

Bearded Man in Profile

(the Great)

1, U.S.A.

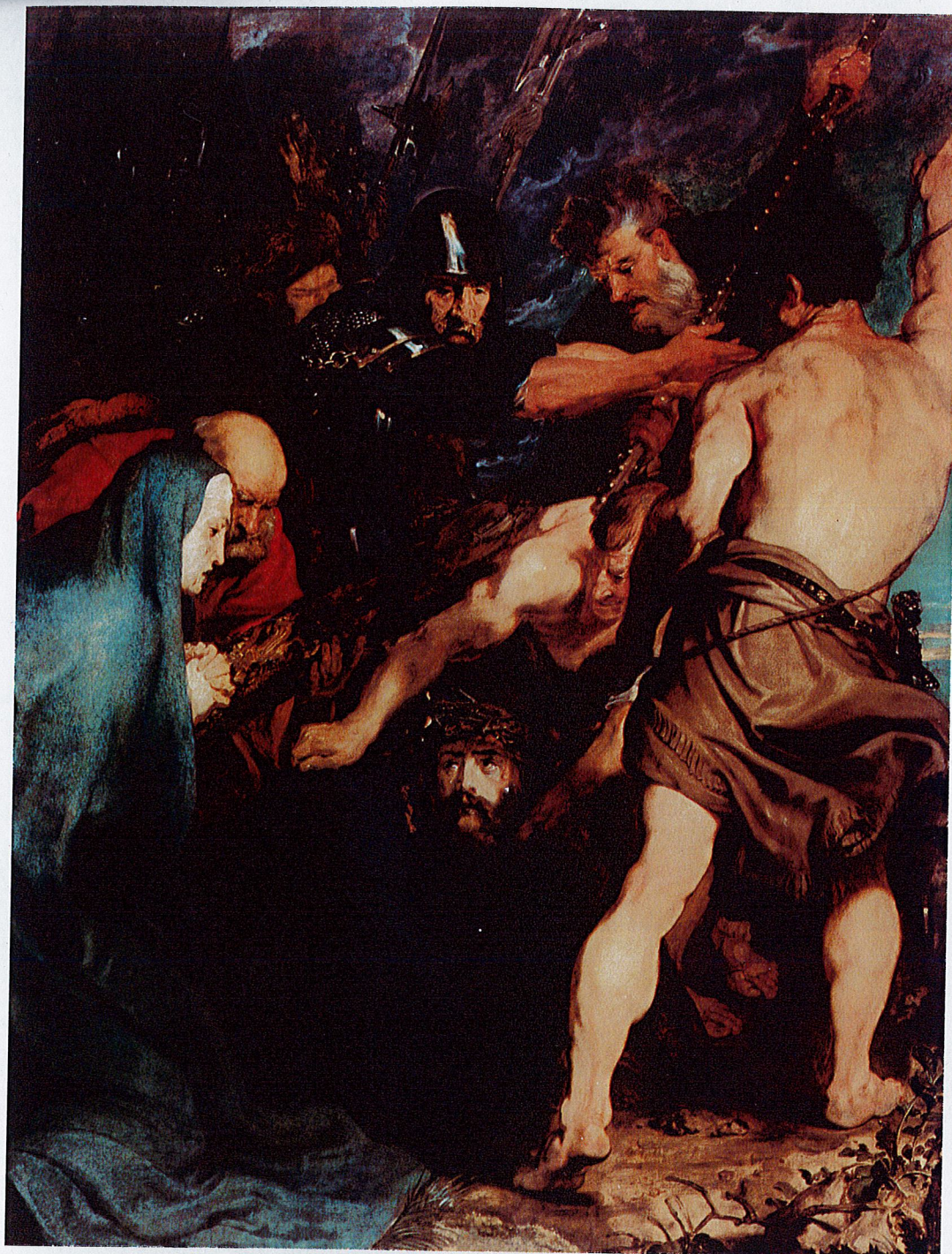
n canvas: 44.7 × 30.8 cm;
rmat from an enlarged paint-
1 1990

n Smith, who sold it to 'Mons. Noé
6; Count Festeticz, Vienna; Dr
rles Sedelmeyer, Paris, 1891;
is; his sale, Paris, 9 June 1911 (20);
ina; sale, Sotheby's, New York, 1
our repr.

h 1842, pp. 402–3, no. 123; Bode
arguillier, 'Collection de feu
Les Arts, 1909, no. 88, p. 25;
p. 43; Glück 1931, p. 31–left;
4; Prado 1995, p. 426, under no.
5–6, no. 6

ed for one of Christ's
efore 1990, this study had
ake a half-length figure of
th his attribute, the pilgrim's
long, narrow banderole. For
he apostle in this elaborated
d (in colour) Sotheby's
According to Barnes (cited
only the central portion was
urrounding addition being
ry and by an Italian, very
rtist. The additions were
extensive restoration in
)

31–right) published a
he study (paper laid
< 39 cm); formerly in the
alerie, Oldenburg; now
on in Switzerland. So far
from reproductions, this
regularly shaped paper
nel), which could origi-
of a larger sheet with



rying the Cross

werp

n (slightly reduced on
en incorrectly given as

by Jan van den Broeck to the
'redikherenkerk' or the
as part of a cycle of *The Fifteen*
; replaced by a copy and trans-
the Holy Cross to the right of the
in the same church before 1687
; it remained there until the
s (in 1774, Mols mentioned that
r had recently been returned to
in August 1794 removed from the
the French authorities and
ed in the Musée Central in the
the shipment of paintings recov-
arrived in Antwerp on 5 Decem-
ly in the 'Museum', the former
(now the Academy of Fine
rch in June 1816

I.25

LITERATURE: Bellori 1672, p. 254; Jacobus de Wit
1748, pp. 55–7; Mensaert 1763, vol. 1, pp. 202–3;
Descamps 1769, p. 191; *La Vie* 1769/91, p. 48;
[Gerardus Berbie ed.], *Beschryvinge der Bezonderste*
Werken van de Schilder-Konste ende Beeldbouwerij [...]
Antwerp 1774, p. 75; Reynolds 1781 (Mount 1996),
p. 53; *Notice des Tableaux des écoles française et flamande*
exposés dans la Grande Galerie du Musée Central des Arts
[...], Paris 1799, no. 251; *Notice des Tableaux recouvrés*
par cette ville sur les objets d'art revenus de France [...],
Antwerp 1816, no. 24; Smith 1831, no. 408; Mariette,
vol. 2, p. 181; Guiffrey 1882, pp. 15–9, 247, no. 101A;
Piot 1883, p. 22, no. 40, p. 299, no. 3, p. 301, no. 6,
p. 316, no. 40, p. 382, no. 19, p. 395, no. 24, p. 400, no.
23; Antwerp 1899, no. 11; Cust 1900, pp. 11, 233, no.
5; Max Rooses, *Jordaens' Leven en Werken*, Antwerp
1906, pp. 10, 11; Bode 1906, p. 261; Schaeffer 1909,
p. 17; Sirén 1914, p. 83; Glück 1931, p. 11; Knipping
1939, vol. 1, p. 280, vol. 2, p. 52; Antwerp 1949, no. 1;
Antwerp 1956, no. 556; Vey 1958, pp. 11–35; Van

Gelder 1961, pp. 3, 9, 17; Vey 1962, pp. 4, 59, 79–87,
148–9; J. Van den Nieuwenhuizen, 'Antwerpse
schilderijen te Parijs (1794–1815)', *Antwerpen,*
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82; H. Vlieghe, 'Het verslag over de toestand van de in
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1982, p. 40; Larsen 1988, no. 269; New York / Fort
Worth 1991, p. 48; R. Sirjacobs and G. Coolens,
Antwerpen, Sint-Pauluskerk, De Vijftien Mysteries van de
Rozenkrans [...], Antwerp 1993, pp. 38–9; Emile-Mâle
1994, pp. 99, 105–6; Antwerp / London 1999, no. 7
(not exhibited in Antwerp); Vlieghe 1999, p. 22;
Antwerp 1999, p. 63–6

The painting was part of a cycle of the Fifteen
Mysteries of the Rosary, in which this passion
scene was one of the Seven Sorrows of the
Virgin, which explains its emphasis on Mary

4 H 4386

VAN DYCK

A COMPLETE CATALOGUE OF THE PAINTINGS

Susan J. Barnes
Nora De Poorter
Oliver Millar
Horst Vey



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