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## ANTOON VAN DYCK

1599-1641

Antoon van Dyck, more commonly known as Sir Anthony van Dyck, was born in Antwerp, in March, 1599. At the age of ten he was apprenticed to Hendrik van Balen, an artist who copied the suaver side of Italian classicism, and from whom van Dyck may have got the refinement which differentiates him from his great fellow-townsmen, Rubens. By 1615 van Dyck was living and working independently, and in 1618 he was admitted to the Guild of Saint Luke. Though van Dyck was never, strictly speaking, a pupil of Rubens, we find him employed in that artist's studio in 1620, and he learned much from his elder contemporary. In 1620, he paid his first visit to England, where he was given a pension of one hundred pounds by the King, but within a year he returned to Antwerp.

In 1621 van Dyck went to Italy, going first to Genoa. Thence in 1622 he went to Rome, and from there to Florence, Bologna, Venice, Mantua, and back to Rome again, ever studying the works of the Italian masters, especially the Venetians. The Flemish colony in Rome, however, was jealous of the "pittor cavalleresco," with his refined habits and his dislike of the coarse carousals of his fellow artists; and van Dyck withdrew to Genoa, where he stayed until 1626, the date of his return to Antwerp. From 1628 to 1632 he remained, except for a short visit to Holland, in Antwerp. The absence of Rubens at that time left him supreme in Flanders. In 1632 van Dyck was called to England by Charles I. He was lavishly aided by the King, given a house in town and one in the country, and knighted the year of his arrival. From this time on he was constantly associated with the brilliant life of the English court, painting most of the nobility of the day, including many pictures of the King and Queen, entertaining sumptuously, and carrying on a number of intrigues, the most enduring being with the famous beauty, Margaret Lemon. In 1639, however, he married Mary Ruthven. The following year Rubens died and van Dyck decided to return to Antwerp. This he did in 1640, but in 1641 he returned again to England, where he had a house at Blackfriars. On December first of that year a child was born to him. Meanwhile, however, the painter's health, undermined

alike by dissipation and hard work, had been failing rapidly, and on December ninth he died, and was buried in Saint Paul's.

Among portraits by van Dyck in this country are those in the Metropolitan Museum; in the Museum of Fine Arts, Boston; in the collection of Mrs. John L. Gardner, Boston; in the P. A. B. Widener collection, Philadelphia; in the Frick collection, New York; and in the Fogg Museum.

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## 65 PORTRAIT OF NICOLAS TRIEST, LORD OF AUWEGHEM

Oil on canvas. H.  $48\frac{1}{8}$  in. W.  $37\frac{1}{8}$  in. ( $122.3 \times 95.5$  cm.)

The figure of Nicolas Triest is three-quarters length, and is clad in black, with a simple ruffed collar and cuffs. He wears a sword the hilt of which is wound with gold wire. His hair is dark brown; his moustache and thin pointed beard are of a lighter brown. In the upper left-hand corner is the coat of arms of the Triest family: "De sable, à deux cors-de-chasse d'or, liés et virolés d'argent, en chef, et un lévrier courant d'argent, colleté de gueules, bordé et bouclé d'or, en pointe. Cimier: la tête et col du lévrier entre un vol-banneret d'or; ou, un vol à l'antique de sable et d'or." Below the coat of arms, beneath the varnish, and invisible except under powerful light is the inscription: *Aeta Sua 48 An° 1620*. The background is very dark, relieved by a greenish gleam over the left shoulder of the figure and to a lesser extent over the right.

The painting was formerly in the Rodolphe Kann collection in Paris. It was bought by M. Kann in 1896 from a Paris dealer — previous to that time its history is not known. The catalogue of the Kann collection published in 1907 states that the portrait was formerly in the collection of the late Lord Carlisle. This is not so, nor was the portrait ever in the collection of the late J. Pierpont Morgan, as is stated in the volume on van Dyck in the *Klassiker der Kunst* series. In the fall of 1914, while this picture, with others, was on the steamship *Mississippi* en route for America, a fire damaged several of the paintings. The injuries to this picture, however, were very slight. In 1915 the portrait was given to the Fogg Museum.

This portrait was painted when van Dyck was but twenty-one years old. It has frequently been called the portrait of Alexander Triest, but the coat of arms proves the sitter to have been the head of the Triest family, Nicolas, who was lord of Auweghem in 1620. Van Dyck had painted other members of the family, among them Antoon Triest, bishop of Ghent. Simplicity was the keynote of the artist's style at this period, as may be seen by comparing the Fogg Museum portrait with other works painted by van Dyck during the years between his admission to the Painters' Guild and the year of his departure for Italy. Closest to the Fogg Museum painting are the portraits of M. and Mme. Witte in the collection of M. Arnold de



65 ANTOON VAN DYCK

Pret Roose de Calesberg. An almost equal simplicity of technique and expression may be observed in the portrait of Cornelius van der Geest in the National Gallery, in several portraits of the artist by himself, and in other early works.

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