

1. Record Nr.	UNINA9910808196803321
Titolo	Mary Magdalene, Iconographic Studies from the Middle Ages to the Baroque [[electronic resource] /] / edited by Michelle A. Erhardt and Amy M. Morris
Pubbl/distr/stampa	Leiden ; ; Boston, : Brill, 2012
ISBN	1-283-85476-7 90-04-23224-9
Descrizione fisica	1 online resource (489 p.)
Collana	Studies in religion and the arts ; ; 7
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Disciplina	704.9/4863 704.94863
Soggetti	Saints
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from PDF title page (viewed on Dec. 3, 2012).
Nota di bibliografia	Includes bibliographical references and index.
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Sommario/riassunto

Mary Magdalene, Iconographic Studies from the Middle Ages to the Baroque examines the iconographic inventions in Magdalene imagery and the contextual factors that shaped her representation in visual art from the fourteenth to the seventeenth centuries. Unique to other saints in the medieval lexicon, images of Mary Magdalene were altered over time to satisfy the changing needs of her patrons as well as her audience. By shedding light on the relationship between the Magdalene and her patrons, both corporate and private, as well as the religious institutions and regions where her imagery is found, this anthology reveals the flexibility of the Magdalene's character in art and, in essence, the reinvention of her iconography from one generation to the next.
