



Mystic Communion of Mary Magdalene

Artist	Lorenzo di Credi Florence, 1456-1460 – Florence, 1537
Origin date	around 1510
Material	wooden panel
Technique	tempera, oil
Sizes	magasság: 50,7 cm szélesség: 38 cm
Inventory No.	55.191



Description

The thirteenth-century *Legenda Aurea* recounts how the biblical sinful woman, Mary Magdalene, arrived in the harbour of Marseille on a miraculous sea voyage fourteen years after Christ's Ascension, and from there withdrew into the wilderness. She spent the remainder of her life there in eremitic solitude and penitential self-denial. Her only sustenance was heavenly nourishment: as the angels raised her aloft, she heard celestial harmonies, which filled her so completely that she no longer needed bodily food. The model for the composition was Pollaiuolo's painting at Staggia, although the influence of Verrocchio's sculptural works can also be detected, for example that of the Forteguerri Tomb in Pistoia Cathedral, on whose execution Lorenzo di Credi worked as an assistant. The previously proposed provenance hypothesis, according to which the painting was brought to Hungary by Ippolito d'Este, c. 1479-1520, has not proved correct: the work was purchased by Primate Simor in Rome in 1878 from Canon Raffaele Bertinelli. A version of the painting of weaker execution is held in the Johnson Collection in Philadelphia. Dóra Sallay, 2004.

In this painting, executed around 1510, Lorenzo di Credi combined the moments of the Assumption and the Communion, as Antonio Pollaiuolo had already done in the 1460s in his altarpiece intended for the parish church of Staggia. The Florentine master trained in Verrocchio's workshop alongside Leonardo, but he made no attempt to follow the innovations of his brilliant contemporary. Until the end of his life he remained faithful to the traditions of the Early Renaissance. His change of direction was closer to that of another of Verrocchio's pupils, Perugino: compared with his predecessors, he made the colours lighter, the contours more fluid, the forms softer, the arrangement of the figures airier, and the religious content more sentimental. Vilmos Tátrai, 2015, in *Meisterwerke ...*

Provenance

Simor Collection. Purchased from the Bertinelli estate in Rome in 1878

Restoration

2015 tisztítás - Szakács Márton

Exhibitions

- London, Royal Academy of Arts, 1930
- St. Pölten, Diözesanmuseum, 2015. "Meisterwerke aus dem Keresztény Múzeum Esztergom"
- Budapest, Pesti Vigadó, 2018, "ÁTLÉNYEGÜLÉS - Az Eucharisziáról a művészet és a csodák nyelvén"



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