

# Changing Faces: Anthony Van Dyck as an etcher

The Flemish painter Anthony Van Dyck (1599-1641) did not leave behind a large body of work in the printed medium. He produced only nineteen etchings, seventeen of which are portraits, and it is on these that this exhibition concentrates exclusively.<sup>1</sup> When we consider that Rembrandt's oeuvre comprises three hundred different subjects, Van Dyck's output can not be considered even a moderate one. However, the portrait prints of his fellow artists and members of the close knit artistic community of Antwerp confirm Van Dyck's mastery as an etcher. His hand is intimately revealed in the expertly drafted features of his contemporaries, composed with rapid strokes of the etching needle, wielded as easily as if he were working with pen and ink. Van Dyck's lines, full of energy and enthusiasm for both subject and print medium, charge the images with an irresistible force.

The portrait etchings were almost certainly executed around 1630, at the same time that Van Dyck was carrying out an ambitious project of a series of uniform portrait engravings, which later became known as the *Iconography*. The etchings however, were never included in the series during Van Dyck's lifetime, and the difference between the two groups was appreciated even within the seventeenth century: "The best are those he etched himself," wrote the art historian Gian Pietro Bellori (1613-1696) in 1672.<sup>2</sup> The portraits are closely observed, but executed to varying degrees of finish. In some cases a well defined head stands out against an expanse of empty space (as with the *self portrait*, fig.1). In other cases the rest of the figure is minimally indicated by loose and open forms.

Comparison of impressions printed around 1630 and those printed later (some have been issued by the Chalcographie of the Musée du Louvre after it acquired them in 1851) show that the plates underwent changes from the very beginning. A clear division can be made between the alterations and additions made under Van Dyck's direction and those made after his death. The printmakers with whom Van Dyck collaborated were from the studio of Peter Paul Rubens (1577-1640) and were regarded as the most highly skilled of the day. Van Dyck supervised additions to the background and costumes of the portraits and also borderlines and inscriptions. Some later additions, however, include modelling to the head and so often go some way to conceal Van Dyck's etched lines. By showing the rare pure etchings next to

later impressions, this exhibition offers visitors the chance to witness the fascinating development of the portrait prints.

## Rubens and the young Van Dyck

Anthony Van Dyck was born in Antwerp on 22 March 1599 into a prosperous and pious family, the seventh



fig.1

child of twelve (and second eldest son) of a fabric dealer. The dean of the Antwerp guild of painters (the Guild of St Luke), Hendrick Van Balen (1575-1632), accepted Van Dyck as a pupil when he was ten years old. In 1618 he was enrolled in the guild as a master, and at this time he was already known to Rubens, who described him as "the best of my pupils".<sup>3</sup> He became one of Rubens' principal assistants, and made preparatory drawings (*modelli*) after Rubens' designs to be engraved by his printmakers.

In November 1620 Van Dyck was enticed to London by Thomas Howard, Earl of Arundel, an art patron who amassed one of the greatest aristocratic collections in Europe. Van Dyck went into service of the court of James I in London, but after only four months he requested leave to travel. Although the king's conditions stipulated a maximum absence of eight months, Van Dyck stayed in Italy for the next eight years. There he developed his portrait skills, painting sumptuous portraits of the Italian aristocracy. In the autumn of 1627 he was back in Antwerp, where he stayed until 1632, when he agreed to move back to London, to work in the service of the new king of England, Charles I.

For the young Anthony Van Dyck, as indeed for all artists of his generation, Rubens must have cut an impressive and larger than life figure. He was incontestably established as the leading painter of the Southern Netherlands, with an ever-growing international reputation. His consummate skill, combined with an understanding of European dynastic politics, meant that he could be increasingly artistically ambitious. His command of languages and courteous character also recommended him for diplomatic service. He served as an ambassador to Spain, and was granted noble status in 1624 by the Spanish king, Philip IV (he was later knighted twice for his political service, once in 1630 by Charles I of England and again in 1631 by Philip IV). Rubens' social ambition went together with an eagerness to promote prestige for his profession. His interests and appearance accorded with that expected of a person of gentile rank. Upon returning to Antwerp from Italy in 1608 he built a sizeable house, filling it with paintings and classical sculpture. As he won commissions from the crowned heads of Europe his income allowed such extravagances. It is easy to see why the young Anthony Van Dyck would want to emulate him. Information about Van Dyck during this period highlights his developing sense of pride. In Italy he dressed splendidly in a feathered hat and gold chain given to him in 1622 by the Duke of Mantua. He also kept a retinue of servants, and he was described as having manners more like "those of an aristocrat than a common man."<sup>4</sup> This was not always meant as a compliment however, as his fellow Flemish painters complained that Van Dyck seemed to think himself above them.

Rubens' example to Van Dyck with respect to printmaking was his entrepreneurial spirit and his commitment to producing high quality prints after his own paintings. Rubens had drafted designs for printmakers to be engraved for title pages for the Plantin Press, the largest printing press in Europe. He realized the potential printed images had for spreading his name and bringing him new patrons and profit. He then went about obtaining a privilege (a form of copyright) which permitted him to publish prints after his paintings, and began to put together a workshop of engravers to work alongside his painting studio. Rubens carefully supervised the process of translating his paintings into a printed medium, retouching proofs

in areas that needed correcting. To ensure the prints were of the highest quality, Rubens sought the most talented engravers of the day, namely Lucas Vorsterman, Paulus Pontius, the brothers Boetius and Schelte à Bolswert and Pieter de Jode the Younger. Almost all these men would go on to work for Anthony Van Dyck.

## The Select Few and the social context

A complex network of relationships existed between the artistic families of Antwerp, and those between the artists etched by Van Dyck are no exception. They were professionally and socially closely connected: Frans Snyders was a pupil of Pieter Brueghel the Younger; Jan Brueghel collaborated with Joos de Momper (among others); Van Dyck was godfather to Lucas Vorsterman's daughter; Jan Snellinck, Jan Brueghel and Jan de Wael were all related by way of marrying daughters of the printmaker and print publisher, Gerard de Jode (grandfather of the above-mentioned Pieter de Jode). Van Dyck was friends with the sons of Jan de Wael, and one of these, Lucas, had been a student of his uncle, Jan Brueghel. They named each other as executors of their wills, and in surviving letters they refer to each other with intimacy and warmth.

The interconnectedness of the artistic community in Antwerp was not uncommon and due in part to their membership of a workers' guild. Throughout Europe guild membership was required of all artisans and tradesmen. That to which the artists of Antwerp belonged was called the Guild of St Luke. Those who joined were housepainters, printers, potters and dealers, but it was known as the "painters' guild" because of the high proportion of artists among its members. The guild regulated and protected its members and their work. Young apprentices would begin in studios of an existing member. After a number of years they would then submit a work to become a master in their own right, at which point they could take on students of their own. A member was entitled to sell works in the city, and might serve a term as dean.

At the time Van Dyck was beginning his apprenticeship to Van Balen, Antwerp was experiencing a cultural and economic revitalisation. The city had been the artistic centre of Europe in the first half of the sixteenth century, but had experienced a period of decline over the last fifty years. Political and religious upheavals in the 1560s had shattered its status, and Amsterdam usurped its position as economic heart of the Seventeen Provinces (roughly corresponding to the modern-day area of the Netherlands, Belgium and Luxembourg). In 1566 some of the provinces had rebelled against their Catholic ruler, Philip II of Spain. The fighting had been particularly violent in Antwerp, where Spanish troops and the rebel army used it freely as a battleground. In the early 1580s Spain regained control over Antwerp, now split with other southern towns from the northern United Provinces. In 1598 Philip

died and sovereignty of Spain passed to his son, Philip III. His daughter Isabella received the Spanish Netherlands as a dowry in her marriage to her cousin Albert. The archdukes Albert and Isabella kept court at Brussels, thirty miles from Antwerp. In April 1609 a formal truce was settled between the Southern and United Provinces, but an informal one had been in existence since 1607. Rubens returned from Italy in 1608. His vitality and self confident exuberance helped to bolster this resurgence of optimism, which fortuitously happened to coincide with Van Dyck's apprenticeship.

## Painted portraits

In the sixteenth century occupation was the primary determinant of social standing, and ranking was always governed by a person's proximity to physical labour. This explains why, despite his achievements, Rubens wrote that he was not a prince but "one who lives by the work of his hands".<sup>5</sup> Since the Middle Ages painting had not been considered a Liberal Art, because it was mechanical – a craft that could be learnt, unlike poetry, for instance, which was considered to have an intellectual foundation. In Italy, painters began to challenge the idea that an artist had no inherent creative powers, and in doing so renegotiated their position in society. They also began to paint themselves in innovative ways. It would be simplistic to say that all Renaissance painters considered manual work to have medieval qualities, as some artists painted themselves holding the tools of their trade (i.e. easels, paintbrushes and palettes). However, others painted self portraits without such props. Titian (c.1485-1576), who greatly influenced Rubens and Van Dyck, painted a self portrait for Emperor Charles V, calling himself *aeques Caesaris* ("Caesar's knight"). A painter's tools were replaced by swords, fine clothes and architectural elements, usually reserved for sitters of an elevated rank.

In Antwerp certain artists wanted to achieve the same prestige. Many embarked upon a tour of Italy, a journey which became almost a right of passage for any aspiring artist. These Flemish painters returned to Antwerp with heightened respect for their profession. Influence of the Italian painters filtered down to Van Dyck, whose sitters adopt the air of gentlemen. In his portraits the pose, the tilt of the head and the hands are intended to look courtly and refined. Hands in his portraits of artists are slender and white, hiding any reference to the manual labour involved in their profession.

## Printed portraits & Van Dyck's *Iconography*

Some of the men etched by Van Dyck had already appeared in print. Erasmus' portrait had been engraved by Philip Galle (1537-1612) in 1567, probably after the same painting by Holbein that Van Dyck later used as the source for his etching. Pieter Brueghel the Younger had been engraved by Egidius Sadeler II after B. Spranger. Brueghel's father had appeared in the earliest series of artists' portrait prints,

published in the Netherlands in 1572, called *Pictorum aliquot celebrium Germaniae inferioris effigies*. The Netherlandish poet, Domenicus Lampsonius (1532-1599) composed Latin poems that were printed by letterpress below each portrait. It was never issued as a book, but the numbers on the upper-right corners of the plates show that they were meant to be arranged chronologically. The poems describe the artist's part in the history of painting. The series shows that artists thought of themselves as having a history independent of other professions, which could be traced through the contributions of individual masters. Many of the portraits show a painter holding devices of his trade. The image below is a portrait of Pieter Coecke (1502-50), the 16<sup>th</sup> plate to the series:

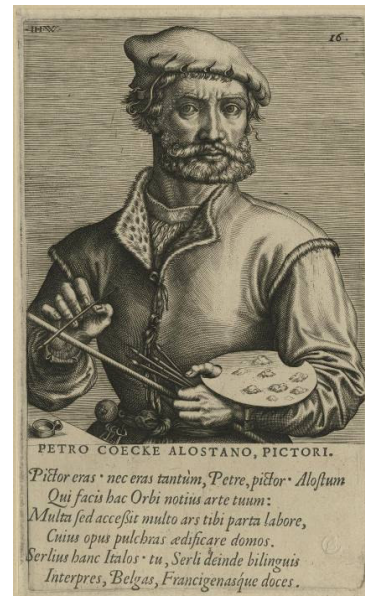


fig.2

Van Dyck's *Iconography* falls into this tradition of portrait series of distinguished contemporaries, but it differs from previous models because Van Dyck intended that all the prints were to be after his own designs, rather than relying on existing portraits by other artists.

The sitters in the *Iconography* can be divided into three groups – princes, politicians and military commanders, statesmen and scholars, and artists and collectors. This last group far outnumbered the first two – it comprised two thirds of the total eighty plates. The plates were first published by an art dealer called Martin Van den Eenden (1605-1673?), although the terms of the arrangement between designer and publisher are not clear. It is often assumed that the project was Van Dyck's initiative because the title page for the first posthumous edition states that the copperplates were engraved at the artist's own cost (see cat. no. 1).

Van Dyck enlisted Rubens' top engravers to cut plates after his designs. Lucas Vorsterman and Paulus Pontius engraved the vast majority of the eighty plates (counted together the number is fifty-two). The remaining plates were engraved by Schelte à Bolswert,

Willem Jacobsz. Delff, Cornelis Galle, Willem Hondius, Nicolaes Lauwers and Robert van Voerst: Very few documents giving precise information about production dates have been preserved. The project was in motion as early as 1631, as the date written by Pontius on an impression of the portrait of Balthazar Gerbier suggests, and as late as 1637 after Van Dyck's move to England, when he wrote a request for an inscription for the portrait of Sir Kenelm Digby.<sup>6</sup>

Much of the history behind the series can only be speculatively reconstructed, and this even includes information from the eighteenth and nineteenth centuries. In 1644 the copperplates for the *Iconography* changed hands from Van den Enden to another publisher Gillis Hendricx (active 1640- died 1677). Hendricx also acquired Van Dyck's etched plates at this time. The plates were sold at auction after Hendricx's death in November 1677. Two brothers, Henry and Corneille Verdussen, published an edition sometime around 1720, calling it *Le Cabinet des plus beaux portraits*. The Verdussen brothers are the next known owners. Exactly who bought the plates in 1677 and their whereabouts throughout the intervening decades is a mystery. The only thing that can be said for certain is that the plates stayed together. They may have stayed around the Utrecht region, as a landscape print published there was etched by Willem de Heusch (1625-1692) on the reverse of the plate of Jan de Wael.

The plates were sold by Henry Verdussen's widow in 1752. They were probably bought by Arkstee and Merkus, publishers with establishments in Antwerp and Leipzig. They published an edition in 1759 with a title page on which the name *Iconography* (or, rather *Iconographie*) appeared for the first time. The plates surfaced again almost a century later in 1851, when they were bought by the Chalcographie department of the Musée du Louvre in Paris. The Louvre electroplated the plates to preserve them from further wear.

## Van Dyck's portrait etchings

The relationship between Van Dyck's portrait etchings and the engravings produced for the *Iconography* is not a simple one. We cannot be sure that Van Dyck's intended them for the *Iconography* as they were only included in posthumous editions. They are, however, very similar in format to the *Iconography* portraits, and some of the printmakers who engraved plates for the series also collaborated with Van Dyck on his etchings. It is often suggested that Van Dyck initially thought he could etch the faces of all the portraits for the series, and then oversee the completion of the plates at the hands of his engravers. If this was his intention, it was not carried out – the portrait prints published by Van den Enden were not begun in etching by Van Dyck. Perhaps he lost interest in the idea when he realised the scale of the project, or perhaps other things got in the way (the distance between Antwerp and England, for instance, where he settled in 1632). It is also possible that Van Dyck preferred the portraits that were engraved by one hand - that the result of two

hands at work on a single plate was less successful than he had hoped.

Unfortunately, the firm dates mentioned above in the surviving correspondence relating to the *Iconography* do not help with the dating of Van Dyck's etchings. However, it is possible to date them to around 1630. If Van Dyck had indeed imagined the series to comprise of plates that he himself had first etched, then it follows that the etchings belong to the earliest period. Another indicator is that Lucas Vorsterman returned to Antwerp around 1629/30. It is plausible that Vorsterman, who collaborated on many of Van Dyck etchings, taught him how to etch. One last clue is that Van Dyck carried out his subject etchings in this year. The date 1630 has been written on an impression of the etching of the *Mocking of Christ* (Albertina collection).

The lack of information about the intended purpose of the etchings is frustrating because that knowledge would help us interpret them correctly. Although the *Iconography* can be said to be an attempt by Van Dyck to increase his reputation, the etchings which were not published in his lifetime and not printed in very large numbers, can hardly be interpreted in the same way. However, the number or proofs that have survived is large enough in some instances to suggest that they may have been circulated amongst a small circle of intimates who appreciated their unfinished quality, and not reserved for just the sitter.

Evidence against the etchings ever having been intended for the *Iconography* is the existence of alternative portraits. Even though Van Dyck etched Paulus Pontius' portrait, the printmaker engraved his own likeness for the *Iconography* published by Van den Enden. There are also two alternative versions of the etchings of Joos de Momper and Jan Snellinck, which were included in the original eighty plates. These were engraved by Vorsterman and Pontius, and are evidently based on the same source as were Van Dyck's etchings. When Gillis Hendricx published his edition in 1645/6 there was therefore some duplication – Jan Snellinck, Joos de Momper, Van Dyck all appear twice.<sup>7</sup>

We should also bear in mind that for reproductive printmaking etching on its own was not generally considered acceptable for a finished product. This was because a printmaker could impose too much of his own style into the design. This may have been the reason why Van Dyck never employed the etcher Wenceslaus Hollar (1607-1677) to work on the *Iconography* project. Of the two techniques, engraving was the more prestigious. The engravings produced under Rubens' direction were always highly finished. Etching was often used as groundwork for a composition, so skeletal lines would be etched first, and then other details and light and shade would be added by engraving. There were also print runs to think of: etching a plate was faster than engraving one, but fewer impressions could be printed before the plate started to show signs of wear.

However, if we consider that the etchings were originally intended to be part of a series of portraits of prestigious contemporaries, then, like the artists included in the *Iconography*, they serve as authority figures. Van Dyck drew the artists as prosperous, dignified men. There is no more respectful distance in the portraits of the generals and leaders than for the artists themselves. Their clothes, deportment and gestures play a vital role in presenting the sitter as befitting the company of rulers, scholars and statesmen. They are imbued with a strength of character and intellectual superiority that commands respect.

Van Dyck employed the simplest elements to produce these noble effects, but the poses of the half length figures vary widely. Some figures confidently meet the eyes of the viewer; others gaze downward with a gesture of contemplative intelligence. Van Dyck gives us insight into their personalities: more animated expressions, smiling mouths and forthright gestures contrast against the almost melancholic appearance of others. The backgrounds are kept very simple so that they do not detract from the central subject. Classical columns indicate the presence of Antiquity, and were a common motif in Renaissance portraiture, suggesting qualities about the sitter such as fortitude and knowledge of the classical world.

As mentioned above, Van Dyck customarily portrayed the artists without alluding to their profession. In impressions printed before an inscription was added it is impossible to identify the men by their profession. The only allusions that are included are the mountain range in the portrait of Joos de Momper (cat. nos. 25-6) and possibly the rising smoke in the portrait of Jan Snellinck (cat. no. 28). The rolled sheet of paper in the portrait of Pieter Brueghel is as good for denoting a scholar as an artist (one also appears in the portrait of Van den Wouwer, cat. no. 5). The Latin inscriptions engraved in the margins beneath the portraits (for instance, under Jan Brueghel's portrait PICTOR FLORUM ET RURALIUM PROSPECTUM "painter of flower still lives and landscapes") add to the glorification of the sitters.

Van Dyck's technical proficiency in printmaking can be gathered from the mistake on the plates. The misplaced line through his moustache on the self portrait is a serious error for a draughtsman to make, but more obvious to the eye are the technical faults due to Van Dyck's inexperience with the etching technique. Errors of varying degrees of seriousness appear on almost all the early states, and in some cases they are quite disfiguring, such as in the faces of Willem de Vos and Paulus Pontius. Some imperfections are the result of a hand or sleeve accidentally removing the etching ground from the plate, allowing acid to create recesses in the plate where ink could sit to be printed. In other instances lines are *prevented* from printing, due to dropping acid-resistant varnish on the wrong areas of the plate. More experienced printmakers would have avoided making so many errors. Overall, Van Dyck seems to have been

concerned with design over achieving perfection. When he was not happy with Jan De Wael's arm he removed it entirely from the plate, but he was not so anxious to make improvements to the portrait of Erasmus, for example, which was riddled with technical failures.

When the plates passed into the hands of Gillis Hendricx, the publisher instigated alterations to the plates by skilled printmakers who had worked with Van Dyck. In some cases the removal of imperfections meant that Van Dyck's etched lines were concealed, as in the face of Willem de Vos. Further elaboration to the background and costumes of the sitters altered the portraits completely: Van Dyck's openly worked forms become densely wrought and polished. Other etchings escaped that fate, but were subjected to being re-immersed in acid, in order to deepen lines that had begun to show signs of wear. This also came at a cost, as the essential qualities of delicacy and subtlety, which make early impressions of Van Dyck's etching so appealing, were lost.

The Fitzwilliam Museum is fortunate to possess not only fine examples of rare early states, but also some subsequent later states after the plates were altered and added to. Displaying them side by side makes it possible to piece together the development of the portraits. Together the prints stand as testament to the regard with which the artists were held, both by Van Dyck himself and by those after him. The etchings in their pure state are among the most beautiful examples executed in that technique, and represent an important contribution to the history of prints. It is pleasing to know that Van Dyck was genuinely interested in printmaking, and that – as his bravura handling tells us – he genuinely enjoyed it.

## Van Dyck's paper

In her catalogue Maurquoy-Hendrickx faithfully listed the watermarks of all the impressions of the etchings and the engravings for the *Iconography* that she encountered, with accompanying illustrations. Unfortunately, they do not help to date the etchings accurately, but because so many different watermarks appear, they show that the printers had a range of paper in stock. Some of the impressions in the Fitzwilliam Museum's collection have beautifully clear watermarks, while others are fragmentary or indistinct. They are noted below in the catalogue information to facilitate future investigation. Below are three spectacular examples that appear on early impressions from the Museum's collection:

Two interlaced Cs with a cross of Lorraine, surmounted by a crown

Joos de Momper, Paul de Vos, Pieter Brueghel, Frans Francken and the self portrait



A double-headed eagle

Jan de Wael, Paulus Pontius,  
Justus Sustermans and  
Willem de Vos.



A phoenix in a laurel wreath

Lucas Vorsterman and  
Erasmus.



Elenor Ling, Documentation Assistant (Prints)

NOTES

1. The subject etchings are *Reed offered to Christ* (Hollstein 519) and *Titian and his mistress* (Hollstein 628). In early catalogues of Van Dyck's work more than seventeen portrait etchings were attributed to him. Confusion stemmed from the fact that some of the *Iconography* portraits exist in purely etched states as well. This caused confusion about how many could be attributed to Van Dyck himself. In 1915 A.M. Hind wisely stated that only those inscribed with the words *Ant. Van Dyck fecit aqua forti* ("etched by Anthony Van Dyck") should be counted (Hind, 1915, p.228).
2. Bellori, 1672, p.218-9.
3. In a letter to Sir Dudley Carleton dated 28 April 1618 (Magurn, 1955, p.61). Although Rubens does not refer to Van Dyck by name, the student is usually taken to mean Van Dyck.
4. Bellori, 1672, p.216.
5. Again in a letter to Carleton (Magurn, 1955, 62).
6. Van Dyck wrote to Franciscus Junius, the distinguished Dutch scholar, who was librarian to the Earl of Arundel.
7. Hollstein nos. 91, 76 and 59, respectively.

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Selected further reading

- Barnard, O. H.**, 'Van Dyck's portrait of Jan de Wael,' *Print Collectors Quarterly*, 25 (1938), pp.156-66
- Barnes, S and Wheelock (eds.)**, *Van Dyck 350*, Washington, D.C., 1994
- Bellori, G.P.** *Le vite de pittori, scultori ed architetti*. Rome, 1672, translation by Alice Sedgwick Wohl, 2005
- Brown, Christopher**, *Van Dyck*, Oxford: Phaidon Press, 1982
- Depauw, Carl & Ger Luijten**, *Anthony van Dyck as a printmaker* (exhib. cat.) 1999
- Hartley, Craig**, *Rubens and printmaking* (exhib. cat) Cambridge, The Fitzwilliam Museum, 1990
- Hind, Arthur M.**, 'Van Dyck: his original etchings and his Iconography,' *Print Collectors Quarterly*, 1915 pp.2-37, 221-253
- Hookham Carpenter, William**, *Pictorial Notices: consisting a Memoir of Sir Anthony Van Dyck.*, London, 1844

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**Mauquoy-Hendrickx, Marie**, *L'Iconographie d'Antoine Van Dyck, catalogue raisonné*, Brussels, 1956

**Pope-Hennessy, John**, *The Portrait in the Renaissance*, London: Phaidon Press Ltd, 1966

**Turner, J.** ed. *The Dictionary of Art*, London, 1996

**Valentiner, W.R.**, "Van Dyck's Character" in *Art Quarterly*, 13 (1950), 87-103

**Vlieghe, Hans (ed.)**, *Van Dyck, 1599-1999: conjectures and refutations*. Belgium, 2001

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NOTE ON THE PRINTS IN THE EXHIBITION

Most come from the collection of John Charrington, Honorary Keeper of Prints at the Fitzwilliam Museum from 1909 until his death in 1939. His collection of over 4,000 portrait prints came in 1933, along with a generous donation to build a Print Gallery (Gallery 16) and an office in which to house Fitzwilliam's print albums. Charrington was an assiduous collector of portrait prints, interested in a wide range of subjects from sixteenth century Dutch engravings to contemporary British lithographs. Each print is dry stamped with his collection mark, 'JC' encircled [Lugt 572]. Like other collectors of Van Dyck's etchings in the early decades of the 1900s, Charrington acquired the etchings one by one, waiting for good examples to come on the market. Charrington bought a number of the etchings from the London art dealers Colnaghi in 1904 and later in 1911. He bought a two more from them in 1935 and 1938, a short time before his death in February 1939. Three were bought directly from auctions at Sotheby's: the 1923 sale of Robert Edmond Graves (1835-1922), ex-employee of the British Museum; and in 1930 at the sale of the library of Hornby Castle, Yorkshire, property of the John Osborne, 11<sup>th</sup> Duke of Leeds (1901-1963). Charrington was eager to acquire one example of a good early state, but in many instances he also wanted an example of a later state, for which he would pay considerably. In Arthur M. Hind's essay on Van Dyck's etchings, he gives advice to collectors on what to look out for and what they should expect to spend: "Early proof states before lettering or with lettering in MS," he says "from £60 to several hundreds of pounds: impressions with G.H. from £5 to £20; early impressions after G.H. about £2 or £3" (*Print Collector's Quarterly*, 5 (1915) p.20). Interestingly, these seem to correspond to the prices Charrington paid: of the earliest states: £500 (for the self portrait, cat. no.2); £330 (Snyders, no.3), £220 (Sustermans, no.34) and £200 (Pieter Brueghel, no.9). These were considerable sums for the period and are some of the highest prices Charrington paid for any of the prints in his collection.<sup>1</sup> For "impressions with G.H." i.e. those

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<sup>1</sup> Prints after Joshua Reynolds achieved record prices at this time. The highest recorded price Charrington paid for a print is a

published posthumously by Gillis Hendricx, Charrington paid £5 (Jan Brueghel, no.13) and £4 (Sustermans, no.36); for the later states Charrington acquired them for as little as £1 (Jan Brueghel, no. 14)

The founder of the Museum, Richard, 7<sup>th</sup> Viscount Fitzwilliam (1745-1816), acquired only one loose etching of Jan Brueghel, which is pasted into the beginning of the album 23.I.8. Fitzwilliam also had a Verdussen edition of the *Iconography*, which he acquired in 1765 at the age of twenty-one.<sup>2</sup> Another copy of the same edition came to the Museum from the collection of Thomas Kerrich (1748-1828) through the bequest of his son Richard Edward Kerrich in 1873.

One curious acquisition is the album donated by T.E. Crawhall, which is entitled “Van Dyck Etchings and their states, by an Amateur”. The album contains twenty-one photogravures of Van Dyck’s etchings, but a note in the front of the album explains that it is a unique, deluxe edition, being the only one printed on drawing paper and furnished with twenty-seven impressions of the etchings and ‘doubtful’ attributions.

Of the other etchings exhibited here that do not come from the collections of Charrington, Fitzwilliam or Crawhall, one was bought for the museum by a former director, Louis Clarke (throughout the period 1937-46), who liked to fill “gaps” in Charrington’s portrait collection. Clarke also donated the chalk drawing of Lucas Vorsterman (no. 18). The most recent of the etchings to enter the Museum’s collection came in the Reitlinger bequest of 1950, (received 1991).

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## Printmaking terms

### BURIN

A small steel rod with a sharpened point used for *engraving* a metal plate. It leaves a distinctive V-shaped groove in the plate’s surface. Printmakers used it to add heavier accents to a plate started in *etching*.

### ENGRAVING

Engraving is a form of *intaglio* printing, meaning an image is printed by inking an incised (engraved) surface. The engraver uses a tool called a *burin* to incise lines into the plate. To print an image the plate is inked, and the surface wiped clean so that only the grooves retain any ink. To ensure that all the ink is transferred to the paper they must both be placed in a press which can apply great pressure. To facilitate the

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staggering £830, which went on a mezzotint portrait of Sophia Pelham by William Dickinson (1746-1823) after Reynolds. Charrington also spent £600 on a portrait of Diana, Countess of Glandore, after Reynolds, and £300 on a portrait of Lady Charles Spencer by and after the same artists. Prints after Reynolds did not hold monopoly on high prices: Charrington spent £500 on an impression of ‘The Frame Maker’ by John Dixon (c.1740- 1811) after Rembrandt. These prints did not come to the Fitzwilliam, but were sold at Charrington’s sale (Christie’s) 19 June 1940.

<sup>2</sup> The title page is signed R. Fitzwilliam with the date. It is unusually early -most of his albums were signed after they were bound in the first decade of the nineteenth century.

transferral the paper is dampened. This process means that the paper is left with an indentation called a plate mark from where the edges of the metal plate were pressed into the sheet. It is a much more physically demanding technique than etching because it not only requires great physical strength but also great skill to incise an even line.

### ETCHING

Etching is also an *intaglio* technique, but the recesses in the plate are achieved chemically rather than manually. The plate is heated and coated with an acid-resistant ground (in Van Dyck’s day this was done with a feather). The artist then draws with an etching needle, which easily scrapes through the ground leaving lines of exposed metal. Van Dyck used a soft ground as he was able to move the etching needle very easily. The disadvantage of the softer ground is that it can be dislodged more easily. Excessive contact with the ground will remove it, and allow the acid to reach the plate, resulting in *foul biting*. The plate is then immersed in acid, which bites (corrodes) into the copper plate where it has been exposed. If the artist wants some lines to appear deeper than others so that they will print more heavily, these lines can be exposed for a second immersion whilst protecting the other lines with an acid-resistant varnish. When the ground has been cleaned off, the plate is then ready for printing. The etchings by Van Dyck appear in lettered states with the signature line *Ant. Van Dyck fecit aqua forti* (i.e. ‘etched by Anthony Van Dyck’, or literally, ‘Van Dyck made this with strong water’).

### IMPRESSION

An *impression* is a single pull printed from a plate.

### SCRAPING, BURNISHING

The means by which lines in a plate are altered. If the surface of a plate is smoothed and polished it tends to retain less ink.

### STATE

The condition and appearance of the plate when a number of impressions were printed. If alterations were subsequently made to the plate, any further impressions would represent a different or later *state*.

### WATERMARKS

Marks in paper caused during manufacture by a pattern formed of wire attached to the wires of the mould. The mark usually denotes maker, size, or place of origin.

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## CATALOGUE

Explanation of catalogue information

Medium, support (measurement of support)

Hollstein [reference to *The New Hollstein Dutch & Flemish etchings, engravings and woodcuts 1450-1700*, Rotterdam 2002, catalogue number] [state]/[total number of states]

WATERMARK: [description with references where applicable to the listing in Mauquoy-Hendrickx 1958.]

INSCRIPTIONS: [handwritten inscriptions in addition to museum accession number]

PROVENANCE: [previous collectors where known (reference to F. Lugt, *Les Marques de Collection de dessins et estampes*, Amsterdam 1921, *Supplément*, The Hague 1956) and source of acquisition]

All measurements are in millimetres, height preceding width.

### 1 Self portrait

Etching and engraving on laid paper (251 x 162), title page of the edition of the *Iconography* dating from 1645/6

Hollstein 1 IV/VII

WATERMARK: Fragment of an unidentified type

PROVENANCE: Colnaghi sold to John Charrington [Lugt 572] October 1904. Given by John Charrington 1933 (P.2754-R)

In 1645, four years after Van Dyck's death, the publisher Gillis Hendricx chose to transform Van Dyck's etched self portrait into a title page for his edition of the *Iconography*, the uniform series of portrait prints after Van Dyck's designs. Hendricx acquired the eighty plates from their first publisher, Martin Van den Enden, added fifteen of Van Dyck's portrait etchings and commissioned more to bring the total to one hundred, hence the word *Centum* in the title. The printmaker he employed to rework and finish the self portrait was Jacques Neeffs (1604-c.1667). Neeffs transformed Van Dyck's head into a bust sculpture placed on top of a pedestal. Van Dyck's coat of arms appears at the centre, and at the sides there are two smaller profile busts: Minerva (left) with a trumpet, and Mercury (right) with his caduceus. A letter engraver has then added the title for the edition, which claims that the plates for the *Iconography* were engraved at Van Dyck's expense. Initially, the date 1645 was added under Hendricx's name, but many impressions survive with the last digit changed to a '6', suggesting that the edition did not appear until that year. In this impression the date has been removed from the copperplate altogether, so it is difficult to know exactly when Hendricx printed it.

### 2 Self portrait

Etching on laid paper (284 x 217)

Hollstein 1 I/VII

WATERMARK: Fragment of two interlaced Cs with the Cross of Lorraine surmounted by a crown, see I.1.

PROVENANCE: Colnaghi sold to John Charrington [Lugt 572], July 1911. Given by John Charrington 1933 (P.2753-R)

Comparison of this early impression of the pure etching with the later, reworked version (no. 1) reveals just how comprehensive Neeffs' changes were. Without the additional engraving we can clearly see Van Dyck's enthusiastic rendering, with his head standing alone on an expanse of empty space. He uses the etching needle to model his face using stippling effect, and short, curved lines for his hair. The only wrongly placed line is the accidental mark through the curl of his moustache. The position of the head on the plate suggests that Van Dyck intended a body to be added to fill the rest of the space, but perhaps he changed his mind as it was not progressed further in his lifetime, even with a borderline.

The image is based on a painted self portrait, executed around 1630 (private collection). In the painting Van Dyck wears a chain around his neck, but here the collar is not extended further than a single outline. The glance over the shoulder had been used by artists before Van Dyck to convey powers of intellect. The turn of the body in space is a particularly effective, suggesting that his attention is being momentarily distracted from something else. With proud bearing, Van Dyck projects an aura of confidence.

### 3 Frans Snyders (1579-1657)

Etching on laid paper (252 x 161)

Hollstein 10 I/VII

WATERMARK: Foolscap with four points and initials LV, see II.34

PROVENANCE: From the collection of the Duke of Leeds, Hornby Castle; bt. John Charrington. at Sotheby's 14 July 1930 (lot 35). Given by John Charrington 1933 (P.2762-R)

Frans Snyders was baptized in Antwerp in November 1579. In 1593 he was apprenticed to Pieter Brueghel the Younger (no. 9). He became close to Pieter's brother, Jan (nos. 12-14), who helped Snyders find patronage and may have encouraged him to specialise in still life and animal imagery. In 1602 Snyders was listed as master in the Guild of St Luke. He then travelled to Italy but was back in Antwerp in 1609. Like Jan Brueghel, he had a long-term working relationship with Rubens. His works were sought after by the Archdukes and Philip IV of Spain.

In 1611 Snyders married Margaretha de Vos, sister of the painters Cornelis and Paul (no. 22), with whom Snyders enjoyed a life-long friendship. In 1621 Van Dyck was commissioned to paint portraits of Snyders and Margaretha. The painting of Snyders (Frick collection, New York) is the source from which the etching derives. As with his self portrait, Van Dyck began by etching the head only on the plate. Both the

painting and the etching are sensitive portrayals of a man for whom Van Dyck clearly had the deepest respect. With a bone structure that conforms to an aristocratic type, Snyders is presented as a member of the gentility and as an intellectual. The silvery colour of the ink of this impression heightens the delicacy of Van Dyck's handling.

(table case)

#### 4 Frans Snyders (1579-1657)

Etching and engraving

Hollstein 10 VII/VII

PROVENANCE: Fitzwilliam Bequest 1816 (30.H.8-108)

This impression was printed for one of the posthumous editions of the *Iconography*. Henry and Corneille Verdussen bought the copperplates around 1720 and published an edition entitled *Le Cabinet des plus beaux portraits*. Like Hendricx's edition the etchings were included.

Van Dyck's etching of Snyders is finished in engraving by Jacques Neeffs, the same printmaker who reworked the *self portrait* (no. 1). With the completion of the body and the addition of a pillar on the left, Snyder's head loses its power. It is out of proportion with the rest of the figure, weakening the composition as a whole.

Two drawings by Snyders from the Museum's collection are displayed in the table cases in Gallery 15.

(table case)

#### 5 Jan Van den Wouwer (Waverius) (1574-1636)

Etching and engraving on laid paper (243 x 153)

Hollstein 47 III/IX

PROVENANCE: Given by John Charrington 1933 (P.2774-R)

Wouwer, or Waverius, as he is also known, was a diplomat who was appointed as financial advisor to the archdukes Albert and Isabella in 1620. He was also a noted scholar, with a number of publications to his name. It is in this guise that he is portrayed: his hand, emerging from an ermine-lined cloak, holds a scroll. The chain around his neck signifies elevated status. Van Dyck based the etching on his own painting dated 1632 (Pushkin Museum, Moscow).

It is now accepted that only the face was etched by Van Dyck. Lucas Vorsterman (sitter of nos. 17-18) was responsible for the clothing and background, and the rest of the composition was completed in engraving by Paulus Pontius (sitter of nos. 31-33). Unfortunately, no impression of the face alone has survived. If it had it would look like the early states of the *self portrait* (no. 2), Snyders (no. 3) and Le Roy (no. 6). However, this may well be a unique impression of this state before any lettering was added to the plate. In later states the age of the sitter is given as 58.

#### 6 Philippe Le Roy (1596-1679)

Etching on laid paper (246 x 158)

Hollstein 470 II/IX

WATERMARK: Shield with fleur de lys surmounted by a crown, see VI.183

PROVENANCE: P&D Colnaghi & Co. sold to John Charrington [Lugt 572], 3 January 1938. Given by John Charrington 1938 (P.2757-R)

Philippe Le Roy was a diplomat who achieved distinction at a young age. Among other accomplishments he became, councillor to governor Cardinal-Infant Ferdinand, knight of the Holy Roman Empire in 1647, and in 1648 he played a part in the peace negotiations that ended the Thirty Years War. This etching is an exception to all the others in the room, as it was a private plate and never included in any edition of the *Iconography*, before Van Dyck's death or after it.

The etching is after Van Dyck's full length painting of Le Roy with a dog at his side dating from 1630 (Wallace collection, London). The painting was commissioned to celebrate the sitter's betrothal to the young Marie de Raet (1614-1662), who also sat for Van Dyck. Like the *self portrait* (no. 2) and Snyders (no. 3) this early impression shows that Van Dyck started the portrait with the head alone. The curls of Le Roy's hair are similar to those in the *self portrait*, but here the reserves etching convey shine, whereas in former the aim is to evoke a light colour. Notice the failures of printed line to the right side of the collar, and the indented area to the right of his chin. This is an area of fowl biting (see *technical terms* above), where acid has accidentally penetrated the etching ground. In this case, the ink has been wiped out of the area, to prevent the portrait being printed with a distracting inky blotch.

(table case)

#### 7 Philippe Le Roy (1596-1679)

Etching and engraving on laid paper (287 x 198)

Hollstein 470 III/IX

PROVENANCE: P&D Colnaghi & Co. sold to John Charrington [Lugt 572], October 1930. Given by John Charrington 1933 (P.2758-R)

Comparison with the earlier state (no. 6) shows that no additional lines have been added to Le Roy's face. The head has been placed within an oval background, quite unlike any of the other etchings. This portrait did not need to conform to the other prints, as it was never included in the *Iconography*. The short horizontal line at the top of the plate and indentation around the oval are almost certainly signs that this is a masked impression. Paper would have been placed over part of the plate at the point of printing so that the hidden parts of the composition would not print on this sheet, disguising it as an earlier state.

(table case)

### 8 Philippe Le Roy (1596-1679)

Etching and engraving

Hollstein 470 IX/IX

PROVENANCE: Given by T. E. Crawhall 1918 (P.4109-R)

This shows how no. 7 would have looked had it not been masked. It also reveals that the borderline, coat of arms, and inscription were added forty years after Van Dyck etched the plate: in the inscription Le Roy is called Baron of Broechem, a title he did not gain until 1671. A chain of honour, which he received in 1648, was added to the portrait at an earlier stage.

### 9 Pieter Brueghel the Younger (c.1564/5-1636) 1679)

Etching on laid paper (249 x 161)

Hollstein 3 I/VI

WATERMARK: Two interlaced Cs with the Cross of Lorraine, surmounted by a crown, see I.1.

PROVENANCE: Robert E. Graves (1835-1922); bt. John Charrington [Lugt 572] at his sale (Sotheby's), 20 June 1923 (lot 161). Given by John Charrington 1933 (P.2751-R)

Like nos. 2, 3 and 6, Van Dyck carefully etched Pieter Brueghel's head. He also went further than these compositions in outlining the figure, which is suggested in loose, open forms. The etching was not elaborated upon by subsequent printmakers. Apart from a borderline and an inscription, Van Dyck's etched lines were never strengthened with burin work. A preparatory chalk drawing exists in the Hermitage Museum, St Petersburg, suggesting that Van Dyck drew Brueghel from life. Van Dyck depicts Pieter in a contemplative mood, alone with his own thoughts. He wears a ruff and rests his arm in the folds of a cloak. With this pose, together with the Roman-like apparel, the scroll of paper in his hand and the pillar in the background, Van Dyck achieves the desired level of intellectual dignity for his sitter.

Pieter Brueghel and his younger brother, Jan (nos. 12-14), were sons of Pieter Brueghel the Elder (c.1525/30-69). The exact date of birth of Pieter is not known, but he was admitted into the Guild of St Luke as master in 1584-5. Between 1588 and 1626 he had at least eight apprentices, of whom Frans Snyders (nos. 3-4) was one. His studio produced copies of his father's peasant subjects that had remained popular, and although he had a very active studio that produced canvasses large numbers, Pieter's career was never as successful as his younger brother's. Because of his depictions of the underworld he earned the nickname "Hell Brueghel".

### 10 Frans Francken the Elder (1542-1616)

Etching on laid paper (294 x 206)

Hollstein 5 II/VII

WATERMARK: Two interlaced Cs with the Cross of Lorraine surmounted by a crown, see I.1.

PROVENANCE: Given by John Charrington 1933 (P.2756-R)

As with no. 9, Van Dyck portrays Frans Francken in a frontal pose but there are a number of differences: more light falls on Francken's face than on Brueghel's, and a pillar has been engraved behind Francken's head. This was done by another hand, but within Van Dyck's lifetime, as corrected proof impressions have been preserved that indicate the desired changes. Both Pieter Brueghel and Francken are drawn from the same low viewpoint and both men rest their arms in their cloaks. Francken looks out towards the viewer but his eyes do not meet ours exactly – his unveiled stare is at the outside world.

Francken was a member of the older generation of artists etched by Van Dyck. In fact his death in 1616 means that Van Dyck must have relied on an existing portrait for this etching. Francken was registered in the Guild of St Luke as master in 1567. He painted large altarpieces and smaller 'cabinet' pictures, a genre which was perfected by his sons who all became artists. After the iconoclastic destruction of Catholic monuments and pictures in Antwerp in the 1560s, Francken was commissioned to paint replacements and he became one of the leading artists of the period. In a later state of this print the Latin title calls him ANTVERIÆ PICTOR HVMANARVM FIGVRARVM (Figure painter of Antwerp).

### 11 Adam Van Noort (1561-1641)

Etching on laid paper (252 x 162)

Hollstein 7 II/VII

WATERMARK: Shield with fleur de lys surmounted by a crown, see VI.158

PROVENANCE: From the collection of G Ritter von Franck (1807-1860) [Lugt 1152]; Colnaghi sold to John Charrington [Lugt 572], December 1904. Given by John Charrington 1933 (P.2760-R)

As with no. 10 a background was engraved behind Van Noort's head by a hand other than that of Van Dyck. This time Van Dyck chose a stone wall instead of a pillar. The British Museum possesses an impression of the state before the engraved background, where the wall has been indicated in chalk, serving as Van Dyck's instruction to the printmaker. In later states the composition was not elaborated further.

Adam Van Noort made designs for engravings for the Collaert family of printmakers and publishers. He is listed as master in the painter's guild in 1587, and became its dean in 1597. He is most well known for his active studio, in which Rubens and Jacob Jordaens (1593-1678) were his apprentices. In 1616 Jordaens became his son in law.

## 12 Jan Brueghel the Elder (1568-1625)

Etching on laid paper (251 x 166)

Hollstein 2 II/VII

WATERMARK: Shield with fleur de lys surmounted by a crown, see VI.158

PROVENANCE: Colnaghi sold to John Charrington [Lugt 572], 1904. Given by John Charrington 1933 (P.2748-R)

Jan was born in Brussels in 1568, and was only one year old when his father, Pieter Brueghel the Elder, died. Jan travelled to Italy in 1589, and settled back in Antwerp towards the end of 1596. Three years later he married Elizabeth de Jode, daughter of the engraver Gerard de Jode. In 1601 he became co-dean of the Guild of St Luke. Among his close friends were Hendrick van Balen, to whom Van Dyck was apprenticed, and Rubens, with whom Jan worked in partnership on painting commissions. In 1609 he became Court painter in Brussels to the archdukes Albert and Isabella, but he was permitted to live in Antwerp. He also received commissions from Emperor Rudolph and Sigismund II of Poland. His delicate touch and ability to convey textures earned him the nickname "Fluwelen" or "Velvet" Brueghel (although according to W. Hookham. Carpenter it was due to "his dress being usually of that material" (*Pictorial Notices*, 1844, p.85). Jan died in a cholera epidemic that swept through Antwerp in 1625. If Van Dyck painted Jan's portrait, it must date from before 1621, when he left Antwerp for Italy.

Like nos. 10 & 11 Van Dyck enlisted the services of another printmaker to engrave a background. This has been done in dense, horizontal lines, but it is only partially finished. Jan wears a loose ruff collar like his brother Pieter (no. 9), and fixes the viewer with a steady gaze.

## 13 Jan Brueghel the Elder (1568-1625)

Etching on laid paper (255 x 165)

Hollstein 2 IV/VII

WATERMARK: Indistinct, not identified

PROVENANCE: From the Marseille Holloway collection [Lugt 1875]; Colnaghi sold to John Charrington [Lugt 572], 1904. Given by John Charrington 1933 (P.2749-R)

In this state a borderline frames the portrait, and even though the background has not been completed, a Latin title has been added calling Brueghel a painter of flowers and landscapes. The initials *G.H.* in the margin are those of Gillis Hendricx, who acquired fifteen of Van Dyck's etched plates around the same time as he received the eighty plates of the *Iconography* from the first publisher of the series, Martin Van den Enden. Hendricx then published his own edition, enlarged to one hundred portraits. He decided to transform one of the etchings - the *self portrait* - into a title page for the edition (see nos. 1-2).

## 14 Jan Brueghel the Elder (1568-1625)

Etching on heavy laid paper (241 x 150)

Hollstein 2 VII/VII

WATERMARK: Three crescents, see XXIV.314

PROVENANCE: Given by John Charrington 1933 (P.2750-R)

The watermark in the paper indicates that it is Venetian and made in the late seventeenth century. This impression is the last recorded state of the plate. Since the changes made in 1645 by Gillis Hendricx (no.13) the background has been completely finished in engraving. In comparison with the two earlier states (nos. 12 & 13) the lines appear a good deal darker. This is due to the plate being re-etched, i.e. bathed again in acid in order to deepen the lines so to allow them to carry more ink. The plates had become worn through the pressure exerted on them in printing presses. It is not, therefore, through any additional work by another printmaker that the quality of Van Dyck's hand has been lessened, but rather through excessive printing. The portrait completely loses the subtle contrasts apparent in the earlier states. The patchy appearance of the lines in the hand in particular shows that the recesses in the plate are less able to carry ink effectively.

Three drawings by Brueghel from the Museum's collection are on display in the table cases in Gallery 15.

## 15 Jan de Wael (1558-1633)

Etching on laid paper (409 x 303)

Hollstein 15 II/VI

WATERMARK: Double headed eagle with a crown, with the initials *F.B.*, see XII.243

PROVENANCE: Colnaghi sold to Charrington, October 1904. Given by John Charrington 1933 (P.2772-R)

This is a deceptive impression, as the sheet has actually been printed twice to achieve a complete image. Van Dyck had apparently not been happy with the first attempt at De Wael's arm and had burnished it out. A second attempt at the arm was not made until Gillis Hendricx acquired the plates after Van Dyck's death. After the rework, some impressions of earlier states were reprinted in order to superimpose the arm in the empty space. This was achieved by inking only the desired area of the reworked plate. This impression shows that this attempt was not entirely successful, as there are areas of double-printing in the elbow. There are also places that have failed to print properly: under the ruff, under and to the left of the beard and under the nose. Someone has drawn in ink in these sections to darken them. The cross-hatched lines forming the shadow below the hand have also not printed well.

A member of the older generation of artists, Jan de Wael made the customary trip to Italy, before returning to Antwerp and becoming dean of the painter's guild in 1594. He married Gertrude de Jode,

sister of Pieter de Jode, whose son engraved some of the portraits for the *Iconography*. Van Dyck lived with De Wael's sons, Lucas and Cornelis, when he travelled to Genoa, where the brothers had set up a studio.

### 16 Jan de Wael (1558-1633)

Etching on laid paper (383 x 258)  
Hollstein 15 VI/VI  
PROVENANCE: Unknown (P.2773-R)

As with the later state of *Jan Brueghel* (no. 14) the lines of this late state of this print appear heavier, and the print loses the overall delicate touch. An unknown printmaker has added engraved lines to the clothing, to regularize their appearance.

### 17 Lucas Vorsterman (1595-1675)

Etching on laid paper (401 x 272)  
Hollstein 12 I/VII  
WATERMARK: A phoenix in a wreath, see XIV.252  
PROVENANCE: Given by John Charrington 1933 (P.5560-R)

Lucas Vorsterman and his pupil Paulus Pontius were two of the most skilled engravers of the age. Vorsterman worked with Rubens in his studio, reproducing the master's paintings, until a violent quarrel ended their relationship. It seems that the most gifted of Rubens' engravers also had a highly volatile temperament. Rubens' letters give an insight into the split: he wrote that Vorsterman, rather immodestly, insisted that it was his engraving skills alone that gave Rubens' prints any value! Slightly later he lamented that work in his studio had ground to a halt "on account of the mental disorder of my engraver". Before the quarrel, Rubens had agreed to be godfather to Vorsterman's eldest son, while Van Dyck became godfather to his daughter, christened Antonia. In 1624 Vorsterman went to England and survived on the patronage of royalty and nobility. He returned to Antwerp and was one of the printmakers selected by Van Dyck to engrave plates for the *Iconography*. He executed twenty two of the original eighty plates.

Van Dyck portrayed Vorsterman as alert but with his eyes cast down, captured as if in the act of listening. A strong sense of movement is created by the clockwise spin of Vorsterman's body though the torso, head and then eyes. The body has been completely etched, rather than indicated by summary outlines. As with some other early states it is apparent that Van Dyck's skill as a draughtsman does not quite match his skill as a printmaker: there is a deep accidental scratch at the top of the plate, and patchy areas at the top-left corner, caused by damage to the etching ground resulting in foul biting (see *technical terms* above)

### 18 Lucas Vorsterman (1595-1675)

Black chalk on paper (244 x 179)  
PROVENANCE: Henry Tersmitten, sold Amsterdam, de Bary and Yver, 23 September 1754, lot 447; anonymous collector M.D., c.1800? (Lugt 1863a); according to Vey, the property of two French collectors, Sentelle and Poulain, at the beginning of the nineteenth century, on the evidence of a reference by Charles Blanc (*Le Tresor de la Curiosité*, Paris, 1858, II, p. 217, no. 78) to the Poulain sale catalogue: 'Van Dyck: Portrait de Vorsterman précieux dessin a la pierre noire ... Il a corné le cabinet Sentell...'; Sir Thomas Lawrence, his inv. no. 78 (Lugt 2445); E. Desperet (according to an old inscription on the old mount); J. de Vos Jbzn. (Lugt 1450), sold Amsterdam, Muller, 22 May 1883, lot 139, bt. Thibaudeau for J.P. Heseltine (Lugt 1508); with Thomas Agnew and Sons, from whom bt. by Charles B.O. Clarke, 1919; Grace Clarke; Louis C.G. Clarke. Given by Louis Clarke 1961 (PD.30-1961)

For all his etchings Van Dyck needed a design from which to work, and it would have been necessary for the model to be the same scale as the print. A number of black chalk drawings have been preserved that relate to the etchings, and this is believed to be the preparatory study for no. 17. Van Dyck had witnessed the provision of preliminary designs for printmakers when he was working for Rubens. Some of the drawings produced under Rubens' supervision have been attributed to Van Dyck. They were more detailed than this chalk drawing of Vorsterman; they were begun in the same medium, but gone over with a coloured wash (grey or brown) and accented with white highlights. The drawing's provenance can be traced by the array of collection marks. One of its owners was the painter Sir Thomas Lawrence (1769-1830). The collector responsible for the prominent mark on the left-hand corner has not yet been identified, but according to Lugt it also appears on Italian and Flemish old master drawings in the Louvre.

### 19 Willem de Vos (before 1575-c.1630)

Etching and engraving on laid paper (272 x 154)  
Hollstein 14 II/VII  
WATERMARK: Double headed eagle with a crown, with the initials *F.B.*, see XII.243  
PROVENANCE: Colnaghi sold to Charrington, October 1930. Given by John Charrington 1933 (P.2767-R)

Willem de Vos's dates of birth and death are not known, in fact there is precious little other information about him: he was the nephew of Maarten de Vos (1532-1603), he became dean of the Guild of St Luke in 1600 and he trained Justus Suttermans (nos. 34-36) in his studio. However, as with Jan de Wael (nos. 15-16), there is no trace of any work that can be firmly attributed to him.

This impression shows that very early on the plate became damaged around the area of De Vos's head.

Parts of his face have been burnished away in preparation for new lines to be engraved. The missing eyelid of De Vos's left eye in particular makes this portrait look a good deal more unfinished than Van Dyck's etchings of the head alone, for example his self portrait (no. 2) and Frans Snyders (no.3). The sense of the portrait being a work in progress is reinforced by the varying degrees of finish in different areas of the plate: the still largely unworked left side of De Vos's body, the thickly etched lines on the right, and the densely cross-hatched background.

## 20 Willem de Vos (before 1575-c.1630)

Etching and engraving on laid paper (249 x 160)

Hollstein 14 III/VII

WATERMARK: Two interlaced Cs with the Cross of Lorraine surmounted a crown, see I.1

PROVENANCE: Gubekunst & Klipstein (Berne) sold to Charrington, November 1923. Given by John Charrington 1933 (P.2768-R)

This is the very next state of the print, which shows that although no changes have been made to the figure, the addition of a borderline, a title and a signature line mean the composition is already much more finalized. The Latin title identifies Willem de Vos as an Antwerp figure painter.

## 21 Willem de Vos (before 1575-c.1630)

Etching and engraving (243 x 154)

Hollstein 14 III/VII

WATERMARK: Foolscape, unidentified version

PROVENANCE: G. A. Cardew [Lugt 1134]. Bought from the Prints Duplicates Fund 1946 (P.15-1946)

In the fifth state the portrait was entirely finished with a burin (the engraving tool) by another printmaker, Schelte à Bolswert (c.1586-1659). Bolswert's name has been added to the lower right of the margin, followed by the word *sculpsit*, which means 'engraved'. Bolswert was one of the engravers sought out by Van Dyck to engrave plates for the *Iconography*, but this print shows that he was also employed later on by the publisher Gillis Hendricx, who published the first posthumous edition of the series, which included Van Dyck's etchings. His initials are apparent in the centre of the margin between the names of Van Dyck and Bolswert.

Bolswert has regularised Van Dyck's freer etched lines with more uniform engraved ones, creating denser shadows and achieving a clear sense of the folds in the clothing. In addition Bolswert has added to the modelling of De Vos's face. The result is quite successful, but little remains of Van Dyck's delicate touch.

## 22 Paul de Vos (1595-1678)

Etching on laid paper (219 x 160)

Hollstein 13 I/X

PROVENANCE: From the Julian Marshall collection; Colnaghi sold to Charrington, October 1930. Given by John Charrington 1933 (P.2769-R)

This is an impression of the first state, with only the head and ruff etched by Van Dyck. The background was etched by another printmaker, and the lines are not very successful in the area to the left of the face. As with the portrait of Vorsterman (no. 17) a number of mistakes have been made during the etching process. Acid resistant varnish was dropped onto the wrong areas of the plate, which meant that no lines were bitten into the plate.

Paul de Vos was a talented follower and friend of Frans Snyders (nos. 3-4), who married his sister, Margaretha. Paul named one of his sons Frans, and left his brother-in-law a painting by Rubens in his will. He became master in the Guild of St Luke in 1620, and went on to work with both Van Dyck and Rubens. Paul painted large-scale hunting or animal scenes as well as still lives. These were in demand in high circles, including Philip II of Spain and Ferdinand III, Holy Roman Emperor.

## 23 Paul de Vos (1595-1678)

Etching on laid paper (241 x 154)

Hollstein 13 IV/X

WATERMARK: Fragment of a foolscape, unidentified version

PROVENANCE: Gilhofer & Ranschburg sold to John Charrington [Lugt 572], March 1929. Given by John Charrington 1933 (P.2770-R)

Unlike any of the other prints in this room, this portrait was completed as an etching. The printmaker was Joannes Meyssens (1612-1670), who signed his name with *excudit* (meaning 'published'). Meyssens tried to capitalise on the popularity of Van Dyck's prints, publishing second versions of some of his portrait prints. The changes Meyssens made to this plate were carried out before Hendricx acquired the plates in 1645, and possibly even in Van Dyck's lifetime. It is unlikely that the two were working in collaboration. Given how particular Van Dyck had been with the arm in the portrait of De Wael (nos. 15-16), it is doubtful that he would have approved the awkward rendering of the body and arm in this instance. Meyssens tried unsuccessfully to fit the whole arm into the picture space, having to extend the hand over the margin, but the arm is still too cramped. A *tromp-l'oeil* shadow was added as an afterthought in an attempt to improve the composition.

## 24 Paul de Vos (1595-1678)

Etching on laid paper (262 x 175)

Hollstein 13 X/X

PROVENANCE: From the collection of Thomas Thane (1782-1846) [Lugt 811, dated 1817]; Parsons sold to Charrington, March 1922. Given by John Charrington 1933 (P.2771-R)

By the final state there have been numerous changes. The whole plate has been thoroughly reworked by Schelte à Bolswert (see also no. 21), employed by Gillis Hendricx for the 1645 edition of the *Iconography*. Bolswert left the head alone to retain as much of Van Dyck's work as possible, but he tried to improve the rest of the composition by going over it with burin. The hand and index finger have been made more slender (and more in keeping with Van Dyck's portrayal of hands). The ruff has been altered at the right and the clothing completely covered with engraved lines. A second line of lettering has been added, and the makers' names have been burnished away and rewritten in the lower corners.

### 25 Joos de Momper the Younger (1564-1635)

Etching on laid paper (287 x 220)  
Hollstein 6 I/V

WATERMARK: Two interlaced Cs with the Cross of Lorraine surmounted by a crown, see I.1

PROVENANCE: Colnaghi sold to Charrington, July 1911. Given by John Charrington 1933 (P.2759-R)

As with nos. 9, 28 & 30, this portrait was not elaborated by subsequent printmakers, neither within Van Dyck's lifetime nor after it. A borderline and inscription are the only additions to Van Dyck's portrait. The inspiration for the pose came from another printed portrait, engraved by Simon Frisius in 1618, which portrayed De Momper gesturing towards a range of mountains, scenery he specialised in painting.

De Momper came from a Flemish family of dealers and artists. He was apprenticed to his father, and became master in the painter's guild in 1581. Later in the decade he journeyed to Italy. He became dean of the Guild in 1611. He often collaborated with other figure painters, such as Jan Brueghel (nos. 12-14) and Van Dyck's master, Hendrick Van Balen (1575-1632).

Two drawings by De Momper from the Museum's collection are on display in the table cases in Gallery 15.

### 26 Joos de Momper the Younger (1564-1635)

Etching (250 x 161)  
Hollstein 6 V/V

PROVENANCE: Reitlinger bequest 1950 (received 1991) (P.1831-1991)

This is a late impression, printed from the copperplate after Hendricx's edition in 1645. The only changes made to the plate since it was printed as a pure etching (see no. 25), are the additions of a borderline, signature line and title, which describes De Momper as a 'painter of mountains'. A second version of the image was etched and engraved by Lucas Vorsterman, see no. 27.

(table case)

### 27 Lucas Vorsterman (1564-1635)

#### Joos de Momper (1564-1635)

Etching and engraving on laid paper (231 x 159)  
Hollstein 76 III/IX

WATERMARK: Fleur de Lys with a crown, see V.146

PROVENANCE: From the collection of Richard Fisher (1809-1890) [Lugt 2205]; bt. John Charrington [Lugt 572] at his sale (Sotheby's) 10 February 1919, lot 4. Given by John Charrington 1933 (P.3486-R)

It appears that Van Dyck's etching (no. 25) was not available or not wanted for the *Iconography* (as in the case of Jan Snellinck, nos. 28 & 29), because the first publisher, Martin Van den Enden published a different version, etched and engraved by Lucas Vorsterman (the sitter of nos. 17-18). The main difference in the composition is the cliff, which here extends beyond De Momper's head to the right, whereas in Van Dyck's etching it is limited to the left. Although no painted portrait of Momper is known, the inscription, which has been changed from *Ant. Van dyck fecit aqua forti* in Van Dyck's etching to *Ant. Van Dyck pinxit* here suggests that there was a painting or drawing for Vorsterman to work from. An additional argument for there being a different source is that Vorsterman's print is in the same direction as Van Dyck's (if it was a copy of the etching, it would be in reverse to it).

### 28 Jan Snellinck (1544-1638)

Etching on laid paper (224 x 154)  
Hollstein 9 II/VII

PROVENANCE: Given by John Charrington 1933 (P.5561-R)

Jan Snellinck was a draughtsman, painter, tapestry designer and art dealer. He was a blood relation of the Brueghel family (through his mother, Corneila Verhulst), and his two marriages connected him with other artists of Antwerp. In 1574 he married Helena de Jode, daughter of the engraver and publisher Gerard de Jode (1509/17-1591). Snellinck worked for his father-in-law producing designs for prints. In 1586 Snellinck was married again to Paulina Cuypers, who was a relative of Van Dyck's mother, Maria.

Van Dyck draws Snellinck with his hand at his stomach, and apart from the fact that he isn't wearing armour Snellinck appears more like a soldier than an artist. The rising smoke in the background is perhaps an allusion to the battle scenes he was renowned for painting. This portrait is not psychologically self-contained, as the sitter interacts with some unseen person outside the picture space, as with the portraits of Vorsterman (nos. 17-18) and Pontius (nos. 31-32).

(table case)

**29 Pieter de Jode the Younger (c.1606-c.1674)  
Jan Snellinck (1544-1638)**

Etching and engraving on laid paper (239 x 158)  
Hollstein 91 III/VII  
WATERMARK: Fleur de lys with a crown, see V.146  
PROVENANCE: Given by John Charrington 1933  
(P.5562-R)

As in the case of the portrait of Joos de Momper (nos. 25-27), Van Dyck's etching was apparently not available or not wanted for the *Iconography* published by Martin Van den Enden in Van Dyck's lifetime. An identical second version was engraved by Pieter de Jode the younger, grandson of Gerard de Jode, and nephew of both Jan Brueghel (nos. 12-14) and Jan de Wael (nos. 15-16). While it is not certain that De Jode was responsible for the etching, the engraving can be attributed to him.

**30 Desiderius Erasmus (1466-1536)**

Etching on laid paper (350 x 252)  
Hollstein 4 I/V  
WATERMARK: Phoenix in a wreath, see XIV.152  
PROVENANCE: Given by John Charrington 1933  
(P.2755-R)

The scholar and philosopher Erasmus encouraged humanism in the belief that changes in the Church would prevent a Protestant split. He remained a Catholic while men like Luther and Calvin broke away in the Reformation. Erasmus had an acute interest in his own features. Hans Holbein went on to paint him three times, and one of the paintings was probably the source for Van Dyck's etching. As the other figures etched by Van Dyck are artists, the portrait of Erasmus is a slight mystery. It is perhaps further evidence that the etchings were executed early on after Van Dyck conceived the idea to produce a series of printed portraits, and at that point he was slightly unsure about the form the series was going to take. There is considerable damage to the plate in the form of technical imperfections. Acid has accidentally penetrated the etching ground, along the lower-left side and right edge of the plate. This is possibly the result of the overheating of the plate before the application of the etching ground.

**31 Paulus Pontius (1603-1658)**

Etching on laid paper (410 x 301)  
Hollstein 8 II/VIII  
WATERMARK: Double headed eagle with a crown and the initials *FB*, see XII.243  
PROVENANCE: Given by John Charrington 1933  
(P.2761-R)

As with some other of Van Dyck's etchings, early states reveal numerous technical imperfections (nos. 17, 22, 30 for example). Here, Pontius' face has been

scarred with accidental streaks and blemishes, and areas in his hair to the right of his face have not printed properly. Impressions of the first state show that Van Dyck only etched a small number of lines to the background. This state shows that a network of horizontal lines was drawn to fill all but the lower left-hand corner of the plate. These lines do not match Van Dyck's existing ones very well.

Paulus Pontius (the Latinized name of Paul De Pont) was the pupil of Lucas Vorsterman (nos. 17-18). Pontius replaced Vorsterman as chief engraver in Rubens' studio, even residing with the painter during the period 1624-31. He engraved plates after Rubens' designs until the painter's death in 1640. Pontius was one of the printmakers selected by Van Dyck to engrave portraits after his designs for the *Iconography*. Pontius executed thirty of the original eighty plates. The two evidently enjoyed a close relationship for Van Dyck to etch his portrait. It is interesting to compare Van Dyck's etching with Pontius' own portrait for the *Iconography*, no. 33 in the table case below.

(table case)

**32 Paulus Pontius (1603-1658)**

Etching and engraving  
Hollstein 8 VIII/VIII  
PROVENANCE: Thomas Kerrich (1748-1828);  
Bequeathed by his son Rev. Richard Edward Kerrich  
1873 (P.817-R-113)

This is a later state than no. 31. The identity of the printmaker who reworked the plate with engraved lines is not known. In the background, vertical etched lines have been added over the horizontal lines, forming a grid. The whole of Pontius' figure has been 'tidied' to create better contrast between the light and dark areas. The etched lines of the face have been made more uniform, and efforts have been made to correct the technical imperfections. The shape of Pontius' chin has also been altered and contour lines cover the rest of the face. Punched dots have been added most noticeably to the forehead and nose. These are very different to the stippling effect created with an etching needle by Van Dyck, for example, in his *self portrait* (no. 2).

(table case)

**33 Paulus Pontius (1603-1658)**

**Paulus Pontius (1603-1658)**

Etching and engraving on laid paper (247 x 181)  
Hollstein 82 III/VII  
WATERMARK: Fragment of a shield with fleur de lys surmounted by a crown and the initials *WR*, see VI.158  
PROVENANCE: From the collection of Richard Fisher (1809-1890) [Lugt 2205]; bt. John Charrington [Lugt 572] at his sale (Sotheby's) 10 February 1919, lot 33. Given by Charrington 1933 (P.2835-R)

As this was one of the portraits produced in Van Dyck's lifetime and published by the first publisher, Martin Van den Enden, this plate is perhaps evidence against Van Dyck intending his etchings to be part of the *Iconography*. It is interesting to compare this engraving with Van Dyck's etching (no. 31). Here, Pontius' clothes are grander, and his pose more dramatic. The portrait is based on a later painting than the design used for the etching, so Pontius appears less youthful than in Van Dyck's portrayal.

### 34 Justus Sustermans (1597-1681)

Etching on laid paper (400 x 266)

Hollstein 11 I/V

WATERMARK: Double headed winged eagle with a crown and initials *FB*, see XII.243

PROVENANCE: Colnaghi sold to Charrington, April 1935. Given by John Charrington 1935 (P.2763-R)

Justus Sustermans was baptized on 28 September 1597, and in 1609 became a pupil of Willem de Vos (nos. 19-21) at the same time that Van Dyck was apprenticed to Hendrick Van Balen. In 1616 he left Antwerp for Paris to work in the studio of Frans Pourbus the Younger (1569-1622). In 1620 he moved on to Florence, forging a career as a portraitist in the service of Cosimo II, and the Grand Dukes of Tuscany. He died in Florence in 1681, but also worked in Vienna for Ferdinand II, Holy Roman Emperor.

This is an impression of the first state, before any lettering was engraved on the plate. At this early stage, there is only one unsteady line to indicate the margin. Underneath the line and in the top left corner of the plate there are areas of foul-biting (see *technical terms* above), similar to the occurrences in the portrait of Erasmus (no. 30). Although there is less movement in this portrait to that of Pontius (no. 31), for example, Susterman's stare and his drooping eyelids present a

self-assured young man confident in his abilities as an artist.

### 35 Justus Sustermans (1597-1681)

Etching on laid paper (252 x 172)

Hollstein 11 III/V

WATERMARK: Two interlaced Cs without the Cross of Lorraine, see 1.B.7

PROVENANCE: From the Collection of the Duke of Leeds, Hornby Castle; John Charrington [Lugt 572] bt. at Sotheby's, 14 July 1930, lot 37. Given by John Charrington 1933 (P.2764-R)

This is a later state, with changes made after Gillis Hendricx acquired the plates in 1644. The foul-biting (see *technical terms* above) apparent in the first state (no. 34) has been burnished away, and an inscription has been added, identifying Sustermans as Antwerp painter to the Grand Dukes of Tuscany. Here, Susterman's name is spelt *Jodocus Citermans*; in the next state (no. 36) the spelling is altered to *Justus Suttermans*.

### 36 Justus Sustermans (1597-1681)

Etching on laid paper (263 x 176)

Hollstein 11 IV/V

WATERMARK: Foolscape with nine points, see IV.141

PROVENANCE: Colnaghi sold to John Charrington [Lugt 572], October 1904. Given by Charrington 1933 (P.2765-R)

Like the early state of Susterman's teacher, Willem de Vos (nos. 19-21), there are varying degrees of finish over the plate: Susterman's head is well finished, the costume only roughly, and the area to the left-hand corner is composed only of summary lines. However, this plate was never worked over to the same degree as that of De Vos, meaning that Van Dyck's etched lines remain in their pure state.