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## The Repentance Of Mary Magdalene - Abraham Janssens II The Younger (antwerp 1616 - 1649)



12 600 EUR

Signature : Abraham Janssens II le Jeune (Anvers 1616 - 1649)

Period : 17th century

Condition : Parfait état

Material : Oil painting

Width : 110

Height : 130

### Description

Abraham Janssens II the Younger (Antwerp 1616 - 1649) "The Repentance of Mary Magdalene"  
Oil on canvas Canvas 107 x 87 cm Frame 130 x 110 cm This double portrait of excellent quality and remarkable beauty depicts the two holy sisters, Mary Magdalene and Martha. The scene, already dramatic in itself, is painted with great vigor, arousing strong emotion in the viewer. The Magdalene is in the foreground, half-length and life-size, with Martha leaning toward her behind her. Iconographically, the painting is exceptionally rare. Mary Magdalene is identified as a former sinner, with magnificent long, loose hair that falls to her shoulders and covers her breasts. Her head tilted to the right and her gaze upward, her eyes shining, her hands clasped in her lap, suggesting a position of prayer. Martha

### Dealer

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turns toward her in a consoling manner, wearing a striped veil and her face completely in shadow, captured in the act of converting Mary from her life of sin to faith in Christ, expertly arguing her case before her sister. The monumentality of the protagonist, the vivid color palette, and the elegant brushstrokes are all typical characteristics of the most sumptuous Flemish painting of the 17th century, and all the details of the scene lead to the attribution of this work to Abraham Janssens II, the Younger. Having taken over his father's workshop after his father's death in 1632, he created a series of magnificent canvases in vibrant colors, featuring captivating and intensely expressive female figures. At just twenty years old, he was awarded the title of master of the famous Guild of Saint Luke in Antwerp in 1636. Like many other Belgian and Dutch artists, Janssens later moved to Rome in 1639 to closely study ancient painting and the works of Caravaggio. He lived and worked in the city until 1649, where he shared a room with the Dutch landscape painter Johannes Lingelbach. Working in his father's workshop at a very young age, Janssens obviously followed the style of his namesake father, an important Antwerp painter in the early 17th century, but even more clearly the influence of Peter Paul Rubens, like most Flemish painters of the time. In this work, presumably painted in Rome in the 1640s, the color palette, the sheen of the robes, and the virtuosity of volume particularly attest to the influence of the great master. Also noteworthy are the references to Caravaggio in the violent chiaroscuro and to Guido Reni in the more delicate notes of the composition, reflecting the artist's time in Italy. The painting is distinguished not only by its first-rate pictorial quality but also by its excellent state of preservation, without restoration or overpainting. A beautiful lacquered and gilded Baroque frame perfectly complements the canvas.