

ANTHONY VAN DYCK

Flemish school, 1599 - 1641

Van Dyck was born on March 22, 1599 in Antwerp, where his father Frans was a merchant. His mother died in 1607. In 1609 he is listed in the records of the Saint Luke's Guild of Antwerp as a pupil of Hendrik von Balen, and his first dated works are of 1613 and 1616. In February 1618 he was declared independent of his father. Further dated works of 1618-20 follow, and in March 1620 he is named in a contract between Rubens and the Jesuits of Antwerp. By this time he had been with Rubens for some years. In July 1620 he was still at Antwerp with Rubens, but by late November of that year he was at the English Court of James I. After receiving a payment for special services from the King, he returned to Antwerp in February 1621, then left for Italy the following October and spent about five years there. Arriving in Genoa, he moved to Rome in 1622 and then to Venice, with stops at Florence and Bologna. In 1623 he was again in Rome, where he painted the Cardinal Bentivoglio's portrait. In July 1624 he was at Palermo and in July 1625 at Marseilles, on his way to Aix-en-Provence to visit Rubens's friend Pieresc. In 1626 he was in Genoa, where he did portraits of Gian Vincenzo Imperiale. Then in the autumn of 1627 he finally returned to Antwerp and remained there for the next five years. Paintings for the Church of the Augustinians there and for the Church of Saint Michael at Ghent won him an international reputation. In March 1632 he was in Brussels, and by April of that year in London; and in July he was knighted and appointed principal painter to the English Court. He spent his last years thereafter in London, with visits to Antwerp and Brussels in 1634 and Paris early in 1641. In October 1640 he was solemnly honored by the Antwerp Guild. He fell ill in 1641, and thought of returning to Flanders via Holland, but died in his Blackfriars house on December 9, 1641. His production includes religious and mythological subjects, and a very large number of portraits, particularly from the English period. These last were frequently copied and recopied.

Self-Portrait

oil on canvas, ^{oval} 24 × 19 $\frac{3}{4}$ ins.

Colln. Edith Clowes.

Condition

Technically examined at the Fogg Museum, Nov. 1968.

Found to have been rubbed and somewhat compressed by relining. An infra-red photograph shows retouchings of a relatively modern date.

Provenance

Koetser, New York ; Newhouse Galleries, New York. Acquired by Mrs Clowes in 1964.

Versions

1. Louvre no. 1985, exh. at Versailles. Oval, on canvas, 68 × 58 cm. (E. Schaeffer, Van Dyck, Des Meisters Gemälde, Stuttgart-Leipzig, 1909, frontispiece). ⁸¹² Louis XIV ; first recorded 1683.

2. Colln. Mrs H.A. Ibbetson, Los Angeles (1945).

3. Wilton House. Three-quarter length version, showing artist seated in a chair, holding a paper. 50 $\frac{1}{2}$ × 40 ins. (N.R. Wilkinson, Wilton House Pictures, 2 vols., 1907, II, p. 348, no. 109, ill., as school of Van Dyck).

The Louvre version of this portrait, reproduced by Schaeffer as a Van Dyck, was subsequently excluded from Glück's 1931 edition of the same publication, being now considered by Glück to be an inferior school piece. The present version, which became known only recently, is clearly superior to the Louvre version, to which it corresponds exactly, apart from being slightly smaller. It was certified by L. Burchard (1958) as a van Dyck, and dated by him 1632-40. Jaffé, however, (1968), after technical examination, considered it to be a work from the studio of van Dyck.

Notes.

1. Le Brun, Inventaire des Tableaux du Cabinet du Roy, Paris, 1683, no.229.
2. Photograph in the Erick Art Ref.Lib., labelled there a copy or replica.
3. This would clearly seem to be a later copy, probably eighteenth century. Since the lower half of the painting is very weakly composed, the existence of this version need not imply that there was an original three-quarter length version on which this one is based.
4. G.Glück, Van Dyck, Des Meisters Gemälde, Stuttgart-New York, 1931, p.517.
5. Letter to Newhouse Galleries, Jun.27, 1958 (copy in Clowes archives).
6. A dating of the work ^{to the artist's English period,} ^{if authentic,} follows, e.g, from the ^{analogous} resemblances to the right-hand head in the double portrait of Stafford and Mainwaring (Glück, op.cit. p.483), especially in the treatment of the hair.

For the iconography of van Dyck's self-portraits across the years, see Glück, op.cit., frontispiece, and nos. 3, 119, 121-22, 440 (with Endymion Porter), 496 ; the same author's "Self-portraits by van Dyck and Jordaens", Burl.Mag., 65, 1934, pp.195ff. and "Reflections on van Dyck's Early Death", Burl.Mag., 79, 1941, pp.194ff. ; and also D.Piper, Catalogue of Seventeenth Century Portraits in the National Portrait Gallery, Cambridge, 1963, under, no.1291. ~~Of these, the version which appears as Glück's frontispiece is the closest to the present work in its face mask.~~

7. Letter to the compiler, Nov. 13 , 1968. Of the versions self-portraits cited in n.6, the one which appears as Glück's frontispiece (formerly in Holford colln.) is the closest to

Notes, cont.

the present work in its face mask. Glück, 1934, p.196, considered the Louvre version an altered adaptation from it, and Jaffe correspondingly suggested that the present work and ^{the} other corresponding versions were based on that original. Cf. also Glück no. 44Q, Cf. also Glück no. 440