

*Manner and Matter*

*A study of contrasts in the engraving and etching of  
Anthony van Dyck and Rembrandt van Rijn.*

*Robert McDougall Art Gallery, Christchurch  
13th October – 15th November, 1978*

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## Foreword

T. R. Rodney Wilson

This exhibition has been planned and prepared by Misses Coyle, Foster and Simpson, and Messrs Erwin and Roberts, students of the University of Canterbury, School of Fine Arts, Art History department in consultation, and with the sponsorship of the Robert McDougall Art Gallery. The same project group was also responsible for the audio-visual programme prepared to expand the theme of the exhibition, one of contrast between the two principal printmakers of the Spanish Netherlands and United Provinces in the seventeenth century. Misses Cape and Hart, students in Graphic Design, undertook the co-ordination of design and typography, while students of the Engraving department will be holding demonstrations of intaglio printmaking techniques during the period of the exhibition. Mr Quentin MacFarlane very kindly assisted students with the mounting of the Van Dyck engravings and provided frames for them, whilst Mr R. Albers recorded the sound track for the A.V. programme.

The University of Canterbury and Robert McDougall Art Gallery are jointly indebted to Dr W. S. Auburn of Auckland, honorary consultant on prints to the Auckland City Art Gallery and a collector known throughout New Zealand for the excellence of his collection, his impeccable taste and discernment, and his extensive knowledge. He has generously made available the Van Dyck engravings, whilst the Rembrandt etchings, from the Sir John Ilott collection and the Monrad and Harold Wright Bequests, have been loaned for the occasion by the National Art Gallery, Wellington. To them we also owe a considerable vote of thanks.

It is especially gratifying to be involved in a project of co-operation between the various departments of the School of Fine Arts and the Robert McDougall Art Gallery. It is only a pity that this exhibition, produced with the enthusiastic support of Mr Brian Muir, should open after his departure from the gallery which he has vigorously and successfully promoted during the past eight years.

Since the essays in this catalogue and the accompanying audio-visual programme were prepared, six Rembrandt etchings from the National Art Gallery were found to be unfit for travel and exhibition and had to be substituted. The works originally to have been included are represented by photographs in the exhibition. They are: *The Windmill* 1641, *Landscape With an Obelisk* c.1650, *The Return of The Prodigal Son* 1636, *Christ at Emmaus* 1654 (the larger plate), *Christ Seated Disputing With The Doctors* 1654, and *Jacob and Laban (?) [Three Oriental Figures]* 1641.

## Catalogue Notes — An Introduction

*N. W. Roberts*

When in 1657 on the occasion of Rembrandt's bankruptcy an inventory was compiled of the masters personal art collection, it was found to include not only a large selection of paintings from the most notable figures in European art, but also graphics by many Netherlandish masters of the woodcut, copper engraving and etching, some dating to the fourteenth century. Rembrandt like his equally illustrious contemporary Van Dyck utilised the achievements of previous generations of artists extending them for his own unique purpose.

When the works that are displayed in this exhibition were created the Netherlands had a firm but relatively young graphic heritage dating back little more than a century. It was really only during the second half of the sixteenth century that graphic art in the Netherlands began to expand in an independent direction, all against a political climate seemingly hostile to any form of growth.

The Netherlands were restless in the mid sixteenth century and this restlessness eventually led to revolt and ultimately secession from a foreign monarchy in 1579, dividing the Netherlands into two separate factions; the Protestant Republican States in the North, and the Spanish monarchical colony of Flanders in the south.

By the early seventeenth century the division was final and this had important implications for artists and their sources of patronage, particularly in the North. Patronage in the newly emergent protestant society stood out strongly against the courtly catholic south with its firm links throughout the courts of Europe.

In Holland the court and church as stable institutions of patronage were gone. In their place there was a rising middle class who were creating a society where even the highest ranks lived simply, but not at the expense of losing a cultural awareness.

At Antwerp in the south, with its courtly patrons, collectors and wealthy art speculators, commissions when they were offered were on a much grander scale than further north. Antwerp though it lost a little of its position as an art centre during the first half of the seventeenth century was still the most important art market in Europe and it was to Antwerp that most aristocratic patrons turned when they sought artists to fill large commissions.

It was also in Antwerp that the initial expansion in Netherlandish graphics took place during the sixteenth century. As a graphic centre it still retained much of its position early in the following century even though the focus had shifted somewhat further north to Haarlem.

Never had there been a period so prolific in the graphic arts as that which emerged in the Netherlands. Prints of all kinds and engravings especially, were sought after

particularly by scientists, explorers, naturalists, architects, political agitators as well as many others.

Religious orders also realised the potential of engraved prints as a medium of propaganda to try and combat heresy in the south. In the north where a large proportion of the population remained catholic in spite of the move to protestantism, the devotional print became popular for maintaining the faith.

The engraved portrait which had made only a token appearance before the second half of the sixteenth century was also more and more in demand, particularly as the book industry increased.

The growing demand for prints had seen the emergence of printsellers and publishers as graphic specialists. Many of the early print-houses were formed by families of Flemish and Dutch graphic artists the most notable being those of Cock, Galle and Van de Passe. Several opened branches in London, as well as elsewhere in Europe.

Of the early print publishers Hieronymous Cock was perhaps the most important, through the engravings he published he contributed to the exchange of ideas between Italy and the Netherlands. In 1550 for example, the same year he started business at the 'Sign of the Four Winds' in Antwerp, he sent for the Italian engraver Giorgio Ghisi and employed him engraving the works of Raphael. Published prints such as these proved to be vital in the dissemination of ideas in the north of Europe.

The whole Cock enterprise was modelled on the publishing workshop methods, of the Italian Marcantonio Raimondi, and although Cock was a publisher he was also an engraver, engraving many plates himself. In 1553 Pieter Bruegel the elder began his association with the publisher as an engraver, engraving a variety of subjects including many most characteristic of his work. In total some 270 engravings of Bruegels work were published by Cock.

The work of Cock and his highly influential pupil Cornelis Cort who travelled to Italy in 1571 and formed a school of engravers in Rome, was advanced a stage further by Hendrick Goltzius, perhaps the most important graphic artist of the late sixteenth century. Goltzius came under Cort's influence when in Rome in 1591. Like many of his contemporaries he was influenced by the international flow of Mannerist trends, as well as borrowing freely from artists like Michelangelo, Dürer and Lucas van Leyden. Goltzius was a highly versatile artist, and the first to use the graver to express the tonal surface qualities of materials. Through his individual technique of engraving he was able to render a variety of different materials and create a greater plasticity of form, thereby bringing the engraved image closer to that of painting. It was this feature in his work which aroused the interest of other reproductive and interpretive engravers. Goltzius attracted many pupils to his Haarlem studio and these artists and many others formed a school around the master not unlike that which was formed around Rubens a few decades later. The breadth and versatility of treatment in Goltzius's style was expanded by Abraham Bloemaert and his sons

Frederick and Cornelis. Their own graphic experiments led to greater tonal and linear variations being explored.

Although there were many major commissions offered in the print publishing business, it was mainly in the field of reproductive engraving during the first half of the seventeenth century that some of the most important graphic work was done, led by the schools of etchers and engravers employed by Rubens and Van Dyck. These graphic artists carried the virtuosity of the new stylistic system developed by Goltzius and his school to a new level of perfection.

Pieter Paul Rubens, like the great Renaissance master Raphael before him, entered into the workshop reproduction of his own paintings fairly early on in his career, and as his success as a painter grew he was able to gather together in his Antwerp studio some of the best seventeenth century engravers. Some like Willem Swanenburg and Cornelis Galle had been trained in the Goltzius school, while others were actually trained by Rubens himself, although only one plate by the master has been authenticated. Most of Rubens' involvement was concerned with supervising and correcting proof impressions.

The most notable graphic interpreters of Rubens work to emerge from his studio were Lucas Vorsterman I, Paul Pontius, and Pieter Soutman. However, of the three Vorsterman and Pontius through the bolder more monumental character of their work have been considered closer stylistically to their master. Both were later employed by Van Dyck in the production of his 'Iconography' portrait series, some of which form part of this exhibition.

As well as Vorsterman and Pontius, Van Dyck employed many other graphic artists on the finishing of his own preparatory etchings and tone drawings for the same project. Among them were the artists Pieter de Jode and Boetius and Schelte á Bolswert.

When Van Dyck prepared the first 18 plates he used the technique of etching, one that had, despite some experimentation by Netherlandish artists, advanced little beyond skilful penmanship.

Etching had always taken second place to engraving in the eyes of the public, however during the first few decades of the seventeenth century more and more artists, and particularly those in Holland, began to realise the potential etching had over engraving.

Rubens had encouraged the use of etching in his Antwerp studio, and several of his pupils, especially Lucas van Uden utilised the technique with great facility in the interpretation of the masters work.

Despite such real encouragement in the southern Netherlands, it was among the Dutch artists of Haarlem and Utrecht that major innovations in the use of this technique occurred.

Foremost in this regard was the work carried out by the Van de Velde brothers, Esaias,

Jan and Willem. All used etching to explore a wide range of subjects but were particularly innovative in their treatment of the landscape.

The Van de Velde brothers were contemporaries in etching with Rembrandt, as was Hercules Seghers, who injected originality into not only the etched line but the technique as a whole.

His treatment of the landscape as a subject, and his experimentation and free innovations in etching were a direct inspiration to, and influence upon Rembrandt. Rembrandt greatly appreciated Seghers' work and at one stage reworked a plate retaining Seghers unique landscape treatment.

As an etcher Rembrandt drew widely on the achievements not only of his contemporaries in etching and engraving, but also his predecessors, adding to this his own unique inspiration.

## Rembrandt's Etching Innovations

S. E. Foster

It is often said that Rembrandt, by means of pure line etching achieved effects that have never been surpassed. But if he does have no successors greater than him, he also had no greater predecessors, and, in fact, owed little to those etchers who went before him. For although the etching technique had been used for at least a century prior to Rembrandt, etchers had continued in the method of line engravers before them, adhering strictly to a drawing thus excluding the likelihood of spontaneous ideas inspired by the actual technique. The process was in some cases only distinguished from engraving by the use of acid and, in many instances, was employed more as an aid to engraving rather than being appreciated as a separate medium with its own descriptive potential.

The finest etching produced during the sixteenth century came from Italy, where artists such as Parmigianino, and Federigo Baroccio showed a greater understanding of the true character of the etched line than their northern contemporaries. It was in Italy also that the Frenchman, Jacques Callot, produced his first etchings, etchings that were to be important in the history of the technique for several reasons. Firstly, they were among the earliest in which the practice of a second biting was used to any extent. This practice produced a varied tone of line which offered possibilities of treating atmosphere and distance. Furthermore Callot's technique combined burin work with etching. The burin was used to cut through the ground into the copper before biting, as well as to often strengthen the lines again after biting. Finally, while etchers of the sixteenth century still covered their plates with hard ground, Callot had learnt in Florence to use a softer ground that allowed for a greater freedom of line. Although Rembrandt was to benefit from these practises and was greatly influenced by the progenitor of the style of Callot, Antonio Tempesta, his own adoption and development of etching as a medium on a par with painting and drawing was to expand the limits of the technique for all time. In following his career in this field it is possible to appreciate his numerous innovations. Whether they strictly originated with him is not important, since it was not until Rembrandt that they were significantly developed.

The years 1628-1639 mark the first of three periods into which Rembrandt's development as an etcher is customarily divided. The works of these years are characterized by an open linear etching with the emphasis on the white paper. There is a certain carefulness and even timidity of draughtsmanship which checks an underlying Baroque exuberance, and there is little knowledge of rendering tone. The print, *The Flight into Egypt*, c. 1629, demonstrates his early loose scribbled stroke where

broken outlines suggest more than they describe and can be strongly contrasted with the neat precision of drawing with the burin as used by the engravers of the continuous contour used by contemporary etchers, for example, Lievens. The use of *chiaroscuro* – strong contrasts of dark and light – is rendered by a large area of untidy scribbled hatching.



Rembrandt  
*The flight into Egypt.*  
c. 1629

Early experiments with the technique culminate in the etching, *The Raising of Lazarus*, c. 1631-32. The drawing is much tighter and more controlled and a system of fine crosshatching creates an overall unity. The variety and depth of tone is achieved by using the traditional method of multiple biting.

In *The Death of the Virgin*, 1639 (Cat. No. 34), the combination of tone and line seen in the former print is exploited to the full. In addition Rembrandt employed, for the first time, the drypoint needle as a further means of increasing the intensity of his darks. Drypoint had previously been used by artists such as Andrea Meldolla, Baroccio and Ludovico and Annibale Carracci, but the potential value of its soft velvety line, created from the burr raised as the needle is propelled through the plate, was still unrecognised. In this print, however, drypoint plays a major role in enriching the shadows and offers a new alternative to the time consuming process of multiple biting to create stronger effects of light and dark. Its introduction at this point of his career is highly significant as it is in the second period, 1640-49, of his development that Rembrandt begins to pay more and more attention to the problems of light. Drypoint

is also used almost entirely for creating the angels, and heralds the beginning of a new freedom of line in his work.

The etched line in *The Death of the Virgin* has also become freer and the emotion of the figures is expressed with less movement compared with the arm waving figures of *The Raising of Lazarus* but with greater intensity and understanding. The Virgin could be almost any woman on her deathbed. In his striving for realism of emotion Rembrandt was not alone, many artists of his generation in Europe were engaged in similar pursuits, but while they were often still bound to providing a harmonious flow of contours, Rembrandt's aim was to adapt the medium to express character using whatever means possible.

The apotheosis of Rembrandt's second period, is the etching *Christ with the sick around him, receiving little children*, c. 1642-45, (Cat. No. 36) also known as *The Hundred Guilder Print*. It is the concentrated work of a whole decade and as such reflects all the artist's aspirations and achievements. In this period drypoint becomes a major component, reinforcing shadow areas and creating stronger effects of light and dark. The richness of blacks and depths of tones are almost unprecedented in previous works, and, furthermore, alongside the usual two tones of light and dark, Rembrandt introduced a predominant ground of grey half tone from which he proceeded to both the high lights and the much darker shadows. The half tones not only blend the figures into a unity but heighten the naturalistic effect of the print. The realistic rendering of the inner emotion of each participant no doubt reflects Rembrandt's work in portrait etching to which he was turning his attention more and more about this time.

In the preparation of the plate it underwent many alterations, or states, where figures were burnished out and others added. Rembrandt also varied the paper used for printing and the inking of the surface. In fact, from this print onwards, Rembrandt was increasingly to show a more receptive attitude towards experiment, often allowing the technique to suggest the next move. In the last period, 1650-1660, his etchings not only underwent more working states than previously, but were subjected to more extreme alterations. The final image was never given absolute form before beginning and the burnisher and scraper were in frequent demand. Light was all important and *chiaroscuro* effects were now achieved by an almost painterly method of controlled wiping, leaving ink on the surface of the plate. Together with his experimentation with papers of various kinds Rembrandt was able to achieve unusual effects personal to each impression.

Although by this time, Rembrandt had achieved with the etching needle, an unprecedented freedom of drawing, he still sought to work closer to the plate. His two important etchings of his last period, *The Three Crosses*, 1653, and *Christ presented to the People*, 1655, are worked almost entirely in drypoint.

In *The Three Crosses* Rembrandt seems to have had to resolve a dichotomy: his perceptive interest in how the Crucifixion would affect the spectators and his

realization that this concern must not be allowed to diffuse the majesty of the event. In the first and second states Rembrandt attempts to diminish the force of the crowd by darkening the half formed groups of people to varying degrees with tones of ink printed from the surface of the plate. In the third state he considerably reinforced the foreground figures with drypoint to reduce further the volume of light falling on the scene and signed and dated the plate. However, he was to return to the plate after several years and completely rework it in drypoint, burnishing away worn etched areas and replacing the original groups of figures with rocky terrain. In the fourth and fifth states the light streaming down to earth is narrowed and appears almost supernatural while the substitution of thick, black areas for man results in an intensification of drama. In each print he took, Rembrandt varied the inking and the paper.



Rembrandt  
*The three crosses first state.*  
1653

Thus, Rembrandt, in his development towards achieving naturalistic effects, a realism of emotion and the psychological interpretation of character, with his continual fascination with the effects of light to the point where – in his third period – real light becomes identified with sanctified light, pushed the etching medium to its extremes. Through his constant experimentation with tools, especially the drypoint needle, inking and paper and his relaxed, receptive attitude towards the technique which allowed the results attained to suggest the next move, where even accidents were employed to advantage, he arrived at a free and spontaneous style never achieved before and perhaps seldom since.

## Rembrandt's Diverse Means of Expression and their Relationship

*M. A. Coyle*

Rembrandt was equally creative as a painter etcher and draughtsman. Approximately six hundred paintings, two hundred and ninety etchings and fourteen hundred drawings are known to be executed by him. It would be wrong to consider Rembrandt's graphic work as a mere appendix to his paintings as all three were, with few exceptions, practised independently as separate works of art in their own right. He conceived of a subject according to the material in which it was being carried out, rather than using etching as a reproductive medium, or drawing only as a preparatory study.

The intimate nature of the drawings and etchings; their small size, the relative speed by which they could be produced and the nuances of detail they allowed meant that they were most suited as objects of contemplative study which could be collected and pondered over at will. The drawings and the great majority of the etchings had a deep personal meaning for Rembrandt, particularly those dealing with religious subjects created in later life. It is significant that Rembrandt is known to have had a collection of his etchings until his death.

During the first ten years of Rembrandt's career (1625-35) his etchings served primarily to explore a wide range of emotional expression using himself as a model. Such a mastery of facial expression provided him with a large repertoire for his history pieces. At the same time the numerous portraits of members of Rembrandt's family show careful observation of physiognomy and as in the example here (Cat. No. 24), they are often dressed in Oriental or pseudo-oriental attire reflecting Rembrandt's taste for the exotic. In a painted portrait of his father done at the same time Rembrandt experiments with the dramatic effects of light and shade and, like the etching, the face is lit from one side effectively revealing characteristic features.

In the etching of *Rembrandt and his Wife Saskia* (Cat. No. 25) a realistic more forthright image is presented in comparison to the painting of the same title also executed in 1636. Both represent Rembrandt's confidence at a time when he was receiving much public acclaim as a portrait painter, but the painting is invested with a theatrical exuberance, directed more to conveying a dashing public appearance. The majority of Rembrandt's portraits were painted. These include not only the commissioned works, but a great many portraits of his own choosing, leading one to assume that Rembrandt found the painterly medium more sympathetic to portraiture.

A small number of etchings continued to be produced of his family, friends and acquaintances such as *Jan Uytenbogaert* (Cat. No. 26). This is a highly finished piece with fine attention to detail and a certain grandeur of pose which were characteristics

of his portrait painting at that time. In the later portrait of *Clement de Jonghe* (Cat. No. 27) Rembrandt uses a more open method which shows greater subtlety of tones and variety in colourist effects. Rembrandt's palette was at the same time gaining in warmth, his shadows in depth and his lights in vibrancy. We see these elements used by Rembrandt in the painted portrait of the same sitter, also of the early fifties, to build up a surrounding atmosphere with a life of its own, evoking the inner life of the character as he gazes out, unseeing, withdrawn into his own thoughts. Rembrandt did not aim to produce such a spiritual tenor in the etching. Instead, De Jonghe is less detached, and has a more immediate presence. Even the touching characterisation of *Jan Lutma* (Cat. No. 28), which is pervaded by a peaceful and meditative mood, recalls that of the outer man. The descriptive details of his trade are laid out lessening concentration on the face. And the light from the window defines the space, unlike the later paintings where space has less tangible limitations, suggesting a subtle transition from a physical existence to that beyond it.

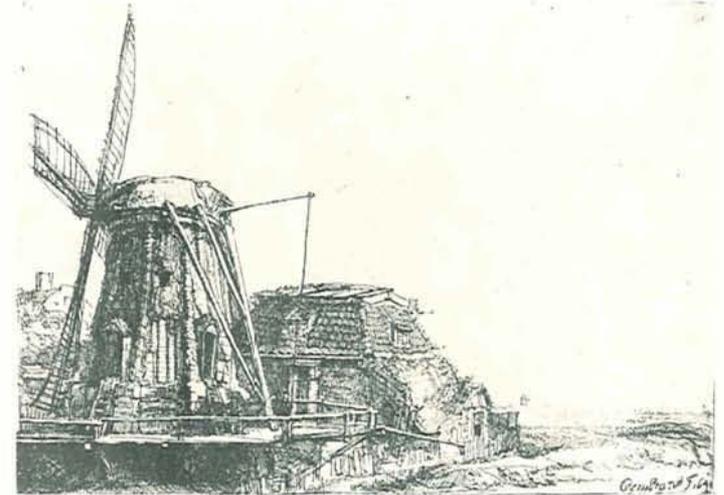
The carefully detailed characterisation of these etchings would result from the nature of the medium; of its linear technique and white ground. In painting the artist works in layers from darks through to lights which Rembrandt must have found more conducive to evoking the inscrutable in man.

In landscape the use of different techniques for different approaches is certainly clearer. Rembrandt reserved the more realistic rendering of nature largely for his drawings and etchings, while the paintings are more subjective, imaginary and romantic with a rich play of chiaroscuro; dramatic thunderous skies, sudden shafts of light and fantastical rocky vistas.



Rembrandt  
*Landscape with an Obelisk.*  
548 × 713mm, painting, 1639

Seventeen painted landscapes, twenty four etchings and two hundred and fifty drawings are attributed to Rembrandt. In the graphic work many identifiable views are presented which were done on the spot in the neighbourhood of Amsterdam. By choosing such simple, homely motifs as the old cottages, mills, bridges and canals it was possible to capture the essence of the Dutch countryside. Rembrandt's choice of these and his expressive treatment of them was unique for his time.



Rembrandt  
*The Windmill.*  
144 × 207mm, etching, 1641

The graphic medium allowed him to develop a directness, a spontaneity, and brevity of expression which the more intricate process of oil painting did not allow. Rembrandt's etchings followed his drawings in their vigour and remarkable sense of atmospheric life. This was achieved by the delicate open meshwork of lines and sensitively placed accents indicating great spatial clarity. Added to this, he was able to exploit the whiteness of the paper to create a bright daylight effect. In his drawings the diaphanous nature of the pen strokes was often complemented by touches of the brush and wash for shadows and richer tonal effects.

Most of Rembrandt's landscapes were done between 1640 and 1655 but biblical subjects occupied him throughout his life. In subject and composition his paintings and etchings develop from the influence of his master, Pieter Lastman, who chose the most lively biblical passages for their dramatic potential. However, the Bible stories had a deeper meaning for Rembrandt seen not only in their sympathetic and expressive depth of treatment but in the large proportion of drawings and etchings which had a negligible market value. Only one hundred and sixty paintings are

known compared with eighty etchings and more than six hundred drawings. Furthermore the demand for religious subjects in any media was considerably lessened by the prevailing Calvinist view that painting should be concerned only with the rendering of the visible world.

It is obvious then that Rembrandt was following a strong personal inclination. This is further supported by the fact that from the late 1630s his vigorous lines were the result of an immediate reaction to the text, as most subjects are visual translations of the exact wording and have no existing pictorial precedents.

Certain subjects seem to have had particular relevance for Rembrandt and he returned to them repeatedly exploring the various interpretations they offered. These change in the course of his career reflecting his own experiences and spiritual development. Close family bonds and especially the relationship between father and son were constantly referred to in his later years, perhaps arising from tragedies within Rembrandt's family life and the strong ties with his own son. There is a significant change in emphasis between the etching of *The Return of the Prodigal Son* of 1636 and the painted version of 1665. More stress is placed on the physical manifestation of emotion in the earlier work; on movement and gesture, in keeping with the Baroque manner, whereas, in the latter, there is a great sense of calm. Its deeper symbolic meaning of God's forgiveness and compassion is realised with a profundity that distinguishes the artist's mature works. The increasing intensity of feeling coincides with the production of the greatest number of etchings and drawings dealing with biblical subjects, particularly from the 1650s on. Rembrandt sketched this subject in 1656, in 1657, and again in 1659 varying the treatment in each.



Rembrandt  
*The Return of the Prodigal Son.*  
156 × 136mm, etching, 1636



Rembrandt  
*The Return of the Prodigal Son.*  
184 × 248mm, drawing, 1656-7



Rembrandt  
*The Return of the Prodigal Son*  
2617 × 2051mm, painting, 1668/9

Despite which episodes Rembrandt chooses in his later period the same human features of compassion, mercy, humility, and suffering are usually present, and in this Rembrandt closely resembles the tenets of the Mennonist faith. There is some circumstantial evidence suggesting that he belonged to this religious sect, probably sometime around 1641. It was in this year that Rembrandt both painted and etched a portrait of the leading liberal Mennonite preacher in Amsterdam, and it is from this time that Rembrandt becomes more concerned with inner religious experiences.

The Mennonites lay emphasis upon a personal communion with God, on the individual's heart and conscience, and on the simple truths of the Bible.

Seemingly insignificant biblical passages have validity for them and the family group is of fundamental importance. We have seen these characteristics in Rembrandt's art. Moreover, the central scene represented in Rembrandt's so called 'Hundred Guilder Print', is closely related to a salient Mennonite belief, that children can enter into heaven without being baptised. The biblical source from Matthew 19 is the same for both. This scene was rarely represented and the length of time Rembrandt spent on it, its size, completeness and monumentality, which are normally associated with painting, testifies to its importance for him.

As models for the poor and suffering, Rembrandt had a rich collection of visual experiences drawn from the street life of Amsterdam. His vast production of sketches, which progress from a detailed to a highly summary treatment, are spontaneous impressions of passing incidents and characters that caught his attention. The same free manner and vivid realism is seen in Rembrandt's etchings, of which, there is quite a large number. Despite the sizeable amount of drawings and etchings of genre subjects, Rembrandt made very few paintings. On the other hand contemporary genre painters sketched very rarely and then only in preparation for painting.

In keeping with general workshop practice Rembrandt and his pupils made studies of the nude, but, Rembrandt characteristically ignores the classical concept of physical beauty even in painted works of biblical or mythological figures. Often in the later studies (Cat. No. 43) Rembrandt placed as much emphasis on the pictorial animation of space and atmosphere as on the nude itself. It thus becomes more than an objective study. The outlines are partly obscured, dematerializing form and merging it into shadow so that space becomes inseparable from the figure's existence. This magical quality of light and dark to veil, or to reveal form, with its ability to extend the viewer's vision and feeling embraces all his subjects and is a distinguishing mark of Rembrandt's genius.

## Van Dyck, Official Portraiture and the 'Iconography'

*R. N. Erwin*

Anthony Van Dyck was born in Antwerp in 1599. He was exceptionally precocious, entering the Antwerp Guild of St Luke when he was ten; at seventeen he had already established his own studio and was accepting pupils. In 1618 he became a Master of the Guild and was working with Rubens, ostensibly as an assistant, but in fact as a collaborator.

In 1620, on the instigation of the Earl of Arundel, he went to England to work for James I but he stayed only a few months before setting off for Italy where he remained until 1625 when he returned to Antwerp. In 1630 he became Court Painter to the Archduchess Isabella. In April of 1632 he went again to England to the Court of Charles I and there he stayed, with the exception of two brief visits to Antwerp and Paris, until his death in 1641 at the age of 42.

His career was brief — a working life of less than 30 years. By contrast, Titian and Rubens, the two men whose paintings most influenced him, lived to be 89 and 63 respectively, and Hals and Rembrandt, whose portraits, though very different in style from Van Dyck's and less influential upon later painters are of equal significance in seventeenth century painting, died at the ages of 63 and 85. Yet, more than any of these artists, Van Dyck effected a revolution in portrait painting and established a new tradition that was to persist for at least two centuries after his death.

The whole intention of "official" portraiture is to represent the appearance, manners and behaviour of people belonging to a privileged class and, dependent upon commissions, the painter was obliged to show his sitters as they wished to be seen and to record their affluence, elegance and power. It is for this reason that, throughout the fifteenth and sixteenth centuries, portraits are almost invariably rigid, formal and icon-like. While there are notable exceptions (Hans Holbein, Anthonis Mor, Titian for example) the majority of public portraits before Van Dyck were mask-like and produced to a stereotyped pattern. One needs only to recall the many paintings of Elizabeth I, or those of Italian Renaissance princes and rulers to understand this iconic representation. All the attention is directed towards the outward appearance of the sitter and there is little attempt to explore individual personality. By contrast, however, in painting themselves, their families and their friends, artists allowed themselves greater freedom and a much deeper concern for psychological truth. It is this that distinguishes the finest portraits of Titian, Rubens and Rembrandt; all of them are intensely personal expressions, revealing as much of the character of the artist as of the sitter. Furthermore, in their history paintings, their allegories and their religious works Titian, Rubens and Rembrandt explored wider, more universal themes, and these qualities (though it may, perhaps, be argued that they have no proper place there) find their way into even their most formal portraits.

But Van Dyck's mythologies and altarpieces have been largely, if unjustly, forgotten,

and it is as a portrait painter that he is remembered. He approached his patrons not as their servant, but as their equal, and he rejected the rigid conventions which had inhibited so much portraiture; like Titian and Rubens he closely observed the temperament and character of the sitter and then — and this is what distinguishes him from Titian and Rubens — interpreted these qualities in accordance with contemporary taste. In doing this, however, he did not entirely abandon the earlier tradition; dress, accoutrements and background are still used to establish the social position of his subjects who, with their gravity and reticence, remain deliberately “distanced” from the viewer. This change of emphasis within the tradition is apparent if we compare William Larkin’s portrait of Lucy Harington, Countess of Bedford, painted about 1615 with Van Dyck’s portrait of Martha Cranfield, Countess of Monmouth, painted only twenty years later, in 1635.



William Larkin  
*Lucy Harington, Countess of Bedford.*  
Oil on canvas ca. 1615



Van Dyck  
*Martha Cranfield, Countess of Monmouth.*  
Oil on canvas ca. 1635

His early portraits, painted in Antwerp, owe much to Rubens in their lively sense of structure, freedom of colour and painterly surface treatment. In Italy, his style changed and his Genoese portraits, while still showing a debt to Rubens who had painted a similar series there fifteen years earlier, have a formal, majestic and monumental character, and yet a directness of expression, suggesting that there is no barrier between the artist and the people he depicted. They are posed against sumptuous backgrounds, with swagged curtains, urns and balustrades. It is this dignity of pose, this magnificent reserve, that initiates his characteristic style. This is

evident, too, in his second Antwerp period, in the latter half of the 1620s; the paintwork becomes increasingly refined and he lightens his grounds and cools his tones even further. The Antwerp portraits are scarcely different in technique and in spirit; while they remain within the tradition of Southern Netherlandish portraiture they are expressed with a new immediacy and definition.

But it was in England that this fluent, elegant style reached its final flowering. Charles I was passionately concerned to create about his Court the context and the glamour that the masters of the past could lend, but also what the greatest living masters could offer. Van Dyck exactly met this need; he adapted his technique to interpret the structure of Court society under Charles I and, with unparalleled brilliance and accuracy, depicted its appearance and manners. It was painting of the moment, as much earlier, iconic, representation was not and if, occasionally, it seems superficial, mannered and overflattering it remains an ideal mirror, reflecting the elegant fragility of that society before the outbreak of the Civil War. If, to some critics, his English sitters lack vitality of expression there is a gain in the sensitivity of representation; an element of absorption and reserve is characteristic of all his English portraits. But this is equally present in his Netherlandish and Italian paintings; it is an effective substitute for the marmoreal fixity of sixteenth century images. In all his work he follows an already established pattern and yet constantly modifies it in accordance with the spirit of the society in which he is working.

Large oil portraits, however, were unique and, for the most part, in a period when there were no public galleries, remained inaccessible to general view. There was, though, a demand for images of “princes and generals, statesmen and philosophers, artists and amateurs of art” (the distinction is that of the *Iconography* itself) among the public and this wider currency was achieved through the medium of engraving. The portraits which make up the *Iconography* were intended to be widely disseminated; they are essentially depictions of prominent and important people rather than “works of art”. In this they are at the opposite extreme from Rembrandt’s portrait etchings in this exhibition, which are essentially private pieces. As public works they are correspondingly more formal and self-conscious yet, at the same time and in spite of the fact that, as engravings, they are at one stage removed from the originals, they are intimate and directly expressed. This may be partly accounted for by their small size; they are all half length portraits and much of the background detail which we find in the paintings has been suppressed, although sufficient is retained to suggest the occupation and interests of the sitter. The concentration is upon the expressive qualities of the face and there is a consequent gain in immediacy which is sometimes absent from the larger works. Good examples are the portraits of Jacob Jordaens (Cat. No. 16), Lucas Vorsterman (Cat. No. 23) and particularly the etching of Adam van Noort (Cat. No. 19). Van Dyck here can never be accused of flattery.

Few of his studies for the original series have survived, but they were apparently

mostly drawings or small grisaille sketches. If we can judge by the drawing of Inigo Jones they were fluent in execution and it is instructive to observe the way this fluency is translated, and scarcely obscured, by the engraver who, working in an entirely different medium, conveys the texture of skin and hair and the effects of light and shadow on clothing and background. (Compare Cat. No. 15).

Little is known about the origin and development of the series, whether it was initiated by Van Dyck himself or whether it was the result of a commission. Only one date can be established with any certainty; in 1635 Van Dyck wrote to Junius, the Earl of Arundel's librarian, concerning the suitability of an inscription to accompany the portrait of Sir Kenelm Digby. The first edition (from which the engravings in this exhibition come) was issued in Antwerp by Martin van den Enden between 1636 and 1641 and comprised 45 plates. Other editions followed after Van Dyck's death with additional portraits engraved from his large paintings, so that, finally, there were no less than 201 engravings. The whole *Iconography*, then, provides not only an invaluable documentation of the period but also a remarkable insight into the nature of Van Dyck's style and his intentions as a portrait painter.

## Catalogue

J. Simpson

### Van Dyck

(*Prints from the Iconography*)

The works comprising Van Dyck's *Iconography* were first published in a number of limited editions for a period of twelve years, c.1632 - c.1644. Martin van den Enden was the only publisher to have the privilege of publishing Van Dyck's works in the artist's own life time. His edition comprised 45 plates. In the editions following the artist's death, portraits engraved after the large portraits were added. Gillis Hendrickx's edition of 1646 comprised 100 plates. Marie Mauquoy-Hendrickx (M-H.) lists 201 plates in her catalogue raisonné of Van Dyck's *Iconography*. The engravings are divided into three groups: first sovereigns, princes, princesses, nobles and generals; secondly men of state and men of learning; and lastly artists and amateurs, with Rubens' class always figuring first, followed by that of Van Dyck, then the other classes of artists. Van Dyck furnished drawings for the engravers; although he touched up certain proofs he concerned himself mainly with the inscriptions and text. One etching by Van Dyck himself is included here (cat. 9). All sizes are in millimetres, height before width.

#### 1 Hendrik van Balen

1632-34/35

Engraved by Paulus Pontius (cat. 20)

*Impression* 242 × 155

*Paper size* 250 × 162

*State* VI (out of 6 states)

*Edition* Martin van den Enden

*Inscriptions* HENDRICVS VAN BAELEN // PICTOR ANTV: HVMAN-  
ARVM FIGVRARVM VETVSTATIS CVLTOR. *Below left:*  
Ant. van Dyck pinxit. *Beneath, name of artist:* Paul du Pont Sculp.  
Mart. vanden Enden excudit (*before* Cum priuilegio) effaced in IV  
state.

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. *L'Iconographie d'Antonie Van Dyck. Catalogue Raisonné.* Bruxelles  
Palais des Académies, Rue Ducale, 1. 1956. no. 42

*Notes* Painter, born Antwerp 1575, died Antwerp 1632. According to Karel van Mander a pupil of Adam van Noort (cat. 19). According to guild records Anthony van Dyck (cat. 9) and Frans Synders were among his pupils.

2 **Maria Margareta de Barlemont** 1632-34/35  
*Engraved by Jacques Neeffs*

*Impression* 275 × 200

*Paper size* 282 × 210

*State* IV (out of 4 states)

*Edition* Jean Meyssens

*Inscriptions* D. DNA. MARIA MARGARETA DE BARLEMONT COMITISSA HEGMONDANA. *Below left:* Ant. van Dyck pinxit; *in centre:* Iacobus Nefs Sculpsit; *to right:* Ioes Meyssens (*before exc.*) effaced in IV state

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. no. 145

*Notes* In 1625 married Count Louis d'Egmont (?-1654)

3 **Johanna de Blois** 1632-34/35  
*Engraved by Pierre de Jode (cat. 14)*

*Impression* 275 × 200

*Paper size* 282 × 210

*State* II (out of 2 states)

*Edition* Gillis Hendricx

*Inscriptions* D. IOHANNA DE BLOIS *Below left:* Ant. van Dyck pinxit. // Petr. de Iode Sculpsit. *At right:* Gillis Hendricx // excudit.

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's London

*References* M-H. no. 103

*Notes* Person hasn't been identified. According to J. von Szwykowski had been wife of Holland (Henry Rich 1st Earl of). Secretary of State to the King of England (1590-1649).

4 **Hendrik du Booy** 1632-34/35  
*Engraved by Cornelis Vischer, added to by E. Cooper*

*Impression* 237 × 187

*Paper size* 255 × 201

*State* VI (out of 6 states)

*Inscriptions* HENDERVKVS DV BOOYS *Below left:* Ant. van Dyck pinxit. *Beneath, name of artist:* Corn. Vischer Sculp. *At right:* E. Cooper excudit (Edewaert du Booy effaced in VI state) *In centre:* E. Collectione Nobilissimi Joannis Domini Somers.

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. no. 194

*Notes* Painter and engraver, born Antwerp c.1598, died Rotterdam 1646.

5 **Jacobus (Jacques) de Breuck II** 1632-34/35  
*Engraved by Paulus Pontius (cat. 20)*

*Impression* 230 × 172

*Paper size* 285 × 216

*State* VI (out of 6 states)

*Edition* Martin van den Enden

*Inscriptions* IACOBVS DE BREVCK // ARCHITECTVS MONTIBVS IN HANNONIA. *Below left:* Ant. van Dyck pinxit. *Beneath, name of artist:* Paul Pontius Sculp. *To right:* Mart. vanden Enden excudit (*before Cum piuillegio*) effaced in IV state.

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. no. 44

*Notes* Netherlandish architect and sculptor, born Mons (Bergen, in Hennegau) c.1500-1510, died Mons 1584. Chief artist to the Emperor and in service of Marias of Hungary.

6 **Adriaen Brouwer** 1632-34/35  
*Engraved by Schelte a Bolswert*

*Impression* 240 × 160

*Paper size* 307 × 219

*State* VII (out of 7 states)

*Edition* Martin van den Enden

*Inscriptions* ADRIANVS BROVWER // GRYLLORVM PICTOR ANTWERPIÆ // NATIONE FLANDER. *Below left:* Ant. van Dyck pinxit. *Beneath, name of artist:* S.A Bolswert Sculp. *To right:* Mart. vanden Enden excudit (*before Cum priuilegio*) effaced in V state.

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. no. 21

*Notes* Painter, born Oudenaerde 1605/6, died Antwerp 1638. Many anecdotes have been woven around Brouwer's bohemian habits and unorthodox opinions. From 1634 lived with engraver Paulus Pontius (cat. 20)

7 **Jacobus de Cachopin** 1632-34/35

*Engraved by Lucas Vorsterman (cat. 23)*

*Impression* 241 × 175

*Paper size* 248 × 181

*State* VI (out of 6 states)

*Edition* Martin van den Enden

*Inscriptions* IACOBVS DE CACHOPIN // AMATOR ARTIS PICTORLÆ ANTWERPLÆ *Below left:* Ant. van Dyck pinxit *Beneath, name of artist:* Vorsterman Sculp. *To right:* Mart. vanden Enden excudit (*before* Cum priuilegio) effaced in V state.

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. no. 75

*Notes* Art amateur in Antwerp (1578-1642)

8 **Andreas Colyns de Nole** 1632-34/35

*Engraved by Pierre de Jode (cat. 14)*

*Impression* 248 × 170

*Paper size* 349 × 242

*State* VI (out of 6 states)

*Edition* Martin van den Enden

*Inscriptions* ANDREAS COLYNS DE NOLE // STATVARIVS ANTVERPLÆ. *Below left:* Ant. van Dyck pinxit. *Beneath, name of artist:* Pet. de Iode Sculp. *To right:* Mart vanden Enden excudit (*before* Cum priuilegio) effaced in IV state.

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. no. 75

*Notes* Sculptor, born Antwerp 1590, died Antwerp 1638. In 1632, sculpted tomb of painter Hendrik van Balen (cat. 1) and his wife in St. Jacques, Antwerp.

9 **Antonius van Dyck** 1632-34/35

*Engraved by Lucas Vorsterman (cat. 23)*

*Impression* 249 × 156

*Paper size* 259 × 168

*State* III (out of 6 states)

*Edition* Martin van den Enden

*Inscriptions* D. ANTHONIVS VAN DYCK EQVES // CAROLI REGIS MAGNÆ BRITANIÆ PICTOR ANTVERPLÆ NATVS. *Below left:* Ant. van Dyck pinxit. *Beneath, name of artist:* Vorsterman Sculp. *To right:* Mart. vanden Enden excudit Cum priuilegio. (initials G.H. below this)

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. no. 79

*Notes* Painter and engraver, born Antwerp 1599, died London 1641. Apprenticeship with Hendrik van Balen (cat. 1). Spent two years with Rubens as an assistant (cat. 21). Court painter to Charles I of England, from whom received knighthood.

10 **Andreas Ertvelt** 1632-34/35

*Engraved by Schelte a Bolswert*

*Impression* 248 × 172

*Paper size* 290 × 210

*State* V (out of 5 states)

*Edition* Gillis Hendricx

*Inscriptions* ANDREAS VAN ERTVELT // PICTOR TRIREMIVM NAVIVMQVE MAIORVM ANTVERPLÆ. *Below left:* Ant. van Dyck pinxit. *To right:* S. à Bolswert Sculp. sit.

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. no. 100

*Notes* Painter, born Antwerp 1590, died Antwerp 1652. Painted by Van Dyck in 1632.

11 **Cornelis van der Geest** 1632-34/35

*Engraved by Paulus Pontius (cat. 20)*

*Impression* 248 × 179

*Paper size* 248 × 179

*State* VI (out of 6 states)

*Edition* Martin van den Enden  
*Inscriptions* CORNELIVS VANDER GEES'1 // ARTIS PICTORLÆ  
AMAOR ANTVERPIÆ. *Below left:* Ant. van Dyck pinxit. *Beneath, name of artist:* Paul Pontius Sculp. *To right:* Mart. vanden Enden excudit (*before* Cum priuilegio) effaced in IV state.  
*Collection* Dr W. S. Auburn, Auckland  
*Provenance* Sotheby's, London  
*References* M-H. no. 48  
*Notes* Art dealer and collector from Antwerp. Born 1577, died 1638. Close contact with Rubens (*cat.* 21), van Dyck (*cat.* 9), and all the more famous Antwerp painters of his time.

12 **Janus Casperius Gevertius** 1632-34/35  
*Engraved by Paulus Pontius (cat. 20)*

*Impression* 307 × 210

*Paper size* 312 × 218

*State* The inscription below is inconsistent with that given in M-H. The inscription from the final state (10 in all) has at some time been removed and replaced with that given below.

*Edition* Martin van den Enden

*Inscriptions* CASPERIVS GEVARTVS, IO.F. IVRISCONSULTVS, IMP. CAES. FERDINANDI III. AUG. ET PHILIPPI IV. HISPANARVM // INDIARVMQ. REGIS CONSILIARIVS ET HISTORIOGRAPHVS, ARCHIGRAMMATEVS ANTVERPIANVS. *Below left:* Petr. Paullus Rubenius pinxit. *To right, name of artist:* Paull. Pontius Sculpsit.

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H no. 49

*Notes* Writer, Jurist and Secretary of Antwerp, born Antwerp 1583, died Antwerp 1666. Official historiographer and counsellor of state. Wrote about life in the low countries and important contemporaries.

13 **Gerrit Honthorst** 1632-34/35  
*Engraved by Paulus Pontius (cat. 20)*

*Impression* 235 × 171

*Paper size* 244 × 178

*State* VIII (out of 8 states)

*Edition* Martin van den Enden  
*Inscriptions* GERARDVS HONTHORST // HAGAE COMITIS PICTOR HVMANARVM FIGVRARVM MAIORV. *Below left:* Ant. van Dyck pinxit. *Beneath, name of artist:* Paul. du Pont Sculp. *To right:* Mart vanden Enden excudit (*before* Cum priuilegio) effaced in V state.

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. no. 52

*Notes* Painter, born Utrecht 1590, died Utrecht 1656. Called to England by Charles I in 1628, probably on trial as a court painter. Employed by Elector of Brandenburg and by King Christian of Denmark. From 1637 to 1652 court painter to the Hague.

14 **Pieter de Jode** 1632-34/35  
*Engraved by Lucas Vorsterman (cat. 23)*

*Impression* 254 × 174

*Paper size* 257 × 179

*State* VIII (out of 8 states)

*Edition* Martin van den Enden

*Inscriptions* PETRVS DE IODE // CALCOGRAPHVS ET DELINEATOR ANTVERPIENSIS. *Below left:* Ant. van Dyck pinxit. *Beneath, name of artist:* Vorsterman Sculp. *To right:* Mart. vanden Enden excudit (*before* Cum pr.) effaced in V state.

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. no. 84

*Notes* Engraver, born 1570 in Antwerp, died 1634 in Antwerp.

15 **Inigo Jones** 1632-34/35  
*Engraved by Robert van Voerst*

*Impression* 245 × 178

*Paper size* 245 × 178

*State* VII (out of 7 states)

*Edition* Martin van den Enden

*Inscriptions* CELEBERRIMVS VIR INIGO IONES PRÆFECTVS ARCHITECTVRÆ // MAGNÆ BRITTANLÆ REGIS ETC. *Below left:* Ant. van Dÿck pinxit. *Beneath, name of artist:* R.V. Vorst. Sculp. *To right:* Mart. vanden Enden excudit (*before* Cum priuilegio)

effaced in V state.

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. no. 72

*Notes* English architect, born 1573 London, died 1652 London. In his Double Cube Room at Wilton House (1649-52) a painting by Van Dyck (*cat.* 9) is part of the overall decorative scheme.

16 **Jacobus Jordaens** 1632-34/35

*Engraved by Pierre de Jode (cat. 14)*

*Impression* 243 × 175

*Paper size* 254 × 188

*State* VI (out of 6 states)

*Edition* Martin van den Enden

*Inscriptions* IACOBVS IORDAENS // PICTOR ANTVERPIÆ,  
HVMANARVM FIGVRARVM, IN MAIORIBVS *Below left:*  
Ant. van Dyck pinxit. *Beneath, name of artist:* Pet. de Iode Sculp. *To right:* Mart. vanden Enden excudit (*before* Cum priuilegio) effaced in IV state

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. no. 33

*Notes* Painter, born Antwerp 1593, died Antwerp 1678. Pupil and son-in-law of Adam van Noort (*cat.* 19)

17 **Fredericus de Marselaer** 1632-34/35

*Engraved by Adrien Lommelin*

*Impression* 260 × 195

*Paper size* 265 × 201

*State* III (out of 3 states)

*Edition* no address given in earlier states.

*Inscriptions* D. FREDERICVS DE MARSELAER, EQVES AVRATVS,  
TOPARCHA DE PARCK, ELEWYT // HARSEAVX,  
HOYCKE, BORNAGE, LIBERQVE DOMINI DE OPDORP,  
CONSVL BRVXELLÆ. Quantum occulta viris vis nominis  
ominis addat // Ceu fatale aliquid, placidum MARSELARE,  
scitum, // Legatusque orbi manifestat, pacis alumnus. *Below left:*  
Ant. van Dyck pinxit. *Beneath, name of artist:* Adrian Lommelin  
Sculp. *To right:* N. Burgund. Cons. Brab:

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. no. 179

*Notes* Writer, municipal magistrate and Mayor of Brussels, born Antwerp 1584, died near Vilvorde 1626.

18 **Ioannes de Montfort** 1632-34/35

*Engraved by Pierre de Jode (cat. 14)*

*Impression* 270 × 199

*Paper size* 276 × 205

*State* II (out of 5 states)

*Edition* Jan Meyssens

*Inscriptions* D. IOANNES DE MONTFORT SERENISSIMORVM AR-  
CHIDVCVM PRINCIPVM BELGII // ALBERTI ET ELI-  
SABETHÆ AVLARVM PRIMARIVS CONSTITVTOR ET  
EXORNATOR, NEC // NON REGIS CATHOLICI MONE-  
TARVM CITRA MONTES CONSILIARVS, ET MAGISTER  
// GENERALIS, NOBILIVMQ DOMINARVM PALATII  
SERENIS ELISABETHÆ INVIOLATVS CVSTOS. *Below left:* Antonius van Dyck pinxit. *In centre:* Petrus de Iode Sculp. *At right:* Ionnes Meyssens excudit Antwerpiae.

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. no. 139

*Notes* Sculptor and engraver of medals, in charge of money under Archduke and Archduchess Albert and Isabella (?-1644)

19 **Adamus van Noort** 1632-34/35

*Etched by Antonius van Dyck (cat. 9)*

*Impression* 239 × 149

*Paper size* 239 × 149

*State* VII (out of 7 states)

*Inscriptions* ADAMVS VAN NOORT // ANTVERPIÆ PICTOR  
ICONVM. *Below left:* Ant. van Dyck fecit aqua forti.

*Collection* Dr W. S. Auburn, Auckland

*Provenance* Sotheby's, London

*References* M-H. no. 8

*Notes* Painter in Antwerp, 1562-1641. Among his many pupils were Hendrik van Balen (*cat.* 1), Jordaens (*cat.* 16) and Rubens (*cat.* 21)

- 20 **Paulus Pontius** 1632-34/35  
*Engraved by Paulus Pontius (cat. 20)*
- Impression* 242 × 181  
*Paper size* 244 × 187  
*State* VI (out of 6 states)  
*Edition* Martin van den Enden
- Inscriptions* PAVLVS PONTIVS // CALCOGRAPHVS ANTVERPIÆ.  
*Below left:* Ant. van Dyck pinxit. *Beneath, name of artist:* Paul. Pontius Sculp. *To right:* Mart. vanden Enden excudit. (*before* Cum priuilegio) effaced in IV state.
- Collection* Dr W. S. Auburn, Auckland  
*Provenance* Sotheby's, London  
*References* M-H. no. 59  
*Notes* Engraver, born Antwerp 1603, died Antwerp 1658. Trained as an engraver under Lucas Vorsterman (*cat. 23*)
- 21 **Peter Paul Rubens** 1632-34/35  
*Engraved by Paulus Pontius (cat. 20)*
- Impression* 248 × 190  
*Paper size* 248 × 190  
*State* Not known because print has been cut back to margins. (8 states in all)  
*Edition* Martin van den Enden
- Inscriptions* PETRVS PAVLVS RVBENS  
*Collection* Dr W. S. Auburn, Auckland  
*Provenance* Sotheby's, London  
*References* M-H. no. 62  
*Notes* Painter, born Siegen 1577, died Antwerp 1640. Adam van Noort (*cat. 19*) was one of his masters in Antwerp. Court painter to Archduke and Archduchess Albert and Isabella. Knighted by Charles I. Described by fellow diplomatist Dudley Carleton as 'the prince of painters and fine gentlemen'.
- 22 **Lucas van Uden** 1632-34/35  
*Engraved by Lucas Vorsterman (cat. 23)*
- Impression* 240 × 180  
*Paper size* 289 × 180  
*State* VI (out of 6 states)  
*Edition* Martin van den Enden

- Inscriptions* LVCAS VAN VDEN // PICTOR RVRALIVM PROSPECTVVM ANTVERPIÆ. *Below left:* Ant. van Dyck pinxit. *Beneath, name of artist:* Vorsterman Sculp. *To right:* Mart. vanden Enden excudit (*before* Cum priuilegio) effaced IV state.
- Collection* Dr W. S. Auburn, Auckland  
*Provenance* Sotheby's, London  
*References* M-H. no. 94  
*Notes* Painter, etcher, born Antwerp 1595, died Antwerp 1672/3. Assisted Rubens (*cat. 21*) with his landscape backgrounds.

- 23 **Lucas Vorsterman (the Elder)** 1632-34/35  
*Engraved by Lucas Vorsterman the Younger*

- Impression* 248 × 175  
*Paper size* 255 × 181  
*State* V (out of 5 states)  
*Edition* Appeared in various publications
- Inscriptions* LVCAS VORSTERMANS // Desine Lysippos iactare animosa vatustas // Hic Vir, hic excudit spirantia mollius aera. *Below left:* Ant. van Dyck pinxit. *To right:* Luc. Vorstermans iunior Sculpit et excudit.
- Collection* Dr W. S. Auburn, Auckland  
*Provenance* Sotheby's, London  
*References* M-H. no. 166  
*Notes* Engraver, born Bommel 1595, died Antwerp 1675. In service of Earl Thomas Arundel, Charles I. Assisted van Dyck with the *Iconography*. Paulus Pontius (*cat. 20*) was one of his pupils.

#### Rembrandt Etchings

- 24 **Bearded Man in a Furred Oriental Cap and Robe** 1631  
 (Rembrandt's father?)
- Impression* 146 × 123  
*State* IV (out of 4 states)  
*Inscriptions* Signed and dated from II onwards  
*Collection* National Art Gallery, Wellington  
*Provenance* Presented by Sir John Ilott 1963-4, purchased from 'Colnaghi's' 1961.

*References* Hind, Arthur, M. *A Catalogue of Rembrandt's Etchings*, De Capo Press, New York, 1967 reprint and 2nd ed. of 1923, no. 53. National Gallery Cat. 6.

25 Rembrandt and His Wife Saskia 1636

*Impression* 104 × 95  
*State* III (out of 3 states)  
*Inscriptions* Signed and dated  
*Collection* National Art Gallery, Wellington  
*Provenance* Presented by Sir John Ilott, 1953  
*References* Hind, no. 144. National Gallery Cat. 2

26 Jan Uytenbogaert, Preacher of the Sect of Arminian Remonstrants 1635

*Impression* 224 × 187  
*State* V (out of 6 states)  
*Inscriptions* Signed and dated (from III onwards)  
Four latin verses by Hugo Grotius  
*Collection* National Art Gallery, Wellington  
*Provenance* Presented by Sir John Ilott, 1955. Purchased from 'Colnaghi's' (auction: Sotheby's) Sept. 1954.  
*References* Hind, no. 128. National Gallery Cat. 8  
*Notes* Jan Uytenbogaert (1557-1644) was court pastor to Prince Maurice and tutor to Prince Frederick Henry. As a convinced Remonstrant, he encountered difficulties when the originally religious struggle between the Remonstrants and Counter Remonstrants, the latter supported by Maurice, took a strong political turn. Exiled in 1619, but returned after Maurice's death in 1625 to continue his preaching in The Hague.

27 Clement de Jonghe, Printseller 1651

*Impression* 206 × 161  
*State* V (out of 6 states)  
*Inscriptions* Signed and dated  
*Collection* National Art Gallery, Wellington  
*Provenance* Presented by Sir John Ilott, 1953-5  
*References* Hind, no. 251. National Gallery Cat. 13  
*Notes* Clement de Jonghe, born 1624 or 1625 in Brunsbüttel on the Elbe, died in Amsterdam 1677. Was living in Amsterdam by 1647; one of

the best-known publishers and print dealers there. The 1679 inventory of his estate provides the earliest list of any considerable number of Rembrandt's etchings.

28 Jan Lutma the Elder, Goldsmith and Sculptor 1656

*Impression* 197 × 148  
*State* II (out of 3 states)  
*Inscriptions* Signed and dated (from II onwards) *Lower right:* Joannes Lutma Aurifex Natus Groningae. *In shadow beneath table:* F. Lutma ex.  
*Collection* National Art Gallery, Wellington  
*Provenance* Presented by Sir John Ilott, 1965-6  
*References* Hind, no. 290. National Gallery Cat. 14  
*Notes* Jan Lutma the Elder, born Groningen 1584, died Amsterdam 1669. The additions after II are probably not by Rembrandt.

29 Beggar in a High Cap, Standing and Leaning on a Stick c.1630

*Impression* 156 × 120  
*State* II  
*Collection* National Art Gallery, Wellington  
*Provenance* G. Biörklund, Stockholm;  
Sir John Ilott, Wellington  
*References* Hind, no. 15II. National Gallery Cat. 42

30 View of Amsterdam c. 1640

*Impression* 112 × 153  
*State* II (out of 2 states)  
*Collection* National Art Gallery, Wellington  
*Provenance* Monrad Bequest. Presented to N.Z. Govt. 1869. Presented to Nat. Gal. 1936  
*References* Hind, no. 176. National Gallery Cat. 38

31 The Holy Family c. 1632

*Impression* 95 × 71  
*State* only state  
*Inscriptions* monogram *RL*  
*Collection* National Art Gallery, Wellington  
*Provenance* A. Vasel (1848-1910)  
*References* Hind, no. 95.

National Gallery Cat. 15

32 **Christ And The Woman of Samaria** 1634

*Impression* 121 × 106

*State* II (out of 2 states)

*Inscriptions* Signed and dated

*Collection* National Art Gallery, Wellington

*Provenance* Presented by Harold Wright, 1956

*References* Hind, no. 122, National Gallery Cat. 17

33 **The Stoning of St Stephen** 1635

*Impression* 95 × 85

*State* only state

*Inscriptions* Rembrandt f. 1635

*Collection* National Art Gallery, Wellington

*Provenance* Duke of Richmond

Sir John Ilott, Wellington

*References* Hind, no. 125, National Gallery Cat. 21

34 **The Death of The Virgin** 1639

*Impression* 409 × 315

*State* II (out of 4 states)

*Inscriptions* Signed and dated

*Collection* National Art Gallery, Wellington

*Provenance* Presented by Sir John Ilott, 1957. Purchased from 'Colnaghi's', June 1957

*References* Hind, no. 161, National Gallery Cat. 23

*Notes* One of the earliest plates where dry-point is extensively used. There are contemporary studies of his wife Saskia ill in bed.

35 **Christ Crucified Between The Two Thieves** 1640 or later

*Impression* 135 × 100

*State* II (out of 2 states)

*Collection* National Art Gallery, Wellington

*Provenance* Presented by Sir John Ilott, 1966-67. Formerly in collection of G. Biörklund, Stockholm.

*References* Hind, no. 173, National Gallery Cat. 28

36 **Christ With The Sick Around Him, Receiving Little Children**  
(‘Hundred guilder print’) 1649

*Impression* 278 × 389

*State* IV (Rembrandt worked I, II. Modern reworking of plate done in 1775 by Captain W. Baillie)

*Collection* National Art Gallery, Wellington

*Provenance* Presented by Sir John Ilott, 1963-4. Purchased from ‘Colnaghi’s’ 1962

*References* Hind, no. 236, National Gallery Cat. 29

*Notes* The most famous of Rembrandt’s etchings.

37 **The Agony In The Garden**  
(or Christ on The Mount of Olives) c. 1657

*Impression* 118 × 83

*Inscriptions* Signed and dated

*Collection* National Art Gallery, Wellington

*Provenance* Monrad Bequest. Presented to N.Z. Govt. 1869. Presented to Nat. Gal. 1936

*References* Hind, no. 293, National Gallery Cat. 30

38 **The Angel Departing from the Family of Tobias** 1641

*Impression* 103 × 154

*State* II

*Inscriptions* Rembrandt f. 1641

*Collection* National Art Gallery, Wellington

*Provenance* Harold Wright Bequest

*References* Hind, no. 185II, National Gallery Cat. 25

39 **Virgin and Child in the Clouds** 1641

*Impression* 166 × 104

*State* only state

*Inscriptions* Rembrandt f. 1641

*Collection* National Art Gallery, Wellington

*Provenance* Sir John Ilott, Wellington

*References* Hind, no. 186, National Gallery Cat. 24

40 **Beggar With a Wooden Leg** c. 1630*Impression* 113 × 66*State* II (out of 3 states)*Collection* National Art Gallery, Wellington*Provenance* Presented by Sir John Ilott, 1966-67. Formerly in the collection of G. Biörklund, Stockholm.*References* Hind, no. 12. National Gallery Cat. 4241 **The Descent from the Cross** 1642*A Sketch**Impression* 148 × 115*State* only state*Inscriptions* Rembrandt f. 1642*Collection* National Art Gallery, Wellington*Provenance* P. H. Lankrink, Sir Edward Astley, Sir John Ilott, Wellington*References* Hind, no. 199. National Gallery Cat. 2642 **Faust in His Study, Watching a Magic Disk** c. 1652*Impression* 209 × 161*State* III (out of 3 states)*Collection* National Art Gallery, Wellington*Provenance* Monrad Bequest. Presented to N.Z. Govt. 1869. Presented to Nat. Gal. 1936. Formerly in collection of Rev. J. Burleigh James c. 1850.*References* Hind, no. 260. National Gallery Cat. 4643 **Woman Bathing Her Feet at a Brook** 1658*Impression* 159 × 80*State* II (out of 2 states)*Inscriptions* Signed and dated.*Collection* National Art Gallery, Wellington*Provenance* Presented by Sir John Ilott, 1953. Purchased from 'Simpson and Williams', 30 July 1930. Formerly in the collection of Prof. Phelbey.*References* Hind, no. 298. National Gallery Cat. 47

