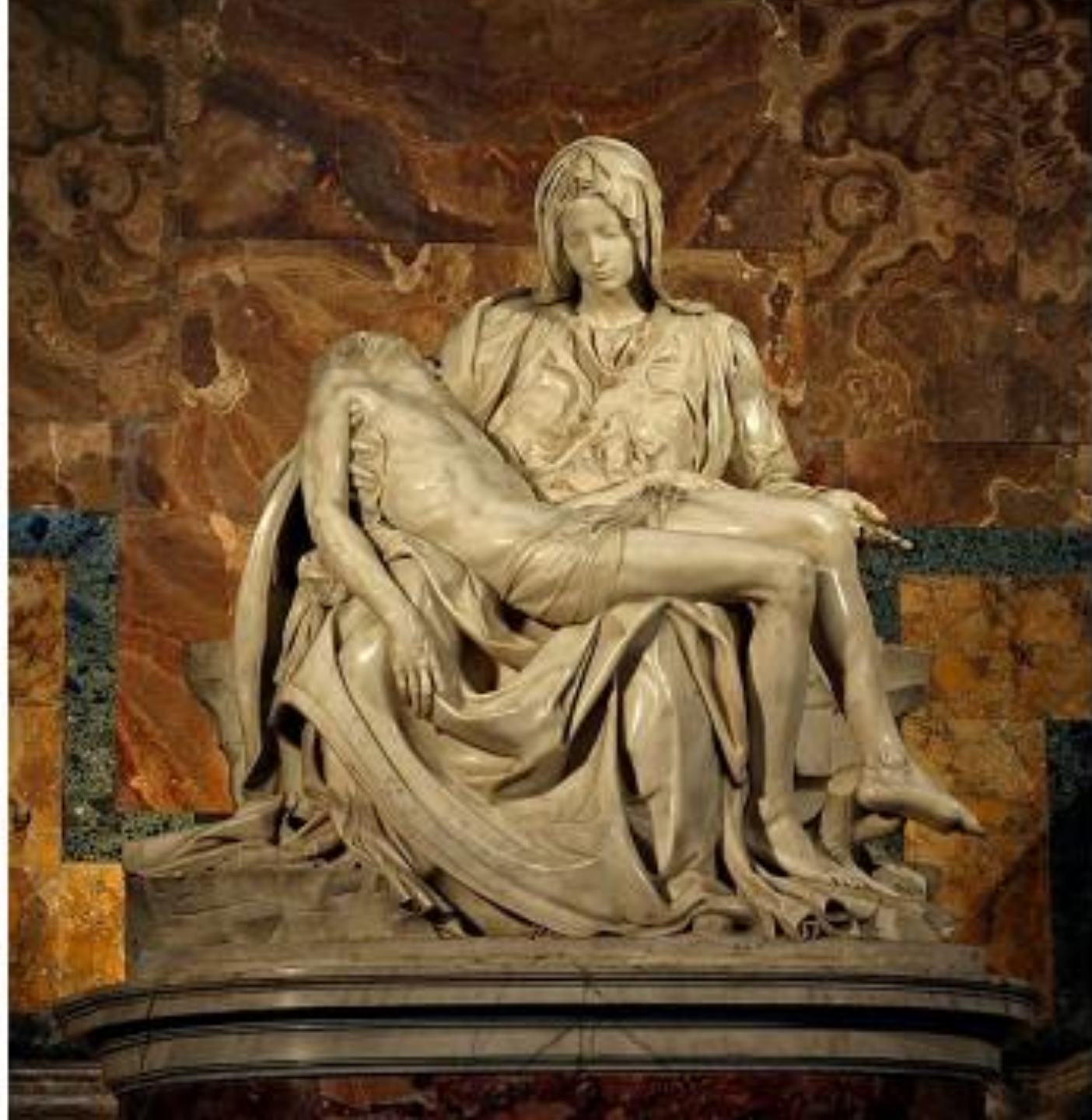
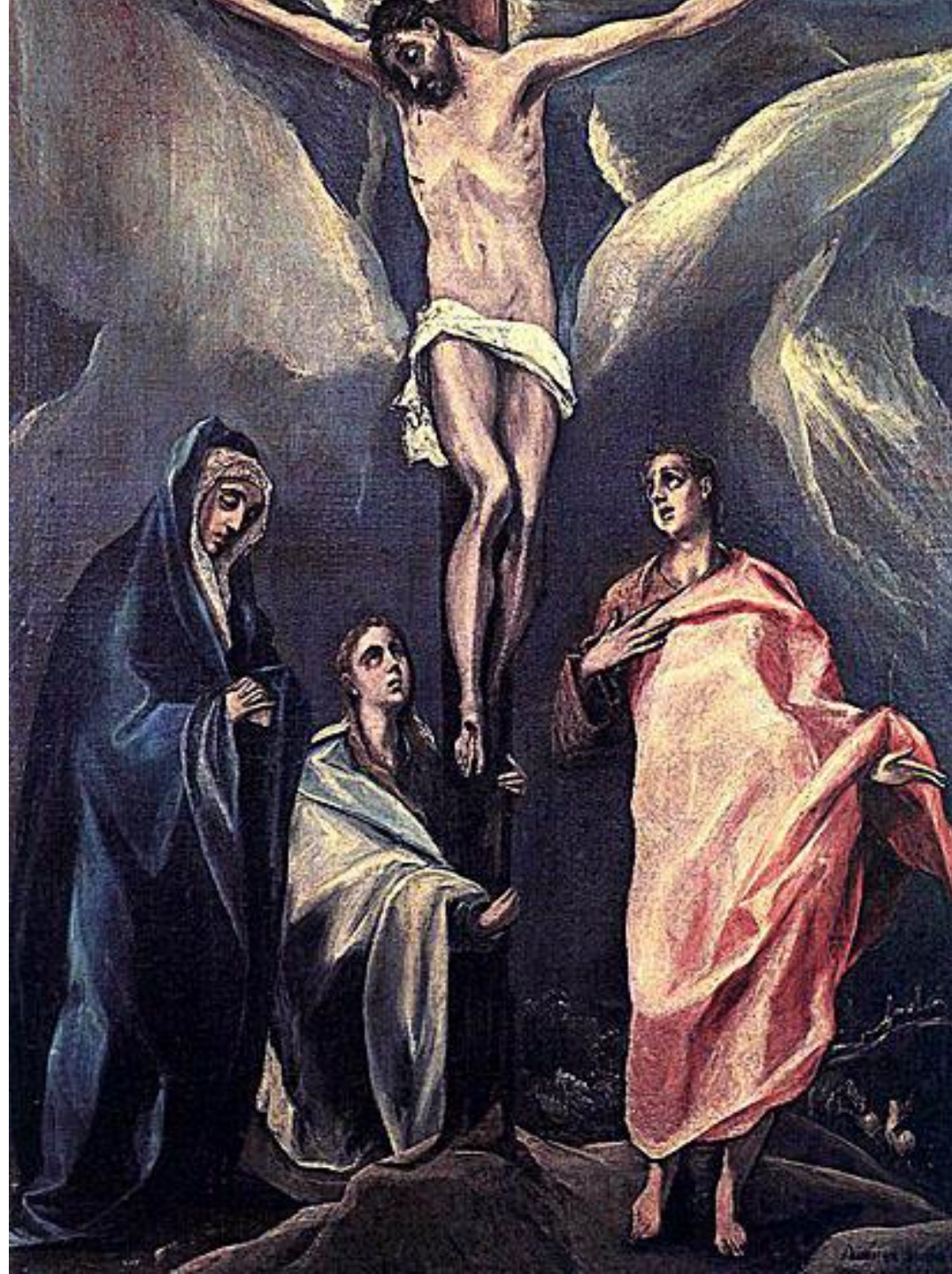


The Pietà in historical perspective



The Pietà is not a scene that can be found in the Gospels.

The Gospels describe Crucifixion (El Greco), Deposition or descent from the Cross (Rubens), Laying on the ground (Epitaphios), Lamentation (Giotto), Entombment (Rogier Van de Weyden)

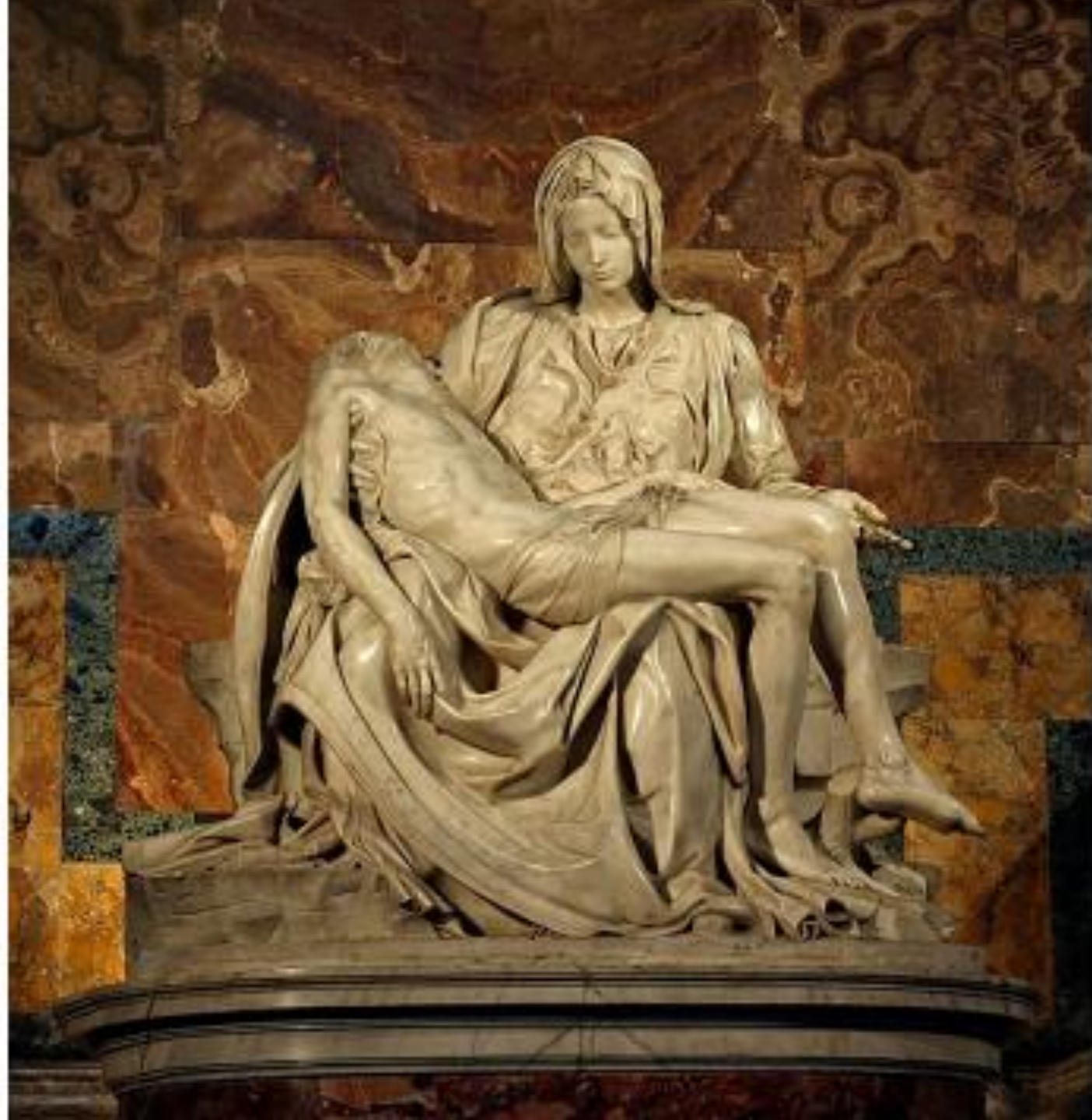










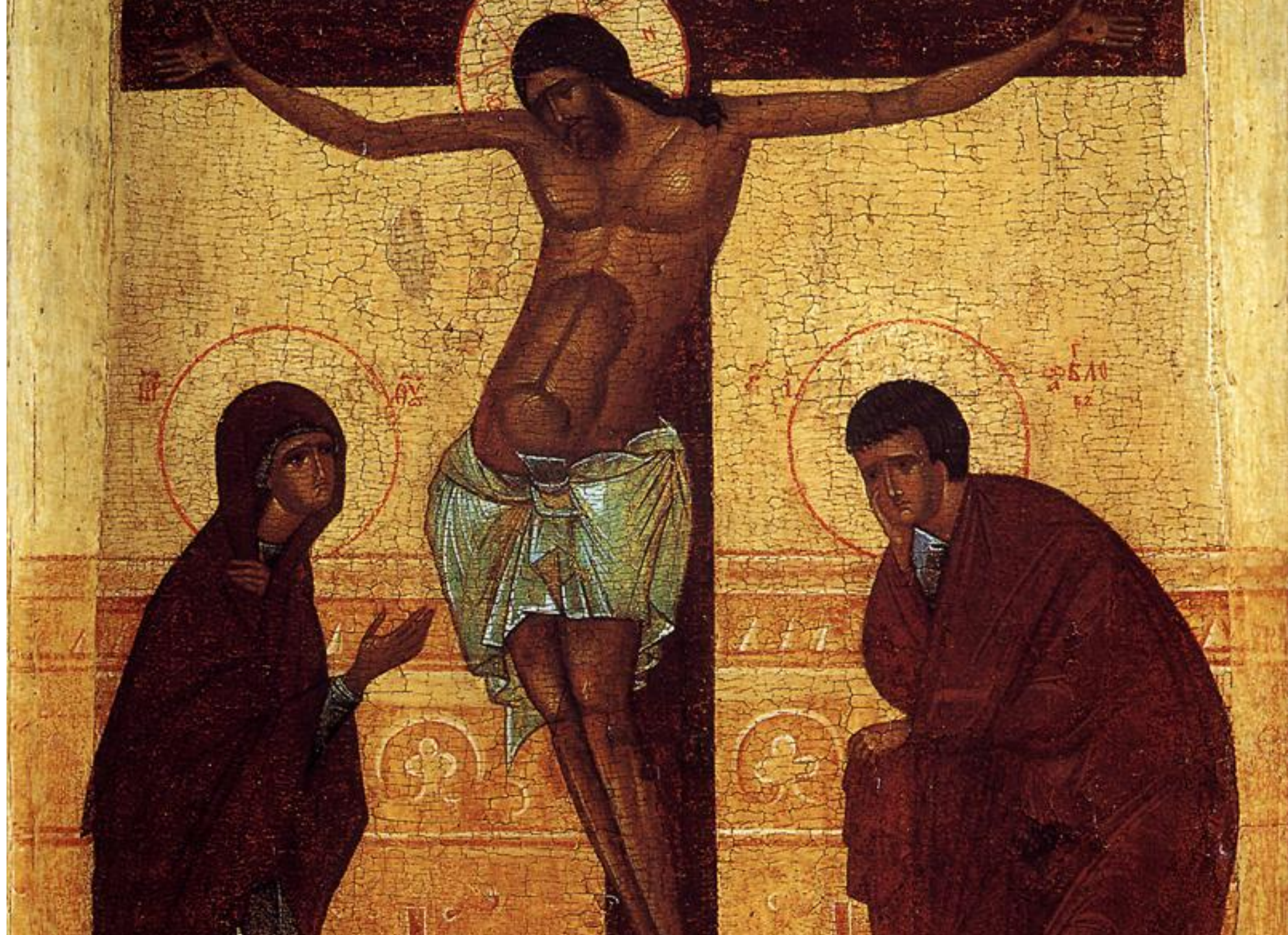


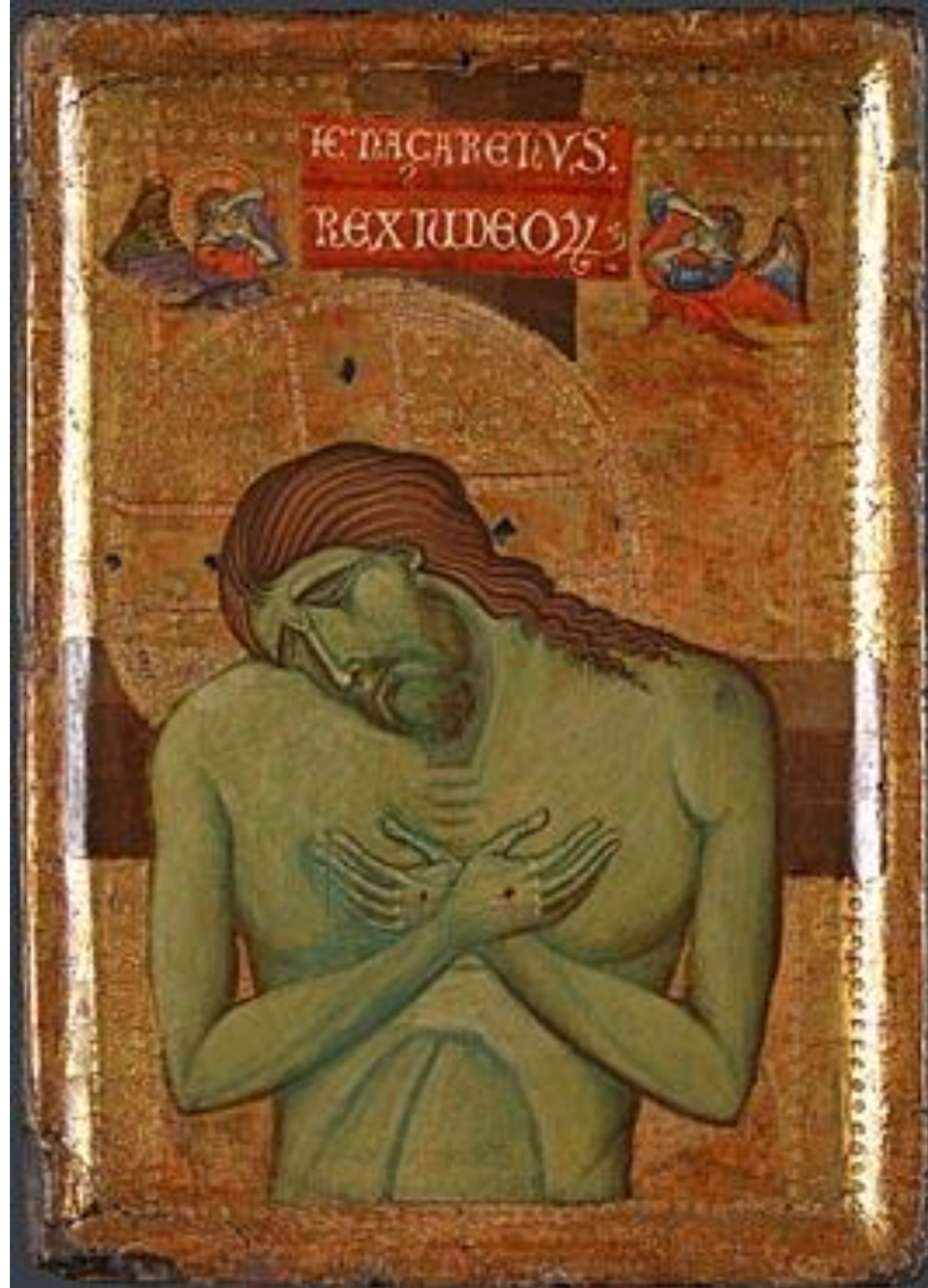
So How did this image emerge?

Background one-devotional images

- Narrative images from the Gospel, e.g Icon of Mary at foot of cross
- Devotional images, where scene is taken out of its historical context to be used for prayer. e.g. Man of Sorrows from Constantinople and print of it by Israhel van Meckenhem.

The Pietà is one of a number of devotional images that developed from the 13th century, which went with intense forms of prayer in which the person was asked to imagine themselves before the image speaking with Jesus. It emerged first in the Thuringia area of Germany, where there was a tradition of fine wood carving and which was also open to mysticism.



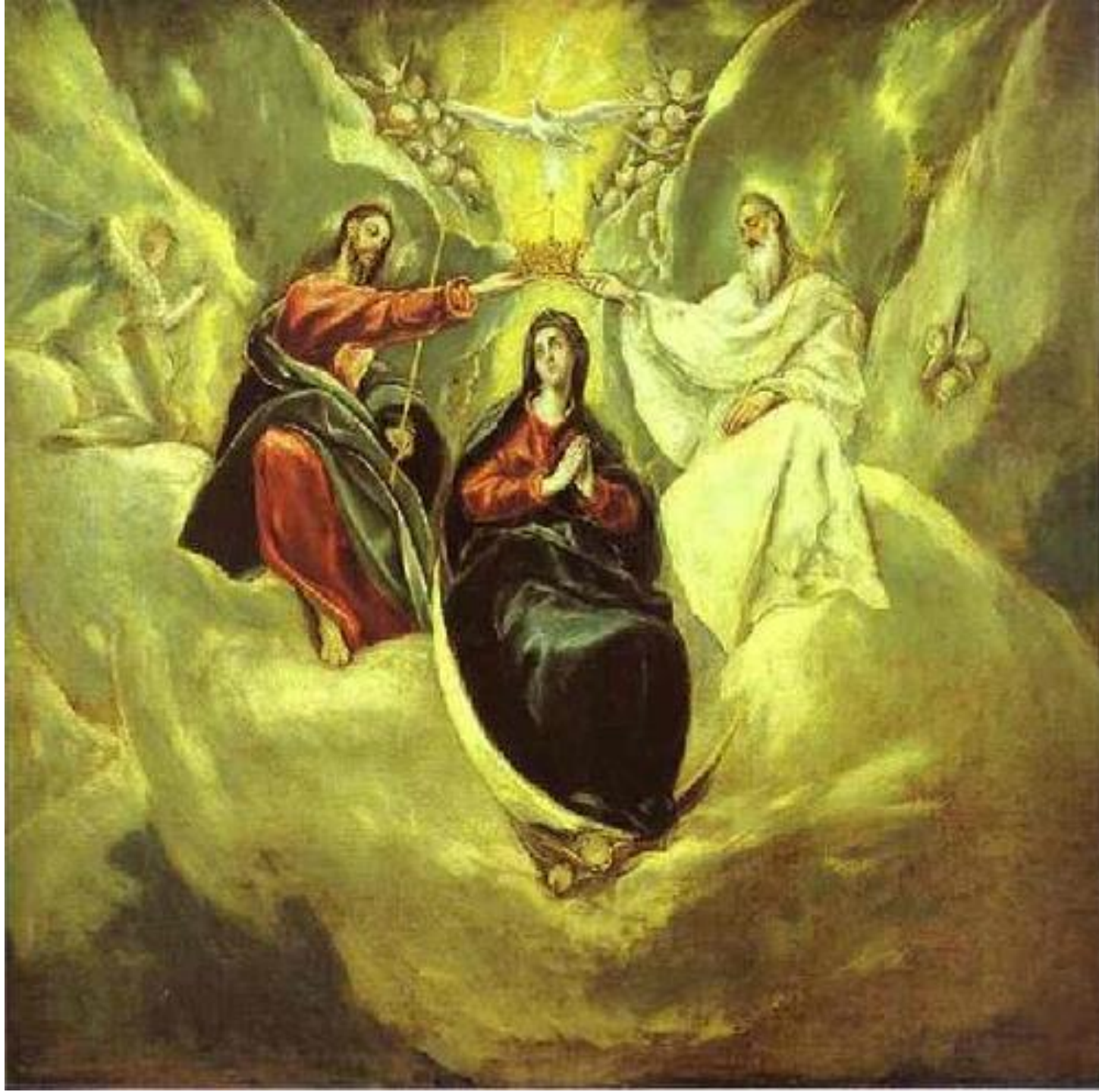




Background two-the position of the Virgin Mary

- During the middle ages the position of Mary grew in importance, as reflected in the doctrine of the Assumption (Titian), the image of the coronation of the Virgin (El Greco)
- So too did the emphasis on Mary sharing in the suffering of Jesus as in this Mater Dolorosa (Titian)
- Further background is provided by the Orthodox image of the threnos which was taken up by Western mystics, and the image of The Virgin of Humility











A devotional gap?

- So the Pietà, which is not a Gospel scene, started to appear as a natural stage, between the Gospel scenes of the crucifixion and the deposition or descent from the cross on the one hand, and the stone of anointing, the lamentation, and the burial on the other. There was, as it were, an emotional gap which could be filled. The religious imagination, we might say, abhors a vacuum.
- Three general types of Pietà can be distinguished.

1.The Early German

- **The Roettgen Pietà of 1325**
- Painted wood, just less than 3 feet high.
- The earliest existing sculpture dates from 1320 (in Coberg)
- Here the torso is virtually upright and the arms, shoulders and head of Christ are on a sharp diagonal axis. The upright torso is a natural development of the deposition.



2. When the body forms a continuous curve

- **The Villeneuve de Avignon**
- Late 15th century in the Louvre







3. Here the body is horizontal with the arms and legs of Jesus extending beyond her lap.

- **Perugino**
- 1483-93, Italian, now in Uffizi.

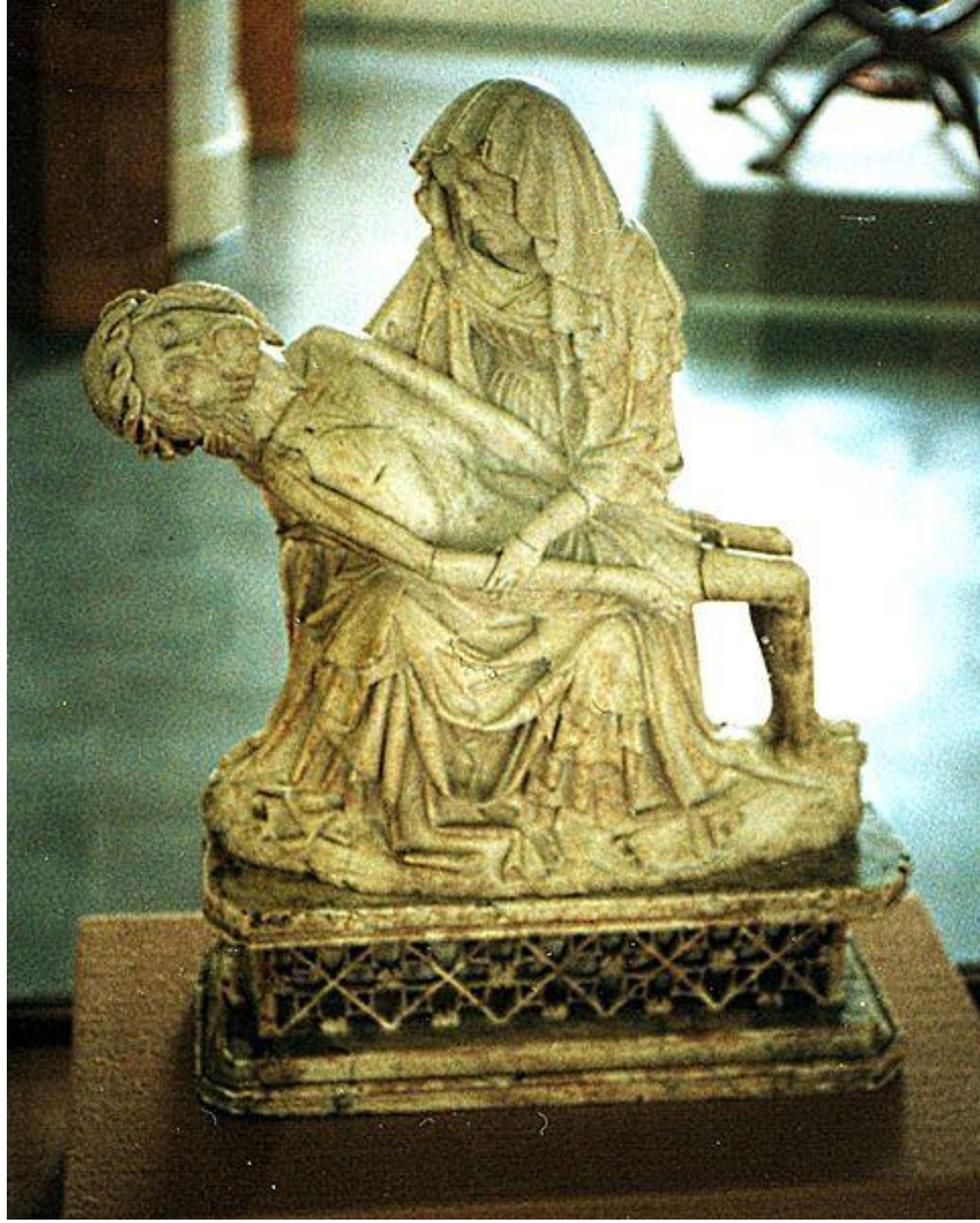




- **Pieta of Tarascon, Mid 15th Century, Cluny Museum**



- The Lorch *Pietà*, 1420-30
- Anonymous,(Middle Rhine)
- Alabaster, height 39 cm,base 51 cm
- Weisbaden Museum









- **Pieta from Mainz, 1390**
- Note upright body, skulls underneath, pouring blood on chest and hands, Mary on Golgotha rather than a throne.





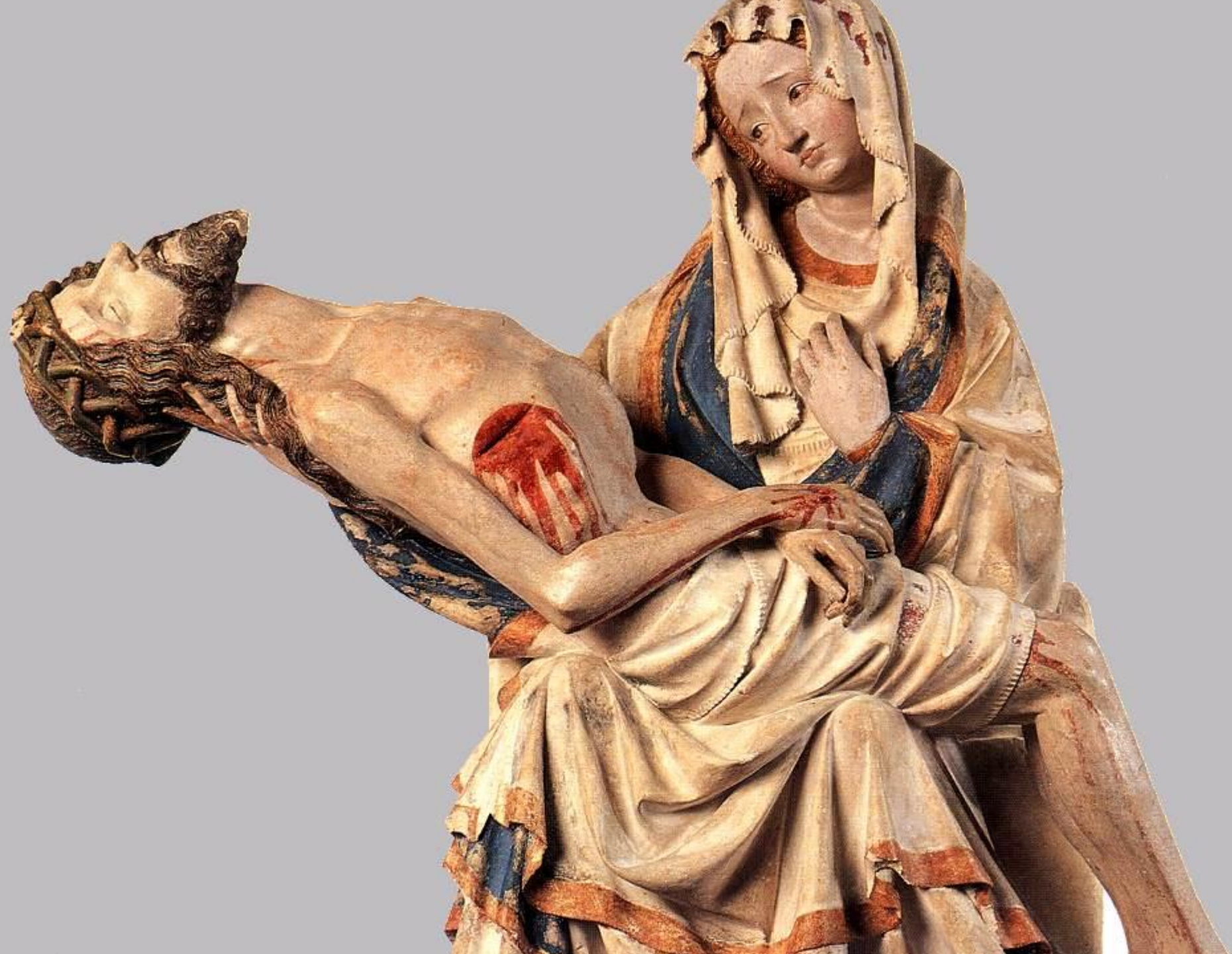




- **Krivakova Pietà from Cesky, 1390-1400**
- Stiff across the lap. No clear line of development in types
- Wounds and blood prominent



- **Seeon Pieta, c.1400, 75 cm, painted limestone**
- **Unknown artist, near Salzburg, now in Munich museum**



- **German, Valley of the Rhine, (Cologne) 1370-1400**
- **The Cloisters Collection,**
- Emaciated body, throne for Mary
- Poplar, polychrome and gilding 52 in



- **Germany, Swabia, 1435-40**
 - Lindenwood, polychrome and gilding, 35 in
 - From Cistercian convent near Warburg
- The Cloisters, part of Metropolitan Museum of Art
- - |



- Tyrolean, 17th century
- The seven sorrows of Mary



- **Early 15th Century, English Alabaster, Cluny Museum**







- **Rimini Master, 1430, South Netherlands, V and A**

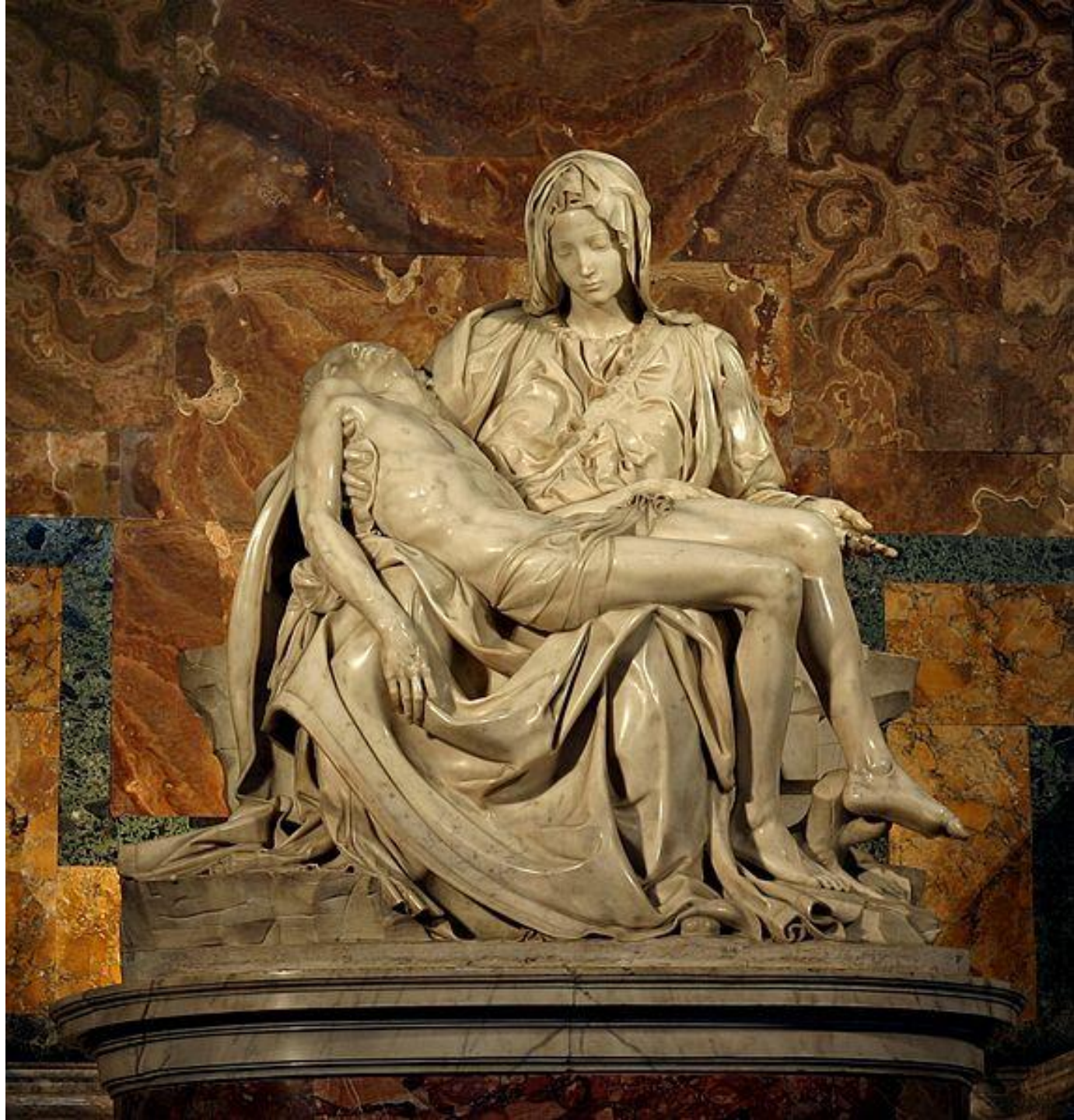






-
- **Swabian, 1500, Munchen Museum**
- Jesus draped across the lap of Mary in a less stylised way.













- **Bellini Pietà**
- **1505, The Accademia, Venice**



- **Titian Pieta**
- **1575/6, The Accademia, Venice**



- **Annibale Carracci, 1599/1600**
- **Museum of Capodemonte**



- **Van Gogh**, Pieta after Delacroix



- Sybil Andrews, 1898-1992, linocut



- Peter Ball, b.1943. Winchester Cathedral



- Fenwick Lawson, b.1932, Durham Cathedral



- Balthasar Schmitt (1858-1942) in 1904 made a sculpture in early Renaissance style for St Paul's, Munich. Madonna facing front, offering son for redemption of the world. Badly damaged by fire and in other ways. This is a copy of the work. Stefan Knor, seeing the damaged and abandoned work in 2009 impressed with its charisma turned it into a modern version.





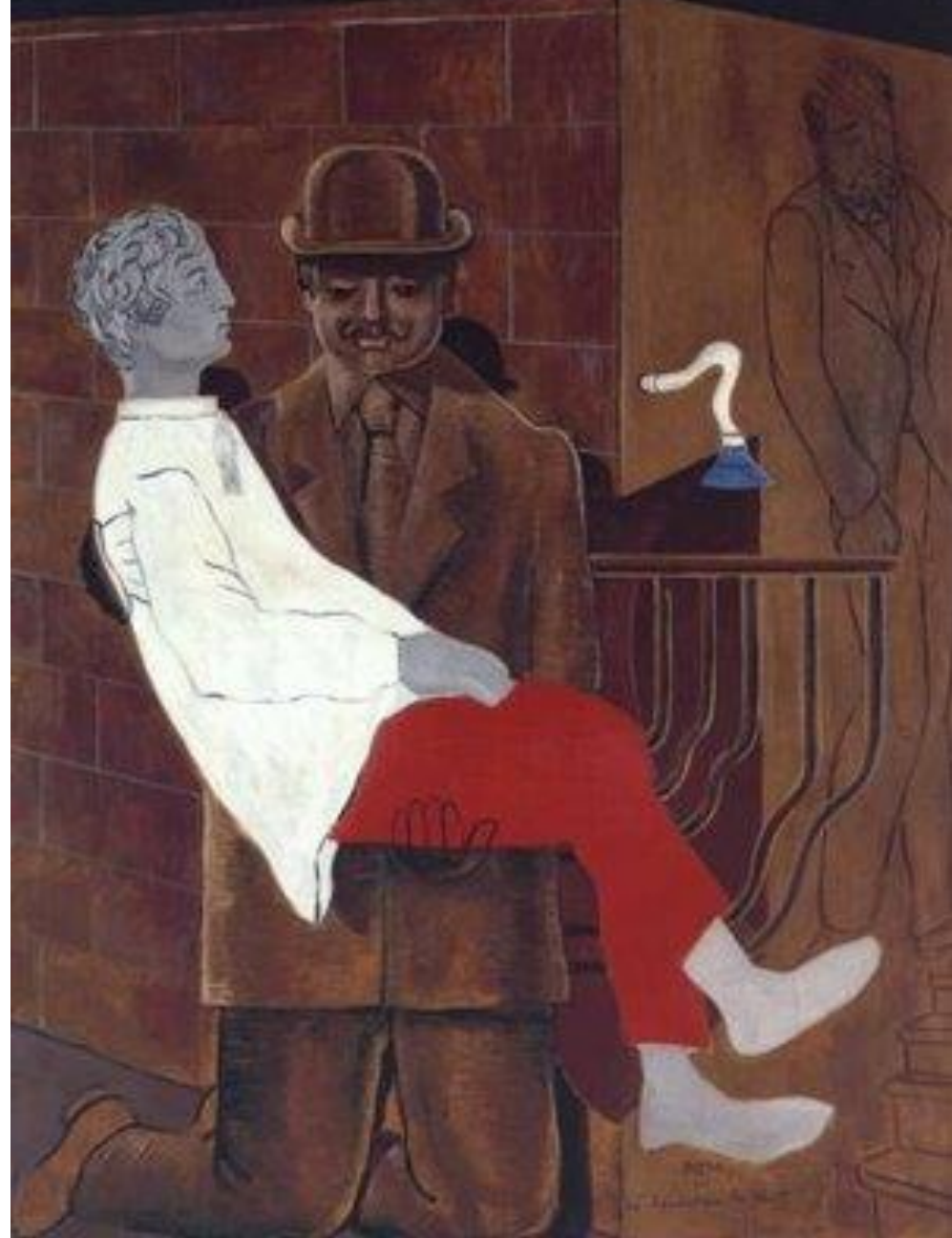
- Sam Jinks



- Sam Taylor Wood



- Max Ernst, 1891-1976



- David LaChapelle



- Max Ginsberg, b 1931



- Chris Gollon, b.1953

