous monuments. Typically, Rubens employed the point of a brush and brown or red wash. In a few cases eg. Yet, as she notes, there is little evidence that Rubens taught his assistants to retouch the works of others. Belkin mentions Jacob Jordaens and Erasmus Quellinus occasionally did it; however, how widespread was this practice? I wondered too how often Rubens strengthened or corrected drawings by his pupils as a teaching exercise, much as Rembrandt did to the sketches of Constantijn van Renesse. This sense of competition, however, might explain why Rubens transformed the hermit in a landscape by Paul Brill into a voluptuous Psyche no. The catalogue of works is impressively thorough. Each entry includes title, materials, measurements, current ownership, provenance, past exhibitions if any , literature, discussion, date, and notes. Belkin excels as a sleuth. A sheet with several animal studies no. The drawing, dating around , shows young Rubens focusing on just a few creatures out of the many that populate the foregrounds of these two prints. We can only speculate why he settled on these animals rather than others in the same book. The issue of how Rubens organized this collection is treated only briefly here p. Rubens as Collector Antwerp, Rubenshuis, He apparently adopted a thematic system of filing rather than one arranged by artists or schools. The drawings and retouched sheets were housed in a locked cabinet, which permitted him to control who had access to this corpus and presumably also to his orginal drawings. One wonders how functional this system proved especially as the number of works expanded over the years. When and where did Rubens acquire or gain access to the originals that he copied or retouched? While some illustrated books, prints, and drawings were available on the market in Antwerp or Italy, other items were more difficult to see. This encounter must have occurred only in c. Late medieval costumes and tournament scenes continued to fascinate the artist. The Complete Works, , no.

## 4: Ludwig Burchard (Author of Corpus Rubenianum Ludwig Burchard)

*Part III provides sixty-seven outstanding examples of Rubens's gift as a narrator, bearing witness to the fertility of his imagination, the accuracy of his drawings, and the inspired skill of his brushwork.*

Encompassing entries on paintings, preparatory studies and other related works on mythological subjects from A to G Achilles to the Graces , it is the fruit of the labor of six international scholars: As such, it marks a departure from earlier volumes in this project, typically assigned to, and written by individual authors. This decision on the part of the editorial board was surely not motivated only by the sheer number of works by Rubens and his studio in this genre, though the very fact that its five hundred pages cover only mythological stories from A to G does say a lot. Anyone writing on Rubens knows what it takes to give due justice to the complexity of his work. In addition to being so prolific and running an active studio practice throughout his career, his singular capacity to absorb, internalize and interpret the visual and literary canon requires an equally singular determination to trace and understand the ways in which he used that canon. The first of the projected twenty-nine parts came out in Judging by the pace of the publication of the parts to date, the last of the remaining volumes will likely take us beyond , the year set as a goal for the completion of this project. An excellent introduction by Elizabeth McGrath, whose importance to Rubens scholarship needs no introduction, sets the tone for the volume under review. Despite this disclaimer, this is another contribution of the kind we have learned to anticipate from McGrath, who impresses no less with her visual sensitivity than her deep knowledge of the classical tradition. The catalogue entries are organized into smaller alphabetical units, with one author typically writing on a group of related works based on a mythological character, story, or a topos. Gregory Martin, who writes one of the largest sections within the present volume, opens the catalogue entries with Achilles. Though he discusses a single painting, the Prado Achilles Discovered among the Daughters of Lycomedes and two related works, his entry runs to fourteen very dense pages of description and documentation. Similarly, his section on the stories of Diana later in the volume Cats. The same thoroughness and attention to detail characterizes the work of the other contributors, lending additional support to the notion that the remaining parts of the Corpus Rubenianum might be better served by similar team endeavor. Carl Van de Velde writes on Aeneas and Dido. Bert Schepers takes on the subject of the Amazons, which held particular fascination for Rubens, especially early on in his career. Karolien De Clippel contributes to the section on Bacchus. McGrath herself writes the entries on Boreas and Orithyia, Ganymede, and the Three Graces, and co-authors a few other entries with Martin and Schepers. Some of the boundaries between these groupings do get blurry. The entries on Bacchus, discussed by three authors De Clippel, Martin, McGrath , lead to some repetitions and internal dissonances that could have been avoided by a more judicious distribution. Nonetheless, the benefits of this collaborative approach far outweigh the occasional weakness. On the whole, this volume is another testimony to the scholarly energy it takes to survey and summarize the critical legacy of an artist like Rubens. Thus when Schepers discusses a lost painting of the Amazons Cat. Similarly, in his entry on the extant version on the subject from Potsdam Cat. This is impressive cataloguing work by any standards, though it was certainly helped by the fact that Schepers has been working as a researcher at the Rubenianum since Some of the contributors manage to bring in that personal perspective more fully than others. Last but not least, McGrath closes this volume on a particularly high note with her discussion of works involving the Three Graces motif, especially the monumental painting from the Prado from about Cat. We can only hope that the next volumes H-Z will not take as long to write and produce. Allow me to conclude with the unavoidable question: For all of the energy that went into this volume, its longevity as a standard reference necessitates a continuous updating, hopefully through a digital edition. A step in the right direction, this move towards the digital environment will eventually lead to a Corpus Rubenianum that can be continuously updated and enriched, and thus truly preserve the legacy of Dr. Burchard and the many stellar contributors to this project over the decades.

## 5: Corpus Rubenianum, Ludwig Burchard, Part XXVII – HARVEY MILLER PUBLISHERS

## CORPUS RUBENIANUM LUDWIG BURCHARD: PART I pdf

*Corpus Rubenianum Ludwig Burchard: Part I: The Ceiling Paintings for the Jesuit Church in Antwerp [An Illustrated Catalogue Raisonné of the Work of Peter Paul Rubens based on the material assembled by the late Dr. Ludwig Burchard in Twenty-Six Parts] by Martin, John Rupert.*

### 6: Corpus Rubenianum Ludwig Burchard | Rubenianum

*The Corpus Rubenianum Ludwig Burchard aims to bring order to Rubens's immense oeuvre by cataloguing the complex jumble of worksâ€™ oil sketches, preparatory drawings, original paintings, all kinds of studio works with or without Rubens's direct intervention, many contemporary copies, and numerous variations and derivations â€™ that exist for virtually every subject with which Rubens engaged.*

### 7: John Rupert Martin (Author of Baroque)

*Corpus Rubenianum Ludwig Burchard, Part 1: The Ceiling Paintings for the Jesuit Church in Antwerp and a great selection of similar Used, New and Collectible Books available now at [www.enganchecubano.com](http://www.enganchecubano.com)*

### 8: Corpus Rubenianum Ludwig Burchard (HMCRLB)

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### 9: Portrait of a Young Man in Armor | Timken Museum

*The Decoration of the Torre de la Parada (Corpus Rubenianum Ludwig Burchard, Part IX) New edition Edition.*

*The quest for national identity : the Russian geographical society Future of the global economic organizations Daedalus and the wings of techne Seamanship marine engineering and human relations Mental arithmetic book 6 Secret of Mountain Top Inn. Third way, conversations about Anabaptist/Mennonite faith Participation in the divine life 6 Researching others: feminist methodology and the Probiotics and health claims What is a rodent? Best book for linux system programming Lean in sheryl sandberg full book Nitrogen, public health, and the environment Mechanics of materials 10th edition solutions Surviving Linguistics Peanuts theme piano sheet music The history of the Penn Treaty Park Brotherly Love Other Tales of Faith and Knowledge Chilled Wine and Assorted Desserts Sherlock Holmes, detective. Real story of the three little pigs The book of joy dalai lama The best mental math tricks presh talwalkar Forging the Canadian Social Union Braudel structures of everyday life Guide to folktales in the English language Im here, Im here here I am! THE CHATTO BOOK OF NONSENSE POETRY. Official guide to the money records Simms, J. A. Psycholinguistics and the teacher in the primary school. Curious Georges First Words at the Circus Sudan : the incomplete transition from SPLA to SPLM John Young The donkey that sneezed America within us Dictionary of statistics methodology Toward a more functional Presidency Focus On Reading: Tangerine:grades 4-6 (Focus on Reading) Teaching learning process definition Michelin Bagneres-de-Luchon/Andorre/Perpignan, France Map No. 86*