

Reproductive Portraits of Anthony Van Dyck after the Portrait in the Palace of Versailles: from the 19th Century to the Beginning of the 20th Century (2)

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The arrangement of "Reproductive Portraits of Van Dyck after the Portrait in the Palace of Versailles: from the 19th Century to the Beginning of 20th Century"

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"The Reproductive Portraits of Van Dyck after the Portrait in the Palace of Versailles: from the 19th Century to the Beginning of 20th Century" is divided into two parts. In this journal, the sections of that paper from 3.2 (Publications in Brussels) to 4 (Conclusion) have been inserted.

Abstract

In the bedchamber of the King Louis XIV at the Palace of Versailles in Paris, the portrait of Anthony Van Dyck is now displayed. The portrait's reproductive works were extensively produced in a certain time—from the 19th century to the beginning of the 20th century. The aim of this paper is why this phenomenon was happened. In the first part of paper, it was searched that how many prints there are, and by whom and where they were made. As a result of this research, 25 reproductive works after portrait of Van Dyck at Versailles were found. Most of reproductive works based on the Versailles portrait were done in Paris by 1840. In the second part of this paper, how the image of Van Dyck at Versailles was circulated in Europe, and how it became the most recognised status as the face of Van Dyck. After Van Dyck's reproductive images were produced in Paris, they were done in Brussels then the image was made in other some European cities as well. One of the motivating factors for creating them was homage to this great Belgian painter; the creation dates overlapped with the founding of country. Finally, it should be noted that international publishing firms would play an important part in circulation of this Van Dyck's image.

Key words: reproductive portraits, portrait, Van Dyck, Peter Paul Rubens, Palace of Versailles, King Louis XIV, Goupil et Cie, Musée Napoléon, Louvre Museum, 19th century, Brussels

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3. 2. Publications in Brussels

The trend in Paris for reproductive prints based on Anthony Van Dyck's portrait in the Palace of Versailles spread to Brussels around 1840. Sometime between approximately 1828 and 1869, E. O. Wauquiére (1808 Cambrai–1869 Mons) produced a portrait of Van Dyck based on the portrait in the Palace of Versailles. (fig. 19) This portrait may have been paired with the portrait of Rubens which was also printed by him, (fig. 20) as the same type of lettering and the same size of rice paper are used in both portraits.¹⁾ The fact that both faces turn to the left however, might argue against this theory.

Charles Baugniet (1814 Brussels–1886 Sèvres) also made a pair of portraits of Van Dyck and Rubens as pendants. The two reproductive portraits are the same size, have the same lettering and are published by the same firm. (fig. 21), (fig. 22) In this instance, Van Dyck was on the left hand side usually reserved for the main person. It is not known whether Baugniet was inspired by Wauquiére's portrait of Van Dyck but Baugniet's Van Dyck portrait is more similar to Wauquiére's than to the oil painting at Versailles. Baugniet, a representative portrait lithographer in Belgium in the 19th century,²⁾ completed three other portraits of Rubens³⁾ as well as the scene of the festival for the 200-year anniversary of the death of Rubens.⁴⁾ Baugniet's portrait of Van Dyck might have also been made in connection with this festival.

L. van den Wildenberg produced two portraits of Van Dyck but they are inspired by different oil paintings of Van Dyck. He had previously drawn Van Dyck's portrait, which he based on the portrait of Van Dyck in the Uffizi Gallery, to accompany the artist's biography in *Portraits des peintres les plus célèbres dessinés sur pierre* in 1833.⁵⁾ (fig. 23) However in 1840, Wildenberg created



(fig. 19) *Anthony Van Dyck*, print made by Étienne Omer Wauquiére (or Vauquiére, 1808 Cambrai–1869 Mons), lithograph, 27.5 x 17 cm, c. 1828–1869, inscription: below image, left: *Wauquiére*; middle: *VAN-DYCK.*, The Hague, RkD, no. IB02001559.



(fig. 20) *Peter Paul Rubens*, print made by Étienne Omer Wauquiére (1808 Cambrai–1869 Mons), lithograph, 23 x 15.5 cm, inscription: below the cloak: *Wauquiére*; below the image: *RUBENS.*, c.1828–1869, Brussels, KBR Prentenkabinet, inv.no. S. II 47117.

a portrait of Van Dyck based on the portrait in the Palace of Versailles, (fig. 24) which suggests that the portrait of Van Dyck at Versailles was more popular than the former portrait in the 1840's in Belgium.

In 1844, W. Carpenter wrote *Pictorial notices, consisting of a memoir of Sir Anthony Van Dyck....*⁶⁾ In 1845, it was translated by Louis Hymans as *Mémoires et documents inédits sur Antoine Van Dyck, P. P. Rubens....*⁷⁾ The book includes letters and official documents related to Van Dyck and his contemporaries, including Rubens, and a descriptive catalogue of Van Dyck's etchings.⁸⁾ The frontispiece is illustrated with a double portrait of Rubens and Van Dyck by the Belgian artist Joseph Lies (1821 Antwerp–1865 Antwerp).⁹⁾ (fig. 25) Van Dyck, whose image was copied from the portrait at Versailles, was depicted alongside Rubens, whose image was based on a portrait in the Royal Collection in England. The image shows Van Dyck walking alongside Rubens, looking at the latter as one would expect from the good disciple one believed him to be in the 19th century.

In 1850, the artist's catalogue, *Musée historique belge ou Collection de portraits gravés d'après les tableaux des grands maîtres, par une réunion d'artistes* was published in Brussels. This book was a portrait series which consists of ten volumes¹⁰⁾ and includes rulers, aristocrats and artists connected to Belgium.¹¹⁾ Italian artist Luigi Calamatta (1801/1802 Civitavecchia–1869 Milan), who was a well known Italian artist directed this portrait series; he worked in Paris from 1823 to 1828. After that, he went to Germany and the Netherlands before returning to Paris in 1833. In 1836,



(fig. 21) *Anthony Van Dyck*, print made by Charles Baugniet (1814 Brussels–1886 Sèvres), lithograph, 34.3 x 23.4cm, inscriptions: below the arm: *Baugniet 1840.*; middle: *A. VAN DYCK.*; left: *à Anvers chez Tessaro Editeur*; middle: *Déposé, Imp. Degobert & Spelle, Bruxelles.*, 1840, Brussels, KBR, Prentenkabinet, inv.no. S. N°.



(fig. 22) *Peter Paul Rubens*, print made by Charles Baugniet; edited by Tessaro; published by Degobert, lithograph, 33.5 x 24.2cm, 1840, inscription: right: *Baugniet 1840.*, middle: *P. P. RUBENS.*; left: *à Anvers chez Tessaro Editeur*, Middle: *Déposé*; left: *Imp. Degobert & Spelle, Bruxelles.*, Brussels, KBR Pretenkabinet, inv.no. S. N° p.76.



(fig. 23) *Anthony Van Dyck*, print made by Felix de Vigne (1806 Gent–1862 Gent); drawn by L. van den Wildenberg (active 1822–1850 [Den Bosch c.1822–1825/Brussel c.1829–1833]); lithographed by Gustave Adolphe Simonau (1810 Bruges–1870 Brussels), etching, 11.7 x 7.2 cm (paper), c.1833, inscription: left in the image: *L.v.d. W. 1833*; below the image: *Louvain, chez P. Barella, Md d'Estantps / Déposé / Lith. dc. P. Simonau / Ant Vandyck / Naquit à Anvers en 1599 et mourut à Londres en 1641*, Barella 1833, between page 12 and 13.



(fig. 24) *Anthony Van Dyck*, lithograph, production person: print made by L. van den Wildenberg (active 1822–1850 [Den Bosch c.1822–1825/Brussel c.1829–1833]), 34 x 27.7cm, 1840, inscriptions: below the image: *L. van den Wildenberg fecit / Déposé / A. VAN DYCK.*, Brussels, KBR, Prentenkabinet, inv.no. S.II.129415.

he became a professor of the Academy in Belgium and a director of "l'Ecole royale de gravure de Bruxelles." Under his direction, a portrait of Van Dyck based on the portrait at Versailles (fig. 26) was included in the publication.¹²⁾ The portrait, which was engraved by Joseph-Arnold Desmannez (or Demannez; 1826 Antwerp–1902 Brussels), is oval and framed with laurel branches as are the other portraits in the catalogue. Because *Musée historique belge ou Collection de portraits graves d'après les tableaux des grands maîtres...*¹³⁾ was such an expensive book, it would have been difficult for most individuals to purchase it. However, artists who belonged to the *Ecole Royal de Gravure de Bruxelles* might have had access to it.

Belgian artists who were at the *Ecole royale de gravure de Bruxelles* also produced a portrait based on the painting at Versailles. Charles Billoin (1813 Brussels–1869 Elsene [Brussels]), a member of this school, drew the portrait and Jean-Baptist Meunier¹⁴⁾ (1821 Molenbeek-Saint-Jean–1900 Brussels) also a member of the school engraved it. (fig. 27) This Van Dyck portrait engraving which was preserved in the Koninklijke Bibliotheek van België Prentenkabinet was



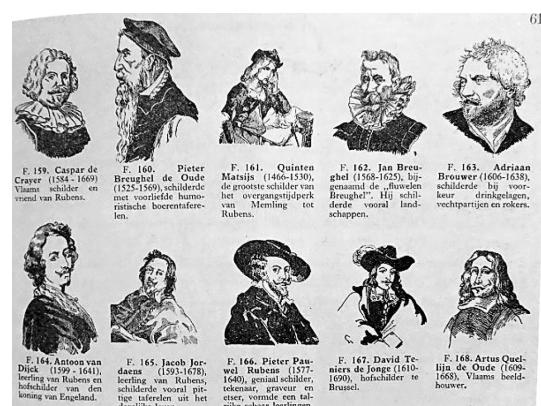
(fig. 25) *Anthony Van Dyck*, print made by Joseph Lies (1821 Antwerp-1865 Antwerp), lithograph, 32.8 x 25.1cm, c.1845, inscription: on the shoulder of Rubens: *J. Lies, Carpenter 1845*, frontispiece.



(fig. 26) *Anthony Van Dyck*, print made by Joseph-Arnold Desmanne (or Demannez); Belgian; 1826 Antwerp-1902 Brussels); published by Luige Calamatta (1801/1802 Civitavecchia-1869 Milan), engraving, 36.5 x 28.2cm (oval size; 24.8 x 20.6 cm), 1850, inscription: below the image: *VAN DYCK PINX^t/BRUXELLES 1850/Demannez SCULP^t*; middle: *VAN DYCK*. It was published in Brussels 1851-1859, Brussels, KBR Prentenkabinet.



(fig. 27) *Anthony Van Dyck*, print made by Jean-Baptist Meunier (1821 Molenbeek-Saint-Jean-1900 Brussels); drawn by Charles Billoin (1813 Brussels-1869 Elsene [Brussels]), engraving, 20.4 x 14.4 cm, inscription: middle: *Ch. Billoin del.*, c. 1841-1869, Brussels, KBR, Pretenkabinet, inv.no. S. II 12935.



(fig. 28) *Anthony Van Dyck*, wood engraving, print by anonymous artist, illustration in Dorpe 1910 (the portrait of Van Dyck is in the left hand side of the lower column).

acquired from the Belgian painter, etcher and lithographer Charles de Groux (1825 Comines–1870 Saint-Josse-ten-Noode [Bruxelles]), who also belonged to the Academy in Brussels. Meunier presented this print to him. It was in this way that the Van Dyck image from Versailles penetrated the Belgian art world.

The *Vaderlandsche Geschidenis* was written for young Belgian people by Alfons Van Dorpe at the beginning of the 20th century.¹⁵⁾ In this book, a print based on the portrait of Van Dyck in the Palace of Versailles appears alongside portraits of nine Belgian artists. (fig. 28)

In Belgium, reproductive portraits of Van Dyck at Versailles appeared until 1840. In this year, the anniversary of Rubens' death was commemorated, and many Rubens portrait prints were published. Alongside these, Van Dyck portraits were also published. Several portraits of Van Dyck were printed as a pair alongside the portrait of Rubens. As seen above, this was popular in Paris before spreading to Belgium. As can be seen from the portrait of Van Dyck inserted into the book for young people in the beginning of the 20th century, it became the representative image of his self-portrait in Belgium.

3. 3. International print firms: Goupil et Cie, L Sachse & Co. and Tessari.

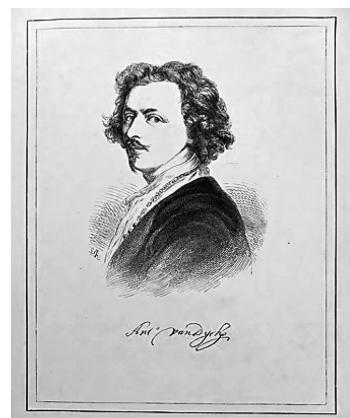
Of the reproductive prints based on the portrait of Van Dyck at Versailles, three portraits can be categorised into one group. They include the portrait by Constant Sittel (French; fl. c.1849/53 Paris). (fig. 29) the portrait by Carl August Deis (1810 Stuttgart–1884 Stuttgart). (fig. 30) and the portrait by the monogrammist CA. (fig. 31) These depict a rounder face and more drooping eyes than the portrait of Van Dyck at Versailles. It is clear that one of these became a model for



(fig. 29) *Anthony Van Dyck*, print made by Constant Sittel (active in Paris in the 19th c); printed and published by Goupil et Cie, mezzotint, 27.7 x 24.3 cm, c.1846–1853, Brussels, KBR Prentenkabinet, inv.no. S.II 22607.



(fig. 30) *Anthony Van Dyck*, print made by Carl August Deis (1810 Stuttgart–1884 Stuttgart), mezzotint, 25.7 x 17.5cm, c. 1846–1884, Brussels, KBR Pretenkabinet, inv. no. S.II 11095.



(fig. 31) *Anthony Van Dyck*, print made by monogrammist CA, woodcut, 21.5 x 16.20 cm, 1846–1899, The Hague, RkD, no. IB02001578.

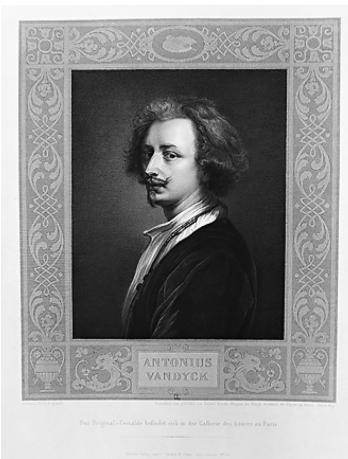
the two other portraits, and it is likely that this is the print by Sittel. It seems that Sittel worked for the art dealership Goupil & Cie in Paris, as the dealership published two other prints by Sittel.¹⁶⁾ Koninklijke Bibliotheek van België estimates the date of this print to be around 1850–1884.¹⁷⁾ As these two prints were done in 1853, it is likely that the portrait of Van Dyck by Sittel might have been also come at around 1853. There is an inscription on the right hand side “*Paris et New York. Goupil et Cie*”, and which indicates that the print was published after 1848 when the New York branch was established.¹⁸⁾ So the print was made between 1848 and 1853.

Goupil & Cie was founded by Henri Rittner in 1827, and went on to become the most successful French art dealership in the 19th century. The firm opened branches in London (1875), Berlin, Brussels (1865), New York (1848), The Hague (1861) and Vienna (1865). Because the firm was quite international, the image of Van Dyck based on the portrait at Versailles seems to have become known throughout Europe. Two other Van Dyck portraits after Sittel exist. One of them, the portrait of Van Dyck by Carl August Deis (1810 Stuttgart–1884 Stuttgart), was done using the same technique of mezzotint as Sittel’s portrait. We do not have any information about the monogrammist CA. This print is a woodcut engraving, a popular technique for producing many prints in the 19th century.¹⁹⁾ The signature of Van Dyck was copied and placed below the image. This artist also most likely copied the portrait of Van Dyck from Sittel’s portrait due to the influence of Goupil & Cie in Europe and the popularity of this Van Dyck’s image in the second half of the 19th century.

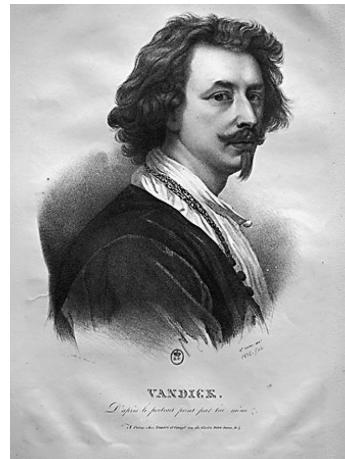
Another international publishing office published Van Dyck’s portrait at Versailles: L Sachse & Co and Tessari. This firm had several offices in Europe. Its head offices were in Germany (Berlin and Augsburg) and there was a branch office in Paris. In 1840, L Sachse & Co published a reproductive print based on the portrait of Van Dyck at Versailles (**fig. 32**) in Paris. It was engraved by a German artist, Eduard Mandel (1810 Berlin–1882 Berlin). Mandel, who worked in Berlin from 1826 to 1830, went to Paris to study under Louis-Pierre Henriquel Dupont (1797 Paris–1892 Paris) from 1839 to 1840. While in Paris, Mandel made the reproductive print of the portrait of Van Dyck at Versailles and sold it in that city.²⁰⁾ One of the prints of Van Dyck by Mandel belonged to a British collector, Alfred Morrison (1821–1897).²¹⁾ The image of Van Dyck at Versailles, which was popular in Paris and Belgium, went overseas.

In 1840, Tessari (German/French, 1788–after 1809) published a reproductive print of the Van Dyck at Versailles portrait by Ducarme in Paris. (**fig. 33**) As Tessari had firms in Paris, Augsburg and London,²²⁾ it is possible that the Ducarme portrait of Van Dyck was sold in all three of these locations.

Since the portrait of Van Dyck by Sittel was an excellent piece and Goupil & Cie was a large firm, several reproductive portraits were made based on Sittel’s portrait of Van Dyck. L Sachse & Co and Tessari, both of which had a large European presence, published reproductions of Van Dyck’s portrait in 1840. That same year, the festival for the 200-year anniversary of the death of Rubens was held, and the following year was the 200-year anniversary of the death of Van Dyck.²³⁾ For these reasons, it can be expected that interest in Van Dyck was well established, and this interest was reflected in the publishing of the print of the Van Dyck portrait at Versailles.



(fig. 32) *Anthony Van Dyck*, print made by Eduard Mandel (1810 Berlin–1882 Berlin); printed by Bougeard (French; fl. 1840s); published by L Sachse & Co., engraving, 38.2 x 28.9 cm, 1840, BM, no.1928,0313.504.



(fig. 33) *Anthony Van Dyck*, print made by Ducarme (French; fl. 1820s); drawn by Auguste Toussaint Lecler (French; fl. c.1823–1853); published by Tessari et Comp.ie (German/French; 1788–after 1809), lithograph, 35 x 21.6 cm, 1842, Paris, BnF, N2 Fol.483, D133262.

4. Conclusion

Reproductive prints based on the portrait of Van Dyck, which hangs in the Palace of Versailles, were produced between the beginning of the 19th century and the beginning of the 20th century. During that time, the Versailles portrait was generally considered to be an authentic self-portrait of Van Dyck. It is known to have been brought to the Palace of Versailles during the reign of Louis XIV, and from 1741, it was hung in the king's bed chamber. It seems this portrait of Van Dyck was painted in the 18th century, but it prevailed as the accepted image of Van Dyck in the 19th century in France and Belgium.

To examine why reproductive prints based on portraits of Van Dyck in the Palace of Versailles were published intensively from the 19th century to the beginning of the 20th century, we studied publications in France and Belgium, and the international dealerships which published reproductive portraits of Van Dyck.

The reproductive print based on the portrait of Van Dyck at Versailles was first published in 1804 in the *Galerie du Musée Napoléon*. After this publication, 19 reproductive portraits were published in Paris.²⁴⁾ The *Galerie du Musée Napoléon* is the first catalogue to be published after the Louvre Palace became a public museum. At that time, the portrait at Versailles was thought to be the only self-portrait by Van Dyck in France.²⁵⁾ In addition, as Pascal Torres wrote, it helps us recall the great century of Louis XIV.²⁶⁾

This trend for the publication of Van Dyck portraits based on the portrait at Versailles spread to Belgium. The opportunity to publish Van Dyck's portrait came with the 200-year anniversary of

the death of Peter Paul Rubens in 1840, because some Van Dyck portraits were produced as part of a pair accompanying the portrait of Rubens. In addition, international artist Luigi Calamatta, who spent a long time in Paris,²⁷⁾ came to Belgium as a professor of the Ecole Royale de Gravure de Bruxelles, and directed the Belgian celebrities portraits series, *Musée historique belge ou collection de portraits graves...*²⁸⁾ in which the portrait of Van Dyck at Versailles was inserted. The artists who belonged to the Ecole Royale de Gravure de Bruxelles also made a portrait of Van Dyck at Versailles. As a result of these factors, it seems that the image of Van Dyck based on the portrait at Versailles was familiar to the Belgian people until the beginning of the 20th century.

Some international art dealers, Goupil & Cie and Tessari, played a role in fostering the trend for the reproductions of the portrait of Van Dyck at Versailles. They featured a portrait of Van Dyck at Versailles in Paris and these prints spread throughout Europe.

Certain cultural circumstances in France, such as when the Louvre Palace was turned into the Louvre Museum, incited a wave of catalogue production. The portrait of Van Dyck at Versailles in these catalogues became an ignition point for producing the reproductive portrait of Van Dyck at Versailles between the beginning of the 19th century and the beginning of the 20th century. Now we understand why Emil Schaeffer used the portrait at Versailles as a frontispiece for the catalogue raisonné of Van Dyck in 1908. This Van Dyck portrait was popular image still at the beginning of the 20th century. This study draws attention to the power of reproductive works. Thanks to the circulation of the image of Van Dyck at Versailles through reproductive works, the oil painting at Versailles was believed to be Van Dyck's self-portrait. The excellent works by Constant Sittel and Joseph-Arnold Demannez promoted this image of Van Dyck.

Abbreviations

BM	British Museum
BnF	Bibliothèque nationale de France
KBR	Koninklijke Bibliotheek van België
KdK	<i>Klassiker der Kunst in Gesamtausgaben</i> . 25 vols., Stuttgart, 1904–1914

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- Carpenter 1844 William Hookham Carpenter. *Pictorial notices, consisting of a memoir of Sir Anthony Van Dyck, with a descriptive catalogue of the etchings executed by him, and a variety of interesting particulars relating to other artists patronized by Charles I*, London.
- Carpenter 1845 William Hookham Carpenter. *Mémoires et documents inédits sur Antoine Van Dyck, P. P. Rubens, et autres artistes contemporains, publiés d'après les pièces originales des archives royales d'Angleterre, des collections publiques et autres sources*, trans. Louis Hymans, Anvers.
- Dorpe 1910 Alfons Van Dorpe. *Vaderlandsche geschiedenis*, Gand.

Eugène 1980 Rouir Eugène. *150 ans de gravure en Belgique*, Bruxelles.

Hind 1963 Arthur M. Hind. *A History of Engraving and Etching from the 15th century to the year 1914*, New York.

Holloway 1868 M. Holloway. *The Collection of Engravings formed between the Years 1860–1868 by Alfred Morrison*, London.

Van Der Marck 1956 Jan Van Der Marck. *Romantische boekillustratie in België; van de Voyage pittoresque au royaume des Pays-Bas (1822) tot La légende et les aventures héroïques, joyeuses et glorieuses d'Ulenspiegel et de Lamme Goedzak au pays de Flandres et ailleurs (1869)*, Univ., Acad. Proefschr. Nijmegen, PhD. Diss.

Rovigo and Bordeaux 2013 *La Maison Goupil et l'Italie : le succès des peintres italiens à paris au temps de l'impressionnisme*, ed. Paolo Serafini, Rovigo; Palazzo Roverella, Bordeaux; Galerie des Beaux-Arts, Milano.

Schaeffer 1909 Emil Schaeffer. *Van Dyck: des Meisters Gemälde in 537 Abbildungen*. KdK, Stuttgart.

Museum Catalogues

Brussels 1851–1859 *Musée historique belge ou collection de portraits graves d'après les tableaux des grands maîtres, par une réunion d'artistes*, by Félix Stappaerts, Direct. by Luigi Calamatta, Brussels.

Paris 1980 *Catalogue des peintures; Musée national du Château de Versailles et de Trianon*, by Claire Constans, Paris.

Paris 2008 *Van Dyck, graveur: l'art du portrait*. by Pascal Torres, Musée du Louvre Paris.

Strasbourg 2009 *Peinture flamande et hollandaise: XVe-XVIIIe siècle: collection musée des Beaux-Arts*, by Joël Hubrecht, Musée des Beaux-Arts, Strasbourg.

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- 1) <https://rkd.nl/explore/images/180145> (accessed 14 October, 2015) and <https://rkd.nl/explore/images/239835> (accessed 14 October, 2015).
- 2) Eugène 1980, 8.
- 3) Brussels, KBR Prentenkabinet, no. S. N° (p.76, p.98, p.110)
- 4) They were also edited by Tessari and published Dagobert & Spelle.
- 5) Barella 1833, before page 13.
- 6) The full title is *Pictorial notices, consisting of a memoir of Sir Anthony Van Dyck, with a descriptive catalogue of the etchings executed by him, and a variety of interesting particulars relating to other artists patronized by Charles I* (Carpenter 1844).
- 7) The full title is *Mémoires et documents inédits sur Antoine Van Dyck, P.P. Rubens, et autres artistes contemporains, publiés d'après les pièces originales des archives royales d'Angleterre, des collections publiques et autres sources* (Carpenter 1845).
- 8) Carpenter 1845.
- 9) Carpenter 1844, frontispiece and Carpenter 1845, frontispiece.
- 10) I could not find all 10 volumes, but Jan Van der Marck explains further about the series (Van Der Marck 1956, 207).
- 11) The volume included a portrait of Van Dyck by Demannez, and includes eight other portraits: François Duquesnoy (by Desvachez), Charles V (by Morelli), Hans Memling (by Desvachez), Philippe-le-Bon (by Deloete), G. Edelinck (by De Meersman), Godefroy de Bouillon (by Demannez), Crétary (by L. Falmagne),

- and Le Prince de Ligne (by L. Falmagne) (Bruxelles 1851–1859).
- 12) The same type of portrait of Rubens by Luigi Calamatta (in an oval frame, surrounded by a laurel wreath) was published in Paris (BM, no. 1888,0716.145).
 - 13) The full title is *Musée historique belge ou collection de portraits graves d'après les tableaux des grands maîtres, par une réunion d'artistes* (Brussels 1851–1859).
 - 14) It seems Meunier was close to Calamatta, because when Calamatta visited Brussels, he stayed at the house of Meunier's parents.
 - 15) Dorpe 1910.
 - 16) *Cecily*, after Hermann Winterhalter, print made in 1853, BM, no. 1854,0311.114; *Frisette*, print made also in 1853, BM, no. 1854,0311.115.
 - 17) Brussels, KBR Prentenkabinet, inv. no. S.II 22607.
 - 18) Rovigo and Bordeaux 2013, preface by José de Los Llanos.
 - 19) Hind 1963, 210.
 - 20) E. Mandel made the portrait of Titian with the same frame based on his self-portrait preserved in Berlin, and L Sachse & Co published it (BM, no. 1861,0209.3). L Sachse & Co also published a portrait of Rubens by William Thomas Roden (1817 Birmingham–1892 Birmingham) in the same style (KBR Pretenkabinet, inv. no. S.II 2604).
 - 21) A collection catalogue, *Collection of engravings formed between the years... by Alfred Morrison* was published (Holloway 1868, 183, cat.no. 1545). Now British Museum preserves it (BM, no. 1928,0313.504).
 - 22) http://www.britishmuseum.org/research/search_the_collection_database/term_details.aspx?biId=32648 (accessed 14 October 2015).
 - 23) Traditionally, the festival of Van Dyck would be done in the anniversary year of Van Dyck's birth.
 - 24) Table 1, no. 23 and no. 25 were also thought to be published in Paris.
 - 25) Until Emil Schaeffer gave his opinion in 1909 that the portrait of the *Young Man* by Van Dyck at Strasbourg museum might have been his self-portrait, there were no self-portraits of Van Dyck recorded in France (*KdK* vol.13, 502, no.170). This portrait is now thought to be a copy of Van Dyck's self-portrait [Strasbourg 2009, 102, no.59]
 - 26) Paris 2008, 116.
 - 27) He stayed in Paris from 1823–1828, from 1833–1841 and in 1848.
 - 28) The full title is *musée historique belge ou collection de portraits graves d'après les tableaux des grands maîtres, par une réunion d'artistes* (Brussels 1851–1859).