



CLASSIQUES
GARNIER

« List of Illustrations », in CHAGUINIAN (Christophe) (dir.), *Good Friday Ceremonies with Articulated Figures in Medieval and Early Modern Europe*, p. 423-430

DOI : [10.48611/isbn.978-2-406-15763-2.p.0423](https://doi.org/10.48611/isbn.978-2-406-15763-2.p.0423)

La diffusion ou la divulgation de ce document et de son contenu via Internet ou tout autre moyen de communication ne sont pas autorisées hormis dans un cadre privé.

© 2023. Classiques Garnier, Paris.
Reproduction et traduction, même partielles, interdites.
Tous droits réservés pour tous les pays.

LIST OF ILLUSTRATIONS

Contribution of Christophe CHAGUINIAN

FIG. 1 – The Holy Sepulcher under Constantine	18
FIG. 2 – Thirteenth-century French pyx shaped as a tower. Musée de Cluny	30
FIG. 3 – Replica of the Anastasis in the cathedral of Aquilea. Erected around 1050, it is one of the earliest examples of this type	49
FIG. 4 – Gisant from the abbey of Wienhausen	52
FIG. 5 – Gisant from the abbey of la Maigrauge	53
FIG. 6 – Gisant from the church of Kerteminde	54
FIG. 7 – Wooden coffer from the church of Baar	57
FIG. 8 – Wooden gisant on a table tomb in Little Leighs (middle of the fourteenth century)	58
FIG. 9 – Articulated Christ from Chełmno (modern day Poland)	60
FIG. 10 – Good Friday procession with a host (<i>Sacrarum caeremoniarum</i> , 1582, p. 157)	70
FIG. 11 – Deposition from the Cross of Erill la Vall (twelfth century)	92

- FIG. 12 – Road to Emmaus Appearance. Relief in the cloister
of the monastery of Santo Domingo de Silos 95
- FIG. 13 – Burial of Christ. Relief in the cloister
of the monastery of Santo Domingo de Silos 97
- FIG. 14 – Descent from the Cross at the monastery
of San Juan in Teitipac 117
- FIG. 15 – Procession at the monastery of Huejotzingo 118
- Contribution of Johannes TRIPPS
- FIG. 1 – Jacob Ruess of Ravensburg, midsection
of the back of the altarpiece. Chur Cathedral, 1492 130
- FIG. 2 – Jacob Ruess of Ravensburg, cavity at the base
of the decorative skull to mount on the cross,
Chur Cathedral, 1492 131
- FIG. 3 – Shrine Madonna, Vienna, Dommuseum, c. 1420/30 . . . 133
- FIG. 4 – Crucifix (Crucified Christ) with movable arms,
front view, Döbeln, Sankt Nicolai Kirche, c. 1510 137
- FIG. 5 – Crucifix (Crucified Christ) with movable arms,
back view, Döbeln, Sankt Nicolai Kirche, c. 1510 138
- FIG. 6 – Pietà with crucifix (Crucified Christ)
with movable arms. Rottweil, St. Pelagius. Formerly
at the Cistercian Rottenmünster Abbey, c. 1330 141
- FIG. 7 – Michael Heuffner, Holy Sepulcher, Zwickau,
Marienkirche, 1507 145
- FIG. 8 – Funerary Christ in Holy Sepulcher, formerly
at Zwickauer Marienkirche (?), now at Evangelisch-
Lutherische Nicolai-Kirchengemeinde, 1507 146

FIG. 9 – Holy Sepulcher, formerly at Hroňský Beňadik, now at Esztergom, Keresztény Múzeum, c. 1480/90	147
FIG. 10 – Crucifix (Crucified Christ) with movable arms from Holy Sepulcher, Hroňský Beňadik, Benedictine Church, c. 1480/90	148
 Contribution of Martin WANGSGAARD JÜRGENSEN	
FIG. 1 – Tomb from Kerteminde Church, c. 1500-25	168
FIG. 2 – Tomb from Mariager Monastery Church, c. 1525	171
FIG. 3 – Tomb from Frørup Church, c. 1500-25	172
FIG. 4 – Tomb from Tørnby Church, c. 1500	174
FIG. 5 – Tomb from Bäl Church, c. 1200	178
FIG. 6 – Tomb from Riddarholmskyrkan, c. 1400	179
FIG. 7 – Tomb from Västerlövsta Church, c. 1475-1500	181
FIG. 8 – Tomb from Roslagsbro Church, c. 1500	182
FIG. 9 – Christ figure from Enköping Our Lady Church, c. 1500	183
FIG. 10 – Tomb from Bollnäs Church, c. 1475-1500	184
FIG. 11 – Sculpture from Uppsala Cathedral	186
FIG. 12 – Tomb from Korpo Church, c. 1450-1500	190
FIG. 13 – Tomb from Turku Cathedral, c. 1500	191
FIG. 14 and 15 – †Tomb from Laitila Church, c. 1500	193

FIG. 16 – Order of the responsories sung during the <i>Depositio</i> in the individual sources	196
---	-----

Contribution of Petr ULIČNÝ

FIG. 1 – Prague Castle, Church of St George, reconstructed ground plan as c. 1350. 1: eastern choir, 2: probable location of the Sepulchre by the high altar, 3: tomb of Prince Boleslav II and the altar of the Holy Cross, 4: <i>medio ecclesie</i> , 5: western choir, 6: first chapel, 7: second chapel, 8: second chapel after the construction of the tomb of St Ludmila	203
--	-----

FIG. 2 – Prague Castle, Church of St George, Holy Sepulchre by the high altar, c. 1350, reconstruction . . .	207
---	-----

FIG. 3 – Prague Castle, Cathedral of St Vitus, reconstructed ground floor as c. 1420. 1: canonical choir of St Vitus, 2: mansionars's choir of the Virgin Mary, 3: chapel of St Wenceslas, 4: altar of the Holy Cross, 5: south entrance	208
--	-----

FIG. 4 – Monstrance from Sedlec, c. 1389. Kutná Hora-Sedlec, Římskokatolická farnost (inv. no. 30051)	213
--	-----

FIG. 5 – Christ from the Easter Sepulchre in České Budějovice, c. 1360. Front and side view. Alšova jihočeská galerie, Hluboká nad Vltavou	219
--	-----

FIG. 6 – České Budějovice, Church of the Presentation of the Blessed Virgin Mary, niche in the south transept, probably used as the Easter Sepulchre	220
--	-----

FIG. 7 – Kojetice (north of Prague), Church of St Vitus, niche in the south wall of the sanctuary, probably used as the Easter Sepulchre, c. 1360	222
---	-----

- FIG. 8 – Kadaň, Church of the Annunciation
of the Virgin Mary and the Fourteen Holy Helpers, niche
in the sanctuary, probably used as the Easter Sepulchre,
before 1517 223
- FIG. 9 – Christ with movable arms from the Church
of St Benedict at Hradčany in Prague, c. 1350 224
- FIG. 10 – Christ with movable arms from the Church
of St Benedict at Hradčany in Prague, c. 1350.
Detail of the joint mechanism 225
- FIG. 11 – Christ with movable arms, originally
from Boletice near Český Krumlov, c. 1450,
and as with arms close to the body 227
- FIG. 12 – Christ with movable arms, originally
from Boletice near Český Krumlov, c. 1450.
Detail of the joint mechanism 228
- FIG. 13 – Crucifix from Medlov. Originally from the end
of the fifteenth century, later adapted as Christ
with movable arms, during the modern restauration
brought back to the original form 229
- FIG. 14 – Christ with movable arms, Litovel, c. 1520 230
- Contribution of Claudio BERNARDI and Carla BINO
- FIG. 1 – Table Cross, seventeenth century. Church of San Paolo . . . 253
- FIG. 2 – Articulated crucifix, sixteenth century (108 cm).
Church of San Pietro, Grignano (Prato) 254
- FIG. 3 – Enrico da Villacco, articulated crucifix,
1517 (187 cm.). Church of Santa Maria Maggiore,
Pontebba (Udine) 254

- FIG. 4 – Crucifix with movable head,
(end of fifteenth century – beginning of sixteenth century).
Church of ss. Trinità, Gorno (Bergamo) 255
- FIG. 5 – Giovanni Teutonico, Crucifix with movable tongue
(fifteenth century). Church of Sant’Erminio, Perugia 256
- FIG. 6 – Articulated crucifix (end of seventeenth century).
Church of Sant’Antonio Abate, Bereguardo, (Pavia) 257
- FIG. 7 – Mixed material statue of the dead Christ
(fourteenth century). Church of the *Battuti*
dell’Annunziata, Perugia 258
- FIG. 8 – Mixed material statue of the dead Christ
(fourteenth century). Oratory of the Santa Croce
Brotherhood, Mercatello sul Metauro (Pesaro-Urbino) 258
- FIG. 9 – The Deposition from the Cross, wooden group
of Tivoli (1210-1220). Cathedral of S. Lorenzo 264
- FIG. 10 – *Vero disegno della funebre fonzione*, middle
of seventeenth century 298

Contribution of Julio I. GONZÁLEZ MONTAÑÉS

- FIG. 1 – Articulated statues of Christ and Ceremonies
of the *Descendimiento* in the Western Kingdoms
of the Iberian Peninsula (twelfth-nineteenth centuries) 310
- FIG. 2 – Vigil over the sepulcher of Christ on Good Friday
in Lebrija (Seville) 315
- FIG. 3 – Descent from the Cross ceremony
at Medina del Campo (Valladolid) 318
- FIG. 4 – *Santo Cristo de Ourense*, c. 1330 323

FIG. 5 – Romanesque Christ from Siresa (Huesca), c. 1150	326
FIG. 6 – Articulated Christ from Viseu	327
FIG. 7 – <i>Cristo de los Gascones</i> . Segovia, Church of San Justo, c. 1200	329
FIG. 8 – Articulated Christ. Segovia, Church of the Vera Cruz (True Cross), c. 1250-1300	331
FIG. 9 – Articulated Christ. Tui (Pontevedra), Diocesan Museum, c. 1350-1375	332
FIG. 10 – Articulated Christ. O Incio (Lugo), Church of San Pedro Fiz, c. 1355	333
FIG. 11 – Romanesque tympanum. <i>Puerta del Perdón</i> , Church of San Isidoro, León, c. 1150	335
FIG. 12 – Descent from the Cross. Romanesque relief, Cloister of Silos (Burgos), c. 1160	336
FIG. 13 – Tomb of Jesus, Romanesque capital. Cloister in the Cathedral of Tudela (Navarre), c. 1190	341
FIG. 14 – <i>Arca de Carrizo</i> . Astorga (León) Diocesan Museum, c. 1200	347
FIG. 15 – <i>Arca de San Ginés</i> (Guadalajara). sixteenth century, disappeared in 1936	349
FIG. 16 – <i>Desenclavo</i> ceremony at Viveiro (Lugo). 2014	358
FIG. 17 – Descent from the Cross ceremony at Astorga (León), 2010. Christ image c. 1613	359
FIG. 18 – Canary Islands. Articulated statues of Christ and Ceremonies of the <i>Descendimiento</i>	361

- FIG. 19 – Portugal. Atlantic Islands. Articulated statues
of Christ and Ceremonies of the *Descimento* 362
- FIG. 20 – *Descimento da Cruz* at Peniche
(Portugal, Leiria District). Christ commissioned in 1692
to replace an earlier deteriorated image 364
- FIG. 21 – Medieval articulated Christs and Ceremonies
of the *Descendimiento* (twelfth-fifteenth centuries) 366
- FIG. 22 – Regional and chronological distribution
of the ceremonies 367