

Mary Magdalene in Roman Catholicism: Spain, Portugal, and Ibero-America.

Santos Meza, Anderson Fabián y Córdova Quero, Hugo.

Cita:

Santos Meza, Anderson Fabián y Córdova Quero, Hugo, "Mary Magdalene in Roman Catholicism: Spain, Portugal, and Ibero-America." en *The Oxford Handbook of Mary Magdalene*, Apostolos-Cappadona, Diane (Oxford (Reino Unido): Oxford University Press, 2025).

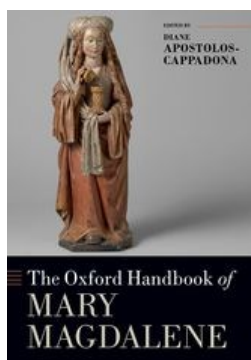
Dirección estable: <https://www.aacademica.org/anderson.santos.meza/104>

ARK: <https://n2t.net/ark:/13683/p1RE/vCX>



Esta obra está bajo una licencia de Creative Commons.
Para ver una copia de esta licencia, visite
<https://creativecommons.org/licenses/by-nc-nd/4.0/deed.es>.

Acta Académica es un proyecto académico sin fines de lucro enmarcado en la iniciativa de acceso abierto. *Acta Académica* fue creado para facilitar a investigadores de todo el mundo el compartir su producción académica. Para crear un perfil gratuitamente o acceder a otros trabajos visite: <https://www.aacademica.org>.



The Oxford Handbook of Mary Magdalene

(In Progress)

Diane Apostolos-Cappadona (ed.)

<https://doi.org/10.1093/oxfordhb/9780197669907.001.0001>

Published: 22 May 2024 -

Online ISBN: 9780197669938

Print ISBN: 9780197669907

Search in this book

CHAPTER

Mary Magdalene in Roman Catholicism: Spain, Portugal, and Ibero-America

Hugo Córdova Quero, Anderson Fabián Santos Meza

<https://doi.org/10.1093/oxfordhb/9780197669907.013.16>

Published: 22 July 2025

Abstract

This chapter explores the reception of Mary Magdalene in Roman Catholicism within Ibero-American contexts, highlighting her evolving representation across cultures shaped by colonialism and local traditions. It examines how Mary Magdalene's image—often constructed as a “repentant sinner” or a “devoted follower of Jesus”—intersects with themes of gender, sexuality, and redemption in the region. The chapter also analyzes her role in popular devotion, art, and liturgical practices, revealing how her figure has been reinterpreted to resonate with local religious expressions. Notably, the chapter highlights how queer communities have engaged her personage as a source of inspiration and counter-cultural icon. Ultimately, the chapter sheds light on the complex dynamics of faith, identity, and cultural adaptation in Ibero-American Roman Catholic traditions.

Keywords: Mary Magdalene, Roman Catholic Church, gender, sexuality, Spain, Portugal, Latin America, Ibero-America, religious art, resurrection, redemption

Subject: Christianity, History of Religion, Religion, Religious Studies, Philosophy of Religion

Series: Oxford Handbooks

Collection: Oxford Handbooks Online

Mary Magdalene: Between History and Myth

Ibero-America—Spain, Portugal, and Latin America—has a long tradition of recognition and connection with the figure of Mary of Magdala. Her presence has transcended the religious spheres to become a symbol of love, redemption, resistance, and defiance of established norms. Poets and writers from different eras have found in her an inexhaustible source of inspiration, projecting in her story both a mystical fervor and a certain passionate rebelliousness. José Martí, Francisco A. de Icaza, José Asunción Silva, Juana de Ibarbourou, Gabriela Mistral, and Claribel Alegria are just some of the writers who have seen in Mary of Magdala an incarnation of desire, transgression, and resistance. Through their works, many Ibero-American authors have redefined the image of the woman of Magdala, turning her into an icon of dissidence and a transforming fire that spreads and ignites other fires.

Margaret R. Miles explains that representations are acts of interpretation that replace the actual object with its represented form, reducing the complexity of the original object. She states, “Consistent, cumulative, and continuous representations of an object cause that object to ‘disappear’ into its complex and perhaps contradictory ‘reality’, being subsumed into the ‘ordered and well-structured totality’ of the standardized representation.”¹ Representations do more than simplify and transform reality. They also act as ideological and cultural vehicles, transporting social practices, beliefs, attitudes, prejudices, and societal stereotypes to perpetuate them.² Their power is not just limited to “representing.” They actively produce and perpetuate these beliefs and power structures, consolidating specific, determined, and rigid worldviews. Mary Magdalene is a prime example of this dynamic. She is one of the Christian symbols most permeating Ibero-American popular culture. Songs, poems, dances, performances, streets, rivers, relationships, communities, food, and celebrations make Ibero-American history and culture a beautiful, nominal remembrance of the woman of Magdala.

The Colombian theologian Carmina Navia Velasco affirms that it is pertinent to continue studying this biblical figure, given that—eclipsing the proper role she may have had in the history of the nascent Christian church—the Magdalene is usually represented with a stereotyped image: “the repentant sinner, the ashamed lover, the woman who is torn in her sin and is rescued by Jesus.” However, most research works that shed light on the proper role of such a woman are limited to the biblical setting and the exegetical and hermeneutical provocations that may arise from reading the passages that allude to the Magdalene.³ The path Jane Schaberg takes in her book *The Resurrection of Mary Magdalene* seeks to go further. Inviting Virginia Woolf as a research companion, the author sets out to “think anew through the Magdalene.”⁴ In this sense, she faces the challenge of listening to the silences, assuming the comprehensive confusions, questioning the historical distortions, and rereading the legends about Mary Magdalene to rediscover her story. To do so, she discovers echoes and traces in Woolf’s itinerary, which constantly reminds her of the importance of attending to what may or may not be said, assumed, questioned, or presented as a conclusion.⁵

If the goal is to recall what has been said, one need only return to the work of German theologian Ingrid Maisch.⁶ There, she provides a comprehensive account that traces the historical labels assigned to this biblical woman: the woman of Magdala, the disciple who followed Jesus, the apostolic witness, and the first witness of Jesus’ resurrection. Also, she was labeled as the mediator of the revelation, the life-partner of Jesus, and the rival of Peter. For others, she has been considered the witness of divine mercy and Eve’s anti-type. Some have wondered if it is a different image of holiness, a symbol of penitence, or a feminine personification of the metaphor of the “pearl of great price” (Prov. 3:15–17; Matt. 13:45–46). In the face of such a multifaceted and diverse panorama, Maisch recognizes that it is complex to delimit the image of this woman through the centuries, significantly when her figure and history oscillate between myth and emancipation.⁷ Undoubtedly, Mary of Magdala is a confusing image today.⁸ Perhaps the most effective attempt to capture this challenging portrayability in words comes from Schaberg, who states the following:

The volatile figure of Mary Magdalene is so far too big for Hollywood, which sees her as a mix of lust, loyalty, belief, prostitution, repentance, beauty, madness, sainthood. She is the liminal and strange woman, silent, dominated by the great image of Jesus crucified, resurrected. She symbolizes the belief that women are made only deficiently in the image of God, and are ultimately a symbol of evil and of dependent, sinful humanity. But women can be forgiven; eros can be controlled. Male fantasies about the Magdalene have fired the imagination of artists, made her an instrument of ecclesiastical propaganda, and misshaped lives. We will trace here how through the centuries she is variously ignored, labeled harlot/demoniac/patroness, replaced, appropriated and left behind, conflated, diminished, openly opposed; how she is utilized, unsilenced, rediscovered, resurrected.⁹

In the same vein, Elisabeth Schüssler Fiorenza argues that we must continue to overcome all that accumulation of imposed distortions to rediscover and rewrite the history and legacy of Mary Magdalene.¹⁰ Schaberg proposes that—to follow in her footsteps—one must discern how the woman of Magdala has transitioned through various stages: from being ignored, rejected, and reviled to later being reconceived and repurposed. At the same time, she has remained undervalued and overtly dismissed, until today. She has emerged as a figure to be rediscovered, reclaimed, and given a voice—a true resurrection!

Thus, it is appropriate to ask: Is there anything more to Mary Magdalene than what has already been said? Can it be helpful to look for other aids beyond exegesis to discover her figure and legacy? Can it contribute to exploring Ibero-American territories and cultures while researching the woman of Magdala? We believe it can! We want to point out a curious linguistic coincidence before sharing some of the discoveries from our inquiry through Ibero-American places and bibliographic sources. This coincidence became a hermeneutic key for this research.

Much has been said about the biblical meaning of the term “Migdal” (מִגְדָּל) and its exact geographical location.¹¹ However, today it cannot be said that the word “Migdal” is univocal, nor that it alludes only to a territory in the Palestinian-Israeli region. “Migdal” is the term used in Romanian to refer to the almond; also, “Migdal” refers to the fruit of a cucurbitaceous plant, the melon (*Cucumis melo*), in its variety called “Palestinian melon” (*Cantalupensis Naud*). These two uses—little taken into account when speaking of Migdal/Magdala—make it possible to present here two metaphors that consider this investigative approach to the figure of Mary Magdalene in Ibero-America. On the one hand, the almond is used to hit and break the hull, and the shells are removed until opening it to get to the kernel of the almond. On the other hand, the melon peels the skin and goes through the pulp until you reach the core, where you can see the many seeds of the melon.

In this chapter on Mary of Magdala in Ibero-America, we have sought to unearth hidden truths, gently peeling back the layers of almonds and splitting open the heart of melons. Moreover, it is essential to note that these are not distant or decontextualized metaphors; on the contrary, they are rooted in the very essence of their context. Ibero-America is rich in almond and melon crops. Spain is among the world’s largest producers of almonds (*Prunus dulcis*), with cultivation concentrated in regions such as Andalusia, Castilla-La Mancha, Murcia, and Extremadura.¹² In Portugal, almonds thrive in Algarve, Trás-os-Montes, and Alentejo,¹³ while in Latin America, they are primarily grown in Chile, Argentina, and Mexico.¹⁴

Spain is known for its melon production, particularly in Andalusia, Castilla-La Mancha, Murcia, and Extremadura.¹⁵ Portugal boasts the exquisite *melão branco* (white melon) from Ribatejo, alongside varieties cultivated in Algarve, Beira Litoral, and Beira Interior.¹⁶ Similarly, Mexico has a well-established melon industry, with crops flourishing in Coahuila, Guerrero, Sonora, and Michoacán.¹⁷ Colombia, too, produces melons, particularly along the Atlantic Coast and in the Cauca Valley—regions shaped by the majestic and imposing Magdalena River.¹⁸

Like Migdal—where vineyards once flourished¹⁹—the almond and melon fields of Ibero-America remind us that the land holds stories of resilience, transformation, and renewal. Just as Mary of Magdala emerged from

the layers of history to be rediscovered, these crops invite us to peel away assumptions and uncover deeper truths woven into the landscapes that sustain us.

In her book *Mary Magdalene: Myth and Metaphor*, Susan Haskins insistently asks, “Who was Mary Magdalene?”²⁰ The first thing that answers this question is, “We know very little about Mary Magdalene.”²¹ Authors such as Carmen Bernabé Ubieta, Carla Ricci, Mary Thompson, and Marianne Sewicki, among others, have extensively explored the figure of Mary Magdalene.²² Nevertheless, one constant feature runs through all their readings: she remains a woman shrouded in mystery, like an almond that is difficult to remove from its shell or like a melon filled with countless seeds. From her representations in apostolic times and ancient Christianity, through her presence in the scriptures and traditions, to her evocation in medieval piety and her imprint in shrines, paintings, and plays, Mary Magdalene has been an enigmatic figure. Even in contemporary portrayals, film and theater, literature and music, her story continues to arouse questions and fascination.²³ Its identity—configured, deconfigured, and reconfigured many times—seems to resist a definitive interpretation, challenging each generation to rediscover it from new perspectives and sensibilities.²⁴ Even Mary’s city of origin—Magdala—has been questioned by many researchers.²⁵

Historian Marina Warner argues that the prayers formed the figure of the Virgin Mary, highlighting how popular devotion contributed to her symbolic construction.²⁶ Perhaps the same can be said of Mary Magdalene, who seems to have been formed in history by the prayers and prayers of those who turn to her figure for strength, companionship, and endurance.²⁷ Perhaps, in this sense, it is worth remembering the suggestion of the biblical scholar Nuria Calduch-Benegas: “For us, on the other hand, she is simply ‘the woman with the perfume,’ the one who poured her alabaster flask on the feet of the master.”²⁸ If we think of Mary of Magdala as the “woman of perfume,” we can recognize the horizon of her impact on the lives of so many people, for pinpointing someone’s affinity with a perfume is much more feasible if we do not limit ourselves to a single type of perfume.²⁹ Just as for tastes there is a multiplicity of flavors, in perfumes we find a multiplicity of fragrances. This multiplicity is powerful, because it will be the one we will see in this inquiry into the figure of one of the most mysterious women in history, one of the most beloved in the holy scriptures and one of the most important in Christianity. Moreover, in the search for the portrait and legacy of Mary Magdalene, we realize how in this research “the logic of the law is confronted with the logic of love.”³⁰

Undoubtedly, Mary Magdalene is an incredibly complex and transgressive character, whose figure has been reinterpreted and vindicated in many ways throughout history. Mary Magdalene has historically embodied a kind of proclamation of the “eschatological inversion,” expressed in the words of Jesus: “the last shall be first and the first shall be last” (Matt. 20:16). This inversion, more than a simple reversal of roles, calls into question the hierarchies imposed by cis-heteropatriarchy, where women have been relegated to positions of inferiority.³¹ In the figure of Mary Magdalene converge transgression and redemption, the questioning of normative systems, and the vindication of new possibilities of existence. Her story challenges the religious structure and inspires resistance and liberation movements in diverse cultural and spiritual contexts.³²

Breaking almonds and splitting melons, in this chapter we will seek to contribute to the understanding and resignification of this fascinating character: Mary of Magdala. To do so, we will explore how religious rites, popular myths, cultural and artistic expressions, as well as performances within queer communities, have influenced the (de)construction of her figure in Spain, Portugal, and Latin America. Such an itinerary will lead us to follow the steps of Mary Magdalene throughout these territories, allowing us to understand how a particular semantization of her image and a reappropriation of her story have taken place. Throughout this process, we open a dialogue between past and present concerns, in a space where meanings and symbols have been negotiated and reformulated. That process reveals the constant tension between tradition and modernity. It shows how Iberian and Latin American cultures have (de)constructed and (re)configured Mary Magdalene to address their concerns and challenges³³ and will continue to do so.

Each section begins with a brief historical journey that traces the presence and transformation of Mary Magdalene to the present day, analyzing how her figure has been a source of faith, inspiration, and resistance for countless people. Her legacy has manifested itself in diverse forms: from devotion and religious iconography to life practices and activism that challenge established norms. Through this analysis, we seek to make visible the lasting impact of Mary Magdalene in religious and cultural contexts and her role in constructing identities and narratives that tend toward justice, liberation, and emancipation. The chapter situates her at the intersection of theology, spirituality, history, culture, art, and gender resistance.

Mary Magdalene in Spain

Roman Catholicism since the Renaissance

In Spain—as in the rest of Europe—Mary Magdalene was represented in art and literature as a conversion model, used to inspire other “sinful” people to lead a life following Christian doctrine. Despite the efforts of the Roman Catholic Church to censor depictions of biblical scenes disapproved of by the clergy, the relative artistic freedom in Tridentine and post-Tridentine Europe allowed her to continue to be depicted both as a “penitent sinner” and as a “passionate lover.” However, the latter representation was a challenge due to the strict measures imposed by the Council of Trent (1545–1568).³⁴ While the Council Fathers did not issue specific decrees on Mary Magdalene, their vision in general had an indirect impact on her representation within the Roman Catholic Church. That took place in three situations.

The first issue addressed was the unification of her identity. Although Western tradition already associated Mary Magdalene with the repentant sinner of Luke 7:36–50 and with Mary of Bethany—sister of Martha and Lazarus—it was Pope Gregory the Great (540–604 CE) who settled the discussion by proclaiming that the three figures were, in fact, the same person.³⁵ Following this interpretation, the Council of Trent reaffirmed the importance of maintaining the teaching based on patristic exegesis, consolidating this fusion of characters in the theology and preaching of the Roman Catholic Church.

The second issue addressed was the control of iconography. As part of the reform of sacred art driven by the Counter-Reformation, the Council of Trent promoted visual representations that reinforced the doctrinal and moral values of the Roman Catholic Church. In this context, the image of Mary Magdalene was molded to emphasize her role as a penitent, highlighting her repentance and conversion as an exemplary model of Christian redemption. Artistic representations began to show her with gestures of contrition, austere vestments, and attitudes of recollection, aligning her figure with the ideal of Counter-Reformation piety and the moral teaching of the period.

Finally, the third issue concerns the regulation of preaching and teaching. The Council of Trent established that religious instruction should be based strictly on tradition and the official interpretation of the Roman Catholic Church, to consolidate a uniform doctrine. In this framework, the image of Mary Magdalene was reaffirmed as a symbol of divine mercy and forgiveness, making her an exemplary model of repentance, penance, and redemption. Her figure was promoted as a moral reference for women considered “fallen,” emphasizing the possibility of transformation through sacrifice and divine grace. Johannes Molanus said that the “penitent Magdalene” function was “to serve as an example of penance and to incite sinners to leave earthly pleasures and enter the rough path of solitude.”³⁶ Margaret Boyle explains that in Spain there were so-called *casas de recogidas* (Magdalen asylums), which were convents that opened their doors to repentant prostitutes. They were based on the transformative potential of the figure of Mary Magdalene to convert prostitutes to religious or married life. They gained popularity during the Counter-Reformation period throughout southern Europe. One of the houses that existed was called “La Casa de Santa María Magdalena de la Penitencia” (The House of

Saint Mary Magdalene of Penance) (1587); by 1601, it was popularly known as “Las Recogidas de Madrid,” a historical shelter for forsaken women.³⁷

The figure of Mary Magdalene has been central to devotion and convent culture in Spain, especially between 1499 and 1639.³⁸ In this period, her image was consolidated in teaching and entertainment within convents, reinforcing sacred history and the doctrines of the Roman Catholic Church, and, in particular, legitimizing female leadership in religious life. Her figure inspired numerous creative expressions, both oral and written, which strengthened the spiritual identity of many monastic communities.

Saint Teresa of Jesus (1515–1582) referred to Mary Magdalene. In her works, such as *El libro de la vida y Las moradas* (The Book of Life and the Dwellings), there is a deep identification with the woman of Magdala as a symbol of conversion and passionate love for Christ. His emphasis on the direct experience of the divine resonated with the image of this woman as a witness of the resurrection.³⁹ Saint Teresa—following the iconography, liturgy, and popular devotion of the time—unifies several women of the Bible in a single character and under a single name “the Magdalene,” which is for her “the converted sinner,” “the contemplative of Bethany,” “the one who anoints the feet of the Lord,” “the one of Easter morning,” and “the one who receives peace from Him.” Hence, her figure becomes a dense and complex motif of inspiration. Above all, the Carmelite sees in the woman of Magdala a marvelous “type of conversion;” she even identifies with her at the moment of her conversion:

I was very devoted to the glorious Magdalene and very often I thought of her conversion, especially when I received communion, and as I knew that the Lord was truly there within me, I placed myself at her feet, and it seemed to me that my tears were not to be cast away.⁴⁰

Teresa places her on the same level as Saul of Tarsus for her lightning transit from profane love to the ardent love of Christ: “Paul ... in three days was sick with love. The Magdalene from the first day.”⁴¹ A fact of great importance stands out in the third volume of the *Procesos Remisionales In Specie* (In Specie Remissional Processes) (1609–1610), adapted by the Carmelite Father Silverio de Santa Teresa, for it states something conclusive: “The Lord has Teresa as a friend of heaven as he had Magdalena as a friend on earth.”⁴² To this day, in the Carmelite and Dominican breviaries, the feast of Saint Mary Magdalene is celebrated every July 22.

Some devotional texts such as the *Libro de las virtuosas e claras mugeres* (Book of Virtuous and Illustrious Women), written by Alvaro de Luna (1381–1453),⁴³ were also popular, offering reflections on her life, her repentance, and her role in Christian history. These books helped the faithful to deepen their relationship with the divine and to find inspiration in the figure of Mary Magdalene as a model of conversion and faith. For example, for Álvaro de Luna, the woman of Magdala is presented as an exceptional case among all the women included in his book. He affirms that this responded to her growing importance in the spiritual currents of the fifteenth century that sought to position a religious literature dedicated to women of the nobility, who wished to play a prominent public role and lead an intense spiritual life.⁴⁴ In this context, the figure of Mary Magdalene as a preacher⁴⁵ and her loving relationship with Christ is recovered. In addition, she was considered a model of a lay noblewoman, thereby expanding the permissible limits of female participation in public life and strategically refuting the archetype of the holy family. In the words of Álvaro de Luna: “las obras della más fueron celestiales que humanas” (her works were more heavenly than human).⁴⁶

Likewise, important Roman Catholic temples in Spain are dedicated to Mary Magdalene, some of which stand out for their history and artistic value. The Church of Santa María Magdalena in Arrigorriaga—located in Greater Bilbao, Vizcaya—houses a remarkable anonymous work dated 1705. It is an imposing effigy of María Magdalena, carved on polychrome walnut wood, which stands out in the main altarpiece. Another architectural jewel is the Church of Santa María Magdalena of Zamora—located in the old part of the city, on Rúa de los Francos Street—a beautiful example of Zamora’s Romanesque style. Also, another outstanding is the Church of Santa María Magdalena in Seville, built in the thirteenth century with Gothic-Mudejar elements. In Tudela,

Navarra, the Church of La Magdalena stands out for its impressive Romanesque façade. These temples reflect Mary Magdalene's devotion and legacy in the Iberian Peninsula.

Toward the end of the twentieth century and the beginning of the twenty-first century, the figure of Mary Magdalene began to be reinterpreted from new perspectives. For its part, the Roman Catholic Church issued several statements on Mary Magdalene's status. In 1969, Pope Paul VI (1897–1978) revised her canonical definition in the *Candelarum Romanum*, describing her as a faithful follower and witness rather than an adulteress, which was consistent with early Christian depictions of her. In his 1988 Encyclical “On the Dignity and Vocation of Women on the Occasion of the Marian Year,” Pope John Paul II (1920–2005) reaffirmed the “special emphasis” on Mary Magdalene's role as a witness and a first messenger to the apostles. In 2016, Pope Francis (b. 1936) continued this renewed emphasis by elevating the July 22 memorial of Mary Magdalene to a feast in the General Roman Calendar. In several homilies, as well as in the 2016 document *The New Preface of Saint Mary Magdalene*, Francis emphasized Mary Magdalene's status as first witness as a symbol of hope, demonstrating the power of Christ's forgiveness. Francis also addressed the issue of *Noli Me Tangere*, the visual motif in Christian art that depicts Mary Magdalene reaching out her arms to the risen Jesus. The phrase is a Latin translation of John 20:17, in which Jesus tells Mary Magdalene not to touch him “because I have not yet ascended to the Father” (NRSV). Francis and other theologians sought to replace the ambiguous and somewhat troubling “do not touch me” translation with something closer to “do not cling to me” or “do not hold on to me.”⁴⁷

Feminist theology questioned the traditional identification of Mary Magdalene as the repentant prostitute, focusing on her role as a leader in early Christianity and as the first witness to the resurrection of Jesus.⁴⁸ With the rise of feminist theology and historical reinterpretations, Mary Magdalene was stripped of her association with sexual sin, highlighting her instead as a close disciple of Jesus and an influential figure in early Christianity.⁴⁹ Today, Mary Magdalene is reinterpreted as a symbol of resistance and inclusion. From feminist perspectives, her importance in the early Christian community is claimed, presenting her as a figure who challenges the patriarchal structures of the Roman Catholic Church and the biblical narrative.⁵⁰

Popular Religiosity, Art, Theater, and Literature

The figure of Mary Magdalene in Spain has evolved considerably up to the present day, adapting to the cultural, theological, and artistic changes that have marked each era. It would be a mistake to affirm that the presence of Mary Magdalene in Spain is limited to the statuettes found in some temples of the Spanish territory, since we find innumerable traces of her figure in the field of popular religiosity, but also in the artistic and cultural sphere. All this evidence shows its relevance as a spiritual and symbolic figure adapted to each era's needs and visions, from baroque spirituality to contemporary struggles for inclusion, justice, and equality.

Popular Religiosity

In the eighteenth century, religious fervor toward Mary Magdalene waned due to the influence of the Enlightenment, although it remained in the realm of local devotions and processions. However, in the Romanticism of the nineteenth century, she re-emerged as a tragic and emotionally complex figure, linked to love, sacrifice, and redemption. She also appeared in music and theater at this time, standing out for a more humanized representation that emphasized her inner conflicts.

However, the influence of Mary Magdalene is also reflected in expressions of popular devotion, art, and culture in Spain, from the Renaissance to the present day.⁵¹ Mary Magdalene is prominent in the Holy Week processions in various regions of Spain, such as Seville and Malaga. The carvings and processional steps usually show her in attitudes of pain and contemplation, emphasizing her fidelity and love for Jesus. These representations are key to popular devotion, where religious fervor is mixed with artistic expression.

In the Spanish province of Asturias, particularly in the region of Llanes, a group of faithful called “El bando de Santa María Magdalena” (the faction of Saint Mary Magdalene).⁵² This is a guild of believers who perform popular religious acts during the celebrations of the feast of Santa María Magdalena, every July 22nd. To mention part of the festivities of that place, let us say the following: the day of vespers ends with a traditional bonfire, lit at night by “Los Madalenudos” (The Madaleneans), who dance around the fire. The day of the festival begins with the announcement of the fireworks at eight in the morning. Additionally, a parade formed by the members and supporters of the bando goes through the village to the beat of the pasodoble of songs like “Bonita calle mayor” (Beautiful main street), in which they sing:

Que con el sueño de la mañana / te estás quedando rosa temprana / que con el sueño del mediodía / te estás quedando rosa encendida (...) En Llanes La Magdalena / tiene belleza sin par / y unida con el clavel / en nuestro pecho un altar (...) Somos de La Magdalena / aunque nos cueste la vida / aunque nos pongan al frente / cañones de artillería.⁵³

Another popular song is “Jota de la Magdalena” [Magdalena’s Jota], which is usually danced by women of all ages, dressed in villager and porruanu costumes:

Forget the bitter sorrow / and rejoice heart / that comes La Magdalena / pouring with full hands / contentment and animation (...) Magdalena I am one / that I was born to adore you, / that I was born to adore you, / always net of your Bando / before dying than forgetting you.⁵⁴

Also well known is the Hermandad de la Magdalena de Baena (Brotherhood of the Magdalena de Baena), a Roman Catholic Nazarene brotherhood that has a long history—one hundred years since its restructuring—dedicated to the worship and veneration of the apostle of Magdala. These fraternity members are usually called “Magdalenos” (Madalenans).⁵⁵ One of the poems usually recited in the Brotherhood is “To Mary Magdalene” by Manuel Espejo. This poem highlights the figure of Mary Magdalene as a privileged witness of the resurrection of Christ, vindicating her central role in the Christian faith. Through a solemn and emotional tone, the poem presents her first in the pain of Good Friday, when her master lies in the tomb, and then exalts her transformation into the first herald of the resurrection. In the poem, the repetition of “the first” emphasizes her importance as a forerunner of Christ’s message, a courageous woman who embodies the struggle for freedom, justice, and love of neighbor: “The first to bear witness to his word of life, / The first to be a forerunner of his teachings.”⁵⁶ In this way, the poem vindicates its role not only in sacred history, but also as a symbol of renewal and an example of active faith.

Art

During the Renaissance, Mary Magdalene was primarily depicted as a penitent saint, linked to repentance and a life of devotion after her supposed “sinful past.”⁵⁷ This image was influenced by medieval interpretations of the gospel account, for from there the woman of Magdala was erroneously associated with the figure of a “repentant prostitute,” an identification that—as aforementioned—was popularized by Gregory the Great and lacking a biblical basis.⁵⁸ In Spain, the image of Mary Magdalene was notably captured in the religious art of the time, primarily through the works of artists such as Pedro de Mena (1628–1688) and Luis de Morales (1510–1586). These artists represented her with significant symbols—such as the skull, which evokes the *memento mori*—thus emphasizing her conversion and penitence. Also, researcher Elena Monzón Pertejo has studied the conceptual image of the woman of Magdala in the artistic works of Bernat Martorell (1390–1452)⁵⁹ and Jaume Huguet (1412–1492) that are exhibited in the Episcopal Museum of Vic and the Museu Nacional d’Art de Catalunya, respectively.⁶⁰ Monzón Pertejo states that in the works of these two artists one can perceive how “Mary Magdalene became the perfect vehicle for teaching about repentance, penitents and salvation.”⁶¹

Since the Renaissance, the figure of Mary Magdalene has inspired numerous creators, who have achieved iconic representations of her penitent character and her spiritual transformation.⁶² In the works of Morales and Mena, Mary Magdalene appears as a woman in deep meditation on her life, reflecting her search for redemption and connection with the divine through her repentance and devotion. Moreover, the polychrome wood carving of the penitent Magdalene (1664) by Pedro de Mena, one of the most original creations of Spanish Baroque sculpture, highlights the figure of this woman represented with simplicity, from the front, but torn by the pain that inclines her toward the crucifix she holds in one hand, concentrating all the emotion she cannot contain on her face, creating a silent and intimate mystical dialogue.⁶³

Mary Magdalene's figure reached a devotional apogee in the Spanish Baroque with the Counter-Reformation. She was presented as an emblem of penitence and intense emotion, in line with the spiritual approach of the time marked by an emphasis on penitence, sacrifice, and emotion. The Roman Catholic Counter-Reformation reinforced its image as a model of repentance and redemption.⁶⁴ In the Baroque period, sculptors such as Gregorio Fernández (1576–1636) gave it a more emotional and dramatic treatment, in keeping with the style of the time.⁶⁵ From the master of the Spanish Baroque, José de Ribera (1591–1652), *El Españolito*, we highlight the penitent Magdalene (1641).⁶⁶ It is an example of his most colorful stage, influenced by the Venetian masters, and later to the other more tenebrist—influenced by Caravaggio—represents a beautiful Magdalene, of veiled sensuality, still oblivious to the pain, before the death of Jesus.

Literature, Music, and Theater

In religious theater—such as the *autos sacramentales*—Mary Magdalene appeared as a model of spiritual transformation and redemption, emphasizing her role as an example for the faithful. Spanish Romantic writers interpreted her as a symbol of passion and redemption. During this period, Mary Magdalene appeared in operas and sacred dramas, with a more humanized approach emphasizing her inner conflicts.

In the religious theater of the Golden Age, Mary Magdalene was a recurring character in the *autos sacramentales*, symbolizing the possibility of redemption for all sinners. Her repentance and conversion were highlighted as a model of spiritual transformation. For example, there is the text “Pació (la) De Christo nostre Señor” (Passion Of Christ our Lord), an *auto sacramental* in three acts and Valencian language. In the second act of this work, entitled “Los qui parlan en el acte según” (Those who speak in the second act), the figure of the woman of Magdala appears.⁶⁷

In the seventeenth century, we find the “Auto de las albricias de nuestra Señora” (Religious Play of the Tidings of Our Lady) by Lope de Vega (1562–1635), in which the figure of the Magdalena also appears.⁶⁸ Likewise, the poem “Las lágrimas de la Magdalena” (The Magdalena's tears) belongs to the religious poetry that Lope de Vega cultivated in the *Rimas Sacras* (Sacred Rhymes).⁶⁹ Much could be said about this, but it would suffice to point out that Lope de Vega wrote this poem to unveil the process of spiritual renewal and transformation. In this sense, he returns to the figure of Mary Magdalene as an icon of salvation through her tears. Lope de Vega's “Las lágrimas de la Magdalena” is one of the most studied works. This poem is relevant, since Lope de Vega intended to emotionally move his audience, turning them into witnesses of Magdalena's story in a way comparable to the effect that the paintings of the penitent saint were supposed to have on them.⁷⁰

Yolanda Novo Villaverde affirms that “in the Lopesque compositions, therefore, his own experience is outlined in a peculiar way.”⁷¹ The poem makes a biblical tour of the scenes in which Mary Magdalene is related to the life and work of Jesus. In “Las lágrimas de la Magdalena,” the poetic voice recommends the act of imitating tears, since they represent divine grace. This statement can be noted in the first lines of the poem: “The beautiful eyes and the tyrant disdain / in grace and beauty pilgrim / who killed better of human love / and cried better of divine love.”⁷²

For her part, researcher Laura Catelli proposes a reading of the *Desengaños amorosos* (Love deceptions) (1647) by Spanish writer María de Zayas y Sotomayor (1590–1647) based on her use of diverse textual strategies, especially explicit allusions to the devotional iconography of Mary Magdalene.⁷³ Catelli notices the Spanish writer's critique of the cultural fabric after the Council of Trent (1545–1563), when changes occurred in devotional iconography. Undoubtedly, the figure of Zayas is part of a genealogy of women writers, with a feminine and critical view of culture articulated through the deployment of discursive strategies that subvert, question, and disabuse the official discourse of cis-heteropatriarchal culture.

As expected, in contemporary literature, the figure of Mary Magdalene has been revisited from a feminist perspective, questioning the traditional interpretations that have reduced her to a secondary or stigmatized role. For example, Nobel Prize winner José Saramago, in *El Evangelio según Jesucristo* (The Gospel According to Jesus Christ), presents her as a complex and uncomfortable character, with her agency and a critical view of the power structures surrounding her.⁷⁴ Says Saramago: "Only a woman who had loved as much as we imagine Mary Magdalene loved could look at [Jesus] in that way."⁷⁵ In this novel, Mary Magdalene is not only a companion of Jesus, but also a voice that challenges the norms imposed by the cis-heteropatriarchal society. Other literary works have followed this path, exploring her role as a symbol of resistance, spirituality, and transformation. Thus, the figure of the woman of Magdala emerges with renewed strength in literature, challenging conventional narratives.

In his article, José Antonio Callejón García examines how Emilia Pardo Bazán (1851–1921), in *La visión de los Reyes Magos* (The vision of the Magi) (1895), redefines the image of Mary Magdalene. Pardo Bazán presents Magdalena as a central figure in the theme of spiritual redemption, challenging traditional interpretations that marginalize her.⁷⁶ José Antonio Callejón García's analysis highlights the symbolic and enigmatic allusions to Magdalena in the story, based on an unbiased review of the canonical and apocryphal gospels. In addition, the author establishes a feminist connection between the representation of Magdalena and the metaphorical imaginary in painting and literature, underlining the vindication of women that Pardo Bazán proposes in her work: the vision that the Magi have is that of the figure of a woman. Pardo Bazán says at the end of her story:

The moon shines with softer clarity, more mysteriously sweet and dreamy. The desert looks like a silver lake. On the horizon stands out a bizarrely adorned and richly dressed woman, beautiful and tearful, with long blonde hair that goes down to the hem of her costume. She carries in her hands a glass of myrrh filled with ointment of nard, whose fragrance spreads and impregnates the clothes of the Magi, and rises to their brains in delicate and penetrating effluvia. And the three kings, standing prostrate on the dust of the desert, envy, with holy envy, the gift of the sinful Magdalene.⁷⁷

The article "Discursos de género en el cine católico español de la década de los cincuenta" (Gender discourses in Spanish Catholic cinema in the 1950s) by Elena Monzón Pertejo⁷⁸ analyzes the gender discourses in the film "La pecadora. María de Magdala" (The sinner. Mary of Magdala), directed by Ignacio F. Iquino in 1954. Iquino was a prolific Spanish director and producer whose filmography spans from 1934 to 1984, including titles such as "Brigada criminal" (Crime Squad) (1950) and "El Judas" (The Judas) (1952). His work reflects the trends and restrictions of Spanish cinema during the Franco regime, a period in which the regime used cinema to promote its Roman Catholic nationalist ideals. This study by Monzón Pertejo focuses on two main objectives: to identify the influences of the figure of Mary Magdalene on the film's protagonist and to demonstrate how these elements are articulated in terms of the ideals and counter-ideals of femininity imposed by the Franco regime.

The analysis of "La pecadora. María de Magdala" offers a detailed vision of how gender roles were represented in the Spanish cinema of the 1950s, evidencing the influence of Roman Catholic doctrine and the regime's policies in the construction of female characters. Monzón Pertejo examines the representation of the protagonist, identifying the influences of the biblical figure of Mary Magdalene and how these are articulated in terms of the gender discourses promoted by the Roman National Catholicism of the time. This type of study

is fundamental to understanding the evolution of the representation of women in film and how specific sociopolitical contexts have shaped these representations.

In addition, we can allude to Magdalena Project, an international network of women in contemporary arts that has organized meetings in Spain, such as the one entitled “Tradición-Transmisión-Transgresión” (Tradition-Transmission-Transgression), in 2021, where various themes related to the figure of Mary Magdalene and her representation in art and culture were explored.⁷⁹ The Magdalena Project was founded in Wales in 1986. It defines itself as a dynamic cross-cultural network that provides a platform for women’s stage work, a forum for critical discussion, and a source of support, inspiration, and training.⁸⁰ Much of what has been accomplished in this project is described in the books *The Way of Magdalene*⁸¹ and *Future Conditional—Notes for Tomorrow*.⁸²

Spanish architecture also shows the importance of the figure of the woman of Magdala. It is worth mentioning, for example, one of the most emblematic buildings in Santander, Cantabria: the Palacio de La Magdalena (The Magdalena Palace), located in front of the island of Mouro. It was built between 1909 and 1911, by popular subscription, to house the Spanish royal family. The name of the place is because—during the Middle Ages—a hermitage was installed there under the custody of Santa María Magdalena. In the middle of the seventeenth century, this hermitage was ruined, so it was demolished. In this region of Santander, there are many other places named in honor of La Magdalena that are still traces of a historical devotion to this biblical woman today. Among them, an immense park of more than 24.5 hectares stands out.

Contemporary Queer Movements

Suppose we tap the almonds and cautiously observe the multiple seeds of Spanish melons. In that case, we will observe that Mary Magdalene’s figure has also significantly impacted the LGBTIQ+ movements in Spain, especially in recent decades. In this sense, La Magdalena is an image of transgression, understanding that “the transgressive challenges commonly accepted ideas; it breaks with everything that is petrified, rooted; it leads to inventions and new discoveries.”⁸³ For this reason, we will try to go “in the queer footsteps”⁸⁴ of this woman in Spain.

In Spain, some plays and performances have been presented that address the figure of Mary Magdalene from diverse and indecent perspectives, including LGBTIQ+ approaches. One is “Las Magdalenas” (The Magdalenes), a play written, directed, and performed by Velén Granados, Irene Santos, and Anna Hastings. This Spanish comedy, presented between 2013 and 2018, told the story of five women—Sor-Da [deaf], Magda, Mother Superior, Maria, and Sister Orquesta—who coincide in a convent and, after a series of entanglements, discover that each one can help solve the problems of the others. The play addresses issues of gender identity and affective relationships from a humorous and lesbian perspective.⁸⁵

As we perceive in this short journey, from the Renaissance until now, the figure of Mary Magdalene in Spain has gone from being an emblem of repentance and penance to a symbol of liberation, inclusion, and resistance. Its evolution reflects some of the changes that have occurred in Spanish society, from the influence of the Counter-Reformation to the feminist, liberationist, and queer currents of today. Its impact remains current in popular devotion and artistic and theological reinterpretation. In performances and works with an LGBTIQ+ focus, her figure has been explored as a model of subversion and freedom.

Let us remember Sethlas, the drag queen winner of the Las Palmas de Gran Canaria Carnival in 2017 with their extraordinary performance in which they came out cross-dressed as a “drag Virgin.” Then, in 2018, Sethlas presented a performance in which—mixing moments of their controversial performance the previous year—they entered the stage dressed again as a virgin, but this time in the manner of a religious procession. Then, they staged *The Last Supper* on the main stage with the help of the contestants of the 2018 pageant as apostles, including Mary Magdalene. After performing some songs by Madonna, Lady Gaga, and Depeche Mode, Sethlas shouted: “He who is without sin, let him cast the first stone” (John 8:7).

The performances of drag Sethlas in Las Palmas de Gran Canaria have become a powerful reflection on transgression and the questioning of social and religious boundaries. By addressing issues such as Mary's virginity and the prostitute—fallen woman—status of Mary Magdalene, drag Sethlas highlighted the inconsistencies of traditional religion. Notably, the traditional perspective has defined specific figures—primarily women—who, despite being considered pillars of faith, have also been relegated and stigmatized by the cis-heteropatriarchal, sexist, misogynistic, and moralistic system. The way in which they mix the sacred with the indecent in their performances seeks, on the one hand, to challenge the norms imposed by a culture that separates the divine from the human and the pure from the corrupt. On the other hand, it offers a reflection on the control over bodies, predominantly female bodies and, in this case, also those of queer people, which have historically been the object of judgment and marginalization. With the irreverence inherent to transvestism, Sethlas takes these religious icons not to denigrate them, but to question the narratives and power structures that surround them, offering a new vision of the sacred and the profane, the venerated, and the forgotten.

Mary Magdalene in Portugal

Roman Catholicism since the Renaissance

In the history of Roman Catholicism in Portugal, the figure of Mary Magdalene has been central to devotion and theology, especially since the Renaissance.⁸⁶ During this period, Magdalene's figure went from being perceived exclusively as a repentant sinner to a symbol of penance and redemption. This image resonated in the Portuguese society of the time. The Council of Trent (1545–1563), which shaped the Roman Catholic Church, consolidated the identification of Mary Magdalene as the woman who united the characteristics of the repentant sinner and the penitent saint, a theme very present in the religious art of the Renaissance in Portugal. In this sense, placing the study of the figure of the woman of Magdala in the triad Eve–Mary–Magdalene is fundamental.⁸⁷

In Portugal, the first post-Tridentine legend featuring Mary Magdalene was published in 1567 by Fr. Diogo do Rosário, marking a significant moment in the evolution of her portrayal within the context of Roman Catholic doctrine. This work aligned her depiction with orthodox views on women's preaching, reflecting the broader Roman Catholic Church's attempts to define women's roles in religious practice and society during the Counter-Reformation. The legend highlighted Mary Magdalene's repentance and her status as a witness to the resurrection, thereby elevating her to a position of honor within the Roman Catholic tradition. By emphasizing her role in the early church, this publication aimed to reinforce the legitimacy of women's contributions to faith while still adhering to the prevailing theological frameworks of the time.⁸⁸

The seventeenth-century restoration in Portugal, marked by the end of Spanish rule in 1640 and the reestablishment of the Portuguese monarchy under John IV, had profound religious and cultural implications, particularly within Roman Catholicism. This period saw a renewed emphasis on national identity, which was closely tied to Roman Catholic devotion. Among the many aspects of this revival, Marian devotion played a crucial role, reaffirming Portugal's historical connection to the Virgin Mary. John IV declared Mary the nation's official patroness, reinforcing her centrality in religious and political discourse.⁸⁹ Additionally, devotion to Mary Magdalene, often venerated as a model of repentance and divine mercy, gained prominence. Confraternities dedicated to both figures flourished, and artistic representations multiplied in churches and public spaces. This restoration period strengthened Roman Catholic traditions and redefined them in ways that reinforced Portugal's sovereignty, national pride, and spiritual identity.

The treatment of Mary Magdalene in the Portuguese context was also marked by the influence of mystics and religious orders such as the Franciscans and Carmelites, who have promoted her devotion, highlighting her role

as a “witness” in the resurrection of Jesus.⁹⁰ During the sixteenth and seventeenth centuries, the iconography of Mary Magdalene was enriched with representations highlighting her role as a saint and repentant, often accompanied by symbolic elements such as the jar of ointment or the shaven head, which were associated with her penitence.⁹¹ The aristocracy in Lisbon demonstrated particular devotion to religious objects, including sculptures and paintings, as evidenced by testamentary references from the late seventeenth to late eighteenth century.⁹² While avoiding aesthetic preciousness, these artistic manifestations sought pastoral efficacy in expressing God’s power and glory.

Throughout the centuries, devotion to the woman of Magdala was kept alive in the Portuguese Roman Catholic liturgy, and her feast was celebrated with special fervor in several convents and parishes, especially during Holy Week.⁹³ However, in more recent times, the figure of Mary Magdalene has been losing prominence to some more popular Marian invocations such as Our Lady of Fatima, although she continues to be a relevant figure in the Portuguese liturgical calendar, especially in rural areas and in the monastic context.

It is opportune to recall that, sometime between 1500 and 1510, Eleanor of Portugal (1434–1467), widowed queen of D. João II (1455–1495), received a magnificent breviary illuminated by some of the best artists of the southern Netherlands. This breviary has helped address the paradoxical aspects of manuscript production around 1500, as it displays many of the distinctive characteristics of Ghent-Bruges books from that period. It is a lavish devotional made for a foreign patron with whom the artists had no direct contact. On its elegant pages is a scene in which Mary Magdalene appears in a grassy courtyard with a tower behind her, iconography that seems to have been appropriated from depictions of Saint Barbara or Saint Agnes.⁹⁴

This socialization of the woman of Magdala in Portugal would be incomplete without mentioning Soror Maria de Mesquita Pimentel, a woman born in Estremoz, in 1598. She was a nun of the Order of Saint Bernard and lived in the Convent of Saint Bento de Castris, outside the city of Évora, in the Alentejo region. Her works and poems have been widely studied as they are recognized as religious and spiritual memories of the Portuguese region. Notably, we are interested in highlighting how some rhetorical-poetic processes mobilized by the author in canto X of *Memorial dos Milagres de Cristo* (*Memorial of the Miracles of Christ*) point to certain affections that serve a rhetorical function of persuasion. The narrative core of this canto is the conversion of Mary Magdalene, appealing to the reader’s *pathos* to emphasize her penitent behavior as a model to be followed by all believers. This is mainly directed at Christian women, who are encouraged to free themselves from worldly bonds and embody an exemplary model of holiness in line with the coordinates proposed by the Council of Trent. In Table 1, we present stanzas 60 and 67 of canto X, in their original language and offer an English translation:

Table 1. *Memorial dos Milagres de Cristo* by Soror Maria de Mesquita Pimentel. Translation of stanzas 60 and 67 of Canto X

Aos pés do bom Jesus chorando estava	At the feet of the good Jesus she wept
Humilde, vergonhosa e mui confusa,	Humble, shameful and very confused,
Tal corrente de lágrimas lançava	She shed such a stream of tears
Que parecia Bíblis ou Aretusa.	That she looked like Bibles or Aretusa.
E quão forçosamente que chorava	And how forcibly she wept
Movida da divina infusa,	Moved by the divine infusion,
Porque vestia lágrimas tão belas	For she wore tears so beautiful
Que parece que o	That Heaven seemed to weep for the stars!
Céu chora as estrelas!	
O vaso de alabastro já derrama	The alabaster vase is already spilling
Nos pés que com seu pranto tem lavados	On the feet that have been washed with your tears
Nos quais se prende, enreda, enlaça, inflama	On which it clings, entangles, entwines, ignites
Depois que com doçura os tem beijados.	After he has kissed them with sweetness.
Nunca cessa de obrar quem muito ama	He never ceases to work who loves so much
E em todos estes termos delicados	And in all these delicate terms
Metida num incêndio tão ardente	In the midst of such a blazing fire
Não fala uma palavra do que sente.	She doesn't speak a word of what she feels.

Source: Created by authors.

Greise Kelly Teixeira da Silva's scholarly investigation of this canto written by Soror Mesquita Pimentel reveals an important aspect. If, at the beginning of her epic canto, the poet hints that she will tell only the story of Mary Magdalene's life and conversion, the development of her narration reveals another intention.⁹⁵ Pimentel demonstrates his intention to exert a transforming influence on his readers, as he seeks to capture the adhesion of the addressee. To achieve this, he intensifies the projection of affection. He exploits some commonplaces found in the well-established texts of the time, which appear in the innumerable narratives on the conversion of Mary Magdalene. Contemplating the images evoked, the work is a synthesis of the ascetic life summarized in the teachings of Saint Paul. Its purpose is undoubtedly to lead the faithful toward Christian perfection, especially women, who must strive to perfect their virtues to exemplify the perfect Christian woman.

Moreover, it is also essential to highlight some geographical places and artistic works that speak to us of the woman of Magdala. The Parish Church of Santa Maria Madalena is a church in Lisbon located in the parish of Santa Maria Magdalena, in the town of Madalena.⁹⁶ This church has a façade in the Manueline style, a Portuguese architectural style that developed during the reign of Manuel I of Portugal (1495–1521), and has been considered an outstanding work of this style. The church—dedicated to Mary Magdalene—was built in the twelfth century during the Christian reconquest of Lisbon. The first testimonies related to it date back to 1164. In the presbytery, on its side walls, two canvases by Pedro Alexandrino on each side reveal scenes from the

life of the patroness: the repentance of Mary Magdalene, the appearance of the Risen Jesus, the penitence of Mary Magdalene, and the scene of Calvary. In gilded and marble carving, the neoclassical altarpiece is topped with the representation of faith, the Holy Spirit, and hope.

Inquiry into the details of that church in Lisbon led us to discover that the official motto of the Junta de Freguesia da Magdalena is “Era uma vez a Madalena” (Once upon a time Magdalena)—an excellent way to summon all the people, believer or not, around the woman of Magdala who gives her name to the beautiful territory they inhabit. Therefore, they say: “Madalena terra linda, como tu não há igual!” (Magdalena is a lovely land, like no other!).⁹⁷

The Sanctuary of Santa Maria Madalena da Falperra is also located in a suburb of Braga. Although it is one of the most emblematic buildings of the Baroque-Rococo style and is surrounded by a beautiful forest landscape, it stands out above all as a religious destination for pilgrimage and spirituality.⁹⁸

Popular Religiosity, Art, Theater, and Literature

Outside the official sphere of Roman Catholicism, Mary Magdalene has been prominent in Portugal’s popular devotion, art, and culture. While her veneration no longer occupies the central role it once did, she remains a significant cultural and spiritual reference in various country regions. Her figure continues to appear in plays, literature, and traditional festivals, evolving to reflect contemporary concerns, such as reclaiming her role as a spiritual leader and reinterpreting her legacy within feminist and LGBTIQ+ contexts.

Popular Religiosity

Approximately 160 shrines and temples dedicated to Mary Magdalene have been documented in Portugal, mainly in the northern and central regions. This concentration suggests a significant presence of her veneration in these areas.

The *Flos Sanctorum* (1513) is a collection of saints’ lives that belongs to a long tradition of medieval and Renaissance hagiographies. *Flos Sanctorum*—Latin for “Flower of the Saints”—is a collection of accounts of various saintly figures’ lives, miracles, and martyrdoms in the Christian tradition. According to researcher Helena Barbas, the *Flos Sanctorum*—through its arrival from Castile, Spain—played a crucial role in the expansion of the cult of Mary Magdalene in Portugal.⁹⁹ This book—one of the most influential hagiographic compilations of its time—included detailed accounts of the saint’s life and miracles, consolidating her image as a repentant sinner and witness to the resurrection of Christ. Its diffusion in Portuguese lands encouraged the proliferation of *hermandades* (brotherhoods and sisterhoods), festivities, and sanctuaries dedicated to Mary Magdalene, particularly in the northern and center of the country, where her devotion became deeply rooted. This literary influence helped to strengthen the connection between popular religiosity and local practices of penance and conversion, reflected in various Portuguese celebrations and artistic expressions. In her book, Barbas explores the evolving identity of Mary Magdalene, tracing her transformation from a biblical figure into a cultural and artistic myth. Barbas examines how tradition has shaped Magdalene as sacred and profane, navigating her depictions in literature, theology, and visual arts from antiquity to modernity. She highlights the tensions between institutional efforts to redefine or diminish her significance and the persistent fascination that poets, painters, and thinkers have had with her image. Barbas argues that Mary Magdalene has transcended historical narratives to emerge as a fully realized myth, continuously reinterpreted across time.

Throughout the centuries, Mary Magdalene has been venerated as a saint and a symbol of feminine virtues and redemption, especially in rural areas. Her figure has inspired a series of popular rituals and festivities, including processions and celebrations in honor of her feast day, which continues to be a vital moment of devotion in some regions of Portugal.¹⁰⁰

The *Festa da Santa Cruz* (festivity of the Holy Cross) in Aldeia da Venda, Portugal, holds a deep connection to the figure of Mary Magdalene. Celebrated annually on the second weekend of May, this traditional festivity symbolizes the redemption of a sinner—identified as Mary Magdalene—who follows Jesus on his path to Calvary. A key moment in the celebration is the “Cântico ao Horto das Oliveiras” (Hymn to the Olive Garden), in which young, unmarried community members participate. One of them assumes the role of Mary Magdalene, dressed in black with her hair loose, a visual representation of sorrow and repentance. This ritual underscores the themes of redemption and transformation and reinforces the importance of social bonds and communal continuity. The festival serves as both a religious and cultural event, preserving a centuries-old tradition that reflects the enduring influence of Mary Magdalene’s legacy in Portuguese popular devotion.¹⁰¹

Art

Portuguese art has captured the popular fascination with Mary Magdalene through various visual manifestations, including paintings, sculptures, and ceramics.

The dissertation of researcher Susana Rita Rosado Alves is dedicated to the iconography of Saint Mary Magdalene in Portugal from the late Middle Ages until the Council of Trent.¹⁰² This work identifies and analyzes the most significant transformations introduced in the iconography of the woman of Magdala, both in her iconic representation, as an isolated *imago*, and in her participation in narrative scenes, as a story. The research is an excellent contribution since the author made an exhaustive compilation of the representations of Mary Magdalene in Portuguese territory, especially in the sculptures of round boulders, mural painting, altarpieces, funerary art, and illumination. Her ability to observe and investigate, like someone who breaks almonds and counts the seeds of melons, defines the fundamental characteristics of the representation of Mary Magdalene in Portugal. These include her way of dressing, her hair, her position as a woman, her location in collective scenes, and the attributes that accompany her, with the vase being the most evident.

The reasons for the iconographic mutations throughout this period are justified by the various influences that shaped Portuguese art, ranging from those of northern Europe to Italian humanistic traditions. The Portuguese School of Painting embraced these influences, and artworks closer to the 1560s already exhibit Tridentine characteristics. The close connection that artistic production maintains with the transformation of devotional practices in the same space and time becomes evident with the example of the Council of Trent’s importance for the history of iconography. In this sense, it is observed that in the Magdalenian iconography in Portugal, except for the tomb of Inês de Castro in Alcobaça, which dates from 1360, the oldest works found date from the second half of the fifteenth century, of which there are only four. Most of the works are sixteenth-century paintings of the so-called Portuguese School, daughters of the Portuguese Primitives.¹⁰³

During the Renaissance and Baroque periods, artists such as Francisco de Holanda (1517–1584) and Vieira Lusitano approached their figures in a complex manner.¹⁰⁴ These depictions showed Magdalene as a repentant, sinful woman and emphasized her transformation into a saint, highlighting her path to redemption and salvation. Through iconography, Magdalene became a symbol of female spirituality and the power of repentance, reflecting the tensions between sin and grace in the religious culture of the time.¹⁰⁵ In this context, it is appropriate to refer to the illuminating work that Diane Apostolos-Cappadona has done on the image of the Magdalene in the work of some Iberian artists such as Josefa de Óbidos and Sister Joana Baptista. Óbidos was an emancipated Donzela who portrayed women as feminine heroines, among them Mary Magdalene, manifesting her own dedicated faith and daily life of religious piety. Apostolos-Cappadona guides us in a reflection on two works by Óbidos: “Saint Mary Magdalene” (c. 1650) and “The Penitent Magdalene Comforted by Angels” (1679). For her part, Sister Baptista painted a work entitled “Saint Mary Magdalene renouncing worldly vanities” (late seventeenth century). This painting, according to Apostolos-Cappadona’s reflection, allows us to see how, in the middle of an elegantly decorated room, Magdalene is portrayed as she takes off her

jewels, with the purpose of emphasizing her renunciation of the world and the beginning of her penitent life in the desert or in some desert cave.¹⁰⁶

However, the painting “Apparition of Christ to Saint Mary Magdalene” is a work by the Flemish painter Francisco Henriques, which is part of the collection of the National Museum of Ancient Art of Lisbon. It is an oil on oak wood, from the Monastery of San Francisco de Évora, measuring 246.5 x 198.5 cm.¹⁰⁷

For his part, researcher Mario Zamora highlights the presence of Mary Magdalene in the work “Milagro de Santo Domingo en Soriano” (Miracle of Saint Dominic in Soriano) (1626) by Vicente Carducho, a work found in the Igreja de São Domingos de Benfica of the Força Aérea Portuguesa.¹⁰⁸ Also, two oil-on-wood paintings stand out in the religious exhibition of the Museum of Sacred Art of Funchal: “The Lamentation of Christ” and “The Apparition of Christ to Mary Magdalene,” both paintings made between 1526 and 1550.¹⁰⁹ The scenography of the meeting of Mary Magdalene with the risen Jesus in Via Sacra do Bom Jesus in Braga, Portugal, is also a work of sculpture (Figure 1):



Figure 1. *Mary Magdalene and the Resurrection Appearance of Jesus*, in Via Sacra do Bom Jesus, Braga, Portugal.

Source: Jose Goncalves on May 8, 2009 (https://es.m.wikipedia.org/wiki/Archivo:15.Aparicao_Maria_Madalena.JPG).

The photographic lens of Jose Goncalves also allows us to contemplate two images of Mary Magdalene found in the famous building of the Recolhimento de Santa Maria Madalena o das Convertidas, known simply as Recolhimento de Santa Maria Madalena e São Gonçalo and Recolhimento das Convertidas, which is located in the parish of São Victor, in Braga. The first is a processional statuette in which the Magdalene is observed with a crucified Christ in her right hand, while she holds a book and a skull in her left hand (Figure 2). The second, located in the altarpiece of the Eucharistic tabernacle of the chapel, is a representation of Saint Mary Magdalene kneeling before the risen Christ, after having recognized him (Figure 3).



Figure 2. Building of *Recolhimento de Santa Maria Madalena ou das Convertidas* (Building of Recollection of Saint Mary Magdalene or the Converts), Braga, Portugal (2013).

Source: Jose Goncalves, October 12, 2013 (https://commons.wikimedia.org/wiki/File:Convertidas_-_Braga_19.JPG).



Figure 3. Building of *Recolhimento de Santa Maria Madalena ou das Convertidas* (Building of Recollection of Saint Mary Magdalene or the Converts), Braga, Portugal (2013).

Source: Jose Goncalves, October 12, 2013 (https://commons.wikimedia.org/wiki/File:Convertidas_-_Braga_20.JPG).

Literature, Music, and Theater

Maria Madalena de Martel Patrício (1884–1947) was a Portuguese writer and poet who signed her works under the pseudonym Maria Madalena, a name that evokes the biblical figure of Mary Magdalene. Although there is no direct evidence that her work was dedicated to this figure, the choice of her pen name suggests a possible symbolic or spiritual connection to her. Her writings reflect a deep sensitivity and an introspective exploration of memory, silence, and existence. Among his most outstanding books are *Le Livre du Passé Mort* (The Book of the Dead Past) (1915),¹¹⁰ where he deals with themes of loss and melancholy, and *Poemas da Côr e do Silêncio* (Poems of Color and Silence) (1922),¹¹¹ a work that plays with the musicality of language and the symbolism of color.

In the musical sphere, the famous Portuguese fadista Lucília do Carmo (1920–1999) appears as a contemporary incarnation of the woman of Magdala, in the song “Maria Madalena” (1978):

Whoever is lost in love / Don't cry, don't be sorry / One of the saints in heaven / Was Mary Magdalene.
/ Of this love that enchants us / Even Christ suffered / In order to make holy / Whoever is lost in love. /
Jesus only wanted to show us / That love cannot be condemned / So those who know how to love /
Don't cry, don't feel sorry. / The Virgin Mary / When she knew love / Made the greatest sinner / One of
the saints in heaven. / And of all those who sinned / From the greatest to the smallest / The one who
loved the most / Was Mary Magdalene.¹¹²

Likewise, Portuguese playwright Sara de Castro's *Madalena*—performed at the Teatro Nacional D. Maria II in 2020—offers a profound and contemporary exploration of the complex symbolic figure of Mary Magdalene as caregiver. Throughout the narrative, the actresses go through a long night of mourning, where vital themes such as human contact, empathy, and the experience of grief are addressed. This performance not only highlights the role of Mary Magdalene in Christian history, but also reinterprets her as a symbol of female resilience. Through her experiences, the play invites the audience to reflect on the importance of care and compassion in times of suffering, highlighting the relevance of Mary Magdalene in the search for connection and healing in today's society.¹¹³

In December 2020, de Castro stated the following about his work:

As José Gil argues in his most recent book, a world without the dead is a world that cannot exist. A world in which death meant the absolute end, in which there were no ritual celebrations, no words that revive memory, would not be a world of the living. This memory of the past is fundamental to building our identity today. The dead must be present in the lives of those who survive them. José Gil makes these reflections on the pandemic and the images of corpses lined up in mass graves, nameless, faceless, without funeral rituals. *Madalena* premiered before the pandemic and spoke of this right to contact with the corpse as part of the mourning process, and the added difficulty of doing so without that contact, the difficulty of contact in our society, along with the need to prepare the body for the journey, the body for the journey, that is, the importance of funeral rituals for the farewell. And now we realize that the spectacle has acquired other dimensions of meaning, fruit of the times we live in. The urgency of claiming the right to live in a world with the dead has become even more evident.

The author affirms that the script of her work has as inspiration the following authors: Adília Lopes, Clarice Lispector, Daniel Tércio, Jean-Luc-Nancy, Joan Didion, José Gomes Ferreira, José Tolentino Mendonça, Julia Kristeva, Lynn Margulis, Marguerite Yourcenar, Maria Julieta Mendes Dias, Maria Filomena Molder, Paul B. Preciado, Paulo Mendes Pinto, and Virginie Despentes. Elsewhere it says:

Madalena was a show about the complex symbolic figure of Mary Magdalene, the caretaker. She is the one who prepares Christ's body for the funeral ceremonies and she is also shown the miracle of the transcendence of the flesh. In that show, the actresses went through a long night of mourning—a process that includes denial, anger, bargaining, sadness and acceptance—to regain the right to have contact with the corpse in a society in which death has been sanitized, dematerialized and abjected. *Madalena* is today another spectacle. We do not know very well what it is. Today we are not only prevented from contact with the corpse, but contact with the living is conditioned." Her concern grows after living with a virus that has isolated us physically, made us fearful of others, banned funerals and left so many to die alone. *Madalena* keeps reminding us that, without contact, we are less human.¹¹⁴

This description of Sara de Castro's work situates us within the current artistic landscape. Furthermore, she reveals, with profound sensitivity, a powerful intuition: as long as there are people who love each other passionately, and as long as there is suffering and death that claims the lives of loved ones, new individuals will continue to reinterpret the story of Magdalene. They will do so through their own lives, finding new meanings

in her narrative across time. In those who refuse to renounce love and visit the tombs, there exists a “Magdalene force” that reminds us of the enduring possibility to preserve the vitality of relationships, love, and life.

Contemporary Queer Movements

Tracing the explicit presence of the figure of the Magdalene in Portuguese queer movements was no easy task. However, we were confident that in Portuguese land, as elsewhere in the world, “the (religious) history of a city (and of a country) is also that of its nocturnal spaces.”¹¹⁵ In this sense, we aimed to make some unspoken things explicit and, as Eve Kosovsky Sedgwick says, “to smuggle queer representations in where they need to be smuggled in, and, with the relative freedom of adulthood, to challenge queer-eradicating impulses where they should be challenged.”¹¹⁶ Reading a research on LGBTIQ+ history in Lisbon, we found that the historic Scarlaty Club bar—on Rua São Marçal, near Martin Moniz Square—was described as “the only transvestite cathedral in Lisbon” when it opened in 1976.¹¹⁷ This description was a verification of how religious language and spiritual practices are often also present in spaces inhabited by communities dissenting from the sex-gender dominance of the cis-heteropatriarchal system.

In the film *Fatucha Superstar*—produced by João Paulo Ferreira in 1976—some clues about a specific historical tendency to merge the language of the sacred with the LGBTIQ+ existences and resistances in Portugal began to be perceived.¹¹⁸ With the red carnations of the Portuguese revolution alive in the social imaginary, Ferreira deconstructed one of the central pillars of the dictatorial regime of the Estado Novo: the apparitions of Our Lady of Fátima. Faithful to the hippie aesthetics of Andrew Lloyd Webber’s musicals, the producer brings to the screen a disruptive and queer image of Our Lady of Fátima: Fataccha, a virgin of Fátima who is a sophisticated transvestite.

Fataccha appears at the top of a tree, promising the little shepherds success and notoriety in the future. Cabarets, disco music, nuns, psychedelic images, magic tricks, a convertible, and God are part of this fantastic universe. The uncompromising and irreverent image complements the songs with sarcastic lyrics guided by carnal desires. Despite the comic and frivolous register, it is a film that goes beyond bringing friends together in a production to tell a story. Undoubtedly, it was a disruptive representation of the apparition of Our Lady of Fátima in a punk and irreverent style dancing “disco sound,” recalling the queer cinema of John Waters and Divine.¹¹⁹ This “indecenting” led to this film being considered—by the dominant political culture—as “ostensibly decadent, petty bourgeois and dissociated from revolutionary progress.”¹²⁰

Thus, we resorted to breaking almonds and splitting melons, weaving a conversation with transvestites and queer people who live or once lived in Portugal. This became our strategy to draw back the veils that had led us to believe there was little or nothing of Magdalene in the Portuguese context. One person told us that—although it was not an explicit allusion to the woman of Magdala—the figure of the drag artist Sylvia Koonz suggested some reflections in this regard. This drag artist is mainly recognized for her performance of Lady Gaga’s “The Edge of Glory” on *The Voice Portugal* in 2020, an iconic moment in the memory of contemporary LGBTIQ+ people in Portugal. She is also known for her participation in *Got Talent Portugal* 2020 alongside some of her transvestite sisters from the Royal House of Trumps.

However, it was also this same artist who, in 2018, performed a cover of the song “How To Save a Life” by The Fray, a cover many drag queens have used in their lip syncs. The scenographic imagination, quickly, led us to the following scene: under the dim lights of a bar, a drag queen with red lips and intense gaze transforms into Mary Magdalene, the woman who—according to the scriptures—loved and wept in the margins. Dressed in a sequined cloak that sparkles like tears under the spotlight, she sings “How to Save a Life” with the heartbroken voice of someone who has unsuccessfully tried to rescue someone from the abyss of death—a song worthy of being sung on Golgotha, watching Jesus die. From this point of view, interpreting this song is a sermon of the night, an echo of the Magdalene who witnessed the collapse and the resurrection, who knew what it was to lose

a friend and seek answers in the emptiness. In each note, redemption and guilt, love and loss, the impossibility of saving the one who does not want to be saved are intertwined. As the refrain soars, the question still hangs like a modern incense: “Where did I go wrong?”

In our research, we also met Jessie La’ Hore, a drag queen who describes herself as follows:

I am Jessie, Jessie La’Hore, Drag Queen, Whore, Feminist, Trans Activist, Daughter of Satan, and Reincarnated from an Eve’s rib with a touch of Mary Magdalene to go along with it. I am all about female liberation, I am all the prejudices and vulgar, misogynistic ideas society has about women, I exist to break every single notion of what a woman is or should be. Born somewhere in the world, with no date or time, I believe I am the evocation of Mary Magdalene (a prostitute turning into a saint? My life goals, I think this is the story, if not, then I’m foolish, deal with it).¹²¹

The figure of Magdalena that we have perceived in this journey through Portuguese stories, experiences, and places has allowed us to recognize a hopeful and powerful echo in the figure of this woman: “Quem por amor se perdeu / Não chore, não tenha pena” (Whoever is lost in love / Don’t cry, don’t be sorry).

Mary Magdalene in Latin America

Roman Catholicism since the Renaissance

The figure of Mary Magdalene in Roman Catholicism in Latin America has a rich history. However, it is marked by colonization and the implantation of Christianity in its Roman Catholic aspect by European missionaries, mainly Spanish and Portuguese. During the Renaissance—as in Europe—Mary Magdalene was presented as the repentant sinner, a figure who embodied salvation through penance. Roman Catholic missionaries promoted her devotion in the context of evangelizing Indigenous communities, using her figure as a model of spiritual transformation.

In Latin America, the veneration of Saint Mary Magdalene was consolidated mainly during the Baroque period, with the rise of religious painting and sculptural representations. Altars dedicated to Mary Magdalene were built in many churches, and festivities were organized in her honor. The saint’s image was associated with devotion to penance, repentance, redemption, and the purification of the soul. This theme had a profound impact on popular Latin American spirituality.

Throughout the nineteenth and twentieth centuries, devotion to Saint Mary Magdalene gradually lost ground to other more prominent Marian invocations, such as the Virgin of Guadalupe, which has been a symbol of religious identity in Latin America. However, in many regions, especially in rural areas and in communities with a monastic tradition, the figure of Mary Magdalene remains alive, and her feast day continues to be celebrated with processions and liturgical events, recalling her fundamental role as a witness to the resurrection of Jesus.

María Magdalena Lorravaquio is a lesser-known figure in history, but she stands out for her contribution to social and cultural development in colonial Latin America. Born in the eighteenth century in the viceroyalty of Peru, she is associated with charitable works and the promotion of education among the women of her time. Lorravaquio defended women’s rights, advocating for their access to education and improving their social status. Her life reflects the struggles of women in a period of limitations, standing out for her courage and commitment to social justice. Although her figure is not as well documented as others, her legacy remains relevant in the history of femininity in Latin America.¹²²

The reading of feminist theologians has promoted a revaluation of the figure of Mary Magdalene in Latin America. In the introduction to issue 49 (2005) of *Conspirando: Revista Latinoamericana de Ecofeminismo, Espiritualidad y Teología* (Conspirando: Latin American Journal of Ecofeminism, Spirituality, and Theology), the authors highlight the role of a hermeneutics of suspicion, silence, and absence. Women from different parts of Latin America suspect that “we have not been told everything about her.” Others delve into personal and biblical stories, concluding that dangerous women are powerful women and discovering that “another story is possible, and other relationships too!”¹²³

Returning to the words of the Latin American theologian Silvia Regina de Lima Silva, we can affirm that the experience of Mary Magdalene in Latin America reminds us that “it is time to remain, to stand, time to wait ... active waiting, who believes, who knows in whom she waits. Outside the tombs, next to the excluded... theological places where we live our ... time of waiting.”¹²⁴

Popular Religiosity, Art, Theater, and Literature

Mary Magdalene holds a significant place within the Latin American religious landscape, deeply woven into the fabric of popular religiosity, art, theater, and literature. Across the region, devotion to her figure manifests in popular celebrations, rituals, and processions, where she is venerated as a symbol of repentance, resilience, and unwavering faith. Artists have long drawn inspiration from her image, portraying her in paintings, sculptures, and dramatic performances that reinterpret her legacy through a Latin American lens. In literature, she emerges as a complex and evocative character, embodying themes of transformation and redemption. Her enduring influence reveals how sacred narratives continue to shape cultural and artistic expressions in Latin America.

Popular Religiosity

In Latin America’s popular devotion and culture, Mary Magdalene is deeply connected to feminine spirituality, redemption, and mysticism. From the early days of colonization, her image was adapted to local traditions, and many communities of native peoples adopted elements of her devotion, fusing them with their own beliefs and worldviews. In some areas, Mary Magdalene is considered a protector of women, and her figure is invoked in times of suffering or difficulty.

Holy Week in many Latin American countries has been one of the key moments in which the figure of Mary Magdalene has been expressed in popular culture. During the processions, scenes of the passion and death of Christ are represented, and in some of them, Mary Magdalene occupies a prominent role as a witness and as a symbol of redemption. In addition, countries such as Mexico, Argentina, Colombia, and Peru have developed festivals and rituals dedicated to Saint Mary Magdalene, which include dances, music, and prayers to celebrate her life and message.

Especially in popular religiosity, the image of the Virgin Mary has commonly embraced the Christian ideal of femininity and motherhood. Moreover, it has traditionally represented a clear example of “decent” versus “indecent.” For centuries, women’s lives in Christian contexts have been judged, condemned, or approved by their conformity or non-conformity to the image of the Virgin Mary. What results from this dynamic is the fact that for centuries religion and sexuality have been two categories that have barely interconnected. When they have intertwined, it has been under the severe supervision of cis-heteropatriarchal power.¹²⁵ The consequence is that women who conform to the dictates of this heteropatriarchal vision of the Virgin Mary are considered “saints” (decent) while those who reject such submission are degraded as “whores” (indecent) in a dichotomy that forecloses other alternative spaces. If this is a tight pattern for cis-heterosexual women, it is more severe for women whose desire is homoerotic. Mary Magdalene—although repentant according to tradition—is

inscribed in this indecent second plane, for the past is never forgotten or left aside. Hence, in the performance, the prostitute is obliterated by her transformation into a virgin.

Today, Mary Magdalene remains an essential figure in popular devotion and religious culture in Latin America, especially in rural areas. Her festivities are celebrated with a profound expression of faith and popular religiosity. She continues to be an icon in art, literature, and theatrical representations, adapted to current times but maintaining her symbolism of penitence, redemption, and hope.

Theological reflection on Mary Magdalene in the Latin American context invites a profound encounter between popular spirituality and the cultural symbolologies that give life to the continent. Thinking of Mary Magdalene as the woman who traverses the biblical story with her presence and unwavering love, we can associate her with the image of the great rivers that run through Latin America, especially the Magdalena River,¹²⁶ whose 1,500-kilometer course meanders through territories, cultures, and traditions. On April 1, 1501, Rodrigo de Bastidas saw the mouth of the river, and as it was the day of Santa María Magdalena, he baptized it in her name. However, the people who inhabited this territory named the river in different ways. This is a brief account of this relationship between the woman of Magdala and Colombia:

Spanish ships identified a large river off the coast of present-day Colombia. It was an impetuous torrent of water that flowed into the sea of the Caribs and became the chosen place to advance in the conquest of the mainland. The risky and determined incursion through its flow would become the nightmare of an unknown world, of an inhabited territory, full of surprises and resistant to the excessive ambition of the newcomers. They called it Rio Grande de la Magdalena because of the feast that the Catholic calendar of the time assigned to the conversion of Mary Magdalene. It was the first of April 1501, *Anno Domini*.¹²⁷

As a symbol, the river reminds us of the indomitable force of feelings and transformation. Like the river that crosses mountains and plains, the love of Mary Magdalene knows no barriers or limits. It is a love that flows with intensity, nourished by mercy, redemption, and compassion. Her passion for Christ, a radical love, free from established norms, transcends exclusion, marginalization, and condemnation. In her, we see the power of a deep faith that springs from vulnerability and absolute surrender.

In the back cover of the book by Germán Ferro Medina and María Fernanda Franco, there is a fragment that condenses the power of the figure of the woman of Magdala to alchemize herself in geographical contexts such as those of the central Colombian river:

I am the saint, the woman, the river. They thought they had discovered me many years ago, but I had already been. And my woman's voice became strong without ceasing to be fish, grave, friend. What do you think when you hear my name? A country, a climate, a place, many places, a history that never ends. I am a path in movement, I renew myself, but I never stop being me. My nature is to flow, to gather and to deliver. I arrive with impetus and strength to meet the lowlands and then, with the maturity of the forged path, I continue with my calm in motion to the eternal encounter with salt, eternity.¹²⁸

The relationship between the Magdalena River and María Magdalena invites reflection on the indomitable rivers that, in our culture, represent both struggles and hopes. Just as the river can renew the land it touches, Mary Magdalene's love can transform broken lives, social margins, and hardened hearts. Her witness reminds us that Christian love is not an accommodating love, but a love that breaks down barriers, flows along paths that are not always easy, and renews in its passage. Thus, in thinking theologically about Mary Magdalene, it is essential to see her story as that of a woman whose deep and committed love is compared to the untiring flow of the river—a river that, despite its obstacles, continues its course, always finding a path for encounter and transformation. Like the river, Mary Magdalene reminds us that God's love is a life-giving channel, flowing

through every corner of our life and culture, propelling us toward a more profound experience of faith and communion with the divine.

Art

In Latin American art—especially during the Baroque period—Mary Magdalene was represented with great symbolic richness. Painters and sculptors of the time, influenced by the Roman Catholic Counter-Reformation, created images that depicted her repentance, penitence, and connection to the divine. The most common depictions include Magdalene with the jar of ointment, with a face of deep emotion, which underscored her role as a witness to Jesus' passion and resurrection. In addition, many of these works integrated elements of indigenous and African culture, which made devotion to Mary Magdalene feel even closer and more accessible to the people of Latin America.

Among the many works alluding to Mary Magdalene, we find the polychrome wood carving by an anonymous Novo-Hispanic sculptor in one of the Viceroyal art rooms of the Amparo Museum in Mexico.¹²⁹

Catherine Burdick¹³⁰ examines how Mary Magdalene, depicted in her conversion process, became a recurring theme in the domestic art of Santiago de Chile between 1650 and 1750. The author explores how this image articulated meanings related to repentance and moral transformation by studying a painting from the Barbosa-Stern collection and historical documents. In a colonial context marked by strict religious and social norms, the figure of Magdalena functioned as a model of spiritual regeneration, especially for women of the urban elite.

Burdick's analysis highlights the visual elements of *luxuria* and *vanitas*—luxury, ephemeral beauty, and the transience of earthly life—illustrating Magdalena's sinful past and emphasizing her transition to a new spiritual identity. Thus, the depiction of Magdalena oscillates between sensuality and penitence, offering a visual narrative that appeals to both devotion and introspection. Such a flexible iconography allows women of the time to identify with an ideal of personal transformation within the limits imposed by viceregal society.

In contemporary culture, Mary Magdalene has been revalued in various feminist movements in Latin America, which seek to reclaim her role as a spiritual leader and her close relationship with Jesus. Her figure has been reinterpreted as a woman who, instead of being only a model of penitence, also represents strength, autonomy, and spiritual transformation. In addition, her association with female suffering has led to her figure being a symbol of resistance and empowerment for many women in the region.

In Colombia, María Magdalena enjoys deep popular devotion in Malambo, a municipality in the Atlántico Department, in the country's Caribbean region. This area is traversed by the majestic Magdalena River, which, significantly, bears the name of this biblical woman. Her popularity in Malambo is linked to a luminous vision that locals claimed to witness amid the struggles for Colombian independence, elevating her as a symbol of hope and resistance. In Malambo, María Magdalena has been venerated as the patron saint since the late nineteenth century, deeply embedded in the cultural and religious fabric of the region. According to local oral tradition, the saint's image was a gift from the Cuban Manuel María Márquez Barros, who brought it from Spain along with an oil painting that depicts her in traditional iconography. The annual festival celebrating her is held every July 22nd, and it has remained one of the most significant and cherished religious observances in the municipality. Since the 1920s, the festivity has been marked by the burning of fireworks and the “vacas locas” (wild cows), lively and symbolic traditions that underscore the profound devotion of the Malambo community to their patroness. During the processions, it is customary for young girls to dress in a manner reminiscent of the saint, symbolizing both reverence and emulation. Additionally, parishioners often offer “mandas”—promises or vows made in gratitude for divine favors received. These enduring expressions of faith have solidified María Magdalena as a religious figure and a powerful symbol of hope and resistance within the Malambra community.

Literature, Music, and Theater

The choice of Colombian actress María Fernanda Yepes to play María Magdalena in the eponymous TV series—created by Sony Pictures Television for TV Azteca channel in 2018—was related to the symbolic load that the Colombian actress represented since she had the role of “La Diabla” in the narco-novel *Sin senos no hay paraíso* (No breasts, no paradise) (2008).¹³¹ In the series *María Magdalena* (2018),¹³² the saint’s figure is presented in a more humanized and empowered perspective. Unlike other traditional portrayals, this production explores her life in greater depth, highlighting her role as an influential woman and key disciple of Jesus. The series breaks away from the image of the repentant sinner and shows her as a spiritual leader with a voice of her own. It also incorporates historical and cultural elements to contextualize her story better, moving away from stereotypes and providing a more complex view of her role in Christianity.

For example, the work of María Dolores Adsuar Fernández is essential, who maps the recovery of the figure of Mary Magdalene and her reformulation in contemporary literature from feminist parameters. In her recent article, entitled “For a Contextualization of the Myth of Mary Magdalene in Some Spanish American Poets of the Twentieth Century,”¹³³ the author points out the powerful impact of the myth of Mary Magdalene in Latin American contexts. Notably, it is investigated in the works of some modernist writers such as José Martí, Francisco A. de Icaza, and José Asunción Silva, as well as in the poetry of contemporary Latin American authors Juana de Ibarbournu, Gabriela Mistral, and Claribel Alegría.

On March 21, 1875, the Cuban writer José Martí published in *Revista Universal* (Universal Magazine) a text composed four days earlier during his Mexican exile, entitled “Magdalena,” where the poet defended those who sin by necessity, and his words remind us of those of Jesus condemning the stoning of the adulterous woman and warning that only he who was free of sin could cast the first stone. Martí expresses:

Let no one ever blame the thirsty
without quenching their thirst with water:
let no man ever convict the hungry
but by offering them bread at the end of the day.¹³⁴

José Asunción Silva, the Colombian modernist poet, presents Magdalena in a “sad celestina role,”¹³⁵ which suggests that the figure of Mary Magdalene in his work is an intermediary in the amorous destiny of the protagonists. This characterization resonates with the literary tradition in which Magdalena appears as an ambivalent figure: on the one hand, a redeemed sinner and, on the other, someone who, from her place of suffering or marginalization, facilitates the union of the lovers. That will unite the lovers’ souls forever. Nevertheless, Silva once again reaffirms the penitent character of Mary Magdalene.

Likewise, the Uruguayan writer Juana de Ibarbournu (1892–1979) does in “Hastío del pasado” (Past boredom), a poem that appeared in *Las lenguas del diamante* (Diamond tongues).¹³⁶ The title suggests a feeling of weariness or disenchantment, a recurring theme in her poetry, where love and nature are often intertwined with an intense emotional sensitivity. Ibarbournu expresses:

Magdalena: Sometimes I envy what you were.
I am bored by this monotonous and sad existence.
Today I would give my soul for a thousand splendors
And the vertigo of the abyss of your hundred thousand loves.¹³⁷

This poem contrasts a routine life and the intensity of the amorous experiences attributed to Magdalena. The poetic voice expresses dissatisfaction with the monotony and suggests that she would prefer to have lived a passionate, if turbulent, existence. Ibarbournu directly references Mary Magdalene, evoking her as a symbol of an intense and passionate life in contrast to the monotony and weariness of everyday reality. In these lines, the

poetic voice expresses a kind of envy toward Magdalena, not because of her repentance or religious transformation, but because of the intensity of her amorous experiences, the “thousand splendors,” and the “vertigo of abyss” of her loves. This aligns with some literary and artistic currents’ vision of Magdalena as a figure of desire, passion, and transgression, rather than solely as a penitent saint.

This representation of Magdalena resonates with the image that some writers and artists have constructed around her: not only as a repentant sinner, but as a woman who embodies desire, freedom, and emotional intensity. In the modernist context of Juana de Ibarbourou, this vision could be linked to the vindication of passion and enjoyment in the face of restrictive moral norms. Thus, Mirta Fernández dos Santos¹³⁸ affirms concerning Ibarbourou’s poetry on Mary Magdalene that “the lyrical voice annuls the social condemnation of the figure of Mary Magdalene and claims for herself the right to the enjoyment of the flesh in the plethora of her youth.”¹³⁹

Finally, Claribel Alegría (1924–2018), a Central American writer, is another of the crucial voices of contemporary Latin American literature in this process of resignifying myth. In doing so, Alegría explores universal themes such as love, death, and rebellion, while questioning and redefining gender roles, thus inviting a necessary critical reflection. This is the case of “María Magdalena,” from the collection of poems *Soltando amarras* (releasing moorings),¹⁴⁰ where the poet gives an account of what the apocryphal gospels already revealed: the intimate relationship between Jesus and Magdalene.

In the twenty-first century, Mary Magdalene has inspired numerous performances and plays that explore her figure from a feminist lens, redefining her symbolism in a more inclusive and contemporary context. These representations often challenge traditional narratives, emphasizing her role as a strong and complex woman in history. One prominent work that approaches the figure of Mary Magdalene from a feminist perspective in the twenty-first century is *Magdalena, su propia voz* (Magdalene, Her Own Voice). Written and directed by Victoria Centeno, this dramatic piece presents the biography of Mary Magdalene from her gospel, offering a renewed and empowered vision of her character.¹⁴¹ The play is a one-woman show performed by Carolina Godoy, who received the award for best Argentine actress at the Mar del Plata International Film Festival, Argentina, in 2020.

In the discography of the Latin American singer Luna Di, who describes herself as “a romantic whore who sadly sings her songs,” we find a famous song that becomes an appropriation of the life of Mary Magdalene. In “Maria Madalena” (2024),¹⁴² the singer describes the features according to which she imagines the figure of the woman of Magdala; then, she goes on to detail the feelings of that woman’s heart; finally, she invokes and incarnates her through the decuplication of her name: “Maria Madalena / Maria Madalena / Maria Madalena / Maria, Maria. / Maria Madalena / Maria Madalena / Maria Madalena / Maria, Maria Madalena.”

In this same perspective, the Latin American Roman Catholic community finds in the song of the Colo de Deus Community a way to join in the hope of the Magdalene. The song is entitled “Canção de Madalena” (Magdalene’s Song) (2020): “Não deixa eu ficar pelo caminho, não” (Don’t let me get in the way).¹⁴³ The video clip of this Brazilian song, without a doubt, becomes an embodiment of the existence of the Magdalene in this region of the Global South: a woman who finds herself chained hand and foot is freed as she sings and dances about a love that is strength, hope, and liberation.

Contemporary Queer Movements

As in the territories of the Global North that have been studied in this research, in Latin America LGBTIQ+ people also walk alongside the figure of Mary Magdalene and have made her part of the queer resistance.¹⁴⁴ Marcella Althaus-Reid, both surprised and disappointed, struggles to comprehend why most liberationist theologians—committed to eradicating inequalities and social injustices—remained stubbornly silent in the face of sexually diverse individuals. Their reluctance to address these communities suggests that their vision of liberation was incomplete, excluding non-hegemonic sexualities from their theological framework.¹⁴⁵ Although in the popular carnivals of the Latin American poor, of which the liberationists spoke so much, disruptive figures, queers, and transvestites were always visible, Althaus-Reid insists that in the TLL, silence reigned in the face of such life experiences:

Anybody who has been in Latin America during the yearly carnival celebrations knows that carnivals are the festivity of the poor and sexual indecency: “the revolt of the Queers” (Lancaster 1997, pp. 19–20). Political and sexual transgressions are the agenda of carnivals, yet the subject of carnivals, the poor, have been obliterated in Liberation Theology. What happens then is that if the shanty townspeople go in procession carrying a statue of the Virgin Mary and demanding jobs, they seem to become God’s option for the poor. However, when the same shanty townspeople mount a carnival centred on a transvestite Christ accompanied by a Drag Queen Mary Magdalene kissing his wounds, singing songs of political criticism, they are not anymore God’s option for the poor. Carnivals in Latin America are the Christmas of the indecent, and yet they are invisible in theological discourse.¹⁴⁶

Such omission reveals a contradiction: while advocating for justice, TLL theologians failed to extend their commitment to those whose identities and desires did not conform to dominant norms. Althaus-Reid’s critique underscores the limitations of traditional liberation theology, challenging its failure to embrace the full spectrum of human diversity. In doing so, she calls for a more radical and inclusive approach, one that genuinely embodies liberation for all: “Statue of a transvestite, leather-clad and stockinged Christ in the hope of liberating God from dyadic representations as some of my sisters have done ‘Christas’ hanging from their crosses.”¹⁴⁷ Furthermore, in addressing Mary Magdalene, the Argentinian theologian states: “Neither am I saying that Jesus should be seen exchanging clothes with the Magdalene. What we are pointing at here is the sexual epistemology of salvation.”¹⁴⁸

Alex Donis, an artist deeply attuned to the contradictions within his own “tri-cultural” identity—pop, queer, and Latino—presents a striking image in his series, depicting María Magdalena kissing the Virgin of Guadalupe on the lips in his series *Mi catedral* (My Cathedral) (1997).¹⁴⁹ Through this provocative portrayal, Donis challenges traditional representations of religious and cultural icons, subverting the roles typically assigned to these figures. The kiss between Mary Magdalene and the Virgin of Guadalupe—both sacred and controversial—serves as a powerful symbol of the blending of identities and the questioning of cis-heteronormative and Christian conventions. Donis’s work pushes the boundaries of cultural and religious symbolism, inviting viewers to reconsider the intersections of faith, sexuality, and identity, while offering a critique of established norms and celebrating queer forms of expression within Latinx culture.

Theater and performances, on their part, have also seen the personage of Mary Magdalene read from a queer perspective. Jean François Casanovas—a prominent actor and theater director—was known for his ability to reinterpret classical figures in his shows. Although there is no record of him having dedicated an entire production to Mary Magdalene, one of his productions seems to embody a triad already present in the Western imaginary: Eve the fallen woman, Mary the virgin, and Mary Magdalene, the prostitute, as proposed by Luis Carlos Villalta.¹⁵⁰ Casanovas presented a performance entitled “Ave Maria” in 1987 in the TV program “Las Tretas de Moria,” which later became part of the show “Escalera” with the Grupo Caviar (Caviarel Group) in 2003. In this performance, Casanovas offered an interpretation loaded with religious symbolism where the

figure of Mary Magdalene is subsumed to the prevailing cis-heteropatriarchal model of decency of the Virgin Mary.

The “Ave Maria” performance by Jean François Casanovas with the Grupo Caviar has an ambiguous and symbolic aesthetic that allows multiple interpretations. Elements of both the Virgin Mary and Mary Magdalene can be identified, depending on the moment we want to consider. On the one hand, the elements that refer to the Virgin Mary are: (a) the title “Ave Maria,” which is the traditional prayer dedicated to the Virgin; (b) the clothing and the solemn tone can evoke the classical iconography of the Mother of Jesus with a mantle that covers her whole body leaving only her face and hands visible in prayer position; and (c) the sacred atmosphere and the music used reinforce a Marian reading.

Likewise are the elements that refer to Mary Magdalene: (a) the theatricality and performative charge can be linked to the representation of Magdalena in baroque art, where she is shown in ecstasy or repentance; (b) the sexual is present because Casanovas enters the scene with an attire typical of female prostitutes in the Argentine context of the time; (c) the sensuality of the movements and the emotional intensity could be associated with the image of Magdalena as the woman transformed by love and forgiveness; and (d) the reference to the marginalized feminine, the transgressor, and the redeemed resonates with the figure of Magdalena in the Western Christian tradition.

In the context of the Grupo Caviar—which worked with transgression and the resignification of cultural icons—the performance constitutes a fusion of both figures, exploring the tension between imposed sanctity and repressed sensuality. This is something that Córdova Quero has analyzed as the dichotomy “virgin/whore.”¹⁵¹ In the aforementioned TV Show, Casanovas entered the scene with high heels and purse, as was the iconography of prostitutes in Argentina in the 1980s. His irreverent and defiant way of walking was characteristic of those who “hacen la calle” (do the street)—that is, prostituted themselves on a street corner—and then climbed up to dance on a rock. There, Casanovas transforms himself. Casanovas removes his heels, wallet, gloves, and wig to cover himself with a cloak like the characteristic image of the Virgin of Lujan, Argentina’s national Marian devotion.

In the same realm, Fabián Cháirez is a Mexican artist recognized for challenging gender and class stereotypes through his art.¹⁵² For more than ten years, he has embodied the character of Mary Magdalene, an identity that goes beyond the simple biblical representation and becomes an act of resistance and vindication. The name of Mary Magdalene in her work has multiple meanings: on the one hand, it functions as a satire of religious symbolism; on the other, it is a tribute to the strong women in her life, especially her grandmother, who—despite adversity—always showed elegance, firmness, and courage.

In addition, Cháirez seeks to redefine the name *María*, which for decades has been used in a derogatory way to refer to Indigenous women in Mexico, especially those who work in domestic service. Through his character, the artist turns what was once a symbol of oppression into an expression of power and pride. His interpretation of Mary Magdalene not only rewrites the narrative of this biblical figure, traditionally portrayed as a repentant sinner, but also becomes a space for reflection on the racism, classism, and discrimination that persist in Mexican society.

Cháirez’s art, particularly his pictorial work and his foray into drag, has generated wide-ranging discussions about identity, gender, and cultural representation. His approach challenges established norms and offers new perspectives on beauty, femininity, and resistance. In this way, Mary Magdalene becomes a symbol of struggle and dignity for Latin American women, sex-gender dissidents, and all those marginalized by power structures.

In Brazil, there is also the *Laboratório Magdalena* (Magdalena Lab), inspired by *Teatro de las Oprimidas* (Theater of the Oppressed), a project from Spain. This initiative seeks to empower communities through theatrical performance. While it does not exclusively focus on the figure of Mary Magdalene, it utilizes her name and themes to explore women’s experiences and foster dialogue on issues of oppression and resistance. The project

highlights how theater can be a powerful tool for amplifying women's voices and addressing gender and social justice issues in contemporary society.¹⁵³

Conclusion

Undoubtedly, entering into the study of a figure as complex as Mary Magdalene implies the arduous challenge of identifying the gaps in knowledge that persist about her character. It is necessary to mobilize epistemic transitions, comprehensive detours, and theological dislocations.¹⁵⁴ Throughout this chapter, we have presented only fragments, glimpses that barely touch the surface of a subject that transcends the pages of this chapter. Mary Magdalene in Ibero-America is a multifaceted figure, whose representation varies and is enriched through the centuries, depending on the cultures of Spain, Portugal, and Latin America. Her presence in these regions' religious, literary, and artistic traditions opens up a vast and fascinating area of study that would require entire volumes to fully understand her symbolic richness and influence on the different cultures that have adopted and reinterpreted her.

As Jacques Derrida states, in the Western Christian imaginary, Mary Magdalene represents “the marginal within the doctrinal, dogmatic and evangelical realm, concerning the fact of the resurrection; the earlier and more original.”¹⁵⁵ This enigmatic and marginal character has made Mary Magdalene a fascinating figure, capable of seducing many believers and non-believers in Christianity. Her figure has been seen as a symbol that connects the sacred with the everyday, especially in the margins and interstices of religious societies and institutions. From the Renaissance to the present day, Magdalene has been interpreted in various ways, serving as a bridge between faith and human experiences outside of dominant structures, becoming an emblem of resistance, transgression, and transformation.

In the words of Tania Modleski, Maria Magdalena was historically relegated to this position—after having been and still being *Apostol Apostolorum* (Apostle among the apostles)—because deep down she was a “woman who knew and knew (too much).”¹⁵⁶ Perhaps the gnostic gospels are correct in suggesting that Mary Magdalene possessed knowledge and revelations of her own, which were not shared by the emerging orthodox Christianity of the second century. What is certain is that her character has inspired not only the life, but also the martyr's pilgrimage of those who challenged the rigid structures of hegemonic institutions. Jane Schaberg states, “we would all wish for the presence of a Magdalene in our descent towards death, keeping us company until the end.”¹⁵⁷ This vision underscores the figure of Magdalena as a symbol of unconditional support and resistance in the face of oppression.

The truth is—and this is something we have sought to reflect throughout this chapter—that Mary Magdalene remains an inexhaustible source of inspiration, resistance and agency. Her figure—far from being reduced to the traditional narratives that define her from sin or repentance—emerges as a symbol of strength in the face of adversity, of freedom from imposed restrictions. In her representation are the echoes of those who, like her, struggle to find their voice on the margins of the dominant structures. Mary Magdalene continues to be a beacon for those in Ibero-America who seek to redraw their destiny, embracing her transformative power in every step towards liberation.

Bibliography

Adams, G., G. Aniksdal, M. Gale, and J. Varley. *Future Conditional: Notes for Tomorrow*. Holstebro: Open Page Publications, 2011.
[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Adsuar Fernández, María Dolores. "For a Contextualization of the Myth of Mary Magdalene in Some Spanish American Poets of the 20th Century." *Mitologías hoy. Revista de pensamiento, crítica y estudios literarios latinoamericanos* 30 (2024): 4–12.
<https://doi.org/10.5565/rev/mitologias.1051>.
[Google Scholar](#) [WorldCat](#)

Aladro-Font, Jorge. "María Magdalena, 'modelo' de la Contrarreforma: La vida de una leyenda." *Lienzo* 30 (2009): 233–264.
[Google Scholar](#) [WorldCat](#)

Alegría, Claribel. *Soltando amarras*. Madrid: Visor, 2005.
[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Almeida, Luisa. *Francisco de Holanda: a arte do humanismo em Portugal*. Lisbon: Instituto Português de Arte, 1995.
[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Almeida Mendes, Paula. "Visual Culture in the Hagiographies and Sacred Biographies of Early Modern Portugal." In *Illustration and Ornamentation in the Iberian Book World, 1450–1800*, edited by Alexander Samuel Wilkinson, 211–239. Leiden: Brill, 2021.
https://doi.org/10.1163/9789004447141_012.
[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Althaus-Reid, Marcella. "El Tocado (*Le Toucher*): Sexual Irregularities in the Translation of God (the Word) in Jesus." In *Derrida and Religion: Other Testaments*, edited by Yvonne Sherwood and Kevin Hart, 393–406. New York: Routledge, 2004.
[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Althaus-Reid, Marcella. *Indecent Theology: Theological Perversions in Sex, Gender and Politics*. London: Routledge, 2000.
[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Althaus-Reid, Marcella. "Queer I Stand: Doing Feminist Theology outside the Borders of Colonial Decency." *Journal of the European Society of Women in Theological Research* 10 (2002): 23–36.
[Google Scholar](#) [WorldCat](#)

Andrews, Jean. "Josefa de Ayala and the Penitent Magdalen: 'Huma suavidade que me cercava toda'." *Portuguese Studies* 38, no. 1 (2022): 25–44.
[Google Scholar](#) [WorldCat](#)

Apostolos-Cappadona, Diane. "Ribera: Mary Magdalene in a New Context, and Companion Exhibition the Many Lives of Mary Magdalene." *Material Religion* 8, no. 2 (2012): 261–262. <https://doi.org/110.2752/175183412X13346797499114>.
[Google Scholar](#) [WorldCat](#)

Aquino. "Reflexiones de un 'católico romano periférico en recuperación'." In *Transformaciones queer/cuir en Abya Yala: Teologías indecentes y disruptivas*, edited by Hugo Córdova Quero and Anderson Fabián Santos Meza, 283–302. St. Louis, MO: Institute Sophia Press, 2025.
[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Araújo Lobo, Maria Marta. "Peregrinações e outras práticas religiosas durante a epidemia de tifo em Braga-Portugal (1769-1770)." In *Peregrinar desde casa. Paradojas y desafíos de los desplazamientos hacia lugares sagrados durante la pandemia por Covid 19*, edited by Oscar Molina Palestina, 217–228. Ciudad de México: ANUIES, 2025.
[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Arias, Juan. *La Magdalena: El último tabú del cristianismo*. Madrid: Punto de Lectura, 2006.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Aviam, Mordechai. "The Decorated Stone from the Synagogue at Migdal: A Holistic Interpretation and a Glimpse into the Life of Galilean Jews at the Time of Jesus." *Novum Testamentum* 55, no. 3 (2013): 205–220. <https://doi.org/10.1163/15685365-12341433>.
[Google Scholar](#) [WorldCat](#)

Barardo, Maria do Rosário. *Santuários de Portugal. Caminhos de Fé*. Lisbon: Paulinas Editora, 2015.
[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Barbas, Helena. *Madalena: História e Mito*. Lisbon: Ésquilo Edições e Multimedia, 2008.
[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Batchelor, Doug. *At Jesus' Feet: The Gospel According to Mary Magdalene*. Roseville, CA: Amazing Facts, 2000.
[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Bauckham, Richard, and Stefano De Luca. "Magdala as We Now Know It." *Early Christianity* 6 (2015): 91–118. <https://doi.org/10.1628/186870315X14249562918118>.
[Google Scholar](#) [WorldCat](#)

Berbara, Maria. "Nascentes morimur: Francisco de Holanda as Artist, Reader and Writer." In *The Artist as Reader*, edited by Heiko Damm, Michael Thimann, and Claus Zittel, 387–419. Leiden: Brill, 2013. https://doi.org/10.1163/9789004242241_014.
[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Berbara, Maria. "Reflections on Portuguese Cosmopolitanism during the Manueline Period and its Aftermath in Luso-Brazilian Art and Historiography." *Jahrbuch für Geschichte Lateinamerikas* 50, no. 1 (2013): 289–302.
[Google Scholar](#) [WorldCat](#)

Bernabe Ubieta, Carmen. *María Magdalena. Tradiciones en el Cristianismo Primitivo*. Estella: Verbo Divino, 1994.
[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Bieinger, Reimund, and Isabelle Vanden Hove. "Mary Magdalene in the Four Gospels." *Louvain Studies* 32, no. 2 (2007): 186–254. <https://doi.org/10.2143/LS.32.3.2033414>.
[Google Scholar](#) [WorldCat](#)

Boer, Ester. *María Magdalena: Más allá del mito*. Ciudad Autónoma de Buenos Aires: Editorial Lumen, 2004.
[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Boyle, Margaret E. "Confined Conversion: Critiquing Institutional Care for Women in Seventeenth-Century Madrid." *HIOL: Hispanic Issues On Line* 25 (2020): 59–71.
[Google Scholar](#) [WorldCat](#)

Burdick, Catherine. "Luxuria y Vanitas: Visualizando la Conversión de la Magdalena Virreinal Sur Andina en Santiago de Chile, 1650–1750." *Cuadernos de Historia* 61 (2024): 171–193.
[Google Scholar](#) [WorldCat](#)

Burke, Aaron A. "Magdalūma, Migdālīm, Magdoloī and Majādīl: The Historical Geography and Archaeology of The Magdulu (Migdaāl)." *BASOR* 346 (2007): 29–57.
[Google Scholar](#) [WorldCat](#)

Burke, Marcus B. "Spanish Painters in the Forefront of the Tridentine Reform." In *Art and Reform in the Late Renaissance*, edited by Jesse M. Locker, 47–71. New York: Routledge, 2018.
[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Cabañas, Miguel. "Narcotelenovelas, Gender, and Globalization in *Sin tetas no hay paraíso*." *Building Services Engineering Research and Technology* 39, no. 3 (2012): 53–73. <https://doi.org/10.1177/01436244231215454>.

Calduch-Beneges, Nuria. *El perfume del Evangelio. Jesús se encuentra con las mujeres*. Estella: Editorial Verbo Divino, 2008.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Calero Ruiz, Clementina. "María Magdalena. Origen e iconografía en las artes plásticas y en el cine." *Revista Latente* 19 (2021): 9–28.

[Google Scholar](#) [WorldCat](#)

Callejón García, José Antonio. "María Magdalena en *La visión de los Reyes Magos* de Emilia Pardo Bazán: Redefinición historiográfica y reivindicación gnóstica de *la mujer damnificada*." *Digilec: Revista Internacional de Lenguas y Culturas* 11 (2024): 269–293.

Calpino, Teresa J. "The Magdalene of Contemporary Biblical Scholarship." In *Mary Magdalene from the New Testament to the New Age and Beyond*, edited by Edmondo F. Lupieri, 297–317. Leiden: Brill, 2019.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Campa, José. *La imagen de María Magdalena en la pintura de los siglos XVI y XVII en España y Portugal*. Seville: Universidad de Sevilla, 2007.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Cardoso, José Maria Pedrosa de Abreu. *O canto litúrgico da Paixão em Portugal nos séculos XVI e XVII: os Passionários Polifónicos de Guimarães e Coimbra*. Tese de doutoramento em Letras, na área de Ciências Musicais. Coimbra: Univ. de Coimbra, 1998.

<https://hdl.handle.net/10316/585>.

Cascais, António Fernando. "Cinema queer e queerização do cinema em Portugal." In *Cinema e Cultura Queer*, edited by António Fernando Cascais, 114–155. Lisbon: Associação Cultural Janela Indiscreta, 2014.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Catelli, Laura. "Spanish Baroque and Misogyny: The Image of Mary Magdalene in Maria de Zayas's *Disenchantments of Love*." *ARENAL* 18, no. 2 (2011): 409–432.

Chouza-Calo, Maria del Pilar. "Mary Magdalene: Iconographic Image and Literary Subject in Counter-Reformation Spain." *Acta Moldaviae Septentrionalis* 10 (2011): 49–53.

[Google Scholar](#) [WorldCat](#)

Coelho Dias, Geraldo J. A. "A devoção do povo português a Nossa Senhora nos tempos modernos." *História: Revista da Faculdade de Letras da Universidade do Porto* 4 (1987): 227–256.

[Google Scholar](#) [WorldCat](#)

Colectivo Editorial. "Introducción: María Magdalena, levantando la sospecha." *Cons-pirando. Revista Latinoamericana de ecofeminismo, espiritualidad y teología* 49 (2005): 1.

[Google Scholar](#) [WorldCat](#)

Córdova Quero, Hugo. "The Prostitutes Also Go into the Kingdom of God: A Queer Reading of Mary of Magdala." In *Liberation Theology and Sexuality*, edited by Marcella Althaus-Reid, 81–110. Hampshire: Ashgate, 2006.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Córdova Quero, Hugo. *Sin tabú: Diversidad sexual y religiosa en América Latina*. Bogotá/Santiago de Chile: RedLAC/GEMRIP Ediciones, 2018.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Córdova Quero, Hugo, and Anderson Fabián Santos Meza. "Travesías teológicas queer/cuir en América Latina." In *Transformaciones queer/cuir en Abya Yala: Teologías indecentes y disruptivas*, edited by Hugo Córdova Quero and Anderson Fabián Santos Meza, 9–62. St. Louis, MO: Institute Sophia Press, 2025.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Curopos, Fernando. "João Paulo Ferreira: *Fatucha* superstar fait sa Révolution." *Iberic@l, Revue d'études ibériques et ibéro-américaines* 9 (2016): 189–198.

David de Morais, João Augusto. *Religiosidade Popular no Alentejo*. Famões: Edições Colibri, 2010.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

De Lima Silva, Silvia Regina. "De encrucijadas y jardines: en búsqueda de nuevos lugares teológicos." *Vida y Pensamiento* 23, no. 1 (2003): 131–144.

[Google Scholar](#) [WorldCat](#)

De Luna, Álvaro. *Virtuosas e claras mugeres*. Edition by Lola Pons Rodríguez. Segovia: Junta de Castilla y León, Fundación Instituto Castellano y Leonés de la Lengua, 2008.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

De Martel Patrício, Maria Madalena. *Le Livre du Passé Mort*. Porto: Oficinas da Empresa Littogrâphica e Typogrâphica do Porto, 1915.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

De Martel Patrício, Maria Madalena. *Poemas da Côr e do Silêncio*. Coimbra: Coimbra Editora, 1922.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

De Vasconcelos e Sousa, Gonçalo. "A particular devocao: imaginária, pintura e outros objectos religiosos nos testamentos da aristocracia titular de Lisboa (finais do séc. XVIII a finais do séc. XVIII)," *Laboratorio de Arte* 33 (2021): 161–174.

[Google Scholar](#) [WorldCat](#)

De Vega, Lope Félix. "Auto de las albricias de nuestra Señora" (BN Mss., 17.265). In *Catálogo de autos sacramentales, historiales y alegóricos*, edited by Jenaro Alenda y Mira. Boletín de la Real Academia Española. Retrieved from Biblioteca Virtual Miguel de Cervantes, https://www.cervantesvirtual.com/obra-visor/catalogo-de-autos-sacramentales-historiales-y-alegoricos/html/e0d6ccc8-a0f7-11e1-b1fb-00163ebf5e63_3.html.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

De Vega, Lope Félix. *Rimas sacras*. Edited by Francisco Cascales. Madrid: Ediciones Cátedra, 2005.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Del Amo Horga, Luz María. "María Magdalena, la 'Apostola apostolorum'." In *El culto a los santos: cofradías, devoción, fiestas y arte*, edited by Instituto Escorialense de Investigaciones Históricas y Artísticas, 613–635. Madrid: Ediciones Escorialenses, 2008.

Delicado Puerto, Gemma. "Cervantes, Shakespeare y la Magdalena: teología laica en el teatro." In *El teólogo en la España de la temprana modernidad*, edited by C. Strosetzki, I. Hernando Morata, and C. Wehr, 201–214. Prolegomena Romanica. Beiträge zu den romanischen Kulturen und Literaturen. Berlin and Heidelberg: J.B. Metzler, 2023. https://doi.org/10.1007/978-3-662-67088-0_13.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Derrida, Jacques. "By Force of Mourning." *Critical Inquiry* 22, no. 2 (1996): 171–192.

[Google Scholar](#) [WorldCat](#)

Di S. M. Maddalena, Gabriele. *Santa Teresa di Gesù: Maestra di vita spirituale*. Rome: Ancora, 1958.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Do Rosário, Diogo. *Historia das vidas e feitos heroicos e obras insignes dos sanctos*. Braga: António de Mariz, 1567.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Espejo, Manuel. "A María Magdalena." April 14, 2012. <https://hermandaddelasvirtudes.blogspot.com/2012/04/maria-magdalena.html>.

[WorldCat](#)

Espinoza Arellano, José de Jesús, Adriana Ramírez Menchaca, Liliana Angélica Guerrero Ramos, and Sandra López Chavarria. "Strategies, Alliances and Business Portfolio to Develop Melon Competitiveness in the Comarca Lagunera, Mexico." *Nova scientia* 9, no. 19 (2017): 441–463.

[Google Scholar](#) [WorldCat](#)

Fernández dos Santos, Mirta. "'Tómame ahora que aún es temprano': representaciones del paso del tiempo en la poesía de Juana de Ibarbourou." In *Matura idade: considerações sobre a velhice*, edited by John Greenfield and Francisco Topa, 71–83. Porto: CITCEM, 2022.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Ferreira, Rui. "A Quaresma e a Semana Santa em Braga." *Theologica* 53, nos. 1–2 (2018): 79–99.

<https://doi.org/10.34632/theologica.2018.25>.

[Google Scholar](#) [WorldCat](#)

Ferro Medina, Germán, and María Fernanda Franco Ortíz. *Magdalena*. Honda and Tolima: Editorial Museo del Río Magdalena, 2024.

Forcades i Vila, Teresa. "María Magdalena en los primeros escritos cristianos." *Iglesia Viva* 265 (2016): 9–32.

[Google Scholar](#) [WorldCat](#)

Fry, Chris. *The Way of Magdalene*. Holstebro: Open Page Publications, 2007.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Goehring, Margaret. "Exploring the Border: The Breviary of Eleanor of Portugal." In *Push Me, Pull You: Imaginative and Emotional Interaction in Late Medieval and Renaissance Art*, edited by Sarah Blick and Laura D. Gelfand, 123–148. Leiden and Boston: Brill, 2011. <https://doi.org/10.1163/9789004215139>.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Gómez-Acebo, Isabel, ed. *María Magdalena: De apóstol, a prostituta y amante*. Bilbao: Editorial Desclée de Brouwer, 2007.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Haskins, Susan. *Mary Magdalen: Myth and Metaphor*. London: HarperCollins, 1993.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Hidalgo Ríos, Marcelo Alejandro. "Hermana nuestra: La pascua-queer de Magdalena." *Religión e Incidencia Pública* 9 (2021): 109–132.

[Google Scholar](#) [WorldCat](#)

Horta, Bruno. "40 anos de Finalmente: viagem ao mundo secreto das plumas e extravagâncias." *Observador*, 2016.

<https://observador.pt/especiais/40-anos-finalmente-um-segredo-mal-guardado-da-noite-lisboa/>.

[Google Scholar](#) [WorldCat](#)

Ibarbourou, Juana de. *Las lenguas de diamante*. Buenos Aires: Agencia General de Librerías y Publicaciones, 1919.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Józwiak, Magdalena Małgorzata. "The Apostle of the Apostles: Prostitute or Penitent? A Typology of Mary Magdalene in the Homilies of Gregory the Great." *Verbum Vitae* 42, no. 4 (2024): 871–886.

[Google Scholar](#) [WorldCat](#)

Julius, Anthony. *Transgresiones. El arte como provocación*. Barcelona: Destino, 2002.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

King, Karen L. "Canonization and Marginalization: Mary of Magdala." In *The Postcolonial Biblical Reader*, edited by R. S. Sugirtharajah, 284–290. Oxford: Blackwell Publishing, 2006.

Knox, Andrea. "Speaking, Writing and Performing Mary Magdalene in Irish Convents in Early Modern Spain (1499 to 1639)." *Bulletin of Hispanic Studies* 96, no. 10 (2019): 1167–1187. <https://doi.org/10.3828/bhs.2019.68>.

[Google Scholar](#) [WorldCat](#)

Lavrin, Asunción. "La madre María Magdalena Lorravaquio y su mundo visionario." *Signos Históricos* 7, no. 13 (2005): 22–41.

[Google Scholar](#) [WorldCat](#)

Leloup, Jean-Yves. *The Gospel of Mary Magdalene*. Rochester, VT: Inner Traditions, 2002.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Lobo Antunes, António. *A Noiva de Deus*. Lisbon: Editorial Caminho, 1990.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Lovegren, Sylvia. *Melon: A Global History*. London: Reaktion Books, 2016.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Mailahn, Klaus. *Johannes Markus und seine Mutter Maria Magdalena: Die wahre Geschichte des unterschätzten Evangelisten und Verfassers der Offenbarung*. Norderstedt: Herstellung und Verlag, 2021.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Maisch, Ingrid. *Mary Magdalene: The Image of a Woman Through the Centuries*. Collegeville, MN: The Liturgical Press, 1998.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Manns, Frédéric. "Magdala dans les sources littéraires." In *Studia Hierosolymitana in onore del P. Bellarmino Bagatti, vol. I, Studi archeologici*, edited by E. Testa, 307–337. Jerusalem: Franciscan Printing Press, 1976.

Martí, José. *Obras completas. Poesía (2)*. La Habana: Centro de Estudios Martianos, 2016.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Medeiros Araújo, Filipa. "'Novas artes, novo engenho'. A emblemática aplicada como oficina interartes no século XVIII português." In *Identidades y Redes Culturales*, edited by Yolanda Guasch Marí, Rafael López Guzmán, and Iván Panduro Sáez, 787–799. Granada: Editorial Universidad de Granada, 2021.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Mendoza, Ilenia Colón. *The Cristos yacentes of Gregorio Fernández: Polychrome Sculptures of the Supine Christ in Seventeenth-Century Spain*. Burlington, VT: Ashgate Publishing, 2015.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Mignozzi, Marcello. "Suspended between Sacred and Profane: The Iconography of Mary Magdalene from Its Origins to the Fifteenth Century." In *Mary Magdalene from the New Testament to the New Age and Beyond*, edited by Edmondo F. Lupieri, 189–252. Leiden: Brill, 2019. https://doi.org/10.1163/9789004411067_012.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Miles, Margaret R. *Carnal Knowing: Female Nakedness and Religious Meaning in the Christian West*. Tunbridge Wells: Burns & Oates, 1992.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Modleski, Tania. *The Women Who Knew Too Much: Hitchcock and Feminist Theory*. New York: Routledge, 2015.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Molanus, Johannes. *De Historia SS. Imaginum et Picturarum pro vero earum usu contra abusum*. Lovanii: Typis Academicis, 1771.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Montes Bardo, Joaquín. *Arte y espiritualidad franciscana en la Nueva España: siglo XVI. Iconología en la provincia del Santo Evangelio*. Jaén: Universidad de Jaén, 2001.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Monzón Pertejo, Elena. “Discursos de género en el cine católico español de la década de los cincuenta: La pecadora. María de Magdala (Ignacio F. Iquino, 1954).” *Millars. Espai i Història* 55, no. 1 (2024): 21–46.

[Google Scholar](#) [WorldCat](#)

Monzón Pertejo, Elena. “The Transit of Mary Magdalene’s Soul in Catalan Artistic Production in the 15th Century.” *Religions* 12, no. 11 (2021): 1009. <https://doi.org/10.3390/rel12111009>.

[Google Scholar](#) [WorldCat](#)

Moreira da Rocha, Manuel Joaquim. “Arquitetura religiosa barroca em Braga (Minho): entre a tradição e a modernidade.” *Revista da Faculdade de Letras. Ciências e Técnicas do Património* 9–11 (2010–2012): 331–373.

[Google Scholar](#) [WorldCat](#)

Moreno Seco, Mónica, ed. *Activistas, creadoras y transgresoras: Disidencias y representaciones*. Madrid: Editorial Dykinson, 2020.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Morrás, María. “Under Suspicion: Mary Magdalene in Late Medieval Castile, Virtuous and Illustrious?” In *Gender and Exemplarity in Medieval and Early Modern Spain*, edited by María Morrás, Rebeca Sanmartín Bastida, and Yonsoo Kim, 75–111. Leiden: Brill, 2020. http://dx.doi.org/10.1163/9789004438446_004.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Morujão, Isabel, Antônia Fialho Conde, and Maria do Rosário Morujão. *Em treze Cantos: epopeia feminina em recinto monástico. O Memorial dos Milagres de Cristo de Maria de Mesquita Pimentel*. Braga: CITCEM/CIDEHUS/CHSC, 2015.

Navarrete Prieto, Benito, and Joaquim Oliveira Caetano, eds. *Identidades Compartidas. Pintura Española en Portugal*. Portugal: Museo Nacional de Arte Antiguo, 2023.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Navia Velasco, Carmiña. “Violencia histórica contra María de Magdala.” *RIBLA* 41 (2002): 107–116.

[Google Scholar](#) [WorldCat](#)

Neto, Pedro. *María en la cultura popular ibérica*. Madrid: Ediciones del Centro, 2009.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Novo Villaverde, Yolanda. “Erlebnis y poesis en la poesía de Lope de Vega: el ciclo de arrepentimiento y las Rimas Sacras (1614).” *Boletín de la Biblioteca de Menéndez Pelayo* 67 (1991): 35–74.

[Google Scholar](#) [WorldCat](#)

Oliveira Marques, Rui. *Histórias da noite gay de Lisboa*. Lisbon: Ideia-Fixa, 2017.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Pérez Baltasar, María Dolores. *Mujeres marginadas: Las casas de recogidas en Madrid*. España: Gráficas Lormo, 1984.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Post, Chandler Rathfon. “The Early Renaissance in the Province of Burgos.” In *Volume IX: The Beginning of the Renaissance in Castile and Leon*, Part 2, 587–668. Cambridge, MA, and London: Harvard University Press, 1947.

<https://doi.org/10.4159/harvard.9780674600379.c3>.

Powers, Perry J. “Lope de Vega and *Las Lágrimas de la Madalena*.” *Comparative Literature* 8, no. 4 (1956): 273–290.

Ratcliffe, Krista. *Anglo-American Feminist Challenges to the Rhetorical Traditions: Virginia Woolf, Mary Daly, Adrienne Rich*. Carbondale: Southern Illinois University Press, 1996.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Ribas, Mario. "Liberating Mary, Liberating the Poor." In *Liberation Theology and Sexuality*, edited by Marcella Althaus-Reid, 123–135. Aldershot, England/Burlington, VT: Ashgate, 2006. <https://doi.org/10.4324/9781351153966>.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Ribeiro, António Vítor. *O Auto dos Místicos: Mística, Religião Popular e Inquisição*. Lisbon: Chiado Editora, 2015.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Ribeiro Campos, Carolina, Beatriz Sousa, Joana Silva, Megan Braga, Susana de Sousa Araújo, Hélia Sales, et al. "Positioning Portugal in the Context of World Almond Production and Research." *Agriculture* 13, no. 19 (2023): 1716.

<https://doi.org/10.3390/agriculture13091716>.

[Google Scholar](#) [WorldCat](#)

Ricci, Carla. *Mary Magdalene and Many Others: Women Who Followed Jesus*. Translated by Paul Burns. Minneapolis: Fortress Press, 1994.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Rodrigo Gómez, Sara, Concepción Ornos, Jaime García Gila, Javier Blasco-Aróstegui, Jesús Selfa, Miguel Guara, et al. "Bees and Crops in Spain: An Update for Melon, Watermelon and Almond." *Annales de la Société Entomologique de France* 57, no. 1 (2021): 12–28. <https://doi.org/10.1080/00379271.2020.1847191>.

[Google Scholar](#) [WorldCat](#)

Rosado Alves, Susana Rita. *A iconografia de Santa Maria Madalena em Portugal até ao Concílio de Trento*. Mestrado em Arte, Património e Teoria do Restauro. Lisbon: Universidade de Lisboa, 2012.

Sánchez Morillas, Beatriz. "María Magdalena, de testigo presencial a ícono de penitencia en la pintura de los S. XIV-XVII." PhD diss., Universidad de Sevilla, 2014.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Santos Meza, Anderson Fabián. "Caminando indecentemente con Marcella Althaus-Reid. Haciendo teologías disidentes y liberadoras desde el Sur." In *Transformaciones queer/cuir en Abya Yala: Teologías indecentes y disruptivas*, edited by Hugo Córdova Quero and Anderson Fabián Santos Meza, 81–126. St. Louis, MO: Institute Sophia Press, 2025.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Santos Meza, Anderson Fabián. "Quaerite et Invenietis: Tras el Rastro 'Queer' en la Edad Media." *Conexión Queer: Revista Latinoamericana y Caribeña de Teologías Queer* 5 (2022): 173–216. <https://repository.usfca.edu/conexionqueer/vol5/iss1/6>.

Santos Meza, Anderson Fabián. "Resistencia queer: Mística, política y diversidad." *Religión e Incidencia Pública* 9 (2021): 83–103.

[Google Scholar](#) [WorldCat](#)

Santos Meza, Anderson Fabián. "Tránsitos, desvíos y dislocaciones. Hacia otro no-lugar con Paul-Beatriz Preciado y Marcella Althaus-Reid." In *El hilo de Ariadna Entretejiendo saberes en clave interdisciplinaria*, edited by Hugo Córdova Quero and Cristian Mor, 129–162. St. Louis, MO: Institute Sophia Press, 2023.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Santos Meza, Anderson Fabián. "Walking Indecently with Marcella Althaus-Reid: Doing Dissident and Liberative Theologies from the South." *Religions* 14 (2023): 270. <https://doi.org/10.3390/rel14020270>.

[Google Scholar](#) [WorldCat](#)

Saramago, José. *El Evangelio según Jesucristo*. Madrid: Punto De Lectura, 2006.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Saxer, Victor. *Le culte de Marie-Madeleine en Occident des origines à la fin du Moyen Âge*. Auxerre: Éditions Picard, 1959.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Schaberg, Jane. *The Resurrection of Mary Magdalene: Legends, Apocrypha and the Christian Testament*. New York and London: Continuum, 2004.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Schüssler Fiorenza, Elisabeth. *En Memoria de ella. Una reconstrucción teológico-feminista de los orígenes del cristianismo*. Bilbao: Descleé de Brouwer, 1989.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Schüssler Fiorenza, Elisabeth. "Mary Magdalene, Apostle to the Apostles." *Union Theological Seminary Journal* (1975): 22–24.

[Google Scholar](#) [WorldCat](#)

Sedgwick, Eve. *Tendencies*. London: Routledge, 1993. <https://doi.org/10.1215/9780822381860>.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Sewicki, Marianne. "Magdalenes and Tiberiennes: City Women in the Entourage of Jesus." In *Transformative Encounters: Jesus and Women Re-viewed*, edited by Ingrid Rosa Kitzberger, 181–202. Leiden: Brill, 2000.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Silva, José Asunción. *Obra completa*. Madrid: ALLCA XX-Universidad de Costa Rica: CRLA-Archivos, 1996.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Silverio de Santa Teresa. *Procesos de Beatificación y Canonización de Santa Teresa de Jesús, Tomo III*. Burgos: El Monte Carmelo, 1935.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Sobral, Cristina. "'Eu pregador e apostola fuy': Pregação feminina num legendário pós-tridentino português (Fr. Diogo do Rosário, 1567)." *RILCE* 36, no. 2 (2020): 477–498.

[Google Scholar](#) [WorldCat](#)

Taylor, Joan E. "Missing Magdala and The Name of Mary 'Magdalene.'" *Palestine Exploration Quarterly* 146, no. 3 (2014): 205–223. <https://doi.org/10.1179/0031032814Z.0000000000110>.

[Google Scholar](#) [WorldCat](#)

Teixeira da Silva, Greise Kelly. "As lágrimas de Maria Madalena: mar de amor e dor." *Revista de Escritoras Ibéricas* 5, no. 9 (2017): 9–28. <http://dx.doi.org/10.5944/rei.vol.5.2017.18790>.

[Google Scholar](#) [WorldCat](#)

Teresa de Jesús. *Obras Completas*. Burgos: Monte Carmelo, 1994.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Thompson, Mary. *Mary of Magdala: Apostle and Leader. An Amazing Re-discovery of a Woman in the Early Church*. New York: Paulist Press. 1995.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Triana, Jose Luis. "Campo ou cidade: influências sobre a escolha dos jovens rurais granadinos no estado do Meta, Colômbia." *Master's thesis*, Universidade de Brasília, 2019.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Villalta, Luiz Carlos. "Eve, Mary and Magdalene: Stereotypes of Women in Sixteenth-Century Brazil." In *Brazilian Feminisms*,

edited by Solange Ribeiro de Oliveira and Judith Still, 15–33. Nottingham: University of Nottingham, 1999.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Warner, Marina. *Alone of All Her Sex: The Myth and the Cult of the Virgin Mary*. New York: Alfred A. Knopf, 1976.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Wirthensohn, Michelle, and Luis Iannamico. “Almond in the Southern Hemisphere.” In *Almonds: Botany, Production and Uses*, edited by Rafel Socias i Company and Thomas M Gradziel, 87–110. Oxfordshire: CABI, 2017.

<http://dx.doi.org/10.1079/9781780643540.0087>.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Zamora, Mario. “Milagro de Santo Domingo en Soriano.” In *Identidades Compartidas. Pintura Española en Portugal*, edited by Benito Navarrete Prieto and Joaquim Oliveira Caetano, 160–161. Lisboa: Museo Nacional de Arte Antigo, 2023.

[Google Scholar](#) [Google Preview](#) [WorldCat](#) [COPAC](#)

Zangenberg, Jürgen K. “Archaeological News from the Galilee: Tiberias, Magdala and Rural Galilee.” *Early Christianity* 1, no. 3 (2010): 471–484. <https://doi.org/10.1628/ec-2010-0015>.

[Google Scholar](#) [WorldCat](#)

Notes

- 1 Margaret R. Miles, *Carnal Knowing: Female Nakedness and Religious Meaning in the Christian West* (Tunbridge Wells: Burns & Oates, 1992), 10.
- 2 Miles, *Carnal Knowing*, 11.
- 3 See Teresa J. Calpino, “The Magdalene of Contemporary Biblical Scholarship,” in *Mary Magdalene from the New Testament to the New Age and Beyond*, ed. Edmondo F. Lupieri (Leiden: Brill, 2019), 297–317; Joan E. Taylor, “Missing Magdala and The Name of Mary ‘Magdalene,’” *Palestine Exploration Quarterly* 146, no. 3 (2014): 205–223; Mailahn Klaus, *Johannes Markus und seine Mutter Maria Magdalena: Die wahre Geschichte des unterschätzten Evangelisten und Verfassers der Offenbarung* (Norderstedt: Herstellung und Verlag, 2021); Reimund Bieinger and Isabelle Vanden Hove, “Mary Magdalene in the Four Gospels,” *Louvain Studies* 32, no. 2 (2007): 186–254; Jean-Yves Leloup, *The Gospel of Mary Magdalene* (Rochester, VT: Inner Traditions, 2002).
- 4 See Jane Schaberg, *The Resurrection of Mary Magdalene: Legends, Apocrypha and the Christian Testament* (New York and London: Continuum, 2004), 21–46.
- 5 Schaberg, *The Resurrection of Mary Magdalene*, 10. See also Krista Ratcliffe, *Anglo-American Feminist Challenges to the Rhetorical Traditions: Virginia Woolf, Mary Daly, Adrienne Rich* (Carbondale: Southern Illinois University Press, 1996), 62.
- 6 See Ingrid Maisch, *Mary Magdalene: The Image of a Woman Through the Centuries* (Collegeville, MN: The Liturgical Press, 1998).
- 7 See Maisch, *Mary Magdalene: The Image of a Woman Through the Centuries*, 166–175. In the face of this pendulum-like dynamic, Karen L. King speaks of the logics of canonization and marginalization: “Canonization and Marginalization: Mary of Magdala,” in *The Postcolonial Biblical Reader*, ed. R. S. Sugirtharajah (Oxford: Blackwell Publishing, 2006), 284–290. For his part, Marcello Mignozzi chooses to allude to the sacred and the profane: “Suspended between Sacred and Profane: The Iconography of Mary Magdalene from Its Origins to the Fifteenth Century,” in *Mary Magdalene from the New Testament to the New Age and Beyond*, ed. Edmondo F. Lupieri (Leiden: Brill, 2019), 189–252.
- 8 Maisch, *Mary Magdalene: The Image of a Woman Through the Centuries*, 156.
- 9 Schaberg, *The Resurrection of Mary Magdalene. Legends, Apocrypha and the Christian Testament*, 8. Also, says K. King: “A fuller and more accurate historical portrait of Mary of Magdala is one contribution toward rectifying that loss by providing an important resource for critical theological reflection and praxis” (King, “Canonization and Marginalization: Mary of Magdala,” 289).

- 10 Elisabeth Schüssler Fiorenza, "Mary Magdalene, Apostle to the Apostles," *Union Theological Seminary Journal* (1975): 5–6, cited by Schaberg, *The Resurrection of Mary Magdalene*, 7.
- 11 See, for example: Mordechai Aviam, "The Decorated Stone from the Synagogue at Migdal: A Holistic Interpretation and a Glimpse into the Life of Galilean Jews at the Time of Jesus," *Novum Testamentum* 55, no. 3 (2013): 205–220; Taylor, "Missing Magdala and The Name of Mary 'Magdalene'," 205–223; Aaron A. Burke, "Magdalūma, Migdālīm, Magdoloī and Majādīl: The Historical Geography and Archaeology of The Magdulu (Migdaāl)," *BASOR* 346 (2007): 29–57; Frédéric Manns, "Magdala dans les sources littéraires," in *Studia Hierosolymitana in onore del P. Bellarmino Bagatti, vol. I, Studi archeologici*, ed. E. Testa (Jerusalem: Franciscan Printing Press, 1976), 307–337; Richard Bauckham and Stefano De Luca, "Magdala as We Now Know It," *Early Christianity* 6 (2015): 91–118.
- 12 See Sara Rodrigo Gómez et al., "Bees and Crops in Spain: An Update for Melon, Watermelon and Almond," *Annales de la Société Entomologique de France* 57, no. 1 (2021): 12–28.
- 13 See Carolina Ribeiro Campos et al., "Positioning Portugal in the Context of World Almond Production and Research," *Agriculture* 13, no. 19 (2023): 1716.
- 14 See Michelle Wirthensohn and Luis Iannamico, "Almond in the Southern Hemisphere," in *Almonds: Botany, Production and Uses*, ed. Rafel Socias i Company and Thomas M Gradziel (Oxfordshire: CABI, 2017), 87–110.
- 15 See Rodrigo Gómez et al., "Bees and Crops in Spain: An Update for Melon, Watermelon and Almond," 12–28.
- 16 See Sylvia Lovegren, *Melon: A Global History* (London: Reaktion Books, 2016).
- 17 See José de Jesús Espinoza Arellano et al., "Strategies, Alliances and Business Portfolio to Develop Melon Competitiveness in the Comarca Lagunera, Mexico," *Nova scientia* 9, no. 19 (2017): 441–463.
- 18 See Jose Luis Triana, "Campo ou cidade: influências sobre a escolha dos jovens rurais granadinos no estado do Meta, Colômbia" (MA thesis, Universidade de Brasília, 2019).
- 19 Jürgen K. Zangenberg, "Archaeological News from the Galilee: Tiberias, Magdala and Rural Galilee," *Early Christianity* 1, no. 3 (2010): 471–484.
- 20 See Susan Haskins, *Mary Magdalen: Myth and Metaphor* (London: HarperCollins, 1993).
- 21 Haskins, *Mary Magdalen: Myth and Metaphor*, 1.
- 22 See Diane Apostolos-Cappadona, *Mary Magdalene: A Visual History* (London: T&T Clark, 2023), 8–9, 42, 46, 63, 64. See also Bernabe Ubieta, *María Magdalena. Tradiciones en el Cristianismo Primitivo* (Estella: Verbo Divino, 1994); Carla Ricci, *Mary Magdalene and Many Others: Women Who Followed Jesus*, trans. Paul Burns (Minneapolis: Fortress Press, 1994); Mary Thompson, *Mary of Magdala: Apostle and Leader. An Amazing Re-discovery of a Woman in the Early Church* (New York: Paulist Press, 1995); Marianne Sewicki, "Magdalenes and Tiberiennes: City Women in the Entourage of Jesus," in *Transformative Encounters: Jesus and Women Re-viewed*, ed. Ingrid Rosa Kitzberger (Leiden: Brill, 2000), 181–202.
- 23 See Clementina Calero Ruiz, "María Magdalena. Origen e iconografía en las artes plásticas y en el cine," *Revista Latente* 19 (2021): 9–28.
- 24 See Hugo Córdova Quero, "The Prostitutes Also Go into the Kingdom of God: A Queer Reading of Mary of Magdala," *Liberation Theology and Sexuality*, ed. Marcella Althaus-Reid (Hampshire: Ashgate, 2006), 81–110; Marcelo Alejandro Hidalgo Ríos, "Hermana nuestra: La pascua-queer de Magdalena," *Religión e Incidencia Pública* 9 (2021): 109–132. See also Hugo Córdova Quero and Anderson Fabián Santos Meza, "Travesías teológicas queer/cuir en América Latina," in *Transformaciones queer/cuir en Abya Yala: Teologías indecentes y disruptivas*, ed. Hugo Córdova Quero and Anderson Fabián Santos Meza (St. Louis, MO: Institute Sophia Press, 2025), 36.
- 25 Juan Arias, *La Magdalena: El último tabú del cristianismo* (Madrid: Punto de Lectura, 2006); Ester Boer, *María Magdalena: Más allá del mito* (Ciudad Autónoma de Buenos Aires: Editorial Lumen, 2004); Taylor, "Missing Magdala and The Name of Mary 'Magdalene'," 205–223; Burke, "Magdalūma, Migdālīm, Magdoloī and Majādīl: The Historical Geography and Archaeology of The Magdulu (Migdaāl)," 29–57.
- 26 Marina Warner, *Alone of All Her Sex: The Myth and the Cult of the Virgin Mary* (New York: Alfred A. Knopf, 1976).

- 27 See Victor Saxer, *Le culte de Marie-Madeleine en Occident des origines à la fin du Moyen Âge* (Auxerre: Éditions Picard, 1959).
- 28 Nuria Calduch-Beneges, *El perfume del Evangelio. Jesús se encuentra con las mujeres* (Estella: Editorial Verbo Divino, 2008), 54.
- 29 See Doug Batchelor, *At Jesus' Feet: The Gospel According to Mary Magdalene* (Roseville, CA: Amazing Facts, 2000).
- 30 Calduch-Beneges, *El perfume del Evangelio. Jesús se encuentra con las mujeres*, 63.
- 31 Elisabeth Schüssler Fiorenza, *En Memoria de ella. Una reconstrucción teológico-feminista de los orígenes del cristianismo* (Bilbao: Desclee de Brouwer, 1989), 166.
- 32 See Mónica Moreno Seco, *Activistas, creadoras y transgresoras: Disidencias y representaciones* (Madrid: Editorial Dykinson, 2020).
- 33 María Dolores Adsuar Fernández, "For a Contextualization of the Myth of Mary Magdalene in Some Spanish American Poets of the 20th Century," *Mitologías hoy. Revista de pensamiento, crítica y estudios literarios latinoamericanos* 30 (2024): 7.
- 34 See Maria del Pilar Chouza-Calo, "Mary Magdalene: Iconographic Image and Literary Subject in Counter-Reformation Spain," *Acta Moldaviae Septentrionalis* 10 (2011): 49–53; Luz María Del Amo Horga, "María Magdalena, la 'Apostola apostolorum'" (Madrid: Ediciones Escorialenses, 2008), 625.
- 35 Homilía 33; c. 591. *Homiliarum in evangelia*, Lib. II, Migne PL 76: 1238–1246.
- 36 See Johannes Molanus, *De Historia SS. Imaginum et Picturarum pro vero earum usu contra abusum* (Lovanii: Typis Academicis, 1771), 25–42.
- 37 See Margaret E. Boyle, "Confined Conversion: Critiquing Institutional Care for Women in Seventeenth-Century Madrid," *HIOL: Hispanic Issues On Line* (2020): 59–71. For further information, see Pérez Baltasar, *Mujeres marginadas: Las casas de recogidas en Madrid* (España: Gráficas Lormo, 1984).
- 38 See Andrea Knox, "Speaking, Writing and Performing Mary Magdalene in Irish Convents in Early Modern Spain (1499 to 1639)," *Bulletin of Hispanic Studies* 96, no. 10 (2019): 1167–1187. Boyle, "Confined Conversion: Critiquing Institutional Care for Women in Seventeenth-Century Madrid," 59–71.
- 39 See Gabriele di S. M. Maddalena, *Santa Teresa di Gesù: Maestra di vita spirituale* (Rome: Ancora, 1958).
- 40 Teresa de Jesús, *Obras Completas* (Burgos: Monte Carmelo, 1994), "Vida" (The Book of Life), ch. 9, § 2.
- 41 Teresa de Jesús, *Obras Completas*, "Camino de Perfección" (The Way of Perfection), ch. 40, § 3.
- 42 Silverio de Santa Teresa, *Procesos de Beatificación y Canonización de Santa Teresa de Jesús, Tomo III* (Burgos: El Monte Carmelo, 1935), 58.
- 43 See Álvaro De Luna, *Virtuosas e claras mugeres* (Segovia: Junta de Castilla y León, Fundación Instituto Castellano y Leonés de la Lengua, 2008).
- 44 For further information, see María Morrás, "Under Suspicion: Mary Magdalene in Late Medieval Castile, Virtuous and Illustrious?," in *Gender and Exemplarity in Medieval and Early Modern Spain*, ed. María Morrás, Rebeca Sanmartín Bastida, and Yonsoo Kim (Leiden: Brill, 2020), 75–111.
- 45 For a discussion of the depiction of the Magdalene preaching in Spanish art, including the altarpiece of Pedro Pares (Pere Mates), see Diane Apostolos-Cappadona, "From Apostola Apostolarum to Provençal Evangelist: On the Evolution of a Medieval Motif for Mary Magdalene," in *Mary Magdalene in Medieval Culture: Conflicted Roles*, ed. Peter Loewen and Robin Waugh (New York: Routledge, 2014), 171, 179n53, 180n54.
- 46 De Luna, *Virtuosas e claras mugeres*, 421.
- 47 For a detailed discussion of the papal decrees on depictions of Mary Magdalene, see Apostolos-Cappadona, *Mary*

- 48 See Teresa Forcades i Vila, “María Magdalena en los primeros escritos cristianos,” *Iglesia Viva* 265 (2016): 9–32.
- 49 See Córdova Quero, “The Prostitutes Also Go into the Kingdom of God: A Queer Reading of Mary of Magdala,” 81–110.
- 50 See Isabel Gómez-Acebo, *María Magdalena: De apóstol, a prostituta y amante* (Bilbao: Editorial Desclée de Brouwer, 2007).
- 51 See Pedro Neto, *María en la cultura popular ibérica* (Madrid: Ediciones del Centro, 2009).
- 52 For further information, see <https://lamagdalenallanes.com>.
- 53 This song has no date of creation. It can be found in the “Cantares y Romances” section of the Bando de la Magdalena web page. For more information, see <https://lamagdalenallanes.com/cantares-romances/>
- 54 This song has no date of creation. It can be found in the “Cantares y Romances” section of the Bando de la Magdalena web page. For more information, see <https://lamagdalenallanes.com/cantares-romances/>.
- 55 For further information, see the website of the Hermandad de la Magdalena: www.magdalenos.es.
- 56 Manuel Espejo, “A María Magdalena.” To read the complete poem, see <https://hermandaddelasvirtudes.blogspot.com/2012/04/maria-magdalena.html>.
- 57 See Beatriz Sánchez Morillas, “María Magdalena, de testigo presencial a ícono de penitencia en la pintura de los S. XIV–XVII” (PhD diss., Universidad de Sevilla, 2014).
- 58 See Magdalena Małgorzata Jóźwiak, “The Apostle of the Apostles: Prostitute or Penitent? A Typology of Mary Magdalene in the Homilies of Gregory the Great,” *Verbum Vitae* 42, no. 4 (2024): 871–886.
- 59 For a discussion of the altarpiece by Bernat Martorell, see Apostolos-Cappadona, *Mary Magdalene: A Visual History*, 8–9, 42, 46, 63, 64. The image also appears on the cover of the book.
- 60 See Elena Monzón Pertejo, “The Transit of Mary Magdalene’s Soul in Catalan Artistic Production in the 15th Century,” *Religions* 12, no. 11 (2021): 1–19.
- 61 Monzón Pertejo, “The Transit of Mary Magdalene’s Soul in Catalan Artistic Production in the 15th Century,” 19.
- 62 See Chandler Rathfon Post, “The Early Renaissance in the Province of Burgos,” in *Volume IX: The Beginning of the Renaissance in Castile and Leon*, Part 2 (Cambridge, MA, and London: Harvard University Press, 1947), 587–668.
- 63 See Burke, “Spanish Painters in the Forefront of the Tridentine Reform,” in *Art and Reform in the Late Renaissance*, ed. Jesse M. Locker (New York: Routledge, 2018), 47–71; Knox, “Speaking, Writing and Performing Mary Magdalene in Irish Convents in Early Modern Spain (1499 to 1639),” 1167–1187.
- 64 See Jorge Aladro-Font, “María Magdalena, ‘modelo’ de la Contrarreforma: La vida de una leyenda,” *Lienzo* 30 (2009): 233–264; Gemma Delicado Puerto, “Cervantes, Shakespeare y la Magdalena: teología laica en el teatro,” in *El teólogo en la España de la temprana modernidad*, in C. Strosetzki, I. Hernando Morata, and C. Wehr (Berlin and Heidelberg: J.B. Metzler, 2023), 201–214.
- 65 See Ilenia Colón Mendoza, *The Cristos yacentes of Gregorio Fernández: Polychrome Sculptures of the Supine Christ in Seventeenth-Century Spain* (Burlington, VT: Ashgate Publishing, 2015).
- 66 The beautiful canvas can be viewed from anywhere in the world on the Prado Museum’s website: <https://www.museodelprado.es/coleccion/obra-de-arte/magdalen-penitente/1f0c2f5f-5eed-46cc-978f-a4a301b7dc55>. See also Diane Apostolos-Cappadona, “Ribera: Mary Magdalene in a New Context, and Companion Exhibition the Many Lives of Mary Magdalene,” *Material Religion* 8, no. 2 (2012): 261–262.
- 67 See Biblioteca Nacional de Madrid, *Manuscritos* 16.295, https://www.cervantesvirtual.com/obra-visor/catalogo-de-autos-sacramentales-historiales-y-alegoricos/html/e0d6ccc8-a0f7-11e1-b1fb-00163ebf5e63_3.html#I_0_.
- 68 Lope Félix De Vega, “Auto de las albricias de nuestra Señora” (BN Mss., 17.265), in *Catálogo de autos sacramentales, historiales y alegóricos*, ed. Jenaro Alenda y Mira (Boletín de la Real Academia Española). Retrieved from Biblioteca Virtual

Miguel de Cervantes, https://www.cervantesvirtual.com/obra-visor/catalogo-de-autos-sacramentales-historiales-y-alegoricos/html/e0d6ccc8-a0f7-11e1-b1fb-00163ebf5e63_3.html⁵.

- 69 Lope Félix De Vega, *Rimas sacras*, ed. Francisco Cascales (Ediciones Cátedra, 2005).
- 70 Chouza-Calo, "Mary Magdalene: Iconographic Image and Literary Subject in Counter-Reformation Spain," 53.
- 71 Novo Villaverde, "Erlebnis y poesis en la poesía de Lope de Vega: el ciclo de arrepentimiento y las Rimas Sacras (1614)," *Boletín de la Biblioteca de Menéndez Pelayo* 67 (1991): 37.
- 72 Perry J. Powers, "Lope de Vega and *Las Lágrimas de la Madalena*," *Comparative Literature* 8, no. 4 (1956): 280.
- 73 See Laura Catelli, "Spanish Baroque and Misogyny: The Image of Mary Magdalene in Maria de Zayas's *Disenchantments of Love*," *ARENAL* 18, no. 2 (2011): 409–432.
- 74 See José Saramago, *El Evangelio según Jesucristo* (Madrid: Punto De Lectura, 2006).
- 75 Saramago, *El Evangelio según Jesucristo*, 15.
- 76 See José Antonio Callejón García, "María Magdalena en *La visión de los Reyes Magos* de Emilia Pardo Bazán: Redefinición historiográfica y reivindicación gnóstica de *la mujer damnificada*," *Digilec: Revista Internacional de Lenguas y Culturas* 11 (2024): 269–293.
- 77 Callejón García, "María Magdalena en *La visión de los Reyes Magos* de Emilia Pardo Bazán: Redefinición historiográfica y reivindicación gnóstica de *la mujer damnificada*," 275.
- 78 See Elena Monzón Pertejo, "Discursos de género en el cine católico español de la década de los cincuenta: La pecadora. María de Magdala (Ignacio F. Iquino, 1954)," *Millars. Espai i Història* 55, no. 1 (2024): 21–46.
- 79 For more information about this project, see <https://www.residuитеatro.com/ultimas-noticias/tradicion-transmision-transgresion-2021-encuentro-internacional-de-mujeres-creadoras>.
- 80 The web portal of this organization is as follows: <https://themagdalenaproject.org/>.
- 81 See Chris Fry, *The Way of Magdalene* (Holstebro: Open Page Publications, 2007).
- 82 See G. Adams et al., *Future Conditional: Notes for Tomorrow* (Holstebro: Open Page Publications, 2011).
- 83 Anthony Julius, *Transgresiones. El arte como provocación* (Barcelona: Destino, 2002), 20.
- 84 See Anderson Fabián Santos Meza, "Quaerite et Invenietis: Tras el Rastro 'Queer' en la Edad Media," *Conexión Queer: Revista Latinoamericana y Caribeña de Teologías Queer* 5 (2022): 173–216.
- 85 More information about this play can be found in the following Facebook profile: <https://www.facebook.com/lasmagdalenateatro/>.
- 86 See Paula Almeida Mendes, "Visual Culture in the Hagiographies and Sacred Biographies of Early Modern Portugal," in *Illustration and Ornamentation in the Iberian Book World, 1450–1800*, ed. Alexander Samuel Wilkinson (Leiden: Brill, 2021), 211–239; Maria Berbara, "Reflections on Portuguese Cosmopolitanism during the Manueline Period and its Aftermath in Luso-Brazilian Art and Historiography," *Jahrbuch für Geschichte Lateinamerikas* 50, no. 1 (2013): 289–302.
- 87 See Luiz Carlos Villalta, "Eve, Mary and Magdalene: Stereotypes of Women in Sixteenth-Century Brazil," in *Brazilian Feminisms*, ed. Solange Ribeiro de Oliveira and Judith Still (Nottingham: University of Nottingham, 1999), 15–33.
- 88 See Diogo Do Rosário, *Historia das vidas e feitos heroicos e obras insignes dos sanctos* (Braga: António de Mariz, 1567); Cristina Sobral, "'Eu pregador e apostola fuy': Pregação feminina num legendário pós-tridentino português (Fr. Diogo do Rosário, 1567)," *RILCE* 36, no. 2 (2020): 477–498.
- 89 See Geraldo J. A. Coelho Dias, "A devoção do povo português a Nossa Senhora nos tempos modernos," *História: Revista da Faculdade de Letras da Universidade do Porto* 4 (1987): 227–256;
- 90 See Jean Andrews, "Josefa de Ayala and the Penitent Magdalen: 'Huma suavidade que me cercava toda,'" *Portuguese*

- 91 See António Vítor Ribeiro, *O Auto dos Místicos: Mística, Religião Popular e Inquisição* (Lisbon: Chiado Editora, 2015).
- 92 See Gonçalo De Vasconcelos e Sousa, “A particular devocao: imaginária, pintura e outros objectos religiosos nos testamentos da aristocracia titular de Lisboa (finais do séc. XVIII a finais do séc. XVIII),” *Laboratorio de Arte* 33 (2021): 161–174; Joaquín Montes Bardo, *Arte y espiritualidad franciscana en la Nueva España: siglo XVI. Iconología en la provincia del Santo Evangelio* (Jaén: Universidad de Jaén, 2001).
- 93 See José Maria Pedrosa de Abreu Cardoso, *O canto litúrgico da Paixão em Portugal nos séculos XVI e XVII: os Passionários Polifónicos de Guimarães e Coimbra* (Coimbra: Univ. de Coimbra, 1998); Rui Ferreira, “A Quaresma e a Semana Santa em Braga,” *Theologica* 53, nos. 1–2 (2018): 79–99.
- 94 See Margaret Goehring, “Exploring the Border: The Breviary of Eleanor of Portugal,” in *Push Me, Pull You: Imaginative and Emotional Interaction in Late Medieval and Renaissance Art*, ed. Sarah Blick and Laura D. Gelfand (Leiden and Boston: Brill, 2011), 123–148.
- 95 See Greise Kelly Teixeira da Silva, “As lágrimas de Maria Madalena: mar de amor e dor,” *Revista de Escritoras Ibéricas* 5, no. 9 (2017): 9–28.
- 96 For more information, see the website of the Parish Church of Saint Mary Magdalene: <https://paroquiasaonicolau.pt/igreja-de-santa-maria-madalena/>.
- 97 For further information, see www.jf-madalena.pt.
- 98 See Maria Marta Araújo Lobo, “Peregrinações e outras práticas religiosas durante a epidemia de tifo em Braga-Portugal (1769–1770),” in *Peregrinar desde casa. Paradojas y desafíos de los desplazamientos hacia lugares sagrados durante la pandemia por Covid 19*, ed. Oscar Molina Palestina (Ciudad de México: ANUIES, 2025), 217–228; Manuel Joaquim Moreira da Rocha, “Arquitectura religiosa barroca em Braga (Minho): entre a tradição e a modernidade,” *Revista da Faculdade de Letras. Ciências e Técnicas do Património* 9–11 (2010–2012): 331–373; Maria do Rosário Barardo, *Santuários de Portugal. Caminhos de Fé* (Lisbon: Paulinas Editora, 2015).
- 99 See Helena Barbas, *Madalena: História e Mito* (Lisbon: Ésquilo Edições e Multimedia, 2008).
- 100 See Coelho Dias, “A devoção do povo português a Nossa Senhora nos tempos modernos,” 227–256.
- 101 See João Augusto David de Moraes, *Religiosidade Popular no Alentejo* (Famões: Edições Colibri, 2010).
- 102 See Susana Rita Rosado Alves, *A iconografia de Santa Maria Madalena em Portugal até ao Concílio de Trento* (Lisbon: Universidade de Lisboa, 2012).
- 103 Rosado Alves, *A iconografia de Santa Maria Madalena em Portugal até ao Concílio de Trento*, 88.
- 104 See Maria Barbara, “*Nascentes morimur*: Francisco de Holanda as Artist, Reader and Writer,” in *The Artist as Reader*, ed. Heiko Damm, Michael Thimann, and Claus Zittel (Leiden: Brill, 2013), 387–419; Barbara, “Reflections on Portuguese Cosmopolitanism during the Manueline Period and its Aftermath in Luso-Brazilian Art and Historiography,” 289–302; Filipa Medeiros Araújo, “‘Novas artes, novo engenho’: A emblemática aplicada como oficina interartes no século XVIII português,” in *Identidades y Redes Culturales*, ed. Yolanda Guasch Marí, Rafael López Guzmán, and Iván Panduro Sáez (Granada: Editorial Universidad de Granada, 2021), 787–799.
- 105 See Luisa Almeida, *Francisco de Holanda: a arte do humanismo em Portugal* (Lisbon: Instituto Português de Arte, 1995); José Campa, *La imagen de María Magdalena en la pintura de los siglos XVI y XVII en España y Portugal* (Seville: Universidad de Sevilla, 2007).
- 106 See Apostolos-Cappadona, “Portrayals of Mary Magdalene by Early Modern Women Artists.” See especially the section “Mary Magdalene portrayed by Iberian Women,” about Josefa de Óbidos and Sor Joana Baptista. For more information, see the article here: <https://artherstory.net/portrayals-of-mary-magdalene-by-early-modern-women-artists/>.
- 107 See Benito Navarrete Prieto and Joaquim Oliveira Caetano (eds.), *Identidades Compartidas. Pintura Española en Portugal* (Portugal: Museo Nacional de Arte Antiguo, 2023).

- 108 Mario Zamora, "40. Milagro de Santo Domingo en Soriano," in *Identidades Compartidas. Pintura Española en Portugal*, ed. Benito Navarrete Prieto and Joaquim Oliveira Caetano (Portugal: Museo Nacional de Arte Antigo, 2023), 160–161.
- 109 To see both paintings, please visit the website of the Museum of Sacred Art of Funchal (MASF): <https://masf.pt/art-collection>.
- 110 See De Maria Madalena Martel Patrício, *Le Livre du Passé Mort* (Porto: Oficinas da Empresa Litográfica e Tipográfica do Porto, 1915).
- 111 See De Martel Patrício, *Poemas da Côr e do Silêncio* (Coimbra: Coimbra Editora, 1922).
- 112 This beautiful song by Lucília do Carmo can be heard at the following link: <https://www.youtube.com/watch?v=GK89jheBUOc>.
- 113 In the following web portal you will find more information about the artistic work of Sara de Castro: <https://www.tndm.pt/pt/calendario/madalena/>.
- 114 In the following web portal you will find more information about the artistic work of Sara de Castro: <https://dentrodacivilprodu.wixsite.com/covil/madalena>.
- 115 Rui Oliveira Marques, *Histórias da noite gay de Lisboa* (Lisbon: Ideia-Fixa, 2017), 5.
- 116 Eve Sedgwick, *Tendencies* (London: Routledge, 1993), 3.
- 117 See Bruno Horta, "40 anos de Finalmente: viagem ao mundo secreto das plumas e extravagâncias," *Observador*, 2016.
- 118 See Fernando Curopos, "João Paulo Ferreira: *Fatucha* superstar fait sa Révolution," *Iberic@l, Revue d'études ibériques et ibéro-américaines* 9 (2016): 189–198.
- 119 See Vale Pires et al., "A Century of Queerness After Dark: A Socio-historical Review of Lesbian, Gay, Bisexual, Transgender and Queer Nights in Lisbon (1920–2020)," 1–19.
- 120 António Fernando Cascais, "Cinema queer e queerização do cinema em Portugal," in *Cinema e Cultura Queer* (Lisbon: Associação Cultural Janela Indiscreta, 2014), 116.
- 121 Jessie La'Hore (Madeirapride), "Eu sou Jessie," Instagram, October 8, 2023, <https://www.instagram.com/madeirapride/p/CyInQIXq9lx/>.
- 122 See Asunción Lavrin, "La madre María Magdalena Lorravaquio y su mundo visionario," *Signos Históricos* 7, no. 13 (2005): 22–41.
- 123 Colectivo Editorial, "Introducción: María Magdalena, levantando la sospecha," *Cons-pirando. Revista Latinoamericana de ecofeminismo, espiritualidad y teología* 49 (2005): 1.
- 124 Silvia Regina De Lima Silva, "De encrucijadas y jardines: en búsqueda de nuevos lugares teológicos," *Vida y Pensamiento* 23, no. 1 (2003): 143.
- 125 Mario Ribas, "Liberating Mary, Liberating the Poor," in *Liberation Theology and Sexuality*, ed. Marcella Althaus-Reid (Aldershot, England/Burlington, VT: Ashgate, 2006), 123–135.
- 126 See Germán Ferro Medina and María Fernanda Franco Ortíz, *Magdalena* (Honda and Tolima: Editorial Museo del Río Magdalena, 2024).
- 127 Ferro Medina and Franco Ortíz, *Magdalena*, 45.
- 128 Ferro Medina and Franco Ortíz, *Magdalena*, back cover.
- 129 In the following link you can see some photographs of the image of Mary Magdalene in the Amparo Museum in Mexico: <https://museoamparo.com/colecciones/pieza/1794/maria-magdalena>.
- 130 See Catherine Burdick, "Luxuria y Vanitas: Visualizando la Conversión de la Magdalena Virreinal Sur Andina en Santiago de Chile, 1650–1750," *Cuadernos de Historia* 61 (2024): 171–193.

- 131 See Miguel Cabañas, “Narcotelenovelas, Gender, and Globalization in *Sin tetas no hay paraíso*,” *Building Services Engineering Research and Technology* 39, no. 3 (2012): 53–73.
- 132 More information on this series can be found at the following web link: <https://www.imdb.com/es/title/tt9863496/>.
- 133 See Adsuar Fernández, “For a Contextualization of the Myth of Mary Magdalene,” 4–12.
- 134 José Martí, *Obras completas. Poesía (2)* (La Habana: Centro de Estudios Martianos, 2016), 41.
- 135 José Asunción Silva, *Obra completa* (Madrid: ALLCA XX-Universidad de Costa Rica: CRLA-Archivos, 1996), 94.
- 136 See Juana de Ibarbourou, *Las lenguas de diamante* (Buenos Aires: Agencia General de Librerías y Publicaciones, 1919).
- 137 Ibarbourou, *Las lenguas de diamante*, 77.
- 138 See Mirta Fernández dos Santos, “‘Tómame ahora que aún es temprano’: representaciones del paso del tiempo en la poesía de Juana de Ibarbourou,” in *Matura idade: considerações sobre a velhice* (Porto: CITCEM, 2022), 71–83.
- 139 Fernández dos Santos, “‘Tómame ahora que aún es temprano’: representaciones del paso del tiempo en la poesía de Juana de Ibarbourou,” 78.
- 140 See Claribel Alegría, *Soltando amarras* (Madrid: Visor, 2005).
- 141 See Centeno, *Magdalena, su propia voz*, directed by Victoria Centeno, performed by Carolina Godoy, music by Federico Gaumet (2020). The work of this Argentine artist consists of a monologue that tries to go beyond the “biblical archetype” of Mary Magdalene, through the identifications of the insurgent feminine and the dissidence of love. She uses the “Gospel according to Magdalene,” but recognizes that above all the project was mobilized by an inner impulse, a sort of intuition about a woman who is more than a prostitute: she is, above all, an ordinary woman who can be any woman. That is why she tried to find the woman of Magdala within herself. For more information, you can listen to the following podcast in which Venteno talks about his work: https://www.youtube.com/watch?v=_LoO-EewYJs&t=280s.
- 142 The song by this contemporary artist can be heard at the following link: https://www.youtube.com/watch?v=6_b_Y-cxZvM.
- 143 The song by Colo do Deus can be heard at the following link: https://www.youtube.com/watch?v=p_Qv_q_-dSA.
- 144 See Santos Meza, “Resistencia queer: Mística, política y diversidad,” 83–103.
- 145 Anderson Fabián Santos Meza, “Walking Indecently with Marcella Althaus-Reid: Doing Dissident and Liberative Theologies from the South,” *Religions* 14 (2023): 17. See note 8. See also “Caminando indecentemente con Marcella Althaus-Reid. Haciendo teologías disidentes y liberadoras desde el Sur,” in *Transformaciones queer/cuir en Abya Yala: Teologías indecentes y disruptivas*, ed. Hugo Córdova Quero and Anderson Fabián Santos Meza (St. Louis, MO: Institute Sophia Press, 2025), 81–126.
- 146 Marcella Althaus-Reid, *Indecent Theology: Theological Perversions in Sex, Gender and Politics* (London: Routledge, 2000), 25; See also Althaus-Reid, “El Tocado (*Le Toucher*): Sexual Irregularities in the Translation of God (the Word) in Jesus,” in *Derrida and Religion: Other Testaments*, ed. Yvonne Sherwood and Kevin Hart (New York: Routledge, 2004), 401.
- 147 Marcella Althaus-Reid, “Queer I Stand: Doing Feminist Theology outside the Borders of Colonial Decency,” *Journal of the European Society of Women in Theological Research* 10 (2002): 30.
- 148 Althaus-Reid, “Queer I Stand: Doing Feminist Theology outside the Borders of Colonial Decency,” 30.
- 149 See Aquino, “Reflexiones de un ‘católico romano periférico en recuperación,’” in *Transformaciones queer/cuir en Abya Yala: Teologías indecentes y disruptivas*, ed. Hugo Córdova Quero and Anderson Fabián Santos Meza (St. Louis, MO: Institute Sophia Press, 2025), 283–302.
- 150 See Villalta, “Eve, Mary and Magdalene: Stereotypes of Women in Sixteenth-Century Brazil,” 15–33.
- 151 Hugo Córdova Quero, *Sin tabú: Diversidad sexual y religiosa en América Latina* (Bogotá/Santiago de Chile: RedLAC/GEMRIP Ediciones, 2018).
- 152 Cháirez’s artwork is theologically disruptive. Not only in relation to his transvestism, but with the problematization that

this artist proposes by fusing spirituality and mysticism with erotic performativity in his work. For more information on his work, please visit his official website: <https://fabianchaires.com/>.

- 153 For further information, see kuringa-barbarasantos.blogspot.com.
- 154 See Monzón Pertejo, "The Transit of Mary Magdalene's Soul in Catalan Artistic Production in the 15th Century," 1009; Anderson Fabián Santos Meza, "Tránsitos, desvíos y dislocaciones. Hacia otro no-lugar con Paul-Beatriz Preciado y Marcella Althaus-Reid," in *El hilo de Ariadna Entretejiendo saberes en clave interdisciplinaria*, ed. Hugo Córdova Quero and Cristian Mor (St. Louis, MO: Institute Sophia Press, 2023), 129–162.
- 155 Jacques Derrida, "By Force of Mourning," *Critical Inquiry* 22, no. 2 (1996): 180.
- 156 See Tania Modleski, *The Women Who Knew Too Much: Hitchcock and Feminist Theory* (New York: Routledge, 2015).
- 157 Schaberg, *La resurrección de María Magdalena. Leyendas, apócrifos y Testamento cristiano*, 22.