

. AGNEWS .

EST. 1817

THOS. AGNEW & SONS LTD.
6 ST. JAMES'S PLACE, LONDON, SW1A 1NP
Tel: +44 (0)20 7491 9219.
www.agnewsgallery.com

Netherlandish School (probably Brussels),
circa 1515-20

*Saints Mary Magdalene and Mary of Egypt with a
kneeling Franciscan Monk before the Fount of Mercy*

Inscribed in Latin on the banderoles and
beneath the fountain: "Fons Misericordie"
(Source of Compassion); "Propitius esto. Da
veniam, Christe. O praesto" (Be favorably
inclined. Give Remission [forgiveness] Christ
on the spot); "Tuo sacro sanguine lava istum.
Domine" (Wash him with your holy blood,
Lord) and "Magdalena pia sis michi vite via"
(O, holy Magdalena, be for me the way of life)



Oil on panel

10 ¼ x 14 ½ in. (20.6 x 37 cm.)

Provenance:

Private Collection, Holland, prior to 1929, and thence by descent until 1998.
Purchased privately by the present owner in 2000.

The present painting may be by the same hand as *The Fifteen Mysteries and the Virgin of the Rosary* in the Metropolitan Museum of Art, New York, given to a Netherlandish painter, possibly Goswijn van der Weyden (active by 1491, died after 1538). Like the Metropolitan Museum picture it can be dated to circa 1515–20 (see Véronique Sintobin in *From Van Eyck to Bruegel: Early Netherlandish Painting in The Metropolitan Museum of Art, exhibition catalogue, The Metropolitan Museum of Art, New York, 1998*, pp. 63, 134, 319, 347–49, no. 91, color illustration)¹. Stylistic similarities between the two works can be found in the hands raised in prayer, with long skinny fingers held tightly together; the oval faces with long noses, small chins and pursed lips; the almost identical *millefleur*

¹ <http://www.metmuseum.org/Collections/search-the-collections/110001664>.

. AGNEWS .

EST. 1817

THOS. AGNEW & SONS LTD.
6 ST. JAMES'S PLACE, LONDON, SW1A 1NP
Tel: +44 (0)20 7491 9219.
www.agnewsgallery.com

groundcover in the lower section of the composition; and in the transition from blue to white at the horizon line.

The painter Goswijn van der Weyden was the grandson of Rogier van der Weyden. He became a burgher of the town of Lier in 1497 and from 1499 executed various works for the abbey of Tongerlo. Around 1500, he settled in Antwerp, where he directed a flourishing workshop employing several apprentices; that year he also joined the Guild of St Luke, of which he was made Dean in 1514 and 1530. Georges Hulin de Loo attributed to Goswijn a cycle of eight panels (of which seven have survived) on the *Life of St Dimpna* (private collection, Geneva), part of a large altarpiece executed c. 1505 for the abbey church of Tongerlo. He also ascribed to Goswijn the altarpiece of the *Marriage of the Virgin* (known as the 'Colibrant Triptych'), painted c. 1515–17 for the church of Sint Gommarus in Lier, and a *Virgin and Child with a Donor Couple* (also known as the 'Kalmthout Donation' c. 1511–15), which shows stylistic analogies with the *Life of St Dimpna*. The early date of the latter makes it contemporaneous with the so-called Antwerp Mannerists such as Jan Gossart, Jan de Beer and Jan Wellens de Cock, but although these panels and the *Marriage of the Virgin* have some of the formal characteristics of this school of painting, Goswijn cannot be described as a representative of that movement. Rather, he should be seen as a painter of the Brussels school, who was at the same time susceptible to the influence of contemporary artistic fashion. In comparison with the *Life of St Dimpna*, the *Marriage of the Virgin* is more monumental in its composition and more crowded with sturdy figures wrapped in flowing draperies, which are arranged symmetrically within a richly sculptured architectural interior.