

Reproductive Portraits of Anthony Van Dyck after the Portrait in the Palace of Versailles: from the 19th Century to the Beginning of the 20th Century (1)

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Abstract

The portrait of Anthony Van Dyck (1599 Antwerp-1641 London) at the Palace of Versailles is now considered an early copy of one of Van Dyck's self-portraits. However, people long believed this to be an original self-portrait by the Flemish master. Many reproductive images based on this portrait of Van Dyck at Versailles were produced throughout the 19th century up until the beginning of the 20th century. To examine this phenomenon, it is necessary to consider the circumstances which surrounded the publication in Paris and Brussels of reproductive Van Dyck portraits after the Versailles portrait. According to this research, a reproduction of the Van Dyck portrait at Versailles was first published in the *Galerie du Musée Napoléon* in 1804. It was after this that this image of Van Dyck became popular in France. From around 1840 onwards, the reproductive portraits of Van Dyck at Versailles also often appeared outside France. In the first part of this article, we will examine how this image of Van Dyck became popular in France. The second part will examine how the image spread in other countries and what played an important role in this process.

Key words: reproductive portraits, portraits, Van Dyck, Peter Paul Rubens, Palace of Versailles, Musée Napoléon, Louvre Museum, 19th century.

1. Introduction

In this article, we will discuss the reproductive portraits of Anthony Van Dyck (1599 Antwerp-1641 London) after the portrait in the Palace of Versailles (**fig. 1**). I first conceived of this topic when I saw that the portrait of Van Dyck at Versailles was reproduced as a frontispiece of *Van Dyck des Meisters Gemälde in 537 Abbildungen* in the series of *Klassiker der Kunst* by Emil Schaeffer¹⁾. They were representative of catalogues of old masters' paintings at the beginning of the 20th century. Interestingly, the portrait at Versailles is today thought not to be an original but an early copy of a self-portrait by Van Dyck²⁾. I wondered whether this portrait of Van Dyck was particularly appropriate for the "face" of Van Dyck's *catalogue raisonné* because today this portrait is not as popular as his self-portrait. In any case, the use of Van Dyck's portrait as the frontispiece of Schaeffer's book was hardly exceptional as this Van Dyck portrait at Versailles was often found

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among reproductive prints from the beginning of the 19th century to the beginning of 20th century. There are several superb pieces among those works: for example Jacques Étienne Pannier (French; 1802 Paris-1869 Paris), Constant Sittel (19th c., active in Paris), Joseph Arnold Demannez (1826 Antwerp-1902 Brussels), and Eduard Mandel (1810 Berlin-1882 Berlin) all made excellent portrait prints based on this portrait of Van Dyck at Versailles.

Table 1, *Reproductive Portraits of Van Dyck at the Palace of Versailles*, shows that a total of 25 Van Dyck images from his portrait at Versailles were made intensively between the 19th and 20th centuries. No reproductive portraits were made of this painting at any other time. In Chapter 2, we will first examine the portrait of Van Dyck which hangs in the Palace of Versailles from the point of view of its provenance, its approximate date and its representation of clothes.

In the following section, we will then discuss why this portrait became so popular only over such a limited period of time. The objects of this study will be 25 reproductive portraits based on Van Dyck's portrait at Versailles.

As reproductive prints based on the portrait of Van Dyck at Versailles were first published at the beginning of the 19th century in Paris, the circumstances which influenced publishing in France at this time will be studied in section 3.1. In section 3.2, reproductive portraits of Van Dyck published in Belgium will be examined. Most of these were published after 1840. The factors that contributed to the development of this phenomenon also will be studied. In section 3.3, the role of international firms will be examined. We will focus in particular on the role of Goupil & Cie, one of the largest French art dealerships in the 19th century, as well as the German dealerships L. Sachse & Co. and Tessari, which also had international subsidiaries.

This study will assess the circumstances under which reproductive portraits of the Van Dyck portrait at Versailles began to be made, as well as the key factors in producing these reproductive portraits.

2. The portrait of Van Dyck in the Palace of Versailles

A portrait of Van Dyck hangs in the king's bedroom in the Palace of Versailles³⁾. Opinions are still divided on whether this is a self-portrait or not⁴⁾. It is now mostly considered to be an early copy of Van Dyck's self-portrait⁵⁾. The portrait of Van Dyck in the Indianapolis Museum is considered to be a version of his self-portrait (**fig. 2**)⁶⁾.

According to the catalogue of paintings in the Louvre published in 1863, the portrait of Van Dyck in the Palace of Versailles was a part of the collection of Louis XIV, and was placed in the small room of the King at Versailles between 1709 and 1710⁷⁾. This was king's bedroom in 1741⁸⁾, and the portrait still occupies the same place today⁹⁾.

In this 1863 catalogue of paintings at the Louvre, the title of this work is given as "Portrait de van Dyck [*sic*]", not "Autoportrait de van Dyck." This title was still given in the catalogue of paintings in the Louvre in 1922. However, this portrait was described as "L'Autoportrait de Van Dyck [*sic*]" in the catalogue of the temporary exhibition, *Van Dyck graveur, l'art du portrait*, in 2008¹⁰⁾.

In this portrait, Van Dyck seems to be around the same age as he was in the double portrait

Table 1. Reproductive Portraits of Van Dyck based on his Portrait at the Palace of Versailles

No.	Date	Title	Writer	Publisher	Engraver/Etcher/ Draughtsman	Place	portrait series	biography	gallery cat.	Type journal	frontis piece	sheet one pair sheet of Ru	Note
1	1804	<i>Galerie du Musée Napoléon</i>	A.-C. Caraffé / J. Laxallée	A. M. Filhol	Delegogue / Trézel	Paris			■				VD appears in vol.2 (1804) in 11 vols.
2	1805- 1811	<i>Galerie historique des hommes les plus célèbres de tous les siècles et de toutes les nations...</i>	C. P. Landon	C. P. Landon	C. P. Landon	Paris	★						VD appears in vol.4 (1805) in 13 vols.
3	1812- 1841(c.)	<i>Galerie Universelle</i>		Blaisot		Paris?	●						Blaisot published a portrait of VD by Ducarme (also based on the portrait at Versailles but different portrait) in the <i>Galerie Universelle</i>
4	1820-27	<i>Galerie Universelle</i>		Blaisot	Ducarme	Paris		★					
5	1822-24	<i>Galerie des peintres, ou collection de portraits des peintres</i>	M. Chabert	M. Chabert	Delpech / Hesse	Paris		★ (artists)					From the <i>Galerie des Peintres ou Collection de Portraits</i> by M. Chabert in 1826.
6	1828-69				E. O. Wauquière	Belgium (?)						◆	Same size as the Ru portrait (based on the portrait at Win) by the same artist.
7	1830-84				C. A. Deis	Stuttgart						◇	
8	1838-45	<i>Galerie Historique de Versailles (?)</i>		C. Gavard	Giroux	(Paris)			■				It must be a portrait series or gallery catalogue because there is a page number and catalogue number.
9	1840			L. Sachse & Co.	E. Mandel	Paris						◇	
10	1840			Tessaro / Degobert	Baugniet	Brussels						◇	
11	1840 (c.)				Wildenberg	(Brussels)						◇	
12	1841-65				L.-B. Menier / Ch. Billon	(Brussels)						◇	
13	1842	<i>L'Album</i>		L. Renard	E. Lassalle	Paris				○			<i>L'Album</i> is a journal (1840-44)
14	1842			Tessari	Ducarme / A. T. Lecler	Paris						◇	
15	1845	<i>Mémoires et documents inédits sur Antoine Van Dyck, P.P. Rubens</i>	W.H.Carpenter	Buschmann	J. Lies	Antwerp					▲		
16	1846	<i>Galerie Historique de Versailles</i>		C. Gavard	J. E. Pannier / A. Sandoz	Paris			■				It was published by the royal press during 1839-1848.
17	1850	<i>Musée historique belge ou Collection de portraits graves d'après les tableaux des grands maîtres, par une réunion d'artistes.</i>	F. Stappaerts	L. Calamatta	J.-A. Desmarniez	Brussels	★						It was published in 1851, direction by L. Calamatta.
18	1850 (c.)			Goupil et Cie	C. Sittel	Paris / New York						◇	
19	1865			Oostacker Drukkerij der Procepschool Groteux	G. N. Bertinot	Paris						◇	
20	1910	<i>Vaderlandsche geschiedens</i>	A. Van Dorpe		?	Gent		(★)					
21	1800-99			Goeteus & Fils	?	The Hague						◇	
22	1800-99			Monogrammist BH or RH		Germany						◇	From the inscription "Van Dyck", the published place must be Germany.
23	date unknown				Oudek Prieur?	Paris?		★ (artists)					This portrait must be inserted into the artist portrait series or artist biography because "Flamand" is inscribed above the portrait
24	date unknown				monogrammist CA	?							
25	date unknown				Paul Leuchte?	Paris?	●?	★?					

Cat.: Catalogue; Ru: Rubens; VD: Van Dyck; Win Windsor

of *The Artist with Sir Endymion Porter* (fig. 3)¹¹⁾ and the *Portrait of the Artist* (located in the National Portrait Gallery in London, and is considered a self-portrait of Van Dyck)¹²⁾. The angle of Van Dyck's face in the Versailles portrait is quite similar to that in *The Artist with Sir Endymion Porter*¹³⁾. In addition, the shape of the edge of his forehead is also close to that in the double portrait in the Prado and the self-portrait in the London National Gallery.

Van Dyck's clothes in the Versailles portrait are distinct from his attire in other self-portraits. In the latter, Van Dyck often wears a doublet with a turn-down collar. In the Versailles portrait, in contrast, Van Dyck wears a white shirt with a golden chain and a dark green collarless coat, a type of dress that can often be observed in portraits from the 18th century. For instance, the same type of white shirt and collarless coat are depicted in the portrait of *Edmund Dunch* painted in the 1700s by Godfrey Kneller (1646 Lübeck-1743 London) (fig. 4). Another point which suggests that this piece is not a self-portrait by Van Dyck is that his coat buttons are on the left hand side, despite the fact that on ordinary men's clothes these buttons should always be on the right. In Van Dyck's self-portrait with Sir Endymion Porter, two buttons are depicted on Van Dyck's stand-up collar. The buttons on Van Dyck's gown in the Versailles portrait remind us of the buttons on his stand-up collar in the Prado. For these reasons, it is likely that the painter of this portrait did not paint from life. He might however, have known *Van Dyck with Sir Endymion Porter*.

Today this Versailles portrait is not such a popular image of Van Dyck. However, in 19th century France, this portrait was very popular as an image of Van Dyck, and many reproductive prints were published. The following section will discuss the circumstances under which these prints were made, assess their purpose, and provide an analysis of the portraits themselves.



(fig. 1) Anonymous artist, early copy of the *Portrait of Anthony Van Dyck*, oil on canvas, 68 x 58, Versailles, the Palace of Versailles.



(fig. 2) Attributed to Anthony van Dyck, version of the *Portrait of Van Dyck* (fig. 1), oil on canvas, 61 x 50.2cm, c.1634, Indianapolis, Clowes Fund Collection, Indianapolis Museum of Art.



(fig. 3) Anthony Van Dyck, A part of *Sir Endymion Porter and Van Dyck*, oil on canvas, 119 x 144cm, Madrid, Museo Nacional del Prado.

3. The Analysis of Table 1, “Reproductive Portraits of Van Dyck Based on his Portrait at the Palace of Versailles”

Table 1, “Reproductive Portraits of Van Dyck Based on his Portrait at the Palace of Versailles,” shows the total number of reproductive prints of the portrait of Van Dyck at Versailles from the beginning of the 19th century to the beginning of the 20th century. Beginning on the left, the date, title of publications, writer’s name, publisher’s name, artist’s name, place of publication, types of publication, and notes are recorded. In total, 25 reproductive portraits were found, 22 of which were published in the first half of the 19th century.

Overall, throughout the centuries, the most common reproductive portraits of Van Dyck were based on the portrait engraved by Lucas Vorsterman (1595/1596 Zaltbommel-1674/1675 Antwerpen) in the *Iconography* (fig.5). In contrast, the reproductive portraits of Van Dyck after the portrait in the Palace of Versailles were produced intensively during only one century, the 19th. As can be seen from the column entitled ‘place,’ they appeared first in Paris before being published in Belgium and Germany from around 1840. In the following section, we will examine why this phenomenon occurred.

3.1. Publications in France

Following the French Revolution, which took place in 1789, the National Assembly declared that the Louvre would henceforth be a museum for the people. The Musée du Louvre opened on 10 August 1793, but due to republicanism and the French Revolutionary Wars it was closed from 1796 until 1801. This period saw the rise to power of Napoléon Bonaparte. He held power and thanks to



(fig. 4) Godfrey Kneller, *Edmund Dunch*, oil on canvas, 91.4 x 71.8 cm, 1700s, London, National Portrait Gallery.



(fig. 5) Print made by Lucas Vorsterman I, drawn by Anthony Van Dyck, published by Martin van den Eenden, *Anthony Van Dyck*, engraving, 24.5 x 15.7 cm, 1630-1640, below the image: *D. ANTONIUS VAN DYCK EQVES / Ant. van Dyck pinxit / L. Vorsterman sculp / Mart vanden Enden excudit Cum priuilegio*, London, BM.

his great military success, he was able to collect artistic treasures throughout Europe. Especially as a result of his campaign in Italy in 1796 and 1797, Roman sculptures such as the masterpieces of the Hellenistic and Classical era, *Laocoon and His Sons* and *Apollo Belvedere*¹⁴⁾, were gathered in Paris¹⁵⁾. In 1803, the Musée du Louvre was renamed the Musée Napoléon¹⁶⁾ and in 1804, Napoléon Bonaparte became the emperor of France.

Under these circumstances, the project of compiling the museum catalogue was begun. Antoine Michel Filhol (1759 Paris-1812 Paris), an engraver, published *Galerie du Musée Napoléon*. This museum catalogue was published from 1804 to 1828 and consisted of eleven volumes¹⁷⁾. After Armand Charles Caraffe (1762-1822) compiled the first 10 volumes, Joseph Lavallée (1747-1816) succeeded him in the task. Each volume contains details on a number of artists. Accompanying the text was a reproductive print based on the portrait of Van Dyck at Versailles made by Delgorgue (French; fl. 1782-1817), inserted into the second volume of this series (**fig. 6**)¹⁸⁾. This is the first reproductive print based on Van Dyck's portraits in the Palace of Versailles. One print of Van Dyck's portrait was clearly copied from Delgorgue's reproductive portrait in the *Galerias historiques de Versailles* (**fig. 7**), as can be seen from the former's octagonal frame and the narrow horizontal hatchings on four corners of the frame. It indicates that the reproduction of Van Dyck's portrait by Delgorgue became a model for other artists. In Delgorgue's reproductive portrait, the title is inscribed 'PORTRAIT DE VAN-DYCK [*sic*].' In the explanation of Van Dyck's portrait at Versailles in the *Galerie du Musée Napoléon*, the words 'LE PORTRAIT DE L'AUTEUR [*sic*]' are given¹⁹⁾, that is to say 'the portrait of the Artist.' In this catalogue, when the portrait of Karel du Jardin is mentioned, the title is also given as 'LE PORTRAIT DE L'AUTEUR [*sic*]'²⁰⁾. Since this is the self-portrait of the artist, it is uncertain whether Van Dyck's portrait is a self-portrait or not from the titles in this



(fig. 6) Print made by Delgorgue; intermediate draughtsman Félix Trézel (1782 Paris-1855 Paris), *Anthony Van Dyck*, etching/engraving, 26.4 x 16.4 cm, 1802-1855, above the portrait: No. 113./VAN-DYCK/Éco^{le} Flam^{de}.; below the portrait: DeBine par Trézel./Grave par Delgorgue./PORTRAIT DE VAN-DYCK., Paris, BnF.



(fig. 7) Print made by Paul Leuchte(?), *Anthony Van Dyck*, lithograph, 33.6 x 24.3 cm, below the portrait, on the left: Paul Leuchte (?); middle: VAN-DYCK.; letters on the right hand side are unclear, Paris, BnF.

catalogue.

After the *Galerie du Musée Napoléon* was published, reproductions of the portrait of Van Dyck at Versailles were published in several other Paris publications. From 1805 to 1811, Charles Paul Landon (1760 Nonant-le-Pin, Normandie-1826 Paris), a painter later known as a writer, published *Galerie historique des hommes les plus célèbres de tous les siècles et de toutes les nations...*²¹⁾. This large biography of 863 prominent European people covered a broad range of fields, and Landon also edited their portraits. Each biography was preceded by a portrait of the person in question. The portrait of Van Dyck (**fig.8**), found in the fourth volume of this large catalogue²²⁾, was based on that in the Palace of Versailles. This portrait was composed of a few lines' hatchings, and this style of outline engraving was popular at the beginning of the 19th century, particularly for book illustration²³⁾. Interestingly, below Van Dyck's image, "*Van-Dyck pinx'* [sic]" is inscribed, which means 'Van Dyck painted this'. In Landon's biography, the Van Dyck's portrait at Versailles was thought to be his self-portrait.

The *Galerie Universelle* (1812–1841) was a portrait series published in Paris by Antoine Bara Blaisot (French, 1794–1876). In this publication, a reproduction of the portrait of Van Dyck at Versailles was included as a sheet entitled "Galerie universelle No. 253²⁴⁾" (**fig. 9 and fig. 10**). Including portraits of famous writers and actors, the *Galerie Universelle* appears to be a portrait series, but was not published as a book²⁵⁾.

From 1822 to 1834, Jean-Claude Chabert (French, active 19th c.) wrote and published the artists' biography series, *Galerie des peintres, ou collection de portraits des peintres...*²⁶⁾. This was a comprehensive catalogue of the artists in Europe. It was divided into three parts: the Italian school, the Flemish, Dutch and German schools, and the French and English schools. The second part of this work included a reproduction of the portrait of Van Dyck at Versailles (**fig. 11**). In Chabert's *Galerie des peintres, ou collection de portraits des peintres*, some artists' portraits were also reproduced from the *Iconography*²⁷⁾. For this reason, the portrait of Van Dyck made by Vorsterman for the *Iconography* (**fig. 5**) would have been known to Chabert. Despite this, the portrait at



(fig. 8) Print directed by Charles Paul Landon, *Anthony Van Dyck*, engraving, 12.5 x 7.1 cm, c. 1800-1826, above the portrait: middle: *HIST. DES PAYS-BAS.*; below the portrait: middle: *VAN-DYCK.*; left: *Van-Dyck pinx'*. right : *Landon direc'*., Paris, BnF.

Versailles was chosen to represent Van Dyck.

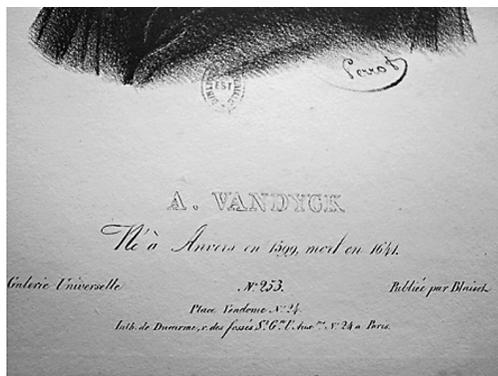
From 1839 to 1848, French publisher Charles Gavard (1794 Paris-1871 Versailles) published *Galeries historiques de Versailles* in Paris. This is a large volume of reproductive prints after the paintings from the Palace of Versailles. Jacques Étienne Pannier engraved the portrait of Van Dyck for this series in 1846 (fig. 12). Pannier exhibited the Salon from 1834–1855, and won a medal for it in 1849²⁸⁾. The reproductions of works in the Palace of Versailles by him became his major works²⁹⁾. This was the first time that a reproduction of Van Dyck's portrait was presented with an oval frame. It depicted the original faithfully because Van Dyck's portrait at Versailles had been in an oval frame since it was first hung at Versailles³⁰⁾. Below the portrait of Van Dyck by Pannier, "*D'après Vandick [sic]*" is inscribed. This shows Pannier believed the portrait of Van Dyck at Versailles was a self-portrait.

Gavard also published a portrait of Van Dyck by Émile Giroux (French; active c.1830-c.1860) (fig. 13) (See also Table 1, no.8). In this reproductive portrait, there is the inscription "*Fecit par Van Dyck [sic]*" below the image, claiming it was painted by Van Dyck. This portrait does not have an inscription linking it to the *Galeries historiques de Versailles*. However, the fact that Gavard published it, the style of the lettering and the number above the frame (which can be likewise observed in the portrait of Rubens (fig. 15) in the same series: see fig. 14 and fig. 16) indicate that this print might be relevant to this print series.

Interestingly, I found a plate of the double portrait of Rubens and Van Dyck also made by Giroux in the "Calculographie" in Paris (fig. 17)³¹⁾. This double portrait seems to be a copy of the portraits of Van Dyck and Rubens in the *Galerie historique de Versailles*. However, there remains



(fig. 9) *Anthony Van Dyck*, lithograph, print made by Ducarme; drawn by Perrot(?); published by Blaisot, 26 x 20.3 cm, c. 1820-1827, below the image : *Perrot*: middle: *A. VANDYCK/Né à Anvers en 1599, mort en 1641./Galerie Universelle N° 253./Publié par Blaisot/Place Vendome N° 24/Lith de Ducarme, r. des Fossés S^t. Gⁿ. L'Aux^{err}. N° 24 a Paris.*, Paris, BnF.



(fig. 10) A part of the fig. 9.

some uncertainty over why it was made, as I found only the copper plate and no print sheet. Not much is known about why this double portrait was made, but its purpose can be guessed. Since the 17th century, portraits of Van Dyck were sometimes represented as a pair with a portrait of Rubens. As we see in section 3.2, Publication in Brussels, some portraits of Van Dyck were made as part of a pair with a portrait of Rubens around 1840 to mark the anniversary of Rubens' death in Belgium. It is probable that this copper plate was made in the same period.

In 1842, the portrait of Van Dyck after the portrait in the Palace of Versailles was included in *L'Album...* (fig. 18)³². *L'Album* was a journal published from 1840 to 1844 in Paris covering several topics about the fine arts. In 1840, the journal was sold for 28 francs on white paper, or for 36 francs on Chinese paper. These prices correspond to about 696 yen and 828 yen respectively today. In addition, one could buy the journal's illustrations separately; they cost 10 francs on white paper (108 yen) and 15 francs on Chinese paper (348 yen) respectively. This shows that the print of Van Dyck could be purchased on its own at a reasonable price.

After the publication of the *Galerie du Musée Napoléon* in 1804, reproductive prints based on the portrait of Van Dyck at Versailles was included as an image of Van Dyck in French publications spanning the first half of 19th century (see **Table 1**). In contrast, in other European countries, another image based on Van Dyck's portrait engraved by Vorsterman remained popular throughout these years.

It must be understood that it was necessary to publish the *Galerie du Musée Napoléon* and the *Galerias historiques de Versailles* to accompany France's growing collections at the beginning of 19th century. It was likely that the French people were interested in the French royal collections and the



(fig. 11) *Anthony Van Dyck*, lithograph, print made by François Séraphin Delpech (active c.1818-1825); drawn by Henri Joseph Hesse (1781 Paris-1849 Paris), 25.2 x 18.3 cm, 1823, below the image, left: *T. lith de Delpech*; right: *Hesse 1823*, Paris, BnF.



(fig. 12) *Anthony Van Dyck*, etching/ engraving, print made by Jacques Étienne Pannier; drawn by Auguste Sandoz; published by Charles Gavard, 32.8 x 25.1cm, 1846, below the image: *Dessiné par Sandoz, D'après Vandick-Gravé par Pannier 1846* ; With blind stamp: *Galerias historiques de Versailles, Gavart Ed a toutes les gloires de la France*, London, BM.



(fig. 13) Print made by Émile Giroux; published by Charles Gavard (1794 Paris-1871 Versailles), *Anthony Van Dyck*, etching/engraving, 24.3 x 16.7 cm, c. 1839-48, above the image: right: 306; middle: 2171; below the portrait: left: *Fecit par Van Dyck*; middle: *Van Dyck Antoine/Peintre +1641*; right: *Diagraphie et Pantographe-Gavard*, Paris, BnF.



(fig. 14) A part of fig.13.



(fig. 15) print made by Émile Giroux ; drawn by Charles Girardet (1813-1871) and Léopold Massard (1812 Crouy-sur-Ourcq-1889 Paris), *Peter Paul Rubens*, etching/engraving, 22 x 20 cm, above the portrait: left: *Gal^{rie} Hist^{que} de Versailles*; middle: 2170; right: *Sie X Son 4*; below the portrait: middle: *Rubens (Pierre Paul)/Peintre + 1640*; left: *Dessinés par Girardet et L. Massard*; right: *Gravés par Giroux*, c. 1830-1860, Paris, BnF.



(fig. 16) A part of fig. 15.



(fig. 17) Print made by Émile Giroux, *Peter Paul Rubens and Antony Van Dyck*, etching/engraving, 21.8m x 38.4cm, c.1830-1860, Paris, Atelier de la chalcographie.



(fig. 18) *Anthony Van Dyck*, lithograph, print made by Emile Lassalle (French; 1813-1871); printed by Lemercier Benard (French; fl.1837-1841); directed by M. L. Salme, 25.6 x 18.8 cm, 1842, Inscription: above the image; *Journal l'Album/2. e année page 85.* ; below the image; *Emile Lassalle lith./Im. Lemercier Benard C. e /A. VANDYCK., Paris, BnF.*

new collections based on the European artworks looted by Bonaparte's army. The portrait of Van Dyck by Leuchite³³⁾ (fig. 7), directly copied from the portrait of Van Dyck by Delgorgue in the *Galerie du Musée Napoléon* (fig. 6), indicates that artists also took an interest in these collections. For this reason, it seems natural that the portrait of Van Dyck at Versailles became the model for reproductive prints in other publications such as the *Galerie historique des hommes les plus célèbres de tous les siècles et de toutes les nations...* and the *Galerie des peintres, ou collection de portraits des peintres*. The fact that the portrait of Van Dyck at Versailles was hung in the bedchamber of Louis XIV might have enhanced the attention it received³⁴⁾.

The portrait of Van Dyck at Versailles is not described as a “self-portrait” but as “the portrait of the artist” in the catalogue of Versailles, which is the first publication to document this work. However, in Landon's bibliography, the inscription “*Van-Dyck pinx^t* [sic]” is seen below the reproduction of Van Dyck's portrait. Also, the reproductive portraits at Versailles by Pannier and by Giroux include inscriptions stating that they were made after Van Dyck. From these inscriptions, it is known that the portrait of Van Dyck at Versailles was gradually thought to be his self-portrait.

Abbreviation

Library

BM British Museum

BnF Bibliothèque nationale de France

KBR Koninklijke Bibliotheek van België

Literature

Bénézit *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs : de tous les temps et de tous les pays*, by Emmanuel Bénézit, 14 vols., Paris, 1976 (first ed. 1911–1915).

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References

- 1) KdK 1909, frontispiece.
- 2) Baerns et al. 2004, 629, IV. A3.
- 3) Paris 2008, 112–113.
- 4) From an unpublished study, 27 June 1958, in the Clowes archives, Ludwig Burchard, an art historian who

specialised in Peter Paul Rubens (1577 Siegen-1640 Antwerp), attributed the self-portrait to Van Dyck and claimed it was painted around 1632–40 (Indianapolis 1973, 134). After that, generally this portrait is thought to be a self-portrait of Van Dyck in France: Torre thought it was a self-portrait (Torre 2008, No.79); a guide book of Versailles describes it as a self-portrait. On the other hand, scholars' opinions in other countries were different: German art historian Gustav Glück thought it was a version of the self-portrait (Glück 1931, 33); British art historian Michael Jaffé thought it was the work of a studio from Van Dyck's self-portrait (He wrote this to British art historian Mark Roskill in a letter dated 13 November 1968); Larsen thought it was a version of the portrait in the Clowes Collection (Larsen 1988, Vol.2, A 298/2). Oliver Millar thought it an early copy of the self-portrait (Barnes et al. 2004, 629, IV. A.3).

- 5) Barnes et al. 2004, 629; Van Dyck's studio version (Torres 2008, 112, note 57); a studio version of the portrait of Van Dyck (Larsen 1988, vol.2, no. A298/ 2).
- 6) Indianapolis 1973, 134.
- 7) Paris 1863, vol. 2, 77, no.152, note.
- 8) 'Cette peinture ... était placée en 1709–1710 à Versailles dans le petit appartement du roi' (Paris 1863, vol. 2, 77, no.152, note).
- 9) Torres 2008, no. 79.
- 10) Torres 2008, no. 79.
- 11) Barnes et al. 2004, 432, IV. 6.
- 12) <http://www.npg.org.uk/collections/search/portrait/mw245199/Sir-Anthony-van-Dyck?LinkID=mp04604&search=sas&sText=Van+Dyck&role=sit&rNo=0> (accessed 14 October, 2015).
- 13) Larsen 1988, vol.2, no. A298/ 2.
- 14) "Rome n'est plus dans Rome. Elle est tout à Paris" is a phrase in the song which was made to celebrate the treasures in Italy in 1798.
- 15) Haskell and Penny 1981, 108.
- 16) Gould 1965, 13.
- 17) The title of volumes 9 to 11 is *Galerie du Musée de France*. The last volume was published by the wife of Filhol.
- 18) Filhol 1814, Vol.2, No.113.
- 19) Filhol 1814, Vol.2, No.113.
- 20) Filhol 1814, Vol.2, No.77.
- 21) The full title is *Galerie historique des hommes les plus célèbres, de tous les siècles et de toutes les nations: contenant leurs portraits, gravés au traits d'après les meilleurs originaux ; par une société de gens de lettres. Publiée par C.P. Landon*. Hereafter, it is referred to as *Galerie historique des hommes les plus célèbres*.
- 22) Landon 1805–1811, Vol. 4 (1805).
- 23) Hind 1963, 210.
- 24) BnF; N2 Fol. 483, D133259.
- 25) A portrait of Schiller, a portrait of actor K. P. Kempel and a portrait of actor David Garrick were found: [http://digitalcollections.nypl.org/collections/print-collection-portrait-file?filters\[division\]\[\]=The+Miriam+and+Ira+D.+Wallach+Division+of+Art%2C+Prints+and+Photographs%3A+Print+Collection&filters\[name\]\[\]=Schiller%2C+Friedrich%2C+1759-1805&filters\[publisher\]=Blaisot+Galerie+Universelle&keywords=#/?ta](http://digitalcollections.nypl.org/collections/print-collection-portrait-file?filters[division][]=The+Miriam+and+Ira+D.+Wallach+Division+of+Art%2C+Prints+and+Photographs%3A+Print+Collection&filters[name][]=Schiller%2C+Friedrich%2C+1759-1805&filters[publisher]=Blaisot+Galerie+Universelle&keywords=#/?ta)

b=navigation (Accessed October 14, 2015)

http://luna.folger.edu/luna/servlet/detail/FOLGERCM1~6~6~295735~122661:J-P--Kemble,-c%C3%A9bre-trag%C3%A9dien-angl?sort=Call_Number%2CAuthor%2CCD_Title%2CImprint&qvq=w4s:/who%2FBlaisot%25252C%2BAntoine%2BBara%25252C%2B1794-1876%25252C%2Bpublisher.%2Fwhat%2FPrints%2B-%2B19th%2Bcentury.%2Fwhen%2F%25255B18th%2Bor%2B19th%2Bcentury%25253F%25255D;sort:Call_Number%2CAuthor%2CCD_Title%2CImprint;lc:FOLGERCM1~6~6,BINDING S~1~1&mi=0&trs=1 (Accessed October 14, 2015)

http://luna.folger.edu/luna/servlet/detail/FOLGERCM1~6~6~272976~119032:Garrick,-trag%C3%A9dien-anglais,-n%C3%A9en-1?sort=Call_Number%2CAuthor%2CCD_Title%2CImprint&qvq=w4s:/who%2FBlaisot%25252C%2BAntoine%2BBara%25252C%2B1794-1876%25252C%2Bpublisher.;q:BIB_Subject%3D%22Shakespeare%2C%2BWilliam%2C%2B1564-1616.%2BHamlet%2C%2Bdepicted.%22;sort:Call_Number%2CAuthor%2CCD_Title%2CImprint;lc:FOLGERCM1~6~6,BINDINGS~1~1&mi=0&trs=1 (Accessed October 14, 2015)

26) Charbert 1822-1834.

27) For example, the portraits of Hendrik van Balen and Gaspar De Crayer were made after the *Iconography* (Ecole Flamande in Charbert 1822-1834).

28) Benezit 1976, vol.8, 107.

29) Benezit 1976, vol.8, 107.

30) Paris 1863, vol.2, 77, no.152.

31) 1 impasse du pilier, 93217, *Saint-Denis* la Plaine, 75058 Paris, France.

32) Paris 1840-1844, première série tome 2 (Mai 1841-Mai 1842), 85; The full title is *L'Album Journal destiné à l'enseignement du dessin et de la peinture*. Hereafter referred to as *L'Album*.

33) The first letter of this name is unreadable (Leuchite or Seuchite).

34) French art historian Pascal Torres wrote: "C'est bien parce que l'artiste flamand (anobli et catholique comme le fut Rubens) incarnait alors officiellement quelque perfection digne du respect de la propre monarchie absolue (Torres 2008, 113)."