Finch & Co



ITALIAN FLORENTINE RENAISSANCE POLYCHROMED AND GILDED CARVED POPLAR WOOD BUST OF THE MARY MAGDALEN

A FINE ITALIAN FLORENTINE RENAISSANCE POLYCHROMED AND GILDED CARVED POPLAR WOOD BUST OF THE MARY MAGDALEN HER ADORING FACE AND EYES TURNED UP TO LOOK AT CHRIST ON THE CROSS WEARING A GILDED LACE FRINGED FASHIONABLE LOOSE FITTING TUNIC HER HAIR FALLING IN RINGLETS DOWN HER SHOULDERS

SET UPON A SOCLE

PROBABLY ONCE PART OF A CRUCIFIXION SCENE FROM A CHURCH INTERIOR DECORATION SUCH AS AN ALTAR

CIRCA 1500 - 1520

SIZE: 27CM HIGH, 28CM WIDE, 18CM DEEP - 10½ INS HIGH, 11CM WIDE, 7 INS DEEP / 31CM HIGH - 12¼ INS HIGH (WITH BASE)

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LITERATURE

MARY MAGDALEN WAS ONE OF THE MOST CONTROVERSIAL WOMEN IN THE HISTORY OF CHRISTIANITY. THE INTERPRETATION OF THE MAGDALEN HAS RANGED FROM PROSTITUTE TO APOSTLE. DURING THE 16TH CENTURY, PARTICULARLY IN ITALY, SOME EUROPEAN ARTISTS PRESENTED THE MAGDALEN AS A SENSUAL, ALMOST CLASSICAL VENUS FIGURE, AS SHOWN IN THIS SCULPTURE. OTHER INTERPRETATIONS FOCUSED ON HER LATER LIFE WHEN SHE HAD RENOUNCED ALL MATERIAL GOODS AND LIVED AS A HERMIT. FINALLY SHE HAS BEEN REPRESENTED AS AN APOSTLE OF CHRIST, EITHER TEACHING OR STUDYING.

IN RELIGIOUS NARRATIVES THE TEMPERAMENT AND MORAL WORTH OF THE CHARACTERS DEPICTED WAS WELL ESTABLISHED BY THE CHURCH AND WELL KNOWN. THE MESSAGES CONVEYED BY THEIR FACIAL FEATURES AND POSTURES IN SCULPTURE AND PAINTINGS WERE UNAMBIGUOUS. THE DIRECT CONNECTION BETWEEN APPEARANCE AND INNER QUALITIES WAS MEANT TO BE CLEAR AND VISIBLE.

PROVENANCE

EX PRIVATE NEW YORK COLLECTION