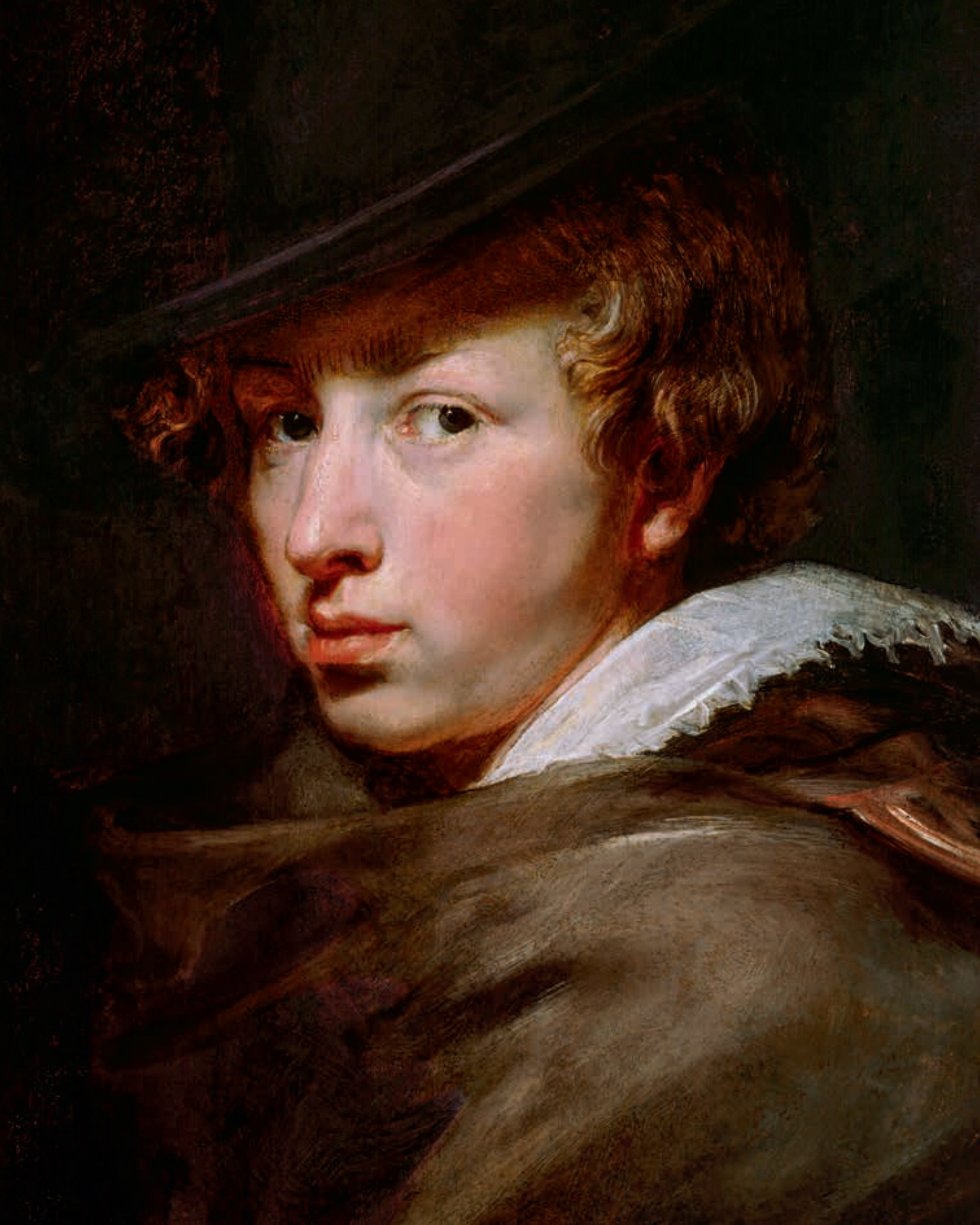
# VAN DYCK

the European



# VAN DYCK

## the European

## *His Journey from Antwerp to Genoa and London*

Genova Palazzo Ducale

HANNIBAL

Anna Orlando &
Katlijne Van der Stighelen (ed.)

# VAN DYCK

the European

*The Journey of a Genius from Antwerp to Genoa and London*

Palazzo Ducale, Doge's Apartment
20 March – 19 July 2026

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*The exhibition is dedicated to the memory of Giovanna Rotondi Terminiello (1938–2025)*

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For Genoa and Liguria, the exhibition *Van Dyck, the European* represents an event of extraordinary cultural and symbolic value, not only because it is one of the most important retrospectives devoted to this Flemish master in the last twenty-five years, but also because it recreates a sense of history that weaves together art, cities and European identities.

Van Dyck was an artist with the ability to cross geographical, cultural and political boundaries, transforming every experience into an opportunity for growth and innovation. Antwerp, Genoa and London were not simply stages in his career but places where he developed a new pictorial language that could speak to various contexts and engage in dialogue with the power, faith and society of his time. Genoa played a central role in his development: Van Dyck lived here for an extended period of time, found enlightened patrons here, and left works here that to this day bespeak the greatness of an open, cosmopolitan city, a leading player on the European stage in the seventeenth century.

Housed in the rooms of the Doge's Apartment in the Palazzo Ducale, this exhibition places Genoa back in the centre of the international dialogue that characterised its history. The exceptional loans from major museums, the quality of the scholarly and curatorial contributions, and the breadth of the view offered to the public make this event a point of reference not only for scholars but also for all who recognise culture as a motor of growth, knowledge and attraction.

In addition, *Van Dyck, the European* is an invitation to rediscover the city: the Musei di Strada Nuova, the municipal collections and the places that preserve traces of Van Dyck's presence are part of a wide-ranging account that unites past and present. Liguria is proud to host this exhibition, which I am certain will be meaningful to diverse audiences and confirm yet again that our region is disposed to welcome, interpret and promote the great figures in European history.

*Marco Bucci*
President, Region of Liguria

Beginning on 20 March 2026, Genoa is hosting the exhibition *Van Dyck, the European*, a gesture that is both cultural and political in the noblest sense of the term and that clearly affirms our city's international vocation and historical and contemporary role in Europe. The exhibition not only pays homage to a great seventeenth-century master but also asserts Genoa's will to invest in culture as an instrument of vision, cohesion and projection into the future.

Through Anthony van Dyck, an artist who was European by training, language and destiny, the city lays claim to its place in a shared history of exchange, mobility, mutual influence and dialogue among peoples. Born in Antwerp in 1599 and an important figure at Europe's principal courts, Van Dyck personifies a continent that constructed itself through the circulation of ideas and talented individuals. His work, which combines Northern tradition with Italian models in an innovative, modern synthesis, is evidence of a culture that grows by overcoming borders and particularisms.

In this project, the connection between Van Dyck and Genoa takes on an emblematic value. When the artist arrived in Genoa, our city was an economic and cultural capital of the Mediterranean, conscious of its strength and international role. Genoa's cultivated and cosmopolitan patrons recognised art as an instrument of political and civil representation, and the portraits Van Dyck painted form an image of a ruling class that looked upon Europe as a natural horizon for its activity.

The exhibition highlights this historical dialogue, reconstructing the social, economic and cultural context in which it developed, and reasserting Genoa as a crossroads of artistic, commercial and intellectual activity. At a time when the sense of belonging to Europe has to be rethought and reinforced, *Van Dyck, the European* offers an in-depth yet accessible key to understanding how the interconnection between city, culture and individuals constitutes a foundational element of our history.

With this project, Genoa chooses to address the present through the heritage of the past, recognising art as a rampart of knowledge, dialogue and shared memory. The exhibition fits within a cultural vision that considers the city a protagonist in the European narrative, bringing together local identities and supranational dimensions, and strengthening its own central role in history and the future of European culture.

*Silvia Salis*
Mayor of Genoa

The Palazzo Ducale is proud to host the exhibition *Van Dyck, the European*, which will present to the public not only the extraordinary complexity of an unquestionably leading figure in seventeenth-century painting but also a fundamental chapter in the cultural history of Genoa and of Europe.

Welcoming *Van Dyck, the European* into the exhibition rooms of the Palazzo Ducale means renewing the deep connection between our city and an artist who found prestigious patrons here as well as a rich intellectual environment that decisively influenced his artistic vision. Genoa was for him an experimental laboratory, a crossroads of influences and relationships that helped shape the refined and elegant language for which he was celebrated in the courts of Europe.

The exhibition proposes to show Van Dyck as a painter who was 'European' in the fullest, most modern sense of the word: mobile, open-minded and able to cross geographical and cultural boundaries, to engage in dialogue with the great figurative traditions of his time and to transform them into a recognisable and enduring personal synthesis. The exhibition sheds light on both the formal excellence of his works and his extraordinary ability to interpret art's social role, above all through the portrait, where the psychological dimension interweaves with symbolic and political significance.

The Palazzo Ducale thus confirms its vocation as a place of research, discussion and popularisation that combines scholarly rigour with openness to the general public. It is my hope that this exhibition and catalogue will become tools of knowledge and dialogue that, through the work of Van Dyck, encourage the rediscovery of Genoa's role in the history of European art and in the current value of a vision founded on collaboration among international cultural institutions and the sharing of ideas and projects.

I wish to extend thanks to the museums for their important loans and to the city institutions that have believed in this project and worked together with the Palazzo Ducale to ensure its success and promotion, attesting the importance of investing in culture. Heartfelt thanks are due to the exhibition curators, Anna Orlando and Katlijne Van der Stighelen; to the International Scientific Committee; to the lenders, art historians and collections that have generously taken part in developing an exhibition of international scope; to the institutions that support Palazzo Ducale Fondazione per la Cultura and our partners, the Comune di Genova and the Regione Liguria as well as the Compagnia di San Paolo, Fondazione Carige, Costa Edutainment and Civita Mostre e Musei; to the Camera di Commercio Genova and Iren for their support; and finally to all our sponsors, in particular the Banca Passadore, whose commitment to nurturing culture has led it to join with the Palazzo Ducale in promoting our city's art, history and international standing.

*Sara Armella*
President, Palazzo Ducale Fondazione per la Cultura

With the exhibition *Van Dyck, the European*, the Palazzo Ducale renews its commitment to promoting art-historical research on one of the most influential of seventeenth-century European painters: Anthony van Dyck. The exhibition is meant as an occasion for critical assessment and a broadening of perspectives, reaffirming the city's role as a privileged observatory for the study of the relationship between artistic production, the dynamics of power, and systems of patronage in the modern era.

The connection between Van Dyck and Genoa represents a decisive juncture in defining a new grammar of portrait painting. In the early seventeenth century, the Republic of Genoa was one of Europe's main financial and diplomatic centres, and in this context, the aristocratic elite developed sophisticated forms of visual self-representation that served to construct and legitimise their social and political role. In this environment, Van Dyck evolved iconographic and formal solutions that combined psychological introspection, monumental figures and freedom of execution, initiating a model that was to exert a lasting influence on European court portraiture from Northern Italy to Flanders and from France to England.

This exhibition places research on Van Dyck in a broader geographical context of relationships in order to restore the image of a European protagonist. Through a systematic comparison of works from international museums and collections, the exhibition highlights the circulation of figurative models, compositional typologies and strategies for representing power, helping to define Van Dyck's role in creating a common language of aristocratic identity in Europe at the dawn of the modern era.

This return to Van Dyck almost thirty years after the major exhibition of 1997 transcends its monographic dimension to become an opportunity for reflexion on Genoa's historical role as a centre of power and a hub in the continent's political and cultural networks. The exhibition emphasises how the city, through its financial, diplomatic and family structures, played an active role in the circulation of artists and visual models, contributing substantially to shaping the codes of aristocratic and dynastic representation.

Looking back on Van Dyck's work today means not only updating our knowledge of a pivotal seventeenth-century artist but also renewing the mission of the Palazzo Ducale as a producer of knowledge, interdisciplinary discussion and international cultural cooperation. I thank the curators, Anna Orlando and Katlijne Van der Stighelen; the Scientific Committee; the authors of the catalogue texts, whose rigorous approach and thorough research have produced a result of high critical quality; and the institutions and partners whose exceptional loans have supported our project. And finally, I thank the entire staff of the Palazzo Ducale for their tireless commitment to the realisation of an outstanding exhibition.

*Ilaria Bonacossa*
Director, Palazzo Ducale Fondazione per la Cultura

In supporting the Palazzo Ducale's exhibition *Van Dyck, the European*, the Banca Passadore & C. renews a commitment that is deeply rooted in the history of the city in which it was born and grew. Founded in Genoa in 1888, the Banca recognises culture as an essential ingredient in the city's identity and a heritage to be protected and promoted. Over time, our collaboration with the Palazzo Ducale, a place symbolic of Genoa's history and today a vital centre of cultural production, has become consolidated into a relationship of respect and shared intentions.

The connection between Van Dyck and Genoa is indicative of a time when the city attracted talented Europeans and interacted with the main artistic currents of the time. Van Dyck's stay in Genoa is intertwined with the golden age of the palazzi on Strada Nuova (today Via Garibaldi), an expression of the Republic's economic and cultural vitality and the scene of an extraordinary period of international openness.

It is not without significance that one of the Banca's first branches was on Via Garibaldi, near the Palazzo Cattaneo Adorno, amid the Palazzi dei Rolli. More than two centuries before, the Adorno family had established itself in that residence. While in Genoa, Van Dyck painted a famous portrait of Paolina Adorno Brignole-Sale – a work that documents the connection between the Flemish master and the leading Genoese families of that time.

This interlinking of art history and civic history reveals a thread of continuity between the city that welcomed Van Dyck and the city in which the Banca was born and progressed over time. With this in mind, the Banca Passadore & C. affirms its support of culture, in the conviction that beauty and knowledge are a shared heritage to be safeguarded and passed on to the future.

*Banca Passadore & C.*

*This publication is dedicated to the memory of Anthony van Dyck's daughters, Maria Teresa and Justina van Dyck, born in Antwerp and London respectively. Their father's early death meant that neither was immortalised by his hand, Maria Teresa being about ten years old at that time and her half-sister having been born only eight days earlier.*

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# VAN DYCK
# THE EUROPEAN

Anna Orlando
Katlijne Van der Stighelen

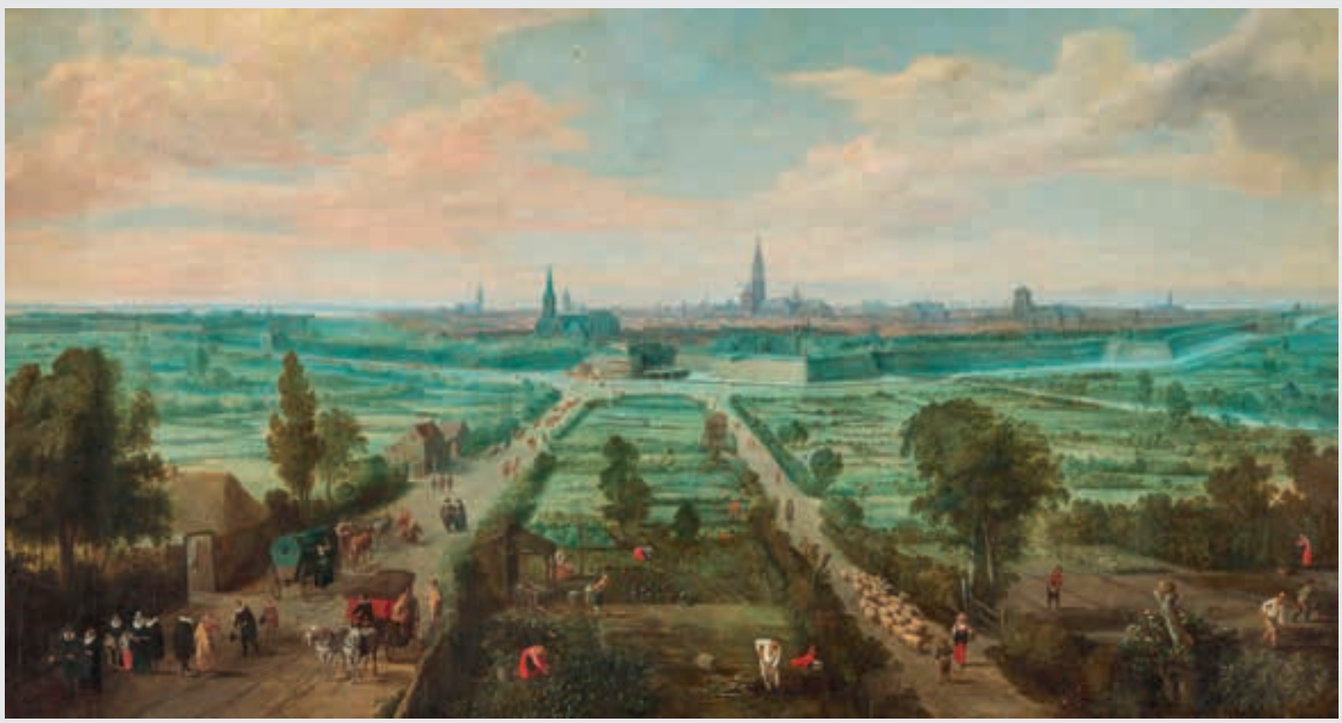
In 1913, Ezra Pound wrote, 'All great art is born of the metropolis'.

This exhibition and its catalogue explore how Anthony van Dyck was shaped by the three cities where he spent most of his time. Rather than providing a chronological overview of his work, they aim to search for exponents of the symbiosis between the painter and the three cities with which he was most familiar.

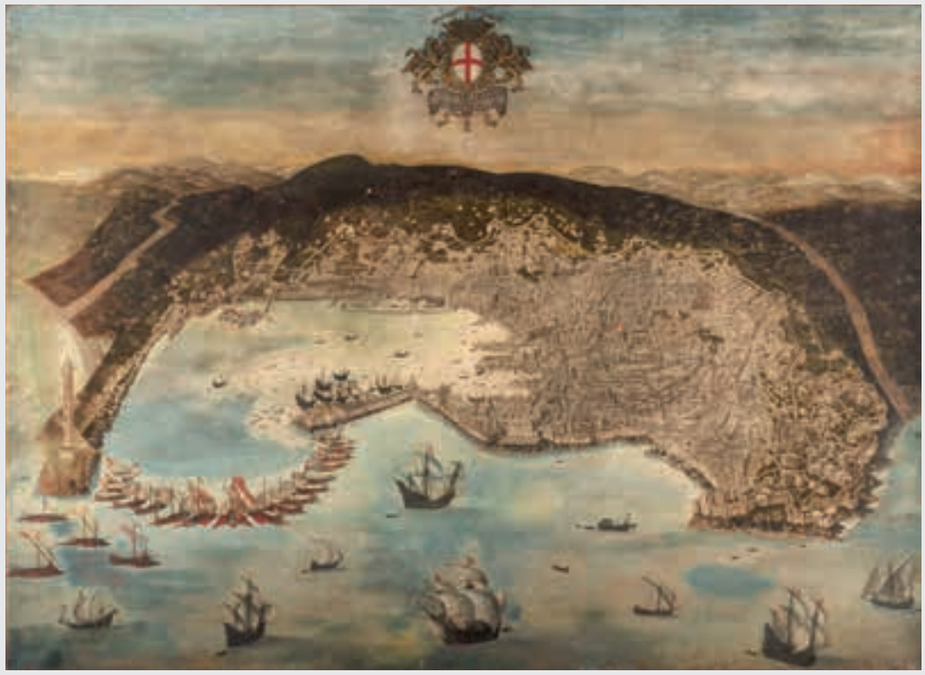
How did the cities, their traditions, their audience and their taste contribute to Anthony van Dyck's art?

Van Dyck was born in Antwerp and stayed briefly in London in the winter of 1620/21 before travelling to Italy. His journey began in Rome when he was just 22 years old and ended in Genoa six and a half years later. During this time he had the opportunity to expand his horizons by engaging with a variety of artistic circles, patrons and clients. Returning to the intellectually and artistically dynamic Antwerp in 1627 must truly have felt like coming home. His ambition soon exceeded the capacity of his birthplace, however, and he moved to Brussels, where he was highly regarded by both the Habsburg court and the city council. Despite being a celebrated painter, in 1632 he left for London, only to return to Antwerp after two years. He then, in 1634, pursued the sumptuous but threatened court of Charles I once again. Following Peter Paul Rubens's death on 30 May 1640, Anthony van Dyck was in Antwerp again, but he soon exchanged his native city for Paris, arriving in January 1641, where he expected to receive prestigious commissions from Louis XIII and Cardinal Richelieu. In mid-November 1641, he departed for London once more, seriously ill and accompanied by his wife, Lady Mary Ruthven (lady-in-waiting to Queen Henrietta Maria), whom he had married in early 1640. She was eight months pregnant. On 1 December their daughter Justina was born, and eight days later, on 9 December, Anthony van Dyck died at the age of 42.

Starting out from Van Dyck's journey through the continent, Hans Cools explores the cross-pollination between a Europe in crisis and the rekindling of artistic innovation. The emphasis then shifts to the painter's relationship with the three cities where he spent the most time. Katlijne Van der Stighelen and Jean Bastiaensen focus on Van Dyck in Antwerp (Fig. 1), with a detour to Brussels and The Hague, based on new sources mostly elucidating his youth and early career. Anna Orlando's research demonstrates that Van Dyck's sojourn in Italy unfolded completely differently from what



1. Jan Wildens
*View of Antwerp*, 1636
Oil on canvas, 197.5 × 367 cm
Amsterdam, Rijksmuseum

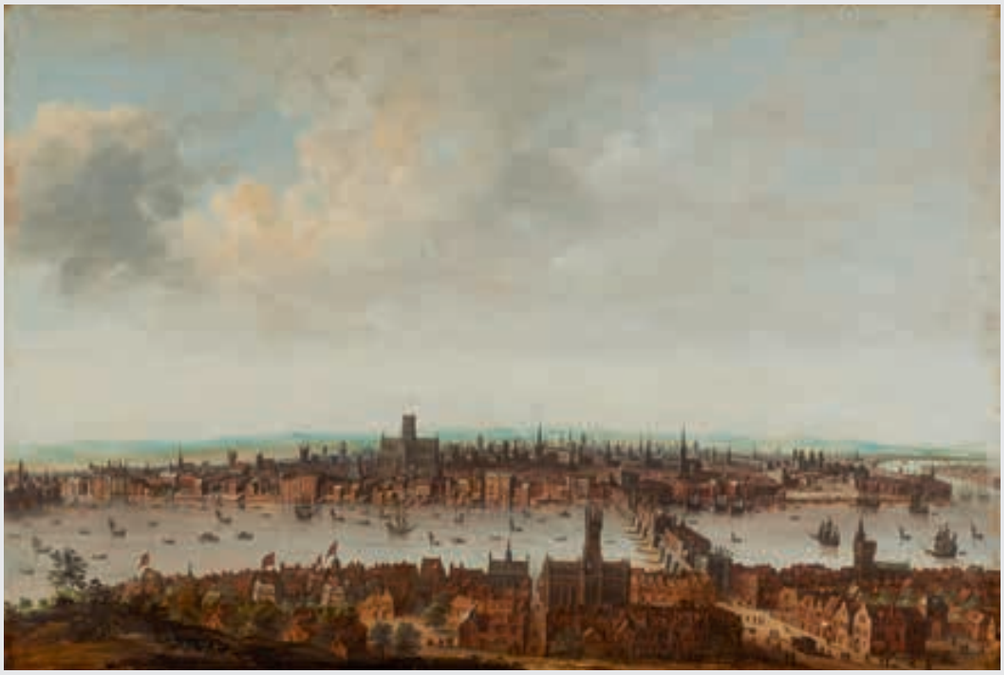


2. Girolamo Bordoni
*View of Genoa in 1616* [sic], 1614–1615
Oil on canvas, 154 × 211 cm
Genoa, Prince Domenico Pallavicino Collection

had previously been established. Although his Italian journey started in Rome, it was in Genoa that he painted the majority – and the most enchanting – of his southern European portraits, which established him as the most sought-after portrait painter in all Europe (Fig. 2). A new analysis of his work in southern Italy – Palermo and Naples – reveals a lesser-known chapter of his oeuvre, that of sacred subjects, imbued with pathos and sentiment. Karen Hearn's expertise is more convincing than ever in her contribution on Van Dyck in London. She shows that, thanks to the patronage of King Charles I and his wife Henrietta Maria, he was able to capture the essence of the declining Stuart court (Fig. 3).

The four main essays are followed by short contributions from leading scholars who scrutinise a key question relating to Van Dyck's artistry, helping readers gain a fuller understanding of all the works on display. Nils Büttner examines the relationship between the master Rubens and his pupil Van Dyck around 1620. Maria Grazia Bernardini takes a close look at the newly demonstrated significance of his stay in Rome, where he studied and observed perhaps more than he painted. Meanwhile, Justin Davies investigates a material-technical aspect of Van Dyck's art, concentrating on his choice of canvas, panel or paper as the support for his works.

The primary purpose of an exhibition is to enjoy works of art. Confronting and contemplating sixty of Van Dyck's most emblematic pieces offers a singular experience. All this is only possible because of his spectacular technical mastery, where milk-white faces and hands stand out against flashing, tactile garments and draperies in velvet and silk. His genial brush changes over the years, and here too, his stylistic evolution owes much to the places where he stayed. The gaze of his sitters and a spectrum of personalities will haunt the viewer. The contemporary orator and poet Edmund Waller (1606–1687), who was admired at court in the 1630s and is thought to have met Van Dyck, wrote a poem entitled 'To Van Dyck' in which he refers to the multiple layers in his portraits. 'Strange! that thy hand should not inspire / The beauty only, but the fire: / Not the form alone, and grace, / But act and power of a face'. His portraits display a subtle rhetoric of melancholy and embody a new kind of sentiment, ranging from serenity and pride to vulnerability and tragedy. Like his portraits, Van Dyck's religious and secular compositions express a new early-modern mentality that responds to changing psychological needs. These characteristics resonate with modern viewers because they are so recognisable for people living in the present day, overwhelmed by inner turmoil in a world ablaze.



3. Anonymous
(Flemish or Dutch School)
*View of London from Southwark, Showing Old Saint Paul's Cathedral and Old London Bridge (before the Great Fire of London in 1666)*, c. 1630
Oil on wood, 77.8 × 104.6 cm
London, London Museum

How did Anthony van Dyck become an icon of three cities while remaining an icon himself? How did he manage to acclimatise to, and identify with, a social climate that must have been largely foreign to him, with the exception of Antwerp? How long did it take him to speak Italian or English fluently? Did he adapt his body language and appearance to local etiquette and fashion? Was he so socially flexible that he could effortlessly adjust to his clientele, which consisted of citizens, intellectuals, clerics, nobles, courtiers, princes and royals? Unlike Rubens, who came from a family of lawyers and spent time at the court of Margaret of Ligne as a page, Van Dyck had no experience of elite culture. As the son of a textile merchant, he grew up familiar with all kinds of wool and linen, as well as costume accessories such as ribbons, buttons, socks, ruffs and cuffs. This early experience provided him with an in-depth knowledge of fabrics that would prove invaluable when he came to experiment with a variety of textures and textiles in his paintings. He was neither erudite nor a polyglot and had not attended Latin school; rather, he was apprenticed to a painter at the tender age of ten. He was a workaholic and as versatile as a chameleon, moulding himself into three different artists without losing his authenticity. Close reading of the scarce available sources evokes the image of a driven man, constantly seeking new challenges and more powerful patrons. When archival records about his life are examined, it becomes clear that he displayed signs of restlessness and unpredictable behaviour, primarily during the final five years of his life, when he sought new surroundings in which to establish himself more as a history painter than a portrait artist. Despite all his efforts, he initially became famous – and remains so today – as a portraitist. Yet he was a visionary artist whose talent was inexhaustible and changed the European tradition of self-investigation and self-expression in an undeniably existential way, an impact which is still felt today. To quote Edmund Waller once again: not 'The beauty only, but the fire'.

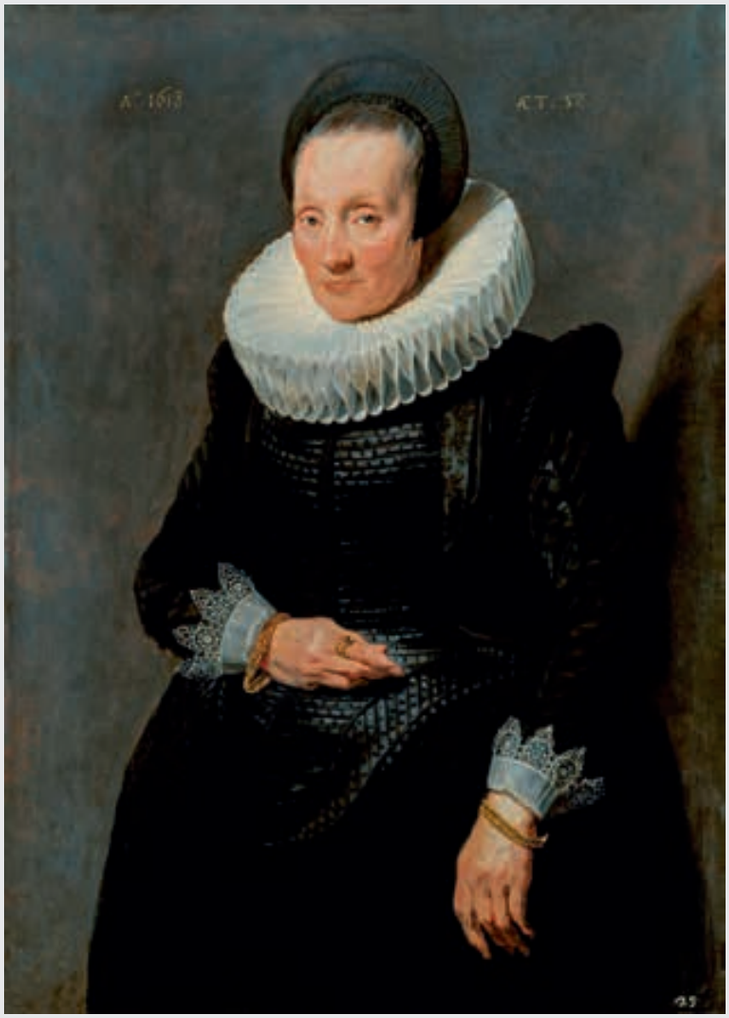
# ANTWERP IS THE CITY IN WHICH VAN DYCK WAS BORN

Katlijne Van der Stighelen
Jean Bastiaensen

Antwerp is the city in which Van Dyck was born and to which he would always return. The families of both his parents came from Antwerp, which was where he grew up. The artistic climate of early seventeenth-century Antwerp decisively shaped his development as an artist. One year before Van Dyck was born, Peter Paul Rubens had been admitted as a master to the Guild of St Luke, and when Rubens left for Italy in 1600, Van Dyck was barely a year old. Antwerp was the city where Rubens had developed a new artistic idiom and where he was omnipresent. Because of his limitless talent, technical virtuosity and social flexibility, he was undoubtedly the great example for the artist who was twenty-two years younger, and whose success he would measure himself against for life. Van Dyck was admitted as a painter to the Antwerp Guild of St Luke not in February 1618, as has generally been assumed, but on 18 October 1617. This contribution focuses on the two periods during which he – with a number of interruptions – was active in Antwerp. The so-called 'First Antwerp Period' refers to Van Dyck's artistic output between c. 1613 and c. 1620. The oldest work known to be by him dates from 1613, and in October 1620 he set off for London, from where he almost certainly continued on to Rome.[1] This earliest period holds an extremely important place in Van Dyck's biography. He developed his talent at an unprecedentedly fast pace and painted dozens of often monumental paintings in a very short space of time. At least 150 works are placed in this period.[2] The 'Second Antwerp Period' refers to the years 1627–1632 and 1634–1635. During this period, Van Dyck's style underwent significant changes due to his time in Italy and his subsequent stay in London. Just as Rubens had done almost twenty years earlier, Van Dyck adapted his Italian expertise to local tastes and prevailing religious traditions. The paintings he produced during his two extended periods in Antwerp differ greatly in terms of iconography, style and atmosphere, as will become clear later. Nevertheless, the influence of Antwerp was no less significant.

### *The Death of His Mother, His Father's Bankruptcy, Quarrelling Brothers-in-law and His Precocious Talent*

Van Dyck was born into a family with a very different social and intellectual background from that of Rubens. Van Dyck's grandfather, also named Anthony van Dyck, was initially a painter, but later earned his living selling silk and writing materials. His son Franchois, Anthony's father, became a prosperous merchant and married Maria Comperis in 1587. Together with his mother, Cornelia Pruystinck, and a brother-in-law, Franchois established himself as a merchant of textiles, such as silk, ribbons and wool.[3] His business flourished, with deliveries recorded to cities as far afield as Amsterdam, Paris and London. Maria Comperis died in childbirth two years after her marriage. In 1590, Franchois remarried, this time to Maria Cuypers. She bore him twelve children, the seventh of whom was Anthony van Dyck, who was baptised in the parish of Our Lady on 23 March 1599.[4] His mother died when he was eight years old. Shortly before her death, the couple had bought a spacious house named 'De Stadt van Ghendt' (The City of Ghent). Not only did Anthony suffer from the absence of his mother as a boy, he also faced serious familial difficulties. In 1610, for reasons that are unclear, Anthony's father was threatened by a woman called Jacobmyne de Kueck. She had written a slanderous song about the Van Dyck family, and had come to the house several times at night to smash the windows and threaten to kill his father. As a result she was banished from the city. The reason for this hostile behaviour is not known, but it is possible that she had been in service to Anthony's father as she was familiar with his household. This was only the beginning of a series of incidents that must have had a significant impact on the teenager's life.[5] By 1615, Franchois was experiencing financial difficulties. On 17 July of that year, his sons-in-law Adriaen Diericx and Lancelot Lancelots (the husbands of his two eldest daughters, Catharina and Maria) brought legal action against him, referring to the 'disgrace' that had befallen him. The case concerned an inheritance from Catharina

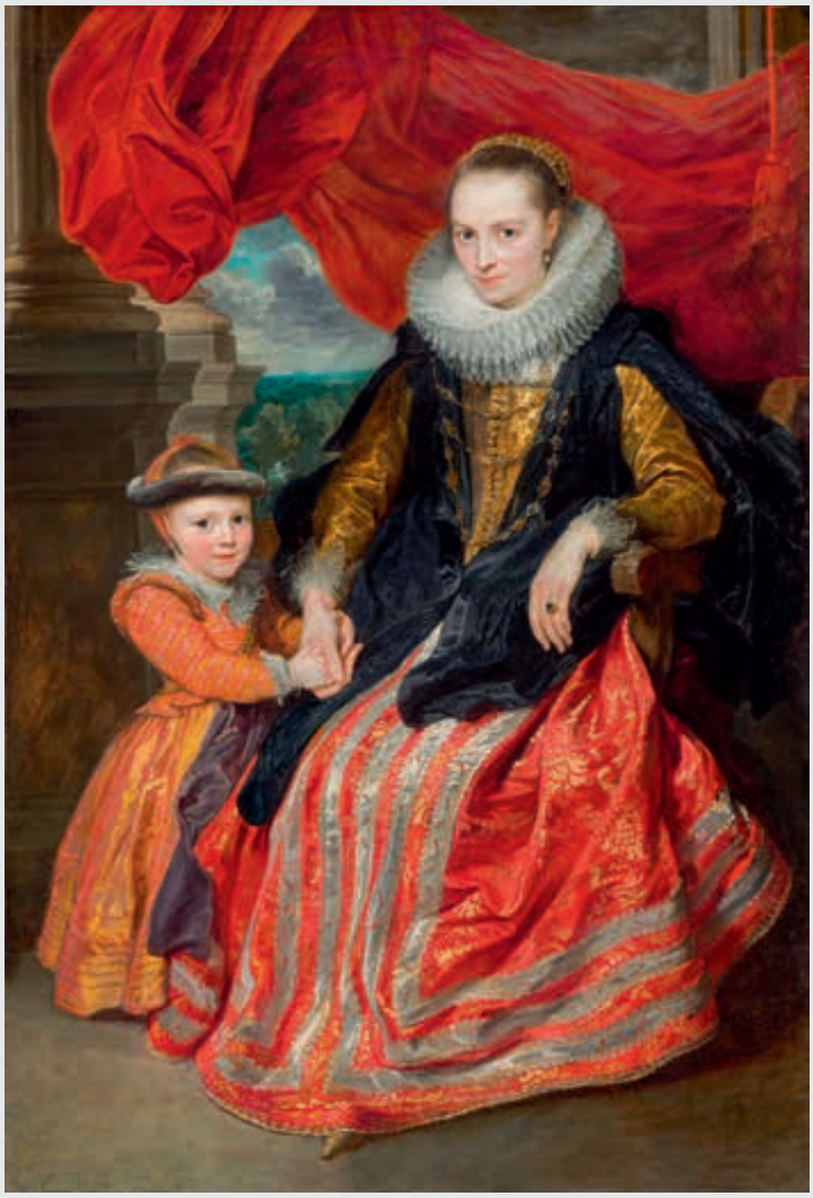


2. Anthony van Dyck
*Portrait of a Man*, 1618
Oil on panel, 106 × 73.5 cm
Vaduz–Vienna, Liechtenstein, The Princely Collections

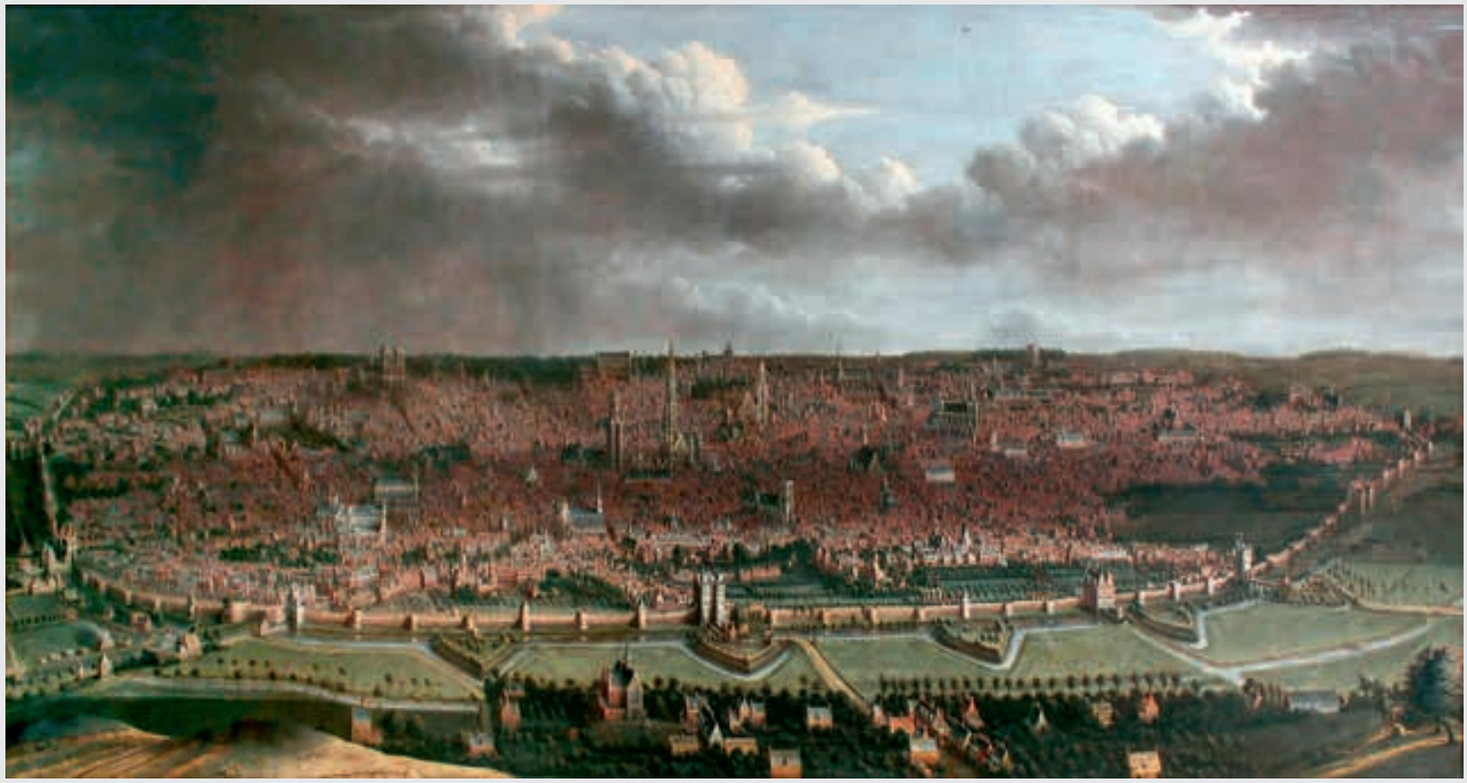
3. Anthony van Dyck
*Portrait of a Woman*, 1618
Oil on panel, 104.5 × 76 cm
Vaduz–Vienna, Liechtenstein, The Princely Collections

unconditionally avant-garde in the portraits he painted during his First Antwerp Period. It is clear that he never lost the connection with the tradition of sixteenth- and seventeenth-century Flemish portraiture, but he remodelled the genre in his own way. His earliest dated portraits (with the exception of Cat. 1), are inscribed with the date 'A° 1618' and the sitter's age. The pair of three-quarter length portraits *Portrait of a Man* (Fig. 2) and *Portrait of a Woman* (Fig. 3) preludes later experiments.[57] Although initially attributed to Rubens, Wilhelm Bode identified them as being by Van Dyck as early as 1889 because of 'the reddish flesh tones, with grey shading, touches of black and brilliant golden highlights, and the rather mechanical rendition of the patterns on the cloths and the lace cuffs in the portrait of the woman'.[58] The realistic rendering of physical characteristics makes the models very approachable and gives the impression that the portraits were painted quickly. A comparable handling is apparent in a more or less contemporary family portrait, possibly representing Cornelis de Vos, his wife and two children (Fig. 4 Cat. 12). In his pendant portraits of a man and his wife from the Vincque family (Cat. 13), which can probably be dated to before 1618, Van Dyck was more experimental. The Vincque brothers, Alexander and Jan, traded in tapestries and lace, and had amassed a fortune. Apparently, one of them wanted to be portrayed with his wife in a full-length painting by an emerging artist. The idea of appearing on a two-metre-high canvas was a break with every norm of decorum, whether it came from the sitters or the artist. At that time, full-length, life-size portraits were reserved for aristocratic clients. The merchant is posed in front of a flowing curtain and a distant blue sky. He is also standing next to a bale filled with textiles, however, which is a clear reference to his role as an ordinary merchant

and a surprisingly explicit denial of his noble birth.[59] Surprisingly, Rubens, as far as is known, did not paint any full-length portraits of burghers before 1620. It seems he reserved this format for important patrons such as Albert, Archduke of Austria, and Alethea Talbot, Countess of Arundel.[60] He only started using it after his marriage to Helena Fourment, possibly influenced by the success of Van Dyck's prototypes.[61] One of the most charming full-length portraits by Van Dyck represents a mother and her daughter, probably identifiable as Susanna Fourment and her daughter Clara del Monte (Fig. 4).[62] The portrait holds a special position because it is 'the earliest known full-length portrait of a seated adult with a standing child alongside'.[63] Moreover, it belongs to a small group of works of exceptional quality. Inspired by sixteenth-century Venetian portraiture, a new stage prop has been added to the composition: a red curtain spanning the background, hanging down from one or more pillars, revealing a landscape under a cloudy sky in the distance.[64] The portrait stands out due to the tactility and dynamism of the exuberant silk costumes, which come in a variety of red, gold, pink and purple hues. What makes the portrait attractive is the natural expression on her face as she looks attentively, and the way the little, shy child grips her hand with both of her own little hands. The inclusion of the '*valhoed*', an everyday object used to protect young children when they fall, is also unexpected in the context of this formal



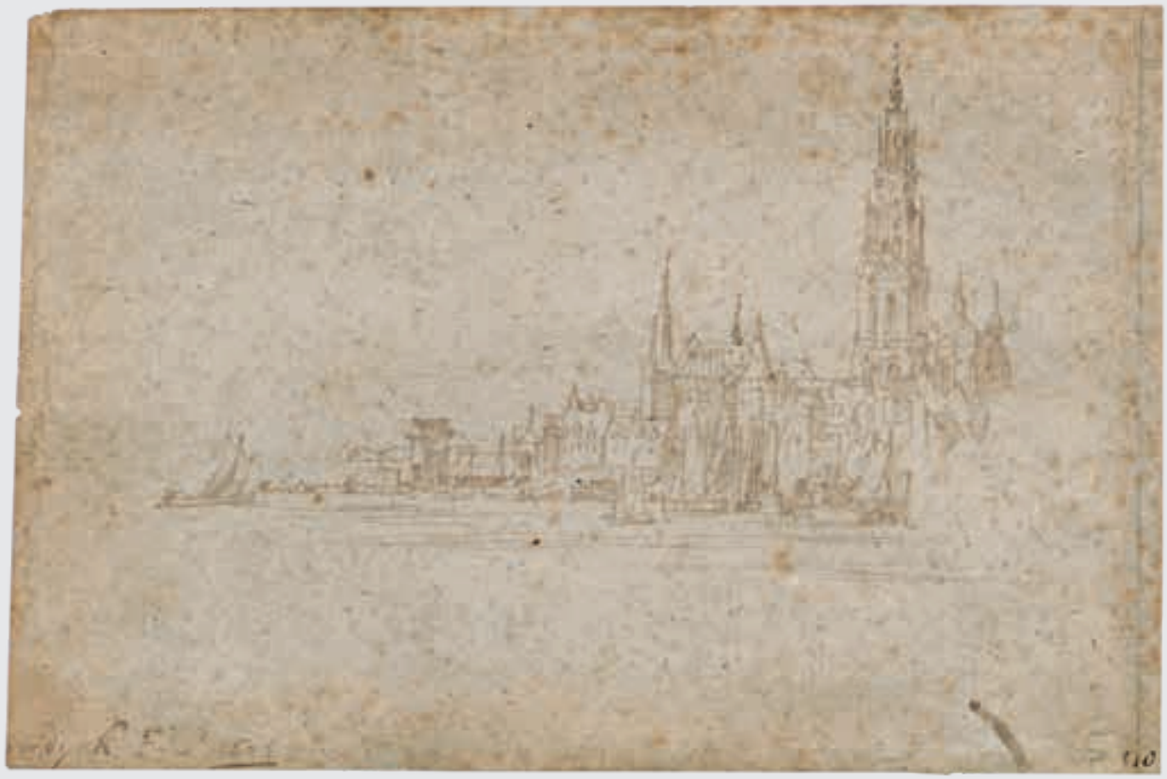
4. Anthony van Dyck
*Susanna Fourment and Her Daughter Clara del Monte* (?), c. 1620
Oil on canvas, 174 × 117 cm
Washington, National Gallery of Art, Andrew W. Mellon Collection



13. Jean Baptist Bonnecroy
*View of Brussels*, c. 1665
Oil on canvas, 169 × 301.5 cm
Brussels, Royal Museum of Fine Arts of Belgium

*The 'Palazzo' of Rubens and 'The Lodge' of Van Dyck*

One wonders what his relationship with Rubens, his former master, mediator, collaborator and source of inspiration, was like. Horst Vey emphasised that it is surprising that so little is known about the contacts between Rubens and Van Dyck during this period. Although Rubens was regularly absent from Antwerp due to diplomatic obligations, there were still plenty of opportunities for them to meet. Nevertheless, Van Dyck's name never appears in Rubens's correspondence, which consists of hundreds of letters. While the Rubenshuis on the Wapper was well known by then and still is today, it is unclear where Van Dyck lived in Antwerp. There is one note in a letter from the Earl of Carlisle to the Duke of Buckingham, dated 6 June 1628, however, which may be relevant in this context. Carlisle reports on his stay in Antwerp, during which Rubens appears to have been absent. He writes that 'the day following after dinner, taking occasion to see some curiosoties at Mons[ieu]r Van-digs, I met ons[ieu]r Rubens there, newly returned from Brussels….'[110] From this source, it is clear that Van Dyck had his own place where he was working and that he had 'some curiosities' on display. Apparently, Rubens visited him there, either to view new paintings or to see his 'curiosities'. During her stay in Antwerp in 1631, Marie de' Medici also paid a visit to Van Dyck 'in the rooms of the Hanseatic House where he lived and which he had not even had fitted out: the original canvases and the copies after Titian that he had brought from Italy formed their chief adornment'.[111] This report confirms what the Earl of Carlisle wrote and clearly demonstrates two things: firstly, that Van Dyck had a studio in which he could receive royal and noble guests and, secondly, that despite the studio's apparent lack of decoration, he possessed an impressive collection of newly restored paintings by Titian and other renowned artists. This implies that Van Dyck must have had 'a studio-annexed residence' in Antwerp at least in the early 1630s, which was possibly part of the Hanseatic house. This largest of the three houses belonging to the German merchants of the Hanseatic League in Antwerp – and the only one containing large halls – was owned by these so-called '*Oosterlingen*' (Easterlings) and was therefore also known as the Oostershuys. This monumental building comprised approximately 300 rooms serving both as offices and living quarters. After the fall of Antwerp in 1585, many German merchants left the

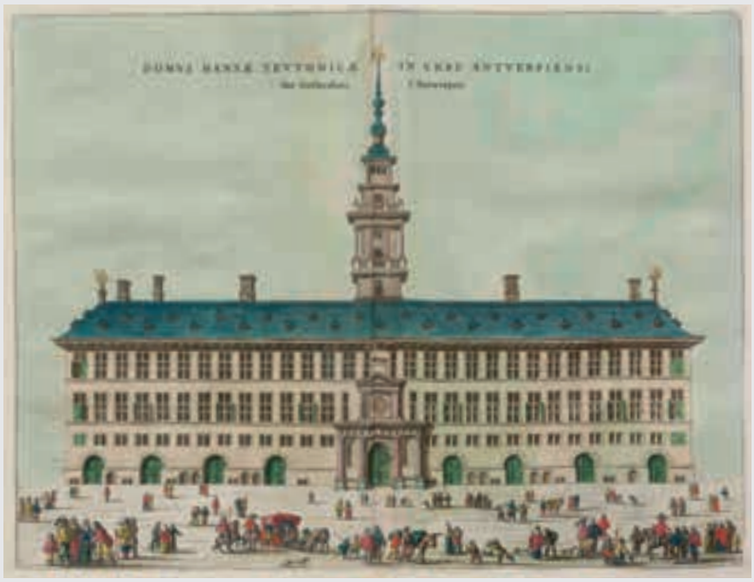


14. Anthony van Dyck
*View of Antwerp*, 1632
Pen and brown ink on brown paper,
152 × 228 mm
Brussels, Royal Library of Belgium
(KBR)

city, leaving a substantial number of rooms vacant. Ownership of the building nevertheless remained with the Oosterlingen. Although repair works were undertaken in the seventeenth century owing to its poor condition, there must still have been ample good accommodation available. A fine engraving of the Hanseatic house as it appeared in the time of Anthony van Dyck was produced by Joan Blaeu (Fig. 17).

*The Portrait Painter as an Agent of Political Opportunism and Group Cohesion: Brussels*

Less than a year after his return from Italy and about two months before the Earl of Carlisle visited his studio, Van Dyck received the commission for what might become his greatest work of art and probably the largest group portrait in the Southern Netherlands.[112] On 15 April 1628, Brussels City Council decided to spend 2,400 guilders on a painting by Van Dyck to be hung in the 'burgomaster's chamber'.[113] On 16 April and 21 June 1628, the City Council decided that 1,000 guilders from the total amount would be paid out of municipal funds.[114] In addition to this, each guild would have to pay a share to be derived from the sale of water from the fountains.[115] In August 1695, Brussels was bombarded by the French, leaving the city in ruins. The town hall was burnt down, destroying all the paintings inside, including Van Dyck's *Portrait of the Brussels City Council* and *Justice Flanked by Seven Magistrates of the City of Brussels*.[116] Six seventeenth-century travellers who visited the town hall expressed their admiration for the large group portrait depicting twenty-three life-size members of the city council,[117] thus verifying its existence. In 1661, for example, Cornelis de Bie wrote of 'a piece representing many portraits of the former city council of Brussels [at present hanging in the Chamber of the Estates of the town hall of Brussels]; it appears like a wonder of the world by its trueness to nature and the inventive genius which one can sense in it'.[118] Isaac Bullart's description in his *Académie des Sciences et des Arts* of 1682, goes into greater detail: 'he [Van Dyck] showed all those in life-size who at that time were in the municipal council.... The assembly of 23 figures in life-size is so ingenious and so well arranged that one at first imagines seeing this illustrious senate itself, as it debates and discusses the affairs of the community. I could not look at it without being moved by awe; the more so as the size of the work, the sparkle which radiated from the eyes of

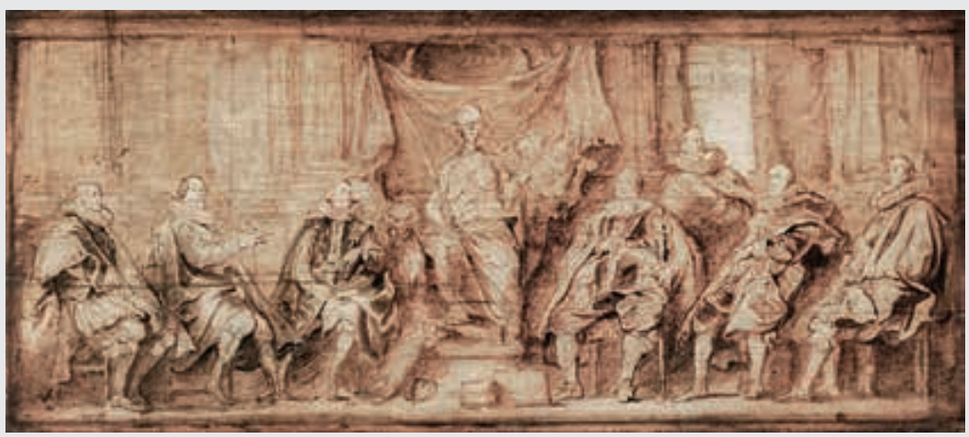


17. *A View on the Hanseatic house in Antwerp*
From: Joan Blaeu, *Toonneel der Steden van 's Konings Nederlanden, Met hare Beschrvvingen,* Amsterdam 1652, p. 41
Utrecht, Universiteitsbibliotheek (Rariora)

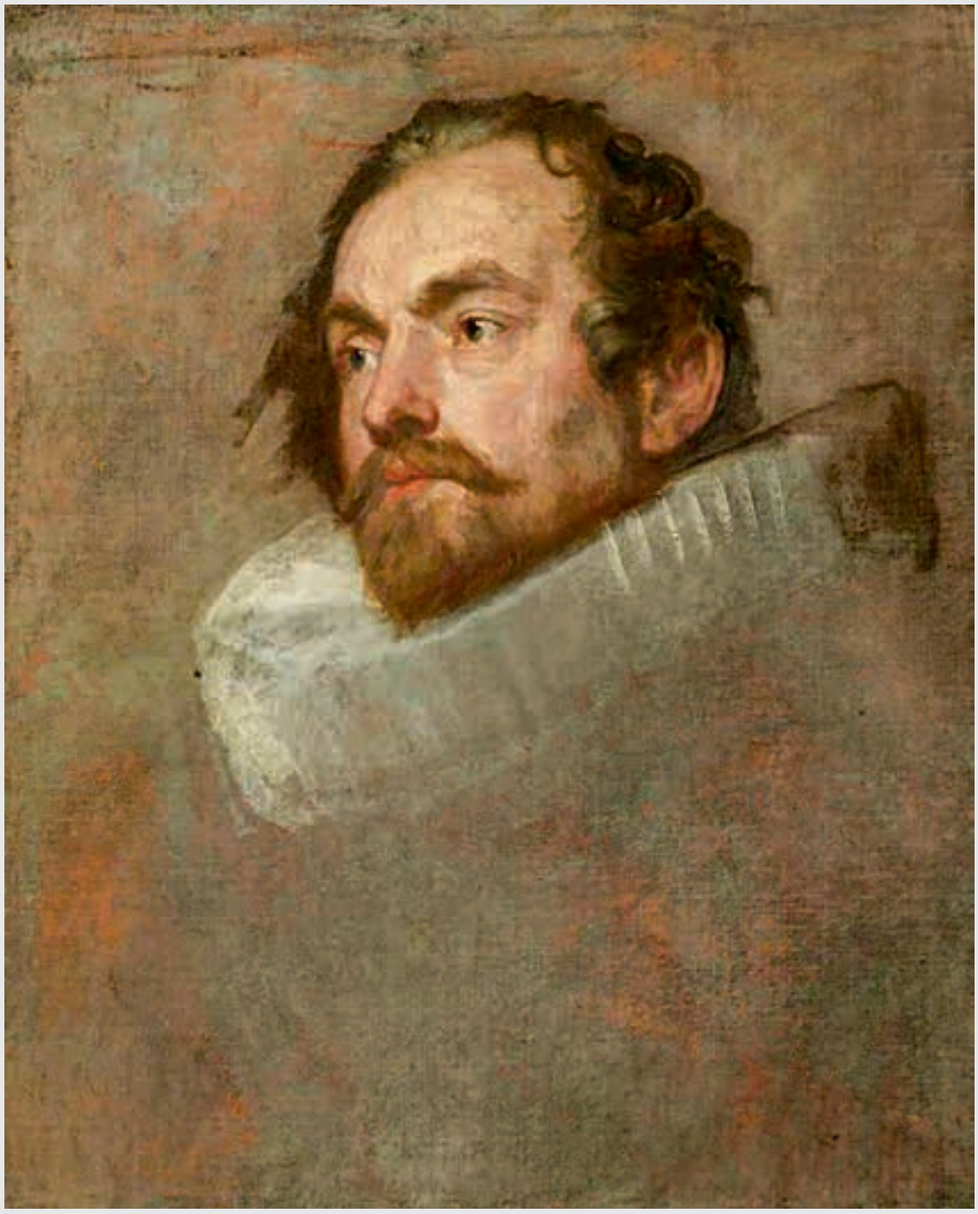
*The Portrait Painter as a Painter of History Paintings: a Short Stay in The Hague*

In a letter dated 19 December 1631, Balthazar Gerbier argued that it would be difficult to persuade Van Dyck to come to London, as 'he is highly successful, busy on major commissions, with never a minute to spare; and now an invitation to the court of the Prince of Oranges [*sic*]'.[126] Gerbier was right: Van Dyck's fame must have increased considerably during the late 1620s and early 1630s. He was renowned for his altar-pieces and refined portraits of royalty and the aristocracy, as well as for the 'miracle' of Brussels: the group portrait of the Council of Brussels. According to Gerbier, he had already been invited to the court in The Hague by December, but the exact date of his arrival is uncertain. In any case, he was there on 28 January 1632, as the Dutch poet and diplomat Constantijn Huygens wrote in his diary that Van Dyck painted his portrait on that particular day when a tree fell against the house.[127] It is unclear whether Van Dyck created a drawing or a painted portrait of Huygens, but it is more likely that it was a preliminary sketch intended for inclusion in his *Iconography*. Huygens is depicted as both a humanist and a man of the world, as he undoubtedly was. The original drawing has not survived, but it was engraved by Paulus Pontius (Fig. 20).[128] As early as 1628, shortly after his return from Italy, Van Dyck was commissioned to paint Frederick Henry, Prince of Orange and his wife, Amalia of Solms-Braunfels. Surprisingly, however, the portraits do not show any Italian flamboyance, but are instead rather static and old-fashioned.[129] Their taste was more up to date when they acquired history paintings by Van Dyck, such as *The Holy Family with a Round Dance and Partridges*[130] or poetic narratives such as *Amaryllis and Mirtillo*, based on Giovanni

18. Anthony van Dyck
*Portrait of Seven Magistrates with an Allegory of Justice,* c. 1634–1635
Oil on panel, 26.3 × 58.5 cm
Paris, École Nationale Supérieure des Beaux-Arts

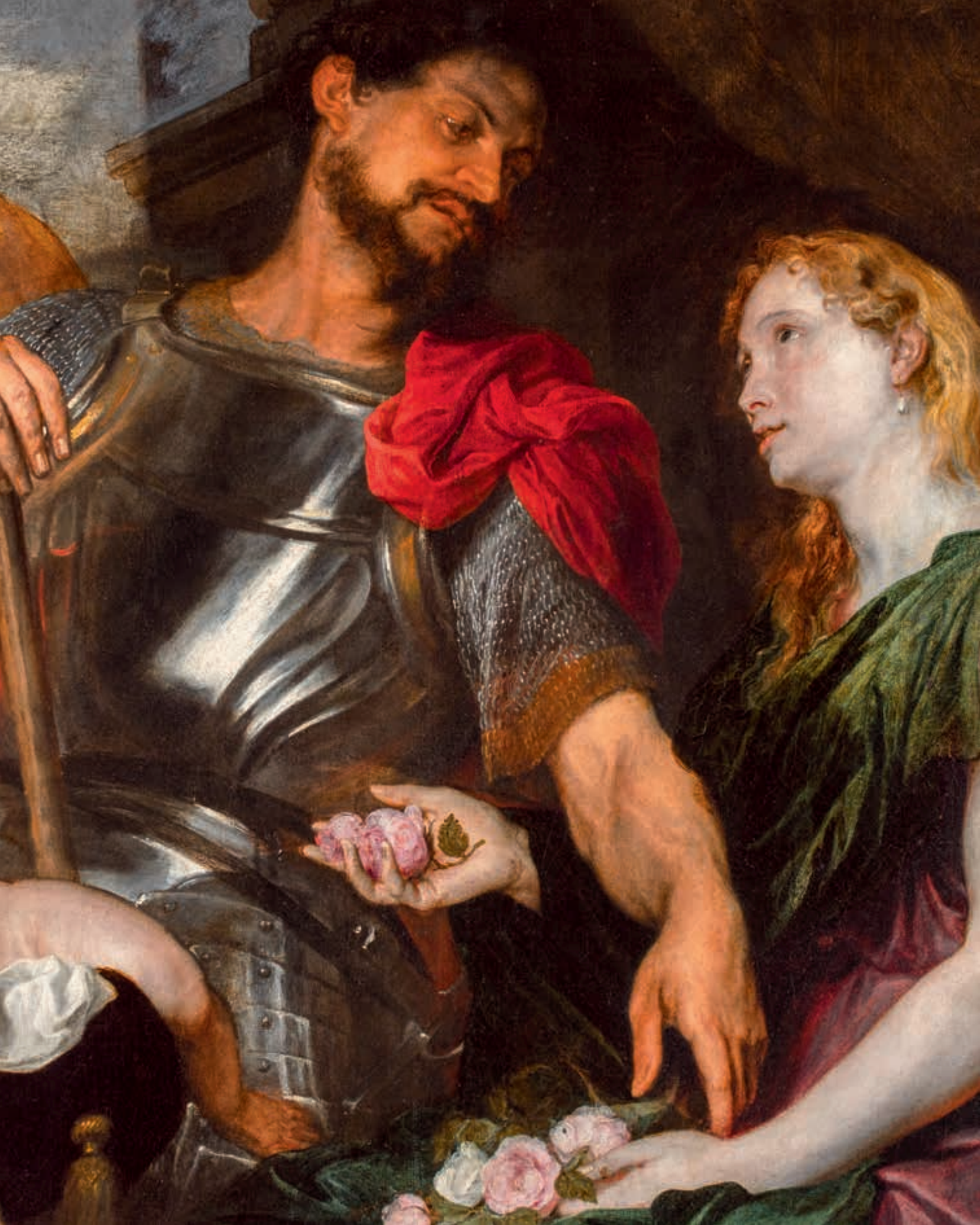


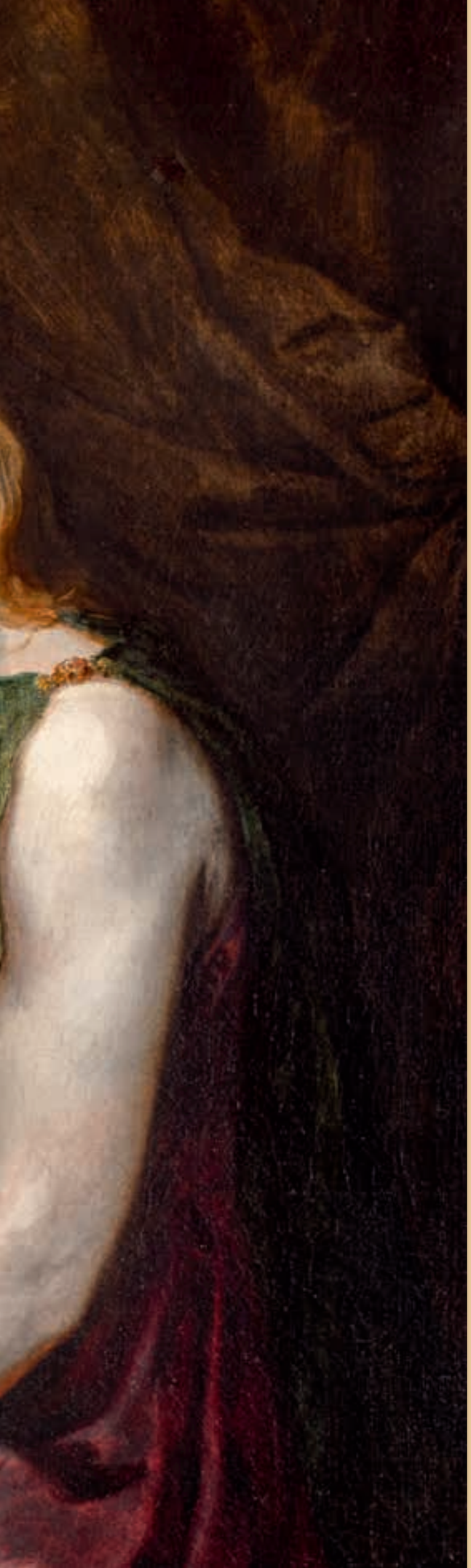
19. Anthony van Dyck
*Portrait of a Man Looking Left*, c. 1634
Oil on canvas, 55.3 × 45.1 cm
Private collection



Battista Guarini's *Il Pastor fido* (The Faithful Shepherd). Guarini was already registered in Frederick Henry's Binnenhof residence as early as 1632 (Fig. 21).[131] These extremely colourful and sensual paintings reflect Van Dyck's admiration for Titian, whose composition *The Bacchanal of the Andrians* was once copied by Van Dyck. The romantic idyll *Rinaldo and Armida*, depicting a scene from Torquato Tasso's *La Gierusalemme liberata*, would also have appealed to aristocratic tastes.[132] Was Van Dyck interested in literature and poetry? We do not know, but at a certain point in his career he was willing to become a member of the Rederijkerskamer 'De Violieren', a chamber of rhetoric founded within the Guild of St Luke. On 18 September 1630, Jan Brueghel the Younger, dean of the guild, noted that 'Segnor Antonio van Dyck, having given his word but changed his mind, makes a gift to the Chamber of 9 guilders'.[133] It seems as though Van Dyck wanted to join the chamber, but changed his mind. In order to avoid embarrassing his colleagues, he offered a gift that was almost as valuable as his membership fee.

Horst Vey has raised the obvious question: 'He [Van Dyck] had all the success he could ever have hoped for. Why, then, did he go to London?' Was he looking for more 'opportunities to display all his talents'?[134] The appreciation of the stadtholder's court may have challenged his ambition once more. Although painting





# VAN DYCK
# in Italy

**19.**

ANTHONY VAN DYCK

(Antwerp 1599–London 1641)

*Portrait of a Genoese Lady, Possibly Luigia Cattaneo Gentile*

c. 1623

Oil on canvas 147 × 112 cm

Strasbourg, Musée des Beaux-Arts, inv. MBA200

*Provenance*: Genoa, possibly Filippo Gentile the Elder, 18th century (?); Genoa, palace of Giacomo Gentile son of Filippo 'in Banchi', 1780 ('A fine portrait… of Signora Placidia Cattanea Gentili, by the hand of van Dyck');[1] Genoa, palace of Filippo Gentile the Younger, Strada Balbi, 1818 ('fine portrait of Signora Placidia Cattanea Gentili, by the hand of van Dyck');[2] at another location by 1847,[3] but still in the same family and inherited through the female line by the Marquess Elena Remedi, wife of Gerolamo Durazzo (1812–1878); sold by her on 3 July 1890 'to Signor Back Borgomastro of Strasbourg, for the picture gallery of that city' ('a portrait of a lady by van Dyck for the price of 30 thousand lire').[4]

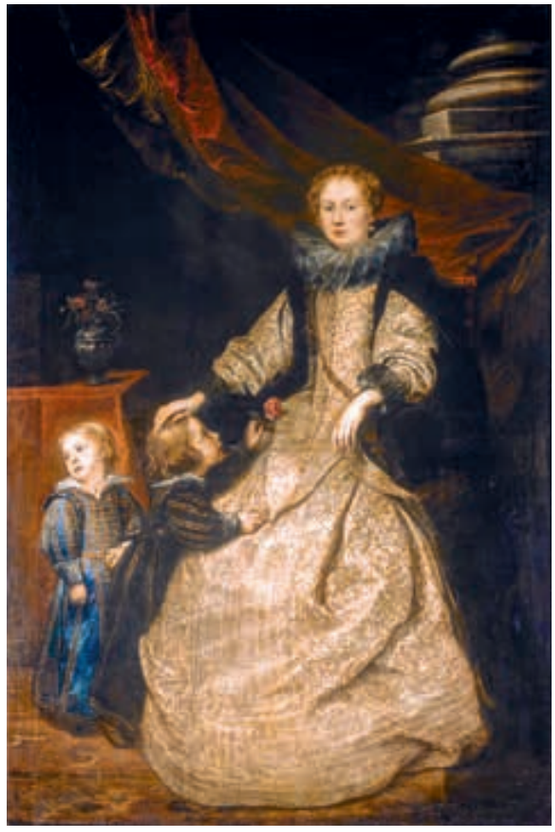
In portraying this Genoese lady, Van Dyck follows directly in the footsteps of Titian and Tintoretto, whose works he had encountered in many collections he visited even before arriving in Italy, but certainly in large numbers in the Roman,[5] Venetian and Genoese picture galleries he visited in the months immediately prior to painting this work,[6] which I believe dates to about 1623. Hence, we find the coffee table with a vase of flowers on the left, the red curtain behind the woman (which also serves to bring out her face, bathed in strong light), and the column in the background. The palette is limited to just reds, white and black. We find a similar setting in other portraits made in Genoa: the one in the *Portrait of Battina Balbi Durazzo* (Fig. 1) (Genoa, Durazzo Pallavicini collection)[7] is almost identical, as if the artist really were using a ready-made setting for his ladies. We can rule out the idea that the sitters themselves went to the artist's studio, as he most likely worked in the homes of his patrons.

The gaze of the woman in the Strasbourg painting is marked by contained naturalness, probably to express the idea of rigour and good morals that the portrait aims to convey. As is clear from the veil covering her head (which comes down over her forehead) and the two bands that drape over her shoulders and end in points on her chest, she is dressed in mourning, likely for the death of her husband (Cat. 31).

From a stylistic point of view, in order to date the work correctly, the treatment of the drapery is revealing, as it is typical of the artist's first period in Genoa (early 1623–May 1624).[8] It is neither constructed of nor characterised by deep, sharply defined folds, as would be the case in portraits from the second period (1626–first half of 1627), with which his associate Jan Roos (1591–1638) was involved (see Cat. 33): here, the fabric flows naturally from brushstrokes grounded in the typical 'nonchalance' of Venetian painting. The spontaneity and speed of the brushwork is also seen in the pentimento visible in the woman's head covering.

Based on stylistic analysis, the work can be dated as one of the very first created in Genoa, in 1623. The commission and the identity of the sitter remain to be determined. Here, it will be useful to move backwards, from the painting's accession into the museum in 1890. At that time, it was thought to represent an unspecified Durazzo Marquess, as the painting was purchased in Genoa from the Marquess Elena Remedi, a Durazzo widow. She had married Girolamo Durazzo (1812–1878), son of the Marcello (1777–1826) who was the descendent of the seventeenth-century Marcello portrayed by Van Dyck (Venice, Galleria Franchetti alla Ca' d'oro; Fig. 3, p. 25).[9] Two years after her husband's death, with two daughters already married, the Marquess sold the painting, which had come to her not from her husband's famous family but, according to the historian Marcello Staglieno (1829–1909), from that of her mother.[10] Staglieno, who evidently received the information directly from the seller, noted that the gentlewoman was a descendent on her mother's side from the Filippo Gentile who had inherited (at the beginning of the nineteenth century) part of the picture gallery that his father Giacomo had displayed in his palace in Via San Luca. As is well known, when works are passed down through the female line, as often happens with portraits, especially of women, the surname of the husband is retained and that of the wife is lost. In Genoa, the situation is complicated by the large number of identical names. In this particular instance, not far from the Gentile palace, there was another, also in the Banchi area, owned by the most famous branch of the Gentile family of the Pignolo branch; the members of which included the seventeenth-century collector Pietro Maria di Cesare (1589/1590–1662), a patron of Rubens.[11] This palace, like the previous one, was filled with paintings. Carlo Giuseppe Ratti described the two collections in the *Guida* of 1780. In the collection of Pietro Maria's heirs, Ratti notes, in the first salon, a 'portrait of a lady from the Gentili house',[12] along with works by Rubens, Orazio Gentileschi, Guido Reni, Titian, Domenichino and even Caravaggio. There was only one other work by Van Dyck: a '*Vergine addolorata*' (Our Lady of Sorrows), 'in the sitting room of the chapel'.[13] Since Pietro Maria, a passionate collector, was a client of the painters of the time (including Rubens), it is reasonable to imagine that he himself commissioned the portrait of a woman, a possibility that has led me to think that the Strasbourg painting might depict his mother, Aurelia Di Negro Gentile (1569–1625), daughter of Francesco Di Negro 'di Banchi' (d. 1614), who became a widow in about 1592–1593 and would have been about fifty-four years old in 1623,[14] an age consistent with the Van Dyck portrait. The measurements given in the 1811 inventory of the collection – 5½ and 4¼ *palmi* (about 136.5 × 111.5 cm) – are a perfect fit, and it should be noted that at this time no Genoese portraits of women with this format are known. If, however, we move backwards in time from the information provided by Marcello Staglieno in the nineteenth century, the identity of the sitter proposed by Piero Boccardo from 1994 onward might be better founded.

A short distance from the aforementioned palace there was another, belonging to distant cousins from Pietro Maria's branch of the family and where Giacomo Gentile had been living



1. Anthony van Dyck
*Portrait of Battina Balbi Durazzo Invrea (la 'Dama d'oro')*, c. 1624
Oil on canvas, 218 × 147 cm
Genoa, private collection

since 1780.[15] Ratti describes more than seventy paintings there and specifies that 'there are other paintings that shall be omitted for the sake of brevity'.[16] Displayed across various rooms, there were no fewer than eight portraits by Van Dyck (or presumed to be such; see Cat. 22). Ratti provides the name of only one sitter: 'Signora Placidia Cattanea Gentili'.[17]

It would seem that there never was a Placidia Cattaneo Gentile, but there is record of a Luigia (or Luigina), mother of a Placidia, born Cattaneo and married in 1589 to Ambrogio Gentile of the Pignolo branch (died c. 1617), with whom she had more than ten children.[18] She was the daughter of Filippo Cattaneo della Volta (d. 1597) and the oldest sister (by almost twenty years) of Giacomo (1593–1640), husband of Elena Grimaldi Cavalleroni, of the famous Van Dyck portrait at the National Gallery of Art, Washington, D.C. (Fig. 2 Cat. 50). This kinship would seem to support the possibility of a direct commission from the Cattaneo family – a temptation that derives from the fact that at the current state of research, while much is known about the origins of Pietro Maria Gentile's picture gallery, which remained all but intact until 1811, the formation of the extraordinary collection of Gentile, Filippo and Giacomo (the descendants of Luigia Cattaneo's husband) remains unclear. It is a chapter in the history of Genoese collecting to which it will be worth returning (Cat. 22). Similarly, it remains to be understood which copy of this portrait was mentioned by Staglieno 'in the possession of the Marquess Lorenzo Centurione, who inherited it from his wife, Isabella de Marini, who inherited it in turn from her mother, Teresa Gentile'.[19]

*Anna Orlando*

*Bibliography:* Ratti 1780, p. 129; Térey 1893, p. 174; Staglieno ms. n.d. [but after 1890 and before 1909], p. 53*r*;[20] Schaeffer 1909, p. 210; Poleggi/Poleggi 1969, p. 83; Burchard 1929, pp. 328, 348; Müller Hofstede 1965, p. 106; Hümer 1977, p. 187; Roy 1977, no. 37; Barnes 1986, pp. 302–303, no. 66; Larsen 1988, II, p. 65, no. 404 ('portrait of a Genoese Lady of the Durazzo family?'); Boccardo 1994a, pp. 84–85; P. Boccardo and C. Di Fabio, in Barnes et al. 1997, p. 226 no. 35 (Luigia? Cattaneo Gentile); Barnes 1997, p. 234; Barnes, 2004, p. 184, no. II.38 (Luigia? Cattaneo Gentile); Bernardini 2004, fig. a p 113, p. 159, no. 1 (Luigia? Cattaneo Gentile); Boccardo/Montanari 2017, p. 426 (Luigia Cattaneo Gentile); Orlando 2024b, pp. 585–596, fig. 47; Orlando 2024c, pp. 70-71, fig. 1 (Aurelia Di Negro Gentile?).

[1] '*Un bellissimo ritratto… della Signora Placidia Cattanea Gentili, di mano del Vandyk*'. Described as the palace of Filippo Gentile in B. Boccardo and C. Di Fabio, Barnes et al. 1997, p. 226 and in Barnes 2004, no. II.38, although in Ratti (1780, p. 129) we read '*Il Palazzo, ove abita il Signor Giacomo Gentili*' (The palace where Giacomo Gentili lives). According to Ennio Poleggi, this should correspond to no. 4 Via S. Luca (Poleggi/Poleggi 1969, p. 180).

[2] '*[R]itratto bellissimo della Signora Placidia Cattanea Gentili, di mano del Vandyk*'. The Banchi palace is recorded as already 'sold' and 'owned by Signor Ghiggino' in 1818 (Poleggi/Poleggi 1969, p. 181). The anonymous writer known as *Anonimo del 1818* described '*alcuni quadri del signor marchese Filippo Gentile quondam Giacomo, il quale abitando questo secondo appartamento che è il piano nobile [del palazzo Balbi-Senarega, via Balbi 4], ha qui trasferito la metà a lui caduta in divisione con suo fratello il marchese Giovanni Antonio de' quadri che compongono la collezione stampata dal Ratti all'articolo "palazzo del Signor Giacomo Gentile in Banchi"*' (a few paintings of Signor Marquis Filippo Gentile, son of the late Giacomo, who, living in this second apartment, which is the piano nobile [of Balbi-Senarega palace, via Balbi 4], moved here half of what fell to him in the division with his brother the Marquis Giovanni Antonio of the paintings that comprise the collection printed by Ratti in the article 'palazzo of Signor Giacomo Gentil in Bianchi'); Poleggi/Poleggi 1969, p. 82.

[3] Federico Alizeri describes, in the Balbi Senarega palace, the collection of the descendants of Francesco Maria Balbi, 1st Marquis di Piovera (1619–1704) (Alizeri 1846–1847, II, first part, pp. 69–85).

[4] '*[A]l Signor Back Borgomastro di Strasburgo, per la pinacoteca di quella città' ('un ritratto di dama del Wandik pel prezzo di lire 30[mila')*'. Staglieno ms n.d., c. 53*r*; Boccardo 1994a, p. 85. The dating of the manuscript is inferred from the date of the sale (1890) and from that of the death of Marcello Staglieno (1829–1909).

[5] See the essay by Maria Grazia Bernardini in this publication.

[6] See my essay in this publication.

[7] Barnes 2004, no. II.28.

[8] See my essay in this publication.

[9] See the geneaology in Valenti Durazzo 2004, pp. 358–359.

[10] Staglieno ms n.d., c. 53*r*; Boccardo 1994a, p. 85.

[11] See Boccardo/Di Fabio 2004; Orlando 2024b, pp. 575–586 (with earlier bibliography).

[12] '*[R]itratto di una signora di casa Gentili, del Vandik*'. Ratti 1780, p. 120.

[13] '*[N]el salotto della cappella*'. Ibid., p. 122.

[14] This biographical information came to light during extensive archival research on the Gentile and Pallavicino families, carried out with the support of Flavia Gattiglia, between 2021 and 2025 and partly published in Orlando 2022b; Orlando 2024a, b, c; Orlando 2025a. Our discovery of his 1625 will confirms that he was still alive at the time when the portrait may have been created (Archivio di Stato di Genova, *Notai Antichi*, 5824 bis, Giovanni Francesco Marasso, 21 September 1625).

[15] Ratti 1780, pp. 129–132. Probably no. 4, as suggested by E. Poleggi, in Poleggi/Poleggi 1969, p. 180.

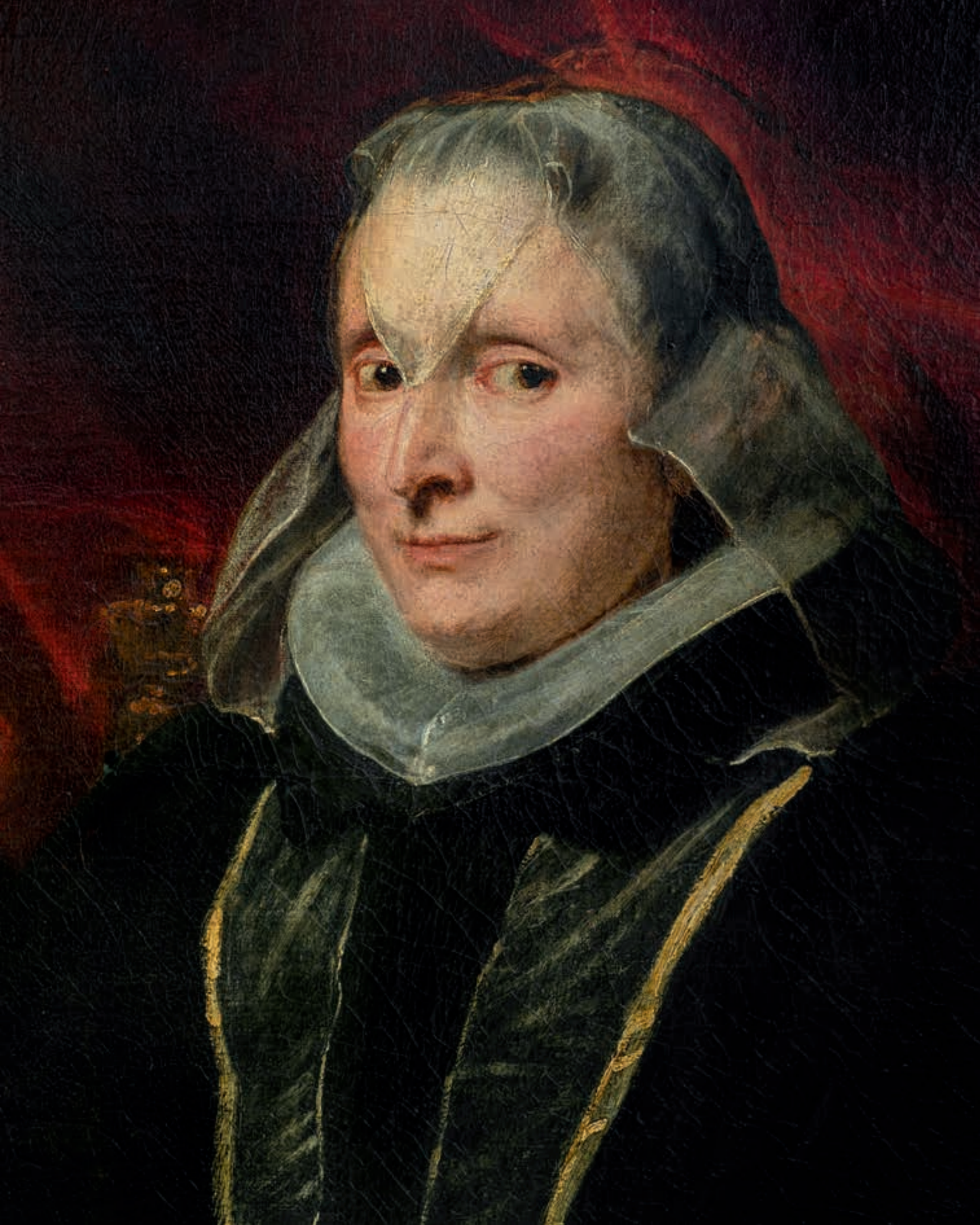
[16] '*[V]i sono altri quadri che per brevità si tralasciano'*. Ibid., p. 132.

[17] Ibid., p. 129.

[18] For the genealogy and the date reported here, see Boccardo/Montanari 2017, pp. 488–489 and Buonarroti ms. 1750, c. 170.

[19] '*[P]resso il marchese Lorenzo Centurione che l'ebbe da sua moglie Isabella de Marini, la quale a sua volta la ereditava da sua madre Teresa Gentile'.* Staglieno ms. n.d., c. 53*r*.

[20] See Provenance.



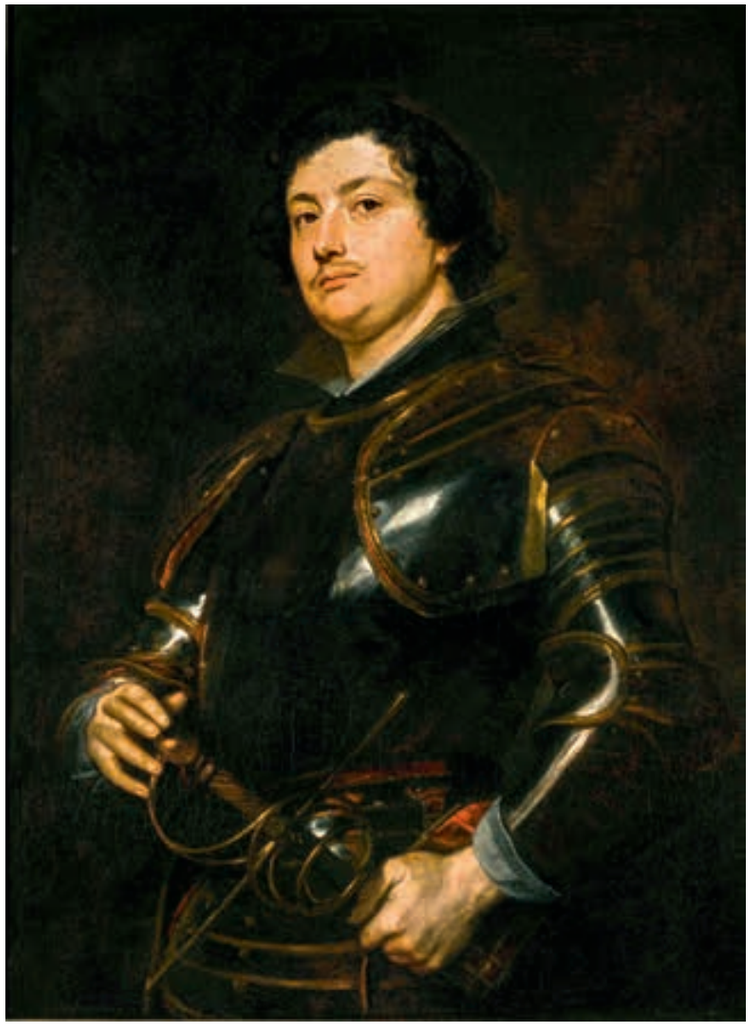
## 30.
## ANTHONY VAN DYCK
(Antwerp 1599–London 1641)

*Young Man in Armour*
c. 1626
Oil on canvas, 90 × 70 cm
Dresden, Gemäldegalerie Alte Meister Staatliche Kunstsammlungen, inv. Gal-Nr. 1026

*Provenance*: Albrecht Wenzel Eusebius von Wallenstein, Duke of Friedland (1583–1634), before 1634 (?);[1] purchased by Augustus III of Poland (1696–1763) from the Wallenstein collection, Duchcov (Bohemia), 1741; from that moment on, part of the collection on which the current museum was founded.

The magnetic power of this portrait makes it one of the masterpieces of Van Dyck's Italian period. It is quite removed from the stunning scenes of the full-length portraits of the Genoese aristocracy, especially those of women, yet there is an almost disconcertingly modern approach to this figure: he has a great naturalness, and is not looking at us but seems to be taken by surprise as he turns slightly. As Susan J. Barnes rightly notes, it could be an imaginary portrait of an ancestor who, unsurprisingly, has a decidedly non-contemporary hairstyle and wears sixteenth-century armour. Possibly lacking an image of reference, Van Dyck seems to have drawn inspiration from the young man dressed as Saint George in one of his early canvases in a private British collection, which I think shows a certain similarity (Fig. 1).[2]
As there is a lack of information about the provenance at the time of creation, we cannot be certain that it was commissioned to be part of a gallery of ancestors (as I believe), in line with a widespread custom in those years when Van Dyck visited Italy; a time with which critics agree and to which they have rightly attributed the painting. In terms of format, it can be compared to the portrait that only recently reappeared on the market (Fig. 2),[3] whose dimensions differ only slightly (99 × 73.5 cm). It is reasonable to assume, however, that the German canvas may have been slightly reduced: on both sides, where the right hand and red scarf are significantly cropped at the edges; and at the bottom, where the left hand remains outside the frame. The same format and composition – characterised by the neutrality of the dark background – can also be seen in the three-quarter-length figure of the man in armour in the Memorial Gallery of the University of Rochester, NY (Fig. 3).[4] That subject, however, has a contemporary air about him: note also the style of the thick moustache and goatee beard, different from that of his ancestors, who only have a hint of this. He does not turn but looks towards us; he has exquisite collars and cuffs with striking lace edging, in keeping with the fashion of the time. It is unimportant that he is wearing armour from the previous century:[5] it is for parade and not for battle and recalls the past – precisely what the series wanted to celebrate (see also Cat. 18). One wonders if that slightly accentuated context of the space – a pillar on the right emerging from the darkness – is an allusion to the *hic et nunc* and therefore to the present. Was this subject the person who commissioned the series?
The three paintings suggested for comparison here all have different provenances, but the information available does not predate the second half of the eighteenth century in the case of the Dresden painting, and even the nineteenth or twentieth century for the other two. I think it is highly probable that they were originally part of a 'gallery', as was the so-called *Raffaele Raggi* in the National Gallery of

1. Anthony van Dyck
*Saint George*, c. 1616–1617
Oil on panel, 66 × 51 cm
Private collection



2. Anthony van Dyck
*Man in Armour*, c. 1626
Oil on canvas, 99 × 73.5 cm
Private collection (courtesy Sotheby's)

Art in Washington, DC – which I believe to be Giovanni Antonio Raggi (d. 1625) (Fig. 4)[6] – and the *Tommaso Raggi* in a private European collection (126 × 99 cm),[7] that is, a series of ancestors that has been the subject of several studies since 2004.[8] This type of self-celebration could go on for years – in the case of the Raggi family, at least from 1618 until after 1628, when they turned to Jan Roos (1591–1638), after Van Dyck's return to his homeland. In addition to their contemporaries, they also included posthumous portraits of illustrious members of the family. In the case of the Raggi paintings, it has been established that inscriptions and coats of arms were added later, causing considerable confusion, to the extent that Giovanni Antonio Raggi was confused with Raffaele. This phenomenon also fuelled the creation of galleries of fictitious ancestors, as in the case of Francesco Maria Balbi (1619–1704), where busts of armed men became symbols of the defence of the homeland and the family's participation in this noble cause, regardless of who they really were (see Cat. 33) – somewhat similar in function to the series of emperors, celebrating the noble origins of the family, or the Apostles, which probably referred conceptually to the family's dedication to the profession of the true faith during the Counter-Reformation or shortly thereafter. Indirect evidence of this function can also be found in the production of copies: it would be impossible to explain their great number if they did not have a symbolic meaning that went far beyond the mere classical function of the portrait. In the case of the Dresden canvas and its probable companion (Fig. 2), several later versions[9] are known to exist for both, not by Van Dyck, as in the case of the two portraits of Cardinal Domenico Rivarola,[10] probably to be placed in two different residences, in Genoa and Rome.

In this type of portrait, the ancestor's valour had to be emphasised through every possible aspect that an image could evoke. In this case, the detail of the red scarf tied to his arm (called a bow, ribbon or band) – which for the painter was also an effective splash of colour – was, as we well know, a sign of recognition for those who had distinguished themselves in war. Giovanni Antonio Raggi, like the soldier from Dresden, rests his right hand on his baton of command, another detail signifying a position of leadership. This was most appropriate at a time when the Republic of Genoa had to defend its autonomy, threatened by the invasion of Charles Emmanuel I, Duke of Savoy, who was seeking access to the sea in the spring of 1625. In that precise moment, Van Dyck was not in the city – where these portraits were always believed to have been conceived[11] – and I believe it is likely that they were painted in 1626, a year he spent entirely in Genoa.[12] In the case of more challenging formats, with elaborate and theatrical backgrounds, he definitely made use of assistants, whereas in these smaller canvases, everything appears to be entirely his own work.

*Anna Orlando*

*Bibliography*:[13] Riedel/Wenzel 1765, p. 63, no. 276; Smith 1831, no. 188; Cust 1900, p. 262, no. 156; Schaeffer 1909, p. 222; Larsen 1980, II, p. 102, no. 694; Barnes 1986, no. 44, fig. 179; Larsen 1988, II, p. 215, no. 532; Walther 1992, no. 1026; Przypkowska 2025, pp. 136, 289, no. II.15.

[1] It seems that he created a large collection through purchases, including those made during his many travels throughout Europe. I cannot say whether the number 2912 refers to this collection.

[2] De Poorter 2004a, p. 47, no. I.31.

[3] London, Sotheby's, 9 December 2015, lot 30; Orlando 2024c, pp. 75–76, fig. 6; 97 × 73.5 cm, corresponding to Barnes 2004, p. 220, no. II.89. Barnes believes that it could be a model for the Raggi painting in the National Gallery of Art in Washington, DC (see below and Fig. 4), but it seems clear to me that it is not the same person.

[4] Barnes 2004, p. 220, no. II.87.

[5] Ibid. Susan J. Barnes makes mention of Helmut Nickel's oral opinion that this is armour from northern Italy, dating from the first quarter of the 16th century.

[6] Boccardo/Orlando 2004b, p. 327; Orlando 2019, pp. 162–164; Orlando 2024c, pp. 74–76 (with previous bibliography).

[7] Barnes 2004, p. 198, no. II.56. I would like to thank Nils Büttner for reporting in 2024, before the death of its owner (d. 2024).

[8] Boccardo/Orlando 2004b; A. Orlando, in Orlando/Marengo 2020, pp. 86–87 (with previous bibliography).

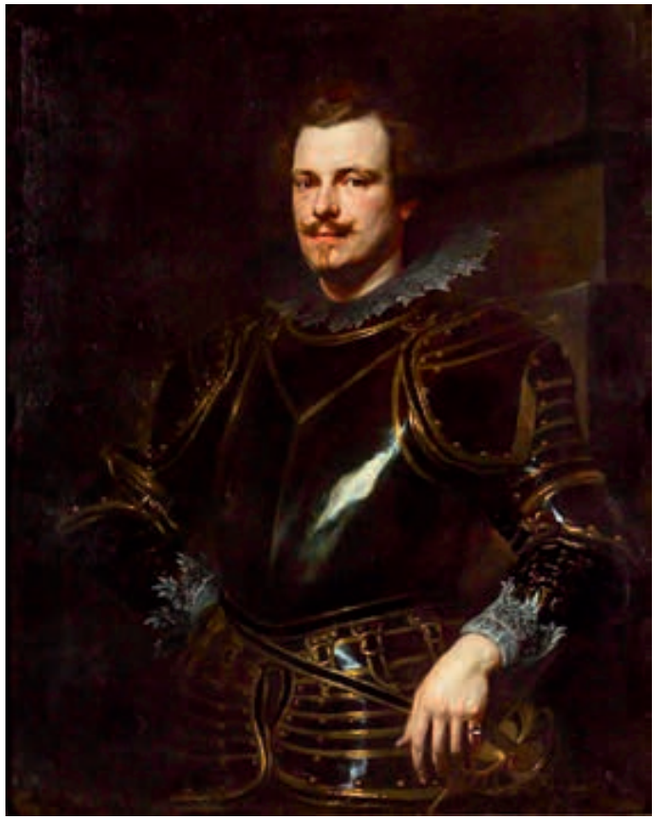
[9] Regarding the Dresden painting: 'a good early copy in the Royal Collection' and one that appeared in New York, Sotheby's, 14 October 1999, lot 96 (Barnes 2004, p. 220), and reappeared in Vienna, Dorotheum, 9 April 2014, lot 817, 85.5 × 69 cm. For the painting in a private collection, in addition to what is reported in Barnes 2004, p. 220, I point out the single head (37.1 × 30.8 cm) for sale in Paris, Sotheby's, 16 June 2024, lot 19; Orlando 2024c, p. 75, fig. 7.

[10] Barnes 2004, pp. 198–199, nos. I.257–258.

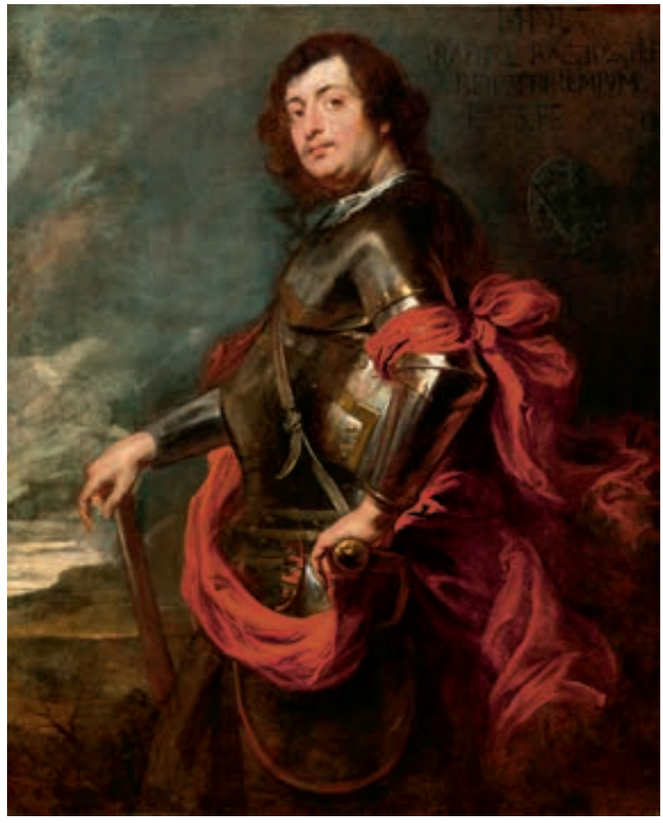
[11] One clue that the painting from a private collection may have been in Genoa could be, subject to verification, the drawing by Lorenzo De Ferrari (1680–1744) which is thought to be based on it (reported in Barnes 2004, p. 220, no. II.89).

[12] See the author's contribution in this publication.

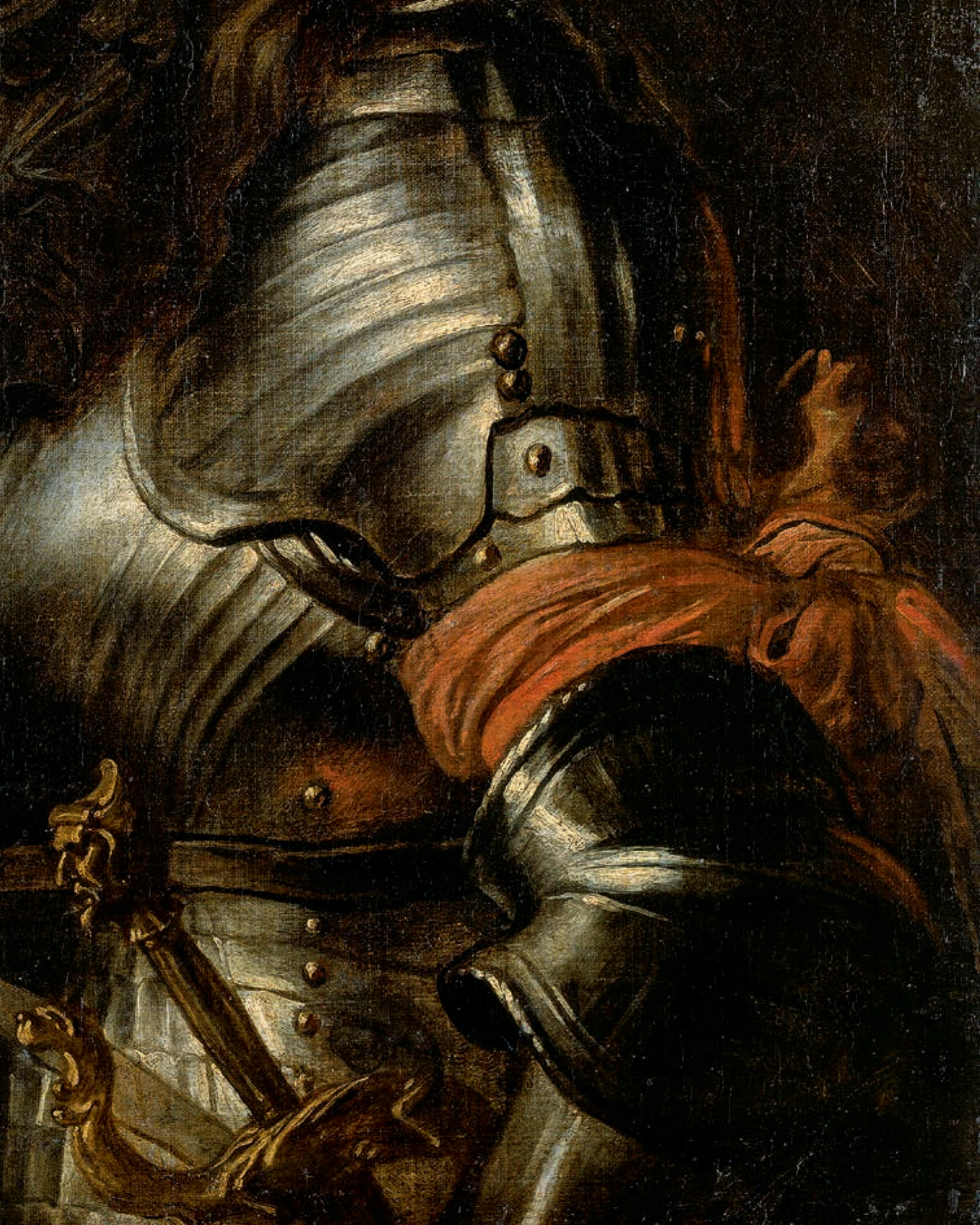
[13] Further extensive bibliography, primarily regarding catalogues of the collection from the 18th century to the present day, can be consulted at https://skd-online-collection.skd.museum/Details/Index/275175.



3. Anthony van Dyck
*Portrait of a Man in Armour*, c. 1626
Oil on canvas, 102 × 97.3 cm
Rochester, Memorial Gallery of the University of Rochester, NY



4. Anthony van Dyck
*Portrait of Giovanni Antonio Raggi*, c. 1626
Oil on canvas, 131 × 105.5 cm
Washington, DC, National Gallery of Art



## 32.
## ANTHONY VAN DYCK
(Antwerp 1599–London 1641)

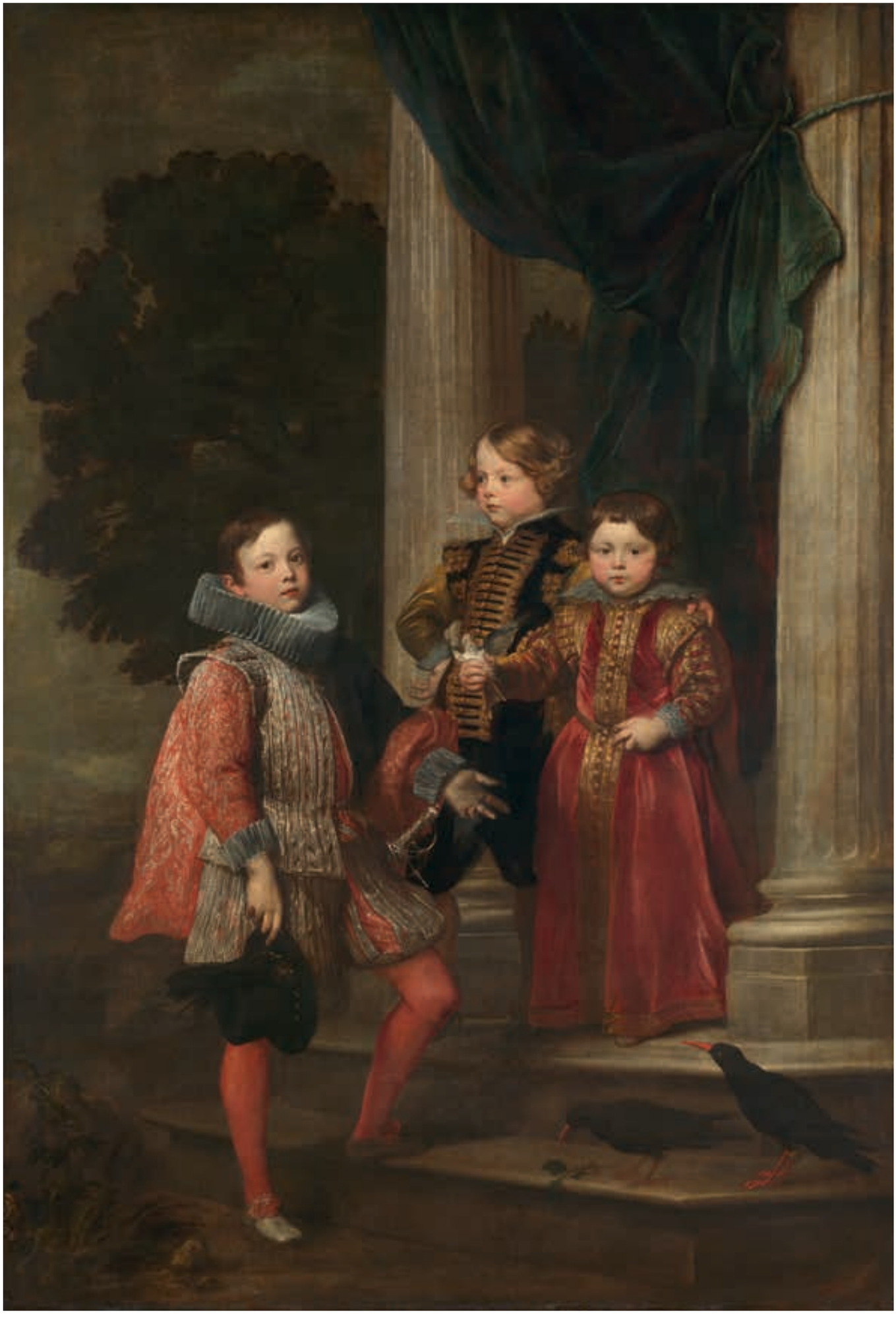
*Portrait of Alessandro, Vincenzo and Francesco Maria Giustiniani Longo*
c. 1626–1627
Oil on canvas, 219 × 151 cm
London, The National Gallery, bought, 1985, inv. NG6502

*Provenance*:[1] Genoa, Alessandro Giustiniani Longo son of Luca (1554–1631), 1627 (?); by inheritance to his son Luca (1586–1651), 1631 (?); by inheritance to his son Alessandro (1617–1674), 1651 (?); by inheritance to his daughter Caterina (before 1656–after 1714), 1674 (?), wife of Bartolomeo Saluzzo son of Giacomo (1652–1705); by inheritance to their eight children, 1705; sold to Costantino Balbi the Elder (1676–1740), 1706 ('Three portraits in a painting by van Dyck, 3,008 lire'); by inheritance to his son Giacomo (b. 1719), 1740 ('three children by van Dyck, 10 *palmi* high and 5.6 *palmi* wide, valued at 4,000 lire');[2] by inheritance to his son Costantino the Younger (1747–1823); from him to his daughters Tommasina (d. c. 1842) and Violantina (1785–1846); sold by Violantina to William Noel-Hill, later 3rd Baron Berwick (1773–1842), on 23 June 1823 ('three children dressed in the Spanish style, by van Dyck');[3] by inheritance to his brother Richard Noel-Hill, 4th Baron Berwick (1774–1848); sold through Samuel Woodburn (1786–1853) to Thomas Philip Robinson, 2nd Earl de Grey, 3rd Baron Grantham, 6th Baron Lucas (1781–1859), before 14 July 1843, and kept in London (4 St James's Square, Westminster); by direct descent to Anne Rosemary Palmer, 11th Baroness Lucas (1919–1991), The Old House, Wonston, Hampshire; to The National Gallery, 1985.[4]

This masterpiece of Van Dyck's portraiture reached England following its purchase in Genoa in 1824–1825 by William Noel-Hill, then the British envoy to the court of Sardinia, who was able to admire it in the palazzo formerly owned by Costantino Balbi (see Provenance). Through a process as understandable as it is common, the sitters were immediately 'baptised' The Balbi Children. More recently, Piero Boccardo and Clario Di Fabio proposed identifying the figures as members of the De Franchi family, because of the choughs (believed to be crows), which would allude to the family coat of arms;[5] however, attempts to identify three brothers of a suitable age during Van Dyck's Genoese years proved unsuccessful, and the hypothesis has since been abandoned. More recent studies[6] have established that the painting became part of the Balbi collection as a result of its purchase in 1706 by Costantino Balbi the Elder (1676–1740; doge in 1738–1740) from the eight children and heirs of Bartolomeo Saluzzo (1625–1705).[7] It was one of eight paintings by Van Dyck belonging to a substantial picture gallery of more than one hundred works housed in the palazzo in the neighbourhood of the Giustinianis (today Via Chiabrera 7), a collection assembled not only through purchases but also through acquisitions connected with the marriage to Caterina Giustiniani Longo (before 1656–after 1714). This was the case for the 'Portrait of a Senator by Anthony van Dyck' and the 'Portrait of an Old Lady by Anthony van Dyck' listed in the sale of 1706, which can be identified respectively as the senator Alessandro Giustiniani Longo (1554–1631), doge in 1611–1613, and his wife Lelia De Franchi Toso daughter of Stefano (?–after 1638),[8] portrayed in the celebrated canvases today in the Gemäldegalerie, Berlin (Figs. 1–2). It was precisely in the lineage of the elderly Giustiniani couple that the three children in the English painting could be identified. In keeping with established naming practices, the eldest son bore the name of his paternal grandfather – the oldest child is therefore Alessandro (1617–1674).[9] The second, placed slightly further back, is Vincenzo, two years younger (born in 1619).[10] The third

1. Anthony van Dyck
*Portrait of Senator Alessandro Giustiniani Longo,* c. 1626–1627
Oil on canvas, 200 × 116 cm
Berlin, Staatliche Museen, Gemäldegalerie

2. Anthony van Dyck
*Portrait of Lelia De Franchi Toso Giustiniani Longo,* c. 1626–1627
Oil on canvas, 200 × 116 cm
Berlin, Staatliche Museen, Gemäldegalerie



is Francesco Maria[11] (born in 1624), who later entered the Society of Jesus. In the interval of roughly five years between the births of Vincenzo and Francesco Maria, another son, Luciano, was born but died in infancy.[12] In light of this information, both the two birds in the foreground, whose colours allude to death, and the small bird held by the young Francesco Maria acquire significance. The latter, identifiable as a passerine, perhaps a nightingale, may allude to the soul of the little brother who has flown to heaven. The birds may also suggest a more erudite reference, however, entirely plausible in this context: an allusion to a simile used in a letter of condolence on the death of a child, published in Justus Lipsius's collected correspondence of 1605, in which life is likened to a small bird held in a boy's hand, liable to fly away at the very outset.[13]
The dating of the painting to 1626–1627 rests primarily on its convincing correspondence with the ages of the three children, but it is also fully consistent on stylistic grounds. A certain disparity in quality can be observed between the handling of the children and that of the background, both in the architectural setting and in the landscape to the left. The brown preparation layer re-emerges in places, apparently not by design but as a result of conservation issues, particularly the alteration of green to brown tones. It is highly likely that Jan Roos (or members of his workshop) was responsible for preparing the canvas on which Van Dyck subsequently painted the three portraits, demonstrating complete mastery in the harmonious placement of the figures. A possible comparison may be drawn with the so-called 'Odescalchi noblewoman' (Cat. 33), where the treatment of the columns appears even more laboured, resulting in a weaker sense of volume. The patch of vegetation in the background is likewise very similar. Taken together, these elements contribute to an articulated scenography that lends the painting greater monumentality without in any way diminishing the striking and remarkable lifelikeness with which Van Dyck presents the figures to us, 'here and now'.

*Anna Orlando*

*Bibliography*: Cochin 1758, III, p. 271; Ratti 1766, pp. 170–171; Ratti 1780, p. 195; *Description* 1788, p. 140; Poleggi/Poleggi 1969, p. 79; *Nouvelle description* 1819, p. 111; *Exhibition of works* 1887, no. 29; Cust 1900, p. 241, no. 66; Schaeffer 1909, p. 54 (no. 86); Glück 1931, pp. XXXIII, 202; Barnes 1986, no. 86; Boccardo/Magnani 1987, pp. 65, 69, fig. 64; Boccardo 1987, pp. 77–78; Larsen 1988, II, p. 135, no. 329; Boccardo 1994a, p. 98; note 58 (*as De Franchi children*); P. Boccardo and C. Di Fabio, in Barnes et al. 1997, no. 61 (*as De Franchi children*); Barnes 1997b, p. 73 (*De Franchi children*); C. Brown, in Brown/Vlieghe 1999, pp. 182–185, no. 40 (*The Balbi Children*); Boccardo 2002, p. 227, note 101 (note on p. 154) (*De Franchi children*); Barnes 2004, p. 186, no. II.42; Boccardo 2009, p. 125, note 4; Simonetti 2016, p. 59, fig. 37 (fig. on p. 61); Langosco 2017, pp. 110, 112, 116, 119; Zanelli 2017, pp. 81–82, fig. 2; Davis/Muñoz-Rojas 2022, p. 340, note 80 (*The Balbi Children*); Martin/Orlando 2024 (*Portrait of Alessandro, Vincenzo and Francesco Maria Giustiniani Longo*); Martin/Cahill/Cornelis [in preparation].

[1] The findings that emerged from an in-depth archival investigation conducted in 2023–2024, with the invaluable assistance of Flavia Gattiglia, led to the results presented in the article published jointly with Gregory Martin, whom I wish to thank (Martin/Orlando 2024). I am also grateful to Bart Cornelis for the opportunity to undertake this research and to Nina Cahill for her constant support.

[2] ['*Tre ritratti in u[n] quadro di Vandich L[ire]* 3008.'] ['*Tre fanciulli del Vandich, alto palmi 10 e largo 5,6 e stimato 4.000 lire.*'] The inventory is transcribed and discussed in Boccardo/Magnani 1987, pp. 85–87.

[3] ['*Tre fanciulli vestiti alla Spagnuola del Vandich.*'] Sold together with the *Portrait of Cardinal Bendinello Sauli* by Sebastiano del Piombo, now in the National Gallery of Art, Washington, DC, for a total sum of 18,800 lire for the two works. See Boccardo 2009, p. 125, note 4. From 1832 the painting was kept at Attingham Park, Shropshire, England. I am grateful to Gregory Martin and Nina Cahill for information on the changes of ownership in England.

[4] Acquired for £2,226,000, with a substantial contribution from the J. Paul Getty Jr. Endowment Fund.

[5] P. Boccardo and C. Di Fabio, in Barnes et al. 1997, followed by Barnes 2004, p. 186, no. II.42. The birds are in fact choughs, as identified by the first English owner, Lord Berwick (see Robinson 1834, no. 122).

[6] Zanelli 2017; Davis/Muñoz-Rojas 2022.

[7] Bartolomeo, enrolled in the *Libro d'Oro della Nobilità* in 1663, served as ambassador to Madrid from 1663 to 1665 and as senator in 1696–1697.

[8] Respectively Barnes 2004, p. 188, no. II.44, and p. 227, no. II.100. Barnes inexplicably doubts that the lady is the sitter's wife. It should be noted that elderly Genoese noblewomen who were not widows could wear a veil to express sobriety and religious devotion; see the case of Eliana Spinola, wife of Doge Agostino Doria, in the well-known miniature executed by Guilliam van Deynen in 1602–1603 (P. Boccardo, in Boccardo et al. 2004, pp. 204–207, no. 28). See also Cat. 31.

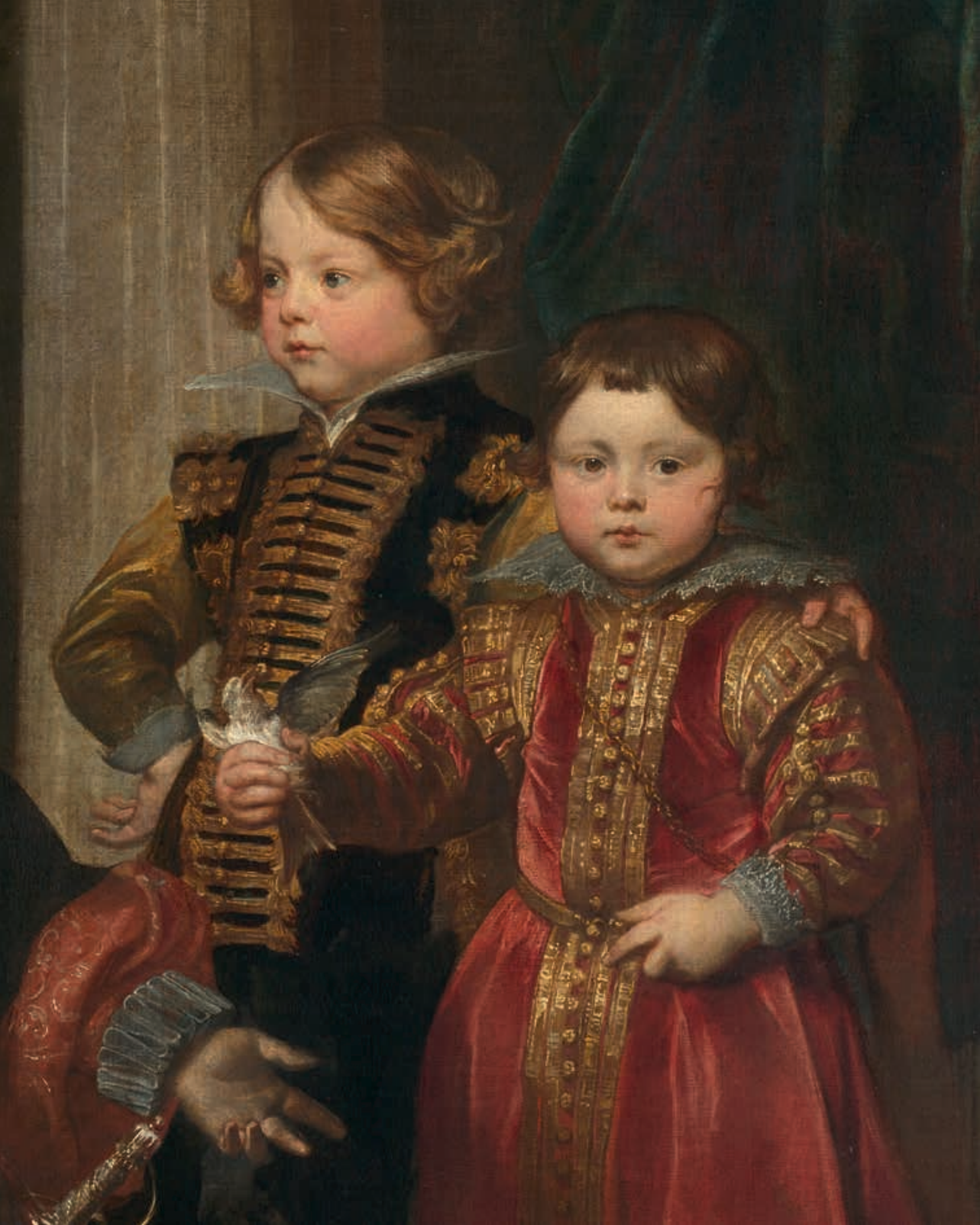
[9] From his entry in the *Liber Nobilitatis* we know that he was born in 1617; at the time of the portrait, around 1627, he would therefore have been about ten years old. In June 1648 he married Geronima Maria, daughter of Anton Giulio Brignole-Sale (also portrayed by Van Dyck: Genoa, Musei di Strada Nuova–Palazzo Rosso). Alessandro transcribed his grandfather Alessandro's diary (Genoa, Biblioteca Civica Berio, MS M.CF.I.12) and was appointed senator in 1674, the year of his death (Levati 1930, II, p. 98).

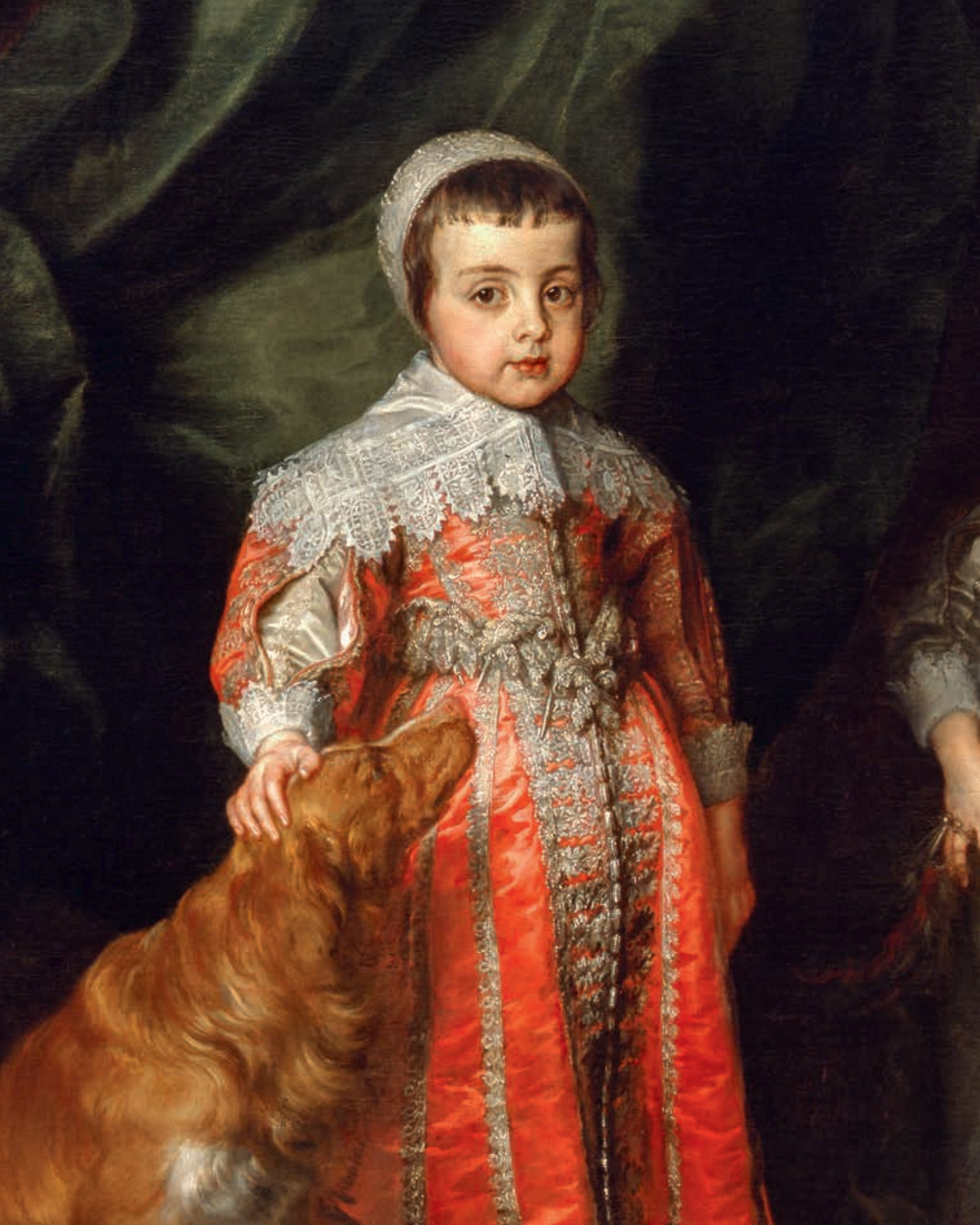
[10] He would be appointed senator in 1690.

[11] Up to the age of about five, children at the time wore the 'samarra' rather than trousers; this garment is easily distinguishable from the skirts worn by girls, which were fuller. I thank Michela Cucicea for her insight.

[12] Levati 1930, II, p. 98.

[13] Martin/Orlando 2024, p. 674 and note 31.





# VAN DYCK
# in London

## 55.
## ANTHONY VAN DYCK
(Antwerp 1599–London 1641)

*Portrait of George Digby, 2nd Earl of Bristol (1612–1677)*
c. 1638
Oil on canvas, 103.2 × 83.2 cm
London, Dulwich Picture Gallery, inv. DPG170

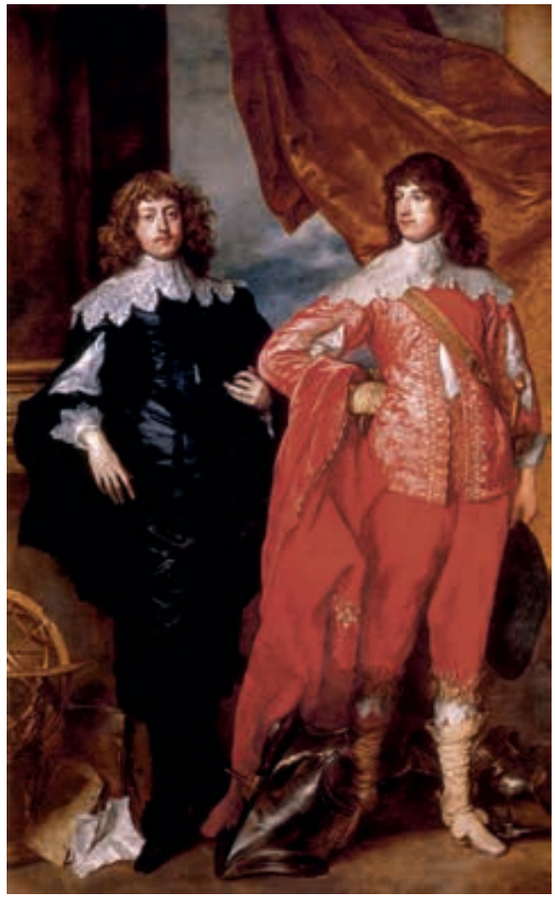
*Provenance*: Richard Hulse, Blackheath (1727–1805); his sale, Christie's, London, 22 March 1806, lot 79, wrongly identified as Philip, Earl of Pembroke, bought by Noël Joseph Desenfans (1744–1807); Sir Francis Bourgeois (1753–1811); bequeathed by him to Dulwich Picture Gallery, 1811.

George Digby, 2nd Earl of Bristol (1612–1677), was the son of Sir John Digby (1580–1653), later 1st Earl of Digby, a long-standing diplomat and politician involved in many of the pressing court issues of the day, including the intended 'Spanish Match' between then Charles, Prince of Wales, and Philip III of Spain's youngest daughter, the Infanta Maria Anna (Digby was the Ambassador in Madrid who opened the marriage negotiations), and the problems that emerged in the Palatinate after James I's son-in-law Frederick's acceptance of the throne of Bohemia. John Digby was created 1st Earl of Bristol in 1622. He was the uncle of Van Dyck's great friend, Sir Kenelm Digby (1603–1665), who was married to Venetia, Lady Digby (1600–1633). Van Dyck painted no fewer than three portraits of Kenelm Digby and three of Venetia (Cat. 49), including a family portrait and Van Dyck's second most intimate portrait after his drawing of Margaret Lemon (Cat. 58), that of *Venetia, Lady Digby, on Her Deathbed* (Dulwich Picture Gallery, London) (Fig. 2 Cat. 49).[1] Thus, the Digbys were an important family in the Jacobean and Caroline courts, and well known to Van Dyck. George Digby was baptised in Madrid, where his father was the ambassador. He lived in Spain for the first eleven years of his life and was fluent in the language. Educated at the University of Oxford, he was a renowned scholar with particular enthusiasm for theology and astronomy, which he shared with his cousin Kenelm. He was elected a member of parliament in 1640 and, whilst initially in opposition to Charles I, soon became a supporter of the king and was deeply loathed by the Parliamentary party led by Oliver Cromwell. He fled to the continent in early 1642, later slipping back into England as the English Civil War commenced, was captured, escaped and fought at the Battle of Edgehill on 23 October 1642, wounded at Lichfield in April 1643 and rejoined the King at Oxford, where the latter had established his court. On 28 September 1643, Digby was appointed to one of the two posts of Secretary of State to the King, to whom he was a trusted advisor. He held this position with the support of Prince Rupert (Cat. 53), but they became implacable enemies over their divergent advice to the king on the conduct of the military campaign, and this proved catastrophic to them both. His subsequent career mirrors many of the Caroline court on the Royalist side painted by Van Dyck: attempts to support the king from both home and abroad, exile on the continent, fighting for the French as a volunteer and eventual return to England and public life, including reappointment as Secretary of State, following the Restoration in 1660.
Van Dyck painted George Digby twice. Firstly, around 1634–1635, in a double portrait with his brother-in-law William Russell (1616–1700) who became the 1st Duke of Bedford (Fig. 1). According to Oliver Millar, 'There was no more sumptuous or successful composition painted in Van Dyck's years in London… a magnificent essay on the theme of *vita activa* and *vita contemplativa*.'[2] Digby, in black on the left, appears with the attributes of a scholar and his academic interests – an armillary sphere and folios at his feet. The second, single portrait, painted slightly later, in around 1638, but still when Digby was in his twenties, is also informal in depiction. The silk draperies are dashing, the face young, intellectual and self-confidently arrogant. Van Dyck caught and reflected more than just a hint of the character traits noted by Digby's most recent biographer, 'George Digby remains one of the foremost English examples of irresponsible brilliance… [he had] a constant tendency to choose the most flamboyant, sensational, and risky course out of every political and military problem, without the skills needed to steer such courses to success… he was one of English history's most dangerous men.'[3]

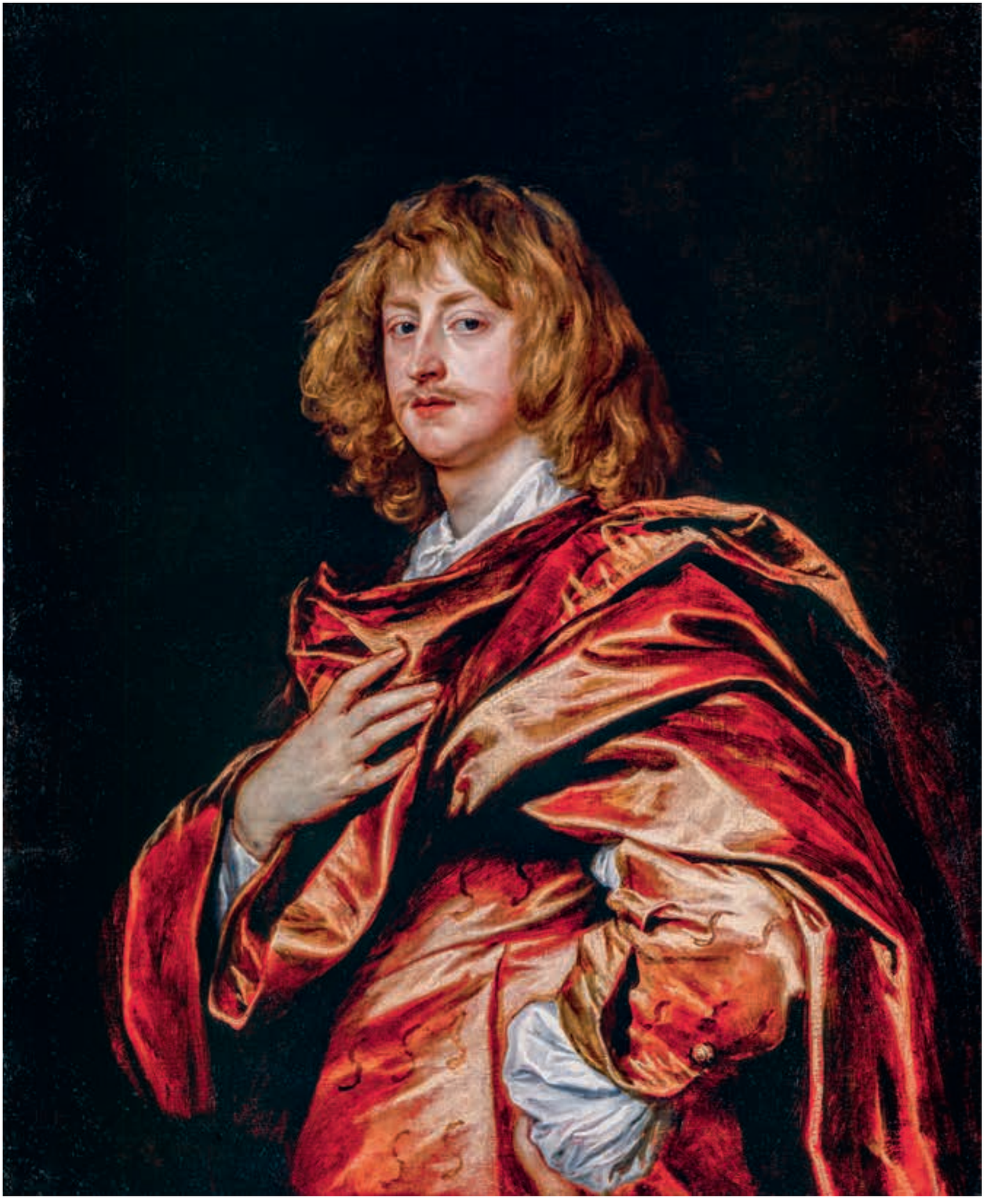
*Justin L. Davies*

*Bibliography*: Smith 1831, no. 521; Waagen 1838, vol. II, p. 380, 1854, p. 342; Guiffrey 1882, no. 753; Schaeffer 1909, p. 397; Glück 1931, p. 479; in the preceding literature, the sitter is erroneously identified as the Earl of Pembroke; O. Millar, in *Flemish Art* 1953, 1953, no. 162; Murray 1980, pp. 54–55; Gordenker 2001, p. 64; Millar 2004, p. 503, IV.93; Ingamells 2008, DPG 170.

[1] For the portraits of Sir Kenelm and Lady Digby, including the family portrait, see Millar 2004, pp. 503–510, nos. IV.94-99.
[2] Millar 2004, p. 503, no. IV.92.
[3] Hutton 2009.



1. Anthony van Dyck
*George, Lord Digby, later 2nd Earl of Bristol, with William, Lord Russell, later 5th Earl and ultimately 1st Duke of Bedford*, c. 1634–1635
Oil on canvas, 246.4 × 157.5 cm
Northamptonshire, Althorp House



## 56.

# ANTHONY VAN DYCK

(Antwerp 1599–London 1641)

*Portrait of Elizabeth Howard, Countess of Peterborough (1603–1671)*
c. 1638
Oil on canvas, 231 × 125.7 cm, including later additions of around 20 cm at the top and 6 cm at the bottom

Inscribed, lower right, in a later hand: *Elizabeth Countess of Peterborough wife to | John Mordaunt Earl of Peterborough | Daughter & sole Heir to the L. William | Howard Son to Charles Howard Earl of Nottingham*
Antwerp, The Phoebus Foundation

*Provenance*: Drayton House, Northamptonshire, by descent from the sitter to her son, Henry Mordaunt, 2nd Earl of Peterborough (1621–1697); by descent to his daughter, Lady Mary Mordaunt (c. 1659–1705); by inheritance to her second husband, Sir John Germain (1650–1718), Drayton House; bequeathed to his second wife, Lady Elizabeth Berkeley (1680–1769); bequeathed by her to Lord George Sackville (later Germain), 1st Viscount Sackville (1716–1785); by descent to his son, Charles Sackville-Germain, 5th Duke of Dorset (1767–1843); by descent to his niece, Caroline Harriet Stopford Sackville (née Sackville) (1816–1908), who married William Stopford, later Stopford Sackville (1806–1872); by descent to their son, Sackville Stopford–Sackville (1840–1926); by descent thereafter at Drayton House until acquired by The Phoebus Foundation in 2021.

Elizabeth, Countess of Peterborough (1603–1671), was the daughter and heiress of William Howard, 3rd Baron Howard of Effingham and his wife Ann. She was Catholic, considered a great beauty and a fervent anti-monarchist. Oliver Millar dated this portrait to c. 1638, midway between Van Dyck's return to London from the continent in 1635 and his death in Blackfriars in 1641.[1] It was once accompanied by a pendant of her husband, John Mordaunt (1598/1599–1642), whom she married in 1621. He was created 1st Earl of Peterborough in 1628 and, like his wife, was Catholic and later a Republican. This pendant is lost.[2]

This full-length image of the Countess of Peterborough is an excellent example of an aristocratic portrait painted in Van Dyck's London studio in the late 1630s. The proposed 1638 date of its creation places it amidst the gathering storm clouds of the English Civil War, which commenced in 1642. Van Dyck is seen primarily as the portrait painter of King Charles I and the doomed Caroline court. His patrons, however, included members of the nobility who ceased to be monarchist supporters, such as the Earl and Countess of Peterborough, the Earl of Bedford, Lord Wharton and the Earl of Warwick.

The painting was preceded by a drawing, now in the British Museum, of the upper part of the pose but not the facial features.[3] This accords with Van Dyck's working methods, as described by Roger de Piles (1635–1709) and the miniaturist Richard Gibson (1615–1690). As De Piles wrote, 'Having lightly sketched out a portrait [on canvas], he arranged the sitter in a pose that he had thought out beforehand. Then with his grey paper and black and white chalks, he drew the figure and clothes with a great flourish and exquisite taste for about a quarter of an hour. He then gave these drawings to his skilful assistants for them to paint the sitter in the clothes that had been sent at the special request of Van Dyck. His pupils, having done all they could from the life with the drapery, he [Van Dyck] passed his brush lightly and quickly over what they had done and with his talent gave it the art and truth we admire in his work….' Gibson mentioned blue paper, as is the case with the British Museum drawing of the Countess of Peterborough's pose and drapery: '[Van Dyck] would take a little bit of blue paper upon a board before him & look upon the Life & draw his figures and postures all in Suden lines, as angles with black Chalk and heighten with white chalk.'[4]

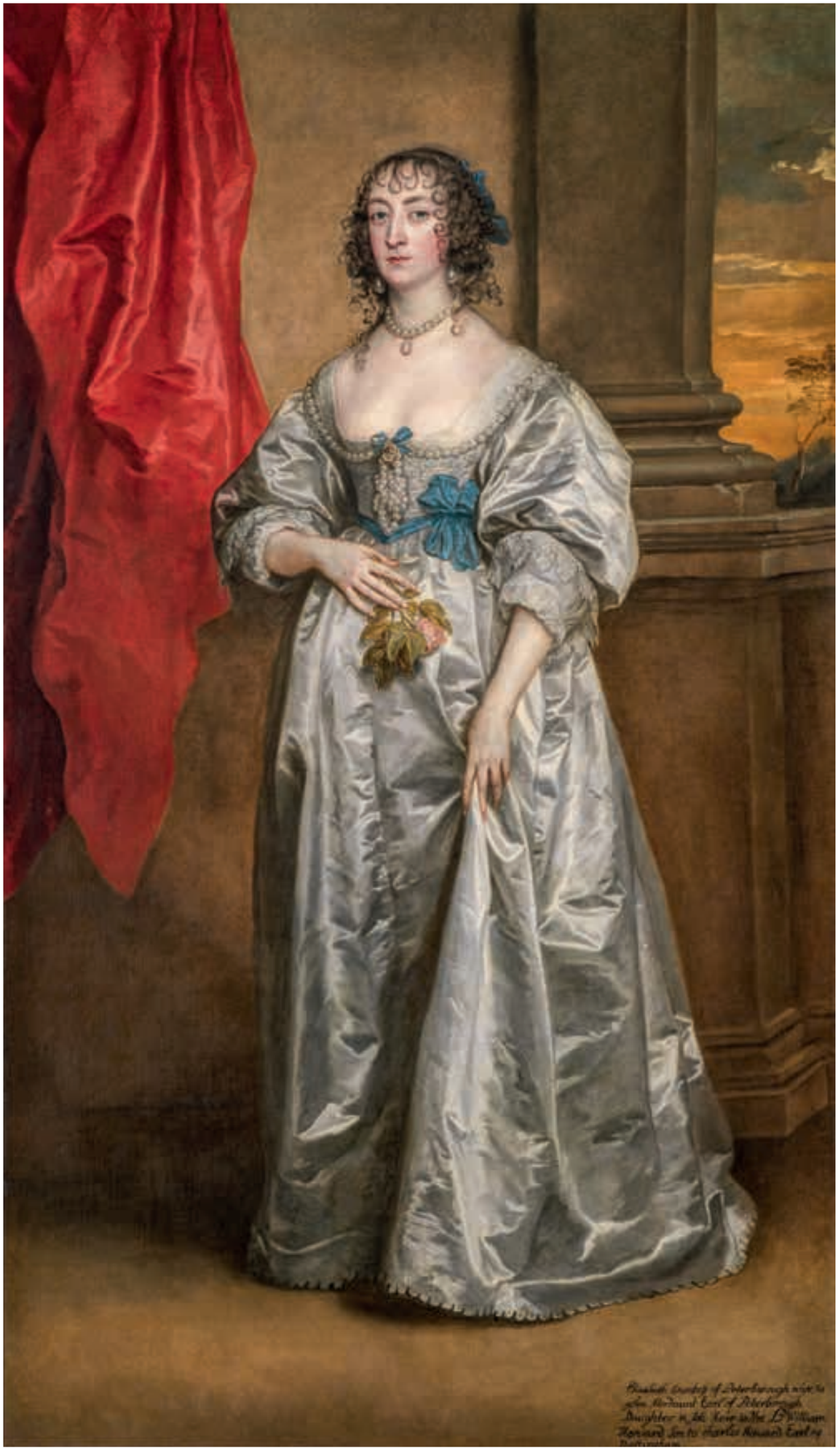
Van Dyck's resulting brilliance in paint is plain to see. At its first public exhibition, Oliver Millar lauded its great delicacy throughout – citing the details of the head, cuffs and hands as especially brilliant, with the slight tilt of the head and the shimmering dress subtly conveying a sense of movement.[5] The architecture, sky and tree were likely painted by an assistant.[6] The rose refers to Elizabeth's fecundity.

Such use of studio assistants in the peripheral parts of a painting was a necessity at this stage of Van Dyck's successful London sojourn. He was so popular that he was inundated with commissions, as well as for copies and variants of original portraits. He was also under severe financial pressure because of late payments of his pension by the king and failed investment ventures.[7] There are copies of this composition hanging in the major collections at Wilton House (Earl of Pembroke) and Woburn Abbey (Duke of Bedford) whilst others have appeared on the art market. The identification of Van Dyck's studio assistants in London is largely a matter of conjecture. Recent literature has identified George Geldorp (1580/1595–1665) and his son-in-law Remigius van Leemput (1607–1675) as integral members of the studio. Richard Symonds saw an 'abundance' of copies of Van Dyck's portraits in Geldorp's house on Orchard Street, Westminster in 1653.[8] This close connection is further borne out by this composition of the Countess of Peterborough's portrait being used, almost exactly, in a portrait by Geldorp that is now at The Hirsel, Scotland.[9]

*Justin L. Davies*

*Bibliography*: Millar 1968, pp. 307–308, pl. 2; Millar 1972a, cat. 96; Millar 1982, no. 34; Millar 2004, pp. 575–576, no. IV.189; Kelchtermans 2023, p. 25.

[1] Millar 2004, p. 575.
[2] *Idem*, p. 639, no. IV.A30.
[3] Anthony van Dyck, verso: *Study for a Portrait of a Lady (Elizabeth, Countess of Peterborough)*; half-length (head truncated), with right hand in her lap, black chalk, heightened with white, on blue-green paper, 247 × 177 mm, British Museum, London, inv. 1910,0212.211. See Vey 1962a, pp. 303–304 and Millar 1968, pp. 307–308.
[4] For these texts and recent discussion of Van Dyck's *modus operandi*, see White 2021, 'Method of Working' in the chapter 'The Late Years in London', pp. 213–215.
[5] Millar 1982, no. 34.
[6] Millar 2004, p. 576.
[7] See Davies/Innes-Mulraine 2022a, pp. 254–259.
[8] Ibid.
[9] The connection between the portrait by Geldorp at The Hirsel and Van Dyck's portrait of the Countess of Peterborough was first made and published by Oliver Millar, see Millar 2004, p. 576.



## 57.

## ANTHONY VAN DYCK

(Antwerp 1599–London 1641)

*'Mrs Howard'*

c. 1638–1639

Oil on canvas, 106 × 81.3 cm

Inscribed upper left: 'M^rs Howard. V.Dyke Pinx^t'

Antwerp, private collection

*Provenance*: The Earls of Clarendon, and after the death of the 4th Earl in 1753 passing to his daughter, Catherine, Duchess of Queensberry and Dover who died in 1777; William Douglas, 4th Duke of Queensberry, died 1810; Archibald James Edward Douglas, 1st Baron Douglas, died 1827; his daughter Jane, died 1859, married Henry James Montagu-Scott, 2nd Baron Montagu of Boughton; her daughter, Lucy, died 1887, married Cospatrick Alexander Douglas-Home, 11th Earl of Home; sale of 13th Earl, Christie's London, 20 June 1919, lot 105; Christie's London 17 July1987, lot 61; Dr Malcolm Rogers; Private Collection.

This portrait dates from comparatively late in Van Dyck's career, by which time he was depicting many of his British women sitters in a simplified, semi-imaginary form of clothing.[1] This gave them a 'timeless' aspect, which was thought to confine an image less to specific contemporary fashion. It also took less time to paint than precise renditions of intricate lace and embroidery.

Here, the sitter's white shift is partially revealed beneath loose, deep-orange, silk drapery with scalloped edges, and an unusual thick diagonal rope of pearls. In addition, she wears double-drop pearl earrings, and a single strand of pearls around her neck.[2]

The emphatic gesture with which the sitter rests her right hand on her stomach suggests that she may be depicted here as pregnant.[3]

Her identity is uncertain. The inscription 'M^rs Howard. V.Dyke Pinx^t' at the upper left was clearly added later.[4] A number of *pentimenti* are visible in this work.[5] When this portrait was in the collection of portraits assembled by the Earl of Clarendon, late in the seventeenth century, it was listed as of 'M^rs Howard'. The noble family of Howard was an extensive one, and various women would have borne this generalised name at that time. The fact that a number of copies and versions of this portrait survive, including at least two solely of the head and shoulders, suggests that the sitter was a woman of importance; most of these other versions are also linked to the name 'Mrs Howard'.[6]

Both Malcolm Rogers and the late Alastair Laing separately suggested that the sitter was Elizabeth Howard, a granddaughter of the eminent courtier Thomas Howard, 1st Earl of Suffolk (1561–1626), she became a Maid of Honour to Queen Henrietta Maria. That particular Elizabeth Howard (c.1623–1705), however, did not marry until after Van Dyck's death, becoming the second wife of Algernon Percy, 10th Earl of Northumberland on 1 October 1642.

A head-and-shoulders copy of this portrait is among the group of twelve portrait heads of women associated with the British court, presumed to have been painted in London in 1638–1639 and now on display in the Brown Closet in Schloss Mosigkau, Dessau, Germany.[7] Ten of these are based on portraits by Van Dyck. They are of the type that is often attributed to either Remigius van Leemput or Theodore Roussel. By the mid-seventeenth century, this group was in the collection of Amalia of Solms-Braunfels (1602–1675), widow of Frederick Henry (1584–1647), Prince of Orange, in The Hague; it is thought that these portraits had been sent to her around 1641 when Princess Mary, the daughter of Charles I and Henrietta Maria, had married the Dutch couple's son Willem (1626–1650).

*Karen Hearn*

*Bibliography*: Murdoch 1997, pp. 73–74, no. 37; Van der Ploeg/Vermeeren 1997, pp. 164–168, no. 16h; Gordenker 2001, p. 47, fig. 76; Millar 2004, pp. 536–537, no. IV.138; Hearn 2009, p. 121, no. 55; Hearn 2020a, p. 61.

[1] For a discussion of Van Dyck's introduction of such dress in painted portraiture, see Gordenker 2001.

[2] See Hearn 2009, no. 55, p. 121.

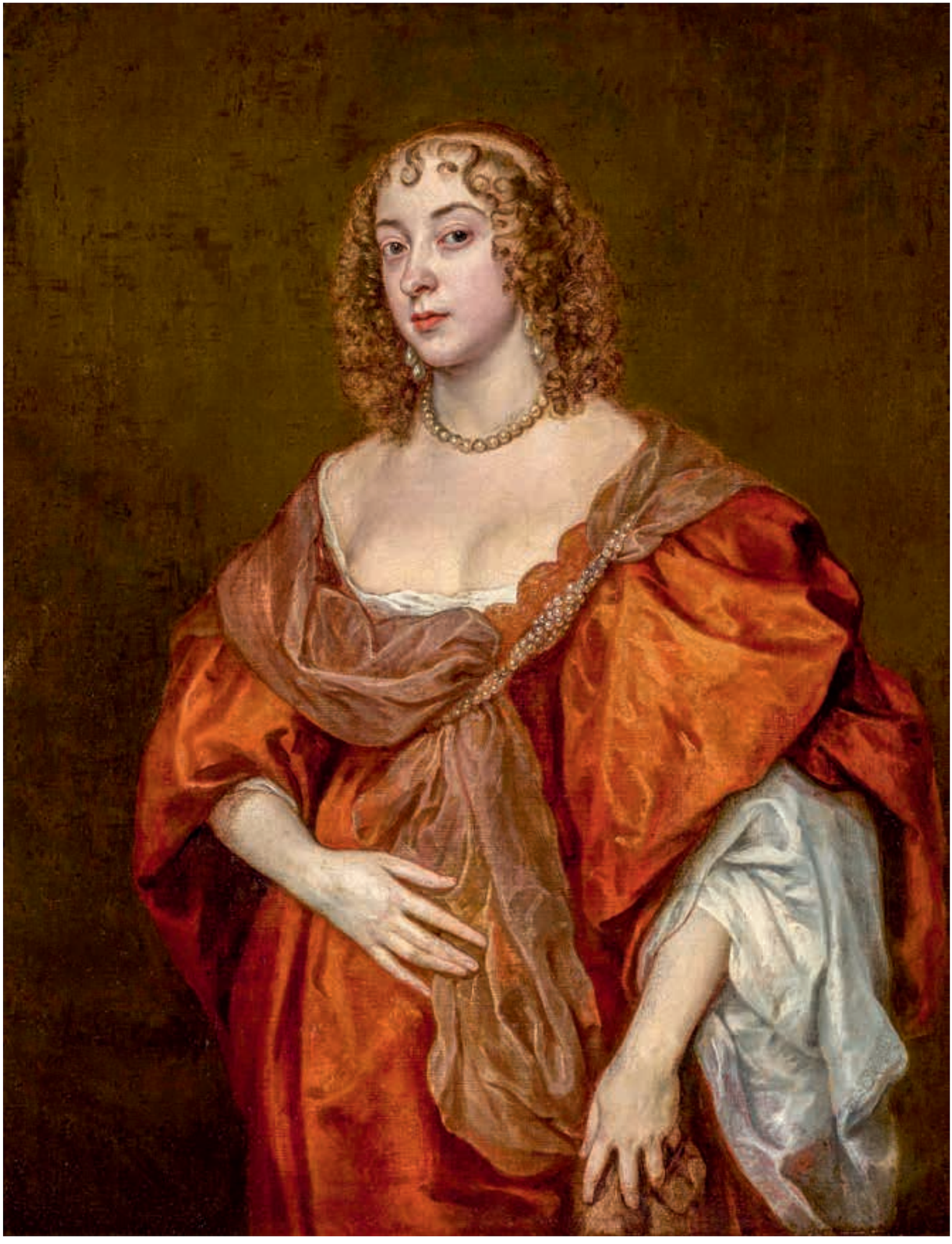
[3] See the essay by Karen Hearn in this publication and Hearn 2020a, p. 61. Also, Karen Hearn, The Isabel and Alfred Bader Lecture in European Art, Queen's University, Kingston, Ontario, April 2022: '"Big-Bellied Women": Portraying Pregnancy in 16th- and 17th-Century England' (Isabel and Alfred Bader Lecture in European Art with Karen Hearn – Agnes Etherington Art Centre Agnes Etherington Art Centre).

[4] Millar 2004, no. IV.138, pp. 536–537.

[5] Ibid.

[6] An exception is an early miniature copy of the head in watercolour on vellum, attributed to John Hoskins, at Ham House in Surrey (National Trust), the back of which bears a 17th-century label inscribed: 'Miss Cary / Maid of Honour / after Vandyke / *Pret*: £2'; see Murdoch 1997, pp. 73–74, no. 37.

[7] See Van der Ploeg/Vermeeren 1997, pp. 164–168, no. 16h.



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