**Attachment 2
PETER PAUL RUBENS AND THE PLANTIN HOUSE**

When Peter Paul Rubens died on 30 May 1640, Balthasar Moretus wrote Mathieu de Morgues, the provost of Harelbeke: “Vrayement nostre ville a beaucoup perdu par la mort de Mons. Rubens, et moy en particulier un de mes meilleurs amis”. With Rubens' death, Balthasar Moretus did indeed lose an old, trusted friend. They had known each other from an early age and remained in contact into their elderly years.

 Balthasar wrote to Peter Paul Rubens' younger brother Filips in 1600 that he had known Peter Paul as a youth in school and was very fond of him. Whether it can be concluded from this that they were friends at the time and went to school together is perhaps too far a stretch. Balthasar had more contact with Filips Rubens who, like him, had been part of Justus Lipsius' group of students in Leuven. When both brothers resided in Italy in the early years of the 17th century, it was Filips with whom he corresponded.

Rubens returned to the Netherlands in 1608. He delivered some drawings of monuments he had made in Italy for the book his brother wrote about Roman antiquity. It was to be Rubens’ first contribution to the illustration of editions from the Plantin publishing house. Several years later when Balthasar I and Jan II Moretus had succeeded their father at the company's helm, Rubens created design drawings for new illustrations for the folio *Missale Romanum* from 1613 and the *Breviarium Romanum* from 1614. From then on, he regularly made new designs for the Moretuses. Although he occasionally made drawings for other Antwerp publishers, most of them were intended for the Plantin publishing company. Rubens was not always available to supply drawings. He regularly travelled abroad, as in the years 1629-1630 when he participated in the peace talks in England.

From 1613 onwards, Rubens’ deliveries of drawings were recorded in the accounts of the Plantin publishing house, along with the costs for his paintings. Rubens painted numerous works for the Moretus family, both portraits of family members like Christoffel Plantin and Jan I Moretus, as well as of humanists such as Abraham Ortelius and Justus Lipsius. These portraits are still preserved in the Plantin-Moretus Museum. Other paintings he delivered in the course of the following years, including the portrait of the Greek philosopher Plato and other religious scenes disappeared from the Moretuses' collection. One painting by Rubens had pride of place in the Moretus family. This was the painting *The Resurrection of Christ*, which was hung above the tombstone of Jan I Moretus in the Cathedral of Our Lady in Antwerp and for which Balthasar paid the considerable sum of 600 guilders to Rubens.

 Payment for these deliveries of paintings and drawings was offset by Rubens' own purchase of book. In total, he bought around 200 books between 1613 and 1640. However, which were intended for his own library and which he bought to deliver to friends and acquaintances, we do not know. Rubens may have used some of these books as documentation for his paintings. He was, after all, very well acquainted with ancient mythology and history, and it was not a coincidence that Philippe Chifflet named him in a letter to Balthasar "le plus sçavant peintre du monde". In 1632, Rubens opened a second account for the purchase of books.

They were intended for the legal studies of his son, the lawyer Albert. The books on this account were paid with the amount that Moretus owed Rubens for the purchase of 328 copies of Hubertus Goltzius' works on antique coins and the copper plates that served to illustrate these works. It is sometimes unclear however, which books were intended for Albert and which for Peter Paul.

 In addition to books, Balthasar Moretus also once delivered 2000 woodcuts to Rubens. These were woodcuts made by Christoffel Jegher based on designs by Rubens. Unfortunately, we do not know much more than that these figures were indeed printed in the printing house in 1633.

 As an illustrator, Rubens was the perfect artist for Balthasar Moretus. Both erudite men with exceptional knowledge of Roman mythology and Christian iconography, complemented each other's work perfectly. That they also shared a warm friendship, made this cooperation all the more extraordinary.