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## Penitent Mary Magdalene, Prague School, 17th Century



11 800 EUR

Period : 17th century

Condition : Très bon état

Width : 57 cm (encadré)

Height : 65 cm (encadré)

### Description

Penitent Mary Magdalene, Prague School, 17th century Oil on scagliola, Dimensions: h. 48 cm, l. 39 cm Gilded and richly carved wooden frame decorated with laurel leaves, Louis XIII period, 17th century period Framed: h. 65 cm, l. 57 cm Related work: Hans von Aachen (Cologne, 1552 - Prague, March 4, 1615), Penitent Mary Magdalene, drawing, 31x23.4 cm, circa 1591, Albertina collection, Vienna, inv 3304 Of singular rarity and refinement, our painting is painted in oil on a scagliola plate. The artist chose this support created with an Italian technique that imitates several varieties of marble in order to illustrate the grotto in which Mary Magdalene had withdrawn from the world. The saint is represented kneeling, her hands joined in prayer, her head with a golden halo is turned back, her

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Old Masters from 16th to 18th century

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eyes raised to the sky. Her long hair falls in a cascade of wavy and golden locks on her shoulders and back (allusion to her former state as a prostitute). The young woman is dressed in a blue dress, a white blouse and a heavy red coat lined with yellow silk which falls in broken folds at her feet. His symbolic attributes accompany him in his penance: the crucifix, the book of the Gospels, the alabaster vase evoking the anointing of Christ, the skull recalling the vanity of earthly things and a flagellation whip, an instrument of penance. Our composition is inspired by a drawing by Hans von Aachen, court painter of Emperor Rudolf II (1552-1612) in Prague. The smooth and unalterable surface of the support allows for the preservation of the pictorial layer almost intact and a greater finesse of execution which is reflected in the pearly aspect of the skin tone, the delicate modeling of the face, the bright and saturated colors of the fabrics, the accessories with numerous details. The technique of painting on marble/alabaster/slate or certain semi-precious stones developed in Northern Italy in the 16th century, the possibility of choosing a support which includes in its natural aspect the background sought for a specific composition seduces many artists. In our case, the artist turned to the scagliola technique to achieve the desired background composed of imitation marble with gray and pink veining. In Prague, the refined court gathered around Emperor Rudolf was on the lookout for any precious and rare work, driven by a craze for rooms of curiosities/wonders, known as "kustkammers". It is clear that our work responds exactly to this quest: both a painting and an object of curiosity, it adapts perfectly to the interior of a discerning collector. The scagliola technique: Scagliola is an Italian technique of imitation marble based on gypsum/stucco, hide glue and pigments.