

LEE UDALL BENNION (b. 1956)

Annunciation

Oil on canvas, 1991

Collection of Mr. and Mrs. Joseph A. Cannon

*Maria von Burgund Reading
the Book of Hours with Mary
in the Background*

from the *Stundenbuch der Maria von Burgund*
(f. 14v), ca. 1475

Illuminated manuscript facsimile, 1995

BERNARD SLEIGH (1872–1954)

The Crucifixion—A Triptych

Oil on canvas, 1906

The inscription at the head of the cross, “THE LORD HATH LAID ON HIM THE INIQUITY OF US ALL,” made this altarpiece particularly poignant for its viewers—inmates of London’s Holloway Prison. Cognizant of this audience, Sleigh includes a man in chains at the foot of the cross who pleads for forgiveness and mercy. Standing immediately to the right of the prisoner, the artist appears as a shepherd, most likely referring to the role of the shepherds at Christ’s birth and also to the artist’s own Welsh ancestors, who were shepherds for many generations. The artist’s wife, Stella, and their two young children are also pictured in contemporary clothing on the far right panel as participants in the worship of the crucified Christ. By including himself and his family in the painting, the artist invites viewers to do likewise and place themselves within the context of the scene.

Sleigh also incorporates four symbolic figures representing four pillars of society: a knight (military), a judge (law), a king (government), and a bishop (religion). Each bows his head or knee to the Savior, offering up an emblem of his earthly power and authority. The knight holds out a broken sword, symbolic of the end of all war (Isaiah 2:4). The torn scroll placed before the judge and the removed crown of the king signify Christ as the new Judge, Lawgiver, and King (Isaiah 33:22). The bishop too, removes his miter and lowers his crosier, submitting to the supreme “Bishop of [our] souls” (1 Peter 2:25). By transforming the Crucifixion into a contemporary event and representing a cross-section of humankind, this triptych engages the viewer in an intimate manner.

MASTER OF APOLLO AND DAPHNE

(active 16th century)

The Annunciation

Oil on panel, early 16th century

The angel Gabriel's announcement to Mary proclaims that she has been chosen as the mother of the Messiah, heralding the beginning of the Christian drama. This Annunciation scene, portrayed in a domestic interior, figuratively separates the sacred event from the secular world. Mary has removed the shoes from her feet, further signifying that this quiet bedchamber has become hallowed ground as a result of the angelic visitation. It is in this sacred space of the home that Mary humbly accepts the will of God: "Behold the handmaid of the Lord; be it unto me according to thy word" (Luke 1:38).

According to the tradition popularized by St. Bernard, Abbot of Clairvaux (1090–1153), Mary is posed at her lectern reading Isaiah's Messianic prophecy declaring that Christ would be born of a virgin. Interrupting her study, Gabriel kneels in deference and presents her with white lilies, a symbol of her purity. Accompanying the angelic visitor, a dove descends on rays of light that emanate from God the Father. This suggests the moment when Gabriel announces to Mary: "The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee" (Luke 1:35). The ray of light passing through the window without breaking it symbolizes the early Christian dogma that Mary could conceive the Christ Child and still remain a virgin.

ALBRECHT DÜRER (1471–1528)

The Annunciation

from the *Life of the Virgin*

Woodcut, ca. 1503

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

Visitation

from the *Prayer Book of Michelino da Besozzo*
(f. 52v), ca. 1430

Illuminated manuscript facsimile, 1981

*Annunciation, Visitation,
and Nativity*

from *Der Ingeborg Psalter de Danemark* (f. 15r),
ca. 1195

Illuminated manuscript facsimile, 1985

MINERVA K. TEICHERT (1888–1976)

Annunciation to the Shepherds

Oil on canvas, 1946

The Church of Jesus Christ of Latter-day Saints, Salt Lake Bonneville Stake

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

*The Angel Appearing to
the Shepherds*

Burin and drypoint, 1634

Courtesy of Shawn and Andrea Merriman

ATTRIBUTED TO EUSTACHE LE SUEUR
(1616–1655)

Adoration of the Shepherds

Oil on canvas, mid-17th century

Brigham Young University Museum of Art, purchase/gift from Gloria Teichert, funds
provided by Jack R. and Mary Lois Wheatley

HANS SPRINGINKLEE (ca. 1495–1540)

Nativity

Woodcut, ca. 1524

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

MONOGRAMMIST L. (16th century)

The Nativity

Engraving, ca. 1550

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

CARL HEINRICH BLOCH (1834–1890)

The Nativity

Etching, 1881

Brigham Young University Museum of Art, purchased with funds provided by Robert
and Lisa Wheatley

MARCANTONIO RAIMONDI (1470–1527)

The Adoration of the Shepherds

(after Albrecht Dürer)

Engraving, ca. 16th century

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

BRIAN T. KERSHISNIK (b. 1962)

The Nativity

Oil on canvas, 2006

Courtesy of the artist

ANONYMOUS

*The Adoration of the Shepherds
with the Lamp*

(after Rembrandt Harmenszoon van Rijn)

Etching, ca. 1654

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

RIDOLFO GHIRLANDAIO (1483–1561)

Madonna and Child

Oil on panel, ca. 1520–35

Brigham Young University Museum of Art, gift of Mrs. Hazel Anna Smith

ATTRIBUTED TO FRANCESCO
PRIMATICCIO (1504–1570)

Holy Family

Oil on canvas, after 1540

Brigham Young University Museum of Art, gift of Mr. and Mrs. Robert E. Walters

ANONYMOUS

Holy Family

(after Jacopino del Conte)

Oil on panel, 16th century

Brigham Young University Museum of Art, purchase/gift from Gloria Teichert, funds
provided by Jack R. and Mary Lois Wheatley

GIUSEPPE MAZZOLA (1748–1838)

Adoration

Oil on panel, ca. 1829

Brigham Young University Museum of Art, gift of Stanford C. Stoddard in memory of his
late wife, Ann Dietrich Stoddard

ALBRECHT DÜRER (1471–1528)

*The Holy Family
with Three Hares*

Woodcut, ca. 1496

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

ELISABETTA SIRANI (1638–1665)

*Holy Family with
Saint Elisabeth and
Saint John the Baptist*

Etching, ca. 1650

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

*The Virgin and Child with the
Cat and Snake*

Etching and burin, 1654

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

ANONYMOUS

Madonna with the Monkey

(after Albrecht Dürer)

Engraving, 1498

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

RUSSIAN ICON

Virgin of the Khazan

Tempera and gold on panel, ca. 1885

Brigham Young University Museum of Art, gift of Mr. and Mrs. Richard B. Oliver

MARCANTONIO RAIMONDI (1470–1527)

The Presentation in the Temple

(after Albrecht Dürer)

Engraving, ca. 1504

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

Simeon's Hymn of Praise
Etching, ca. 1639

Courtesy of Museum of Church History and Art

FRANÇOIS LEMOYNE (1688–1737)

Adoration of the Magi

Oil on canvas, ca. 1716

The Sarah Campbell Blaffer Foundation, Houston

MINERVA K. TEICHERT (1888–1976)

The Three Wise Men

Oil on canvas, 1939

Brigham Young University Museum of Art

RUSSIAN ICON

*Nativity and Adoration
of the Magi*

Tempera on panel, ca. 1680

Brigham Young University Museum of Art, gift of Mr. and Mrs. Richard B. Oliver

FREDERICK GOODALL (1822–1904)

Flight into Egypt

Oil on canvas, 19th century

Brigham Young University Museum of Art, gift of Stanford C. Stoddard

MINERVA K. TEICHERT (1888–1976)

Flight into Egypt

Oil on masonite, 1944

Collection of Salt Lake City School District

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

*The Flight into Egypt:
Crossing a Brook*
Etching and drypoint, 1654

Brigham Young University Museum of Art, purchase/gift of Mahonri M. Young Estate

Flight into Egypt

from the *Stundenbuch der Maria von Burgund*
(f. 112r), ca. 1477

Illuminated manuscript facsimile, 1995

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

*The Flight into Egypt:
A Night Piece*
Drypoint and burin, 1651

Courtesy of Shawn and Andrea Merriman

JOHN ROGERS HERBERT, R.A. (1810–1890)

*Our Saviour Subject to His
Parents at Nazareth*

Oil on canvas, 1860

Other than a few brief asides recorded in the Gospel of Luke, not many scriptural references exist that describe Jesus' infancy and childhood. To visualize the youthful Savior's life, artists often concentrated on singular scriptural details for inspiration. References to Jesus as the "carpenter's son" (Matthew 13:55) inspired this painting by John Rogers Herbert.

The artist includes symbolic references to events in Christ's life. The two birds near the doorway likely refer to the "pair of turtledoves, or two young pigeons" offered as a sacrifice when the forty-day-old Jesus was presented at the temple (Luke 2:24). Jesus holds a flat winnowing basket suggesting the sifting of wheat from the chaff. The red jug in the lower left anticipates the miracle of turning water into wine. Mary holds a spindle, a Byzantine motif inspired by the apocryphal story of the young Virgin spinning thread for the veil of the temple in Jerusalem, the same veil that would rend at the moment of Christ's death on Calvary. Mary interrupts her task to gaze pensively at her Son as He looks at the cross formed by the wood scraps foreshadowing His crucifixion.

Herbert, like many late 19th-century artists, traveled to the Holy Land to record authentic surroundings in which to portray non-idealized depictions of Christ. Such topographical authenticity, combined with precise details of clothing and architecture, made sacred events more plausible, thus leading the viewer to believe in the reality of Jesus' life.

KRZYSZTOF KRAJEWSKI (b. 1970)

Saint Joseph with Jesus

Polychrome wood, 1992

From the collection of Walter and Mary Whipple

GEORGE W. MAYNARD (1843–1923)

Christ and the Wise Men

Oil on canvas, ca. 1900

Brigham Young University Museum of Art, gift of A. Merlin and Alice W. Steed

MARCANTONIO RAIMONDI (1470–1527)

*Young Christ Preaching in
the Temple*

(after Albrecht Dürer)

Engraving, ca. 16th century

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

*Christ Seated Disputing with
the Doctors*

Etching, 1654

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

*Christ Disputing with the
Doctors: Sketch*

Drypoint, 1652

Courtesy of Shawn and Andrea Merriman

J. KIRK RICHARDS (b. 1976)

The Baptism of Christ

Oil on canvas, 2006

Courtesy of the artist

Baptism of Christ

from the *Codex Etschmiadzin* (f. 229v), ca. 989

Illuminated manuscript facsimile, 1999

Baptism of Christ

from the *Codex Etschmiadzin* (f. 229v), ca. 989

Illuminated manuscript facsimile, 1999

JAN KRAJEWSKI (b. 1935)

Baptism

Polychrome wood, ca. 1990

From the collection of Walter and Mary Whipple

CHRISTOFFEL JEGHER (ca. 1596–1653)

Temptation of Christ

(after Peter Paul Rubens)

Woodcut, 1633

Courtesy of Shawn and Andrea Merriman

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

Christ Preaching

(La Petite Tombe)

Etching and drypoint, ca. 1652

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

Christ and the Samaritan Woman
Drypoint, 1658

Courtesy of Museum of Church History and Art

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

*Christ and the Samaritan
Woman among Ruins*
Etching, 1634

Courtesy of Shawn and Andrea Merriman

ANONYMOUS

The Tribute Money

(after Rembrandt Harmenszoon van Rijn)

Etching, ca. 1635

Brigham Young University Museum of Art, purchase/gift of Mahonri M. Young Estate

MINERVA K. TEICHERT (1888–1976)

Rescue of the Lost Lamb

Oil on canvas, ca. 1939–40

The Church of Jesus Christ of Latter-day Saints, Salt Lake Bonneville Stake

SIR EDWARD JOHN POYNTER, P.R.A.
(1836–1919)

The Prodigal's Return

Oil on canvas, 1869

Expressing the Protestant emphasis on God's grace and mercy for the repentant sinner, this painting captures the tender relationship between a father and his son. The richly embroidered hem of the son's tattered garment speaks of the status he once enjoyed in his father's household. Overcome with shame and remorse, the penitent son looks away as his father enfolds him in a redeeming embrace. The contrite spirit of the son and the compassionate affection of the father combine in a moment of sweet reconciliation where the two figures merge into one, focusing on the message of repentance and forgiveness.

ALBRECHT DÜRER (1471–1528)

Prodigal Son Amid the Swine

Engraving, ca. 1496

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

The Return of the Prodigal Son
Etching, 1636

Courtesy of Shawn and Andrea Merriman

CARL HEINRICH BLOCH (1834–1890)

*Christ Healing the Sick
at Bethesda*

Oil on canvas, 1883

In addition to depicting one of Christ's miracles, this altarpiece uses artistic conventions that seek to involve the viewer. For instance, the curved steps surrounding the pool appear to extend beyond the canvas, including the viewer in the miraculous proceeding.

Light and darkness also engage spectators by emphasizing particular events or figures in the scene. Although the infirm man who receives Christ's healing command is the object of the scriptural account, he lies hidden in shadow beneath the coarse canopy. Instead the light rests upon two other figures—Christ and the red-turbaned man. It is understandable that Christ, the divine Healer, would be illuminated, but the equal prominence given to the turbaned man raises questions. Why does he stare? What does he symbolize? What is his relationship to the viewer?

Perhaps the man's piercing gaze is meant to thwart others who would enter the pool before him, or perhaps he is pleading for assistance. Either unaware or skeptical of Jesus' power to heal, he continues to wait for the waters to move, suggesting man's inclination to trust in superstitions rather than in Christ. Whatever his motives, his confrontational expression solicits an emotional response and acknowledges the onlooker as a participant in the story.

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

Christ Healing the Sick

(The Hundred Guilder Print)

Drypoint and burin, ca. 1643–49

Courtesy of Shawn and Andrea Merriman

CARL HEINRICH BLOCH (1834–1890)

The Daughter of Jairus

Etching, 1881

Brigham Young University Museum of Art, purchased with funds provided by
Robert and Lisa Wheatley

Christ Calming the Tempest

from the *Gospels of Otto III* (f. 103v), 980–1002

Illuminated manuscript facsimile, 1978

CHRISTOPH FRIEDRICH HÖRMANN VON
UND ZU GUTTENBERG (1715–?)

Christ and the Tempest

Engraving, 18th century

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

The Raising of Lazarus

(large plate)

Etching and burin, ca. 1632

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

The Raising of Lazarus

(small plate)

Etching, 1642

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

MINERVA K. TEICHERT (1888–1976)

Miracle of the Loaves and Fishes

Oil on masonite, 1944

Typical compositions depicting this wondrous event often view it from afar, attempting to encompass the entire multitude in order to convey the magnitude of the miracle of feeding the five thousand (John 6:5–14). Teichert, however, concentrates on the single lad who offers to Christ his five barley loaves and two small fishes. By narrowing the scene to just two figures, Teichert portrays the intimacy of the miracle—Christ’s interaction with the one.

LAURIE OLSON LISONBEE (b. 1955)

Jesus Heals

Oil on panel with mixed media, 2005–06

Courtesy of A Gallery, Salt Lake City

MINERVA K. TEICHERT (1888–1976)

*Jesus at the Home of Mary
and Martha*

Oil on canvas, ca. 1935

Brigham Young University Museum of Art

ANONYMOUS (SPANISH)

Transfiguration

Oil on copper, 17th century

Brigham Young University Museum of Art, gift of Jack Hopkinson

ANONYMOUS (ITALIAN)

The Adulteress

Oil on panel, 17th century

Collection of Mr. and Mrs. Joseph A. Cannon

CARL HEINRICH BLOCH (1834–1890)

*Christ and the Woman Taken
in Adultery*

Etching, 1889

Brigham Young University Museum of Art, purchased with funds provided by
Robert and Lisa Wheatley

BRUCE H. SMITH (b. 1936)

Bait

(Christ and the Woman Taken in Adultery)

Lithograph, 1993

Brigham Young University Museum of Art

FRANCESCO VANNI (1563–1610)

*Christ in the House of
Simon the Pharisee*

Oil on canvas, 1600

Gift of Robert B. Mayer, The Snite Museum of Art, University of Notre Dame

JAMES TAYLOR HARWOOD (1860–1940)

Come Follow Me

Oil on canvas, 1922

Courtesy of Museum of Church History and Art

GUILLIAM COLLAERT (active 17th century)

St. Peter

Etching, ca. 1650

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

ANONYMOUS

St. Mark

(after Giulio Romano)

Engraving, 16th century

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

RUSSIAN ICON

Saints Peter and Paul

Tempera on panel, ca. 1820

Brigham Young University Museum of Art, gift of Mr. and Mrs. Richard B. Oliver

YAROSLAV SCHOOL (19th century)

John the Theologian

Tempera on panel, ca. 1820

Brigham Young University Museum of Art, gift of Mr. and Mrs. Richard B. Oliver

WORKSHOP OF VIET STOSS (late 15th century)

Saint Paul

Wood, late 15th century

Brigham Young University Museum of Art, purchase/gift from Gloria Teichert, funds
provided by Jack R. and Mary Lois Wheatley

ANONYMOUS

“Praying Woman”

(Penitent Magdalene)

Oil on canvas, 17th century

Brigham Young University Museum of Art

ALBRECHT DÜRER (1471–1528)

Christ Taking Leave of His Mother

from the *Life of the Virgin*

Woodcut, 1504–05

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

*Christ Driving the Money
Changers from the Temple*
Etching, 1635

Courtesy of Shawn and Andrea Merriman

MINERVA K. TEICHERT (1888–1976)

Christ Entering Jerusalem

Oil on canvas, 1916

Courtesy of Museum of Church History and Art

*Last Supper and Washing of
the Disciples' Feet*

from the *Codex Purpureus Rossanensis* (f. 5), ca. 600
Illuminated manuscript facsimile, 1985

*Last Supper and Washing of the
Disciples' Feet*

from the *Codex Purpureus Rossanensis* (f. 5), ca. 600
Illuminated manuscript facsimile, 1985

Last Supper

from the *Gospel Harmony of Eusebius* (f. 32), ca. 1050
Illuminated manuscript facsimile, 1991–92

The Last Supper institutes the observance of the sacrament (Eucharist), or the partaking of the bread and wine as prescribed by Jesus in Matthew 26:26–28. This scene would traditionally portray a paschal lamb on the table since it took place at the Passover meal. In this work, however, the lamb has been substituted with fish, the early Christian symbol of Christ. The Greek word for fish, *ichthys*, was an acronym for *Iesus Christos Theou Yios Soter* (Jesus Christ, Son of God, Savior).

Last Supper

from *Das Turin-Mailander Stundenbuch* (f. 90),
ca. 1389

Illuminated manuscript facsimile, 1994

The Last Supper instituted the observance of the sacrament (Eucharist), or the partaking of the bread and wine as prescribed by Jesus in Matthew 26:26–28. Interpreting this scripture in 1215, the Catholic Church initiated the doctrine of transubstantiation, which taught that the bread and wine of the Eucharist were literally transformed into Christ's flesh and blood. Symbolically illustrating this doctrine, a crucifix is imprinted on each wafer in this scene from *Das Turin-Mailander* manuscript. Here the paschal lamb displayed on a serving dish in the center of the table not only marks this as the Passover meal, but also prefigures Christ's atoning sacrifice as the Lamb of God.

Below the main image, a procession of worshippers receives the Eucharist from a priest. This lower scene solidifies the connection in viewers' minds between the Christ-instituted ordinance and their own participation in the Mass.

Washing of the Disciples' Feet
from the *Gospels of Otto III* (f. 237r), 980–1002
Illuminated manuscript facsimile, 1978

L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University

*Last Supper and Washing of the
Disciples' Feet*

from *Der Ingeborg Psalter de Danemark* (f. 23r),
ca. 1195

Illuminated manuscript facsimile, 1985

HENDRIK GOLTZIUS (1558–1617)

The Last Supper

from the *Passion Series*

Engraving, 1598

Courtesy of Shawn and Andrea Merriman

J. KIRK RICHARDS (b. 1976)

Gethsemane

Oil on canvas, 2006

Courtesy of the artist

CARL HEINRICH BLOCH (1834–1890)

Christ in Gethsemane

Etching, 1880

Brigham Young University Museum of Art, purchased with funds provided by
Robert and Lisa Wheatley

Mount Olive, Flagellation, and Way of the Cross

from *Das Turin-Mailander Stundenbuch* (f. 30v),
ca. 1389

Illuminated manuscript facsimile, 1994

By the time of the Renaissance, traditional conventions had been established for depicting Christ's prayer in the Garden of Gethsemane. Christ is often shown on or beside a rock formation, perhaps referencing Him as "the rock of our salvation" (Psalm 95:1). Adhering to scriptural accounts, He either lies prostrate on the ground or kneels in earnest prayer while sweating great drops of blood (Matthew 26:39; Luke 22:44). Sometimes, a chalice is placed on the ground in front of Him, alluding to His entreaty to the Father, "If thou be willing, remove this cup from me: nevertheless not my will, but thine, be done" (Luke 22:42). At other times, an angel brings the chalice or the cross to Jesus, offering Him "the dregs of a bitter cup" (Alma 40:26). Peter, James, and John sleep in the foreground. In the distance, a band of soldiers and men commissioned by the chief priests approaches, carrying torches, weapons, and staves.

Mount Olive

from *Le Livre d'Heures aux Fleurs* (f. 16v), 1516
Illuminated manuscript facsimile, 1991

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ROMAN ŚLEDŹ (b. 1948)

Gethsemane

Polychrome wood, 2002

From the collection of Walter and Mary Whipple

RON RICHMOND (b. 1963)

Triplus No. 3

Oil on canvas, 2005

Courtesy of the artist

ALBRECHT DÜRER (1471–1528)

Agony in the Garden

from the *Engraved Passion*

Engraving, 1508

Courtesy of Shawn and Andrea Merriman

HENDRIK GOLTZIUS (1558–1617)

Agony in the Garden

from the *Passion Series*

Engraving, 1597

Courtesy of Shawn and Andrea Merriman

ALBRECHT DÜRER (1471–1528)

Betrayal of Christ

from the *Engraved Passion*

Engraving, 1508

Courtesy of Shawn and Andrea Merriman

HENDRIK GOLTZIUS (1558–1617)

The Betrayal of Christ

from the *Passion Series*

Engraving, 1598

Courtesy of Shawn and Andrea Merriman

ALBRECHT DÜRER (1471–1528)

Christ before Caiaphas

from the *Engraved Passion*

Engraving, 1512

Courtesy of Shawn and Andrea Merriman

HENDRIK GOLTZIUS (1558–1617)

Christ before Caiaphas

from the *Passion Series*

Engraving, 1597

Courtesy of Shawn and Andrea Merriman

ALBRECHT DÜRER (1471–1528)

Christ before Pilate

from the *Engraved Passion*

Engraving, 1512

Courtesy of Shawn and Andrea Merriman

HENDRIK GOLTZIUS (1558–1617)

Christ before Pilate

from the *Passion Series*

Engraving, 1596

Courtesy of Shawn and Andrea Merriman

ARY SCHEFFER (1795–1858)

Denial of Peter

Oil on canvas, 1855

Brigham Young University Museum of Art, gift of Donald Greenwood

CARL HEINRICH BLOCH (1834–1890)

Peter's Remorse

Etching, 1882

Brigham Young University Museum of Art, purchased with funds provided by
Robert and Lisa Wheatley

ALBRECHT DÜRER (1471–1528)

Flagellation

from the *Engraved Passion*

Engraving, 1512

Courtesy of Shawn and Andrea Merriman

HENDRIK GOLTZIUS (1558–1617)

The Flagellation

from the *Passion Series*

Engraving, 1597

Courtesy of Shawn and Andrea Merriman

ALBRECHT DÜRER (1471–1528)

Christ Crowned with Thorns

from the *Engraved Passion*

Engraving, 1512

Courtesy of Shawn and Andrea Merriman

HENDRIK GOLTZIUS (1558–1617)

Christ Crowned with Thorns

from the *Passion Series*

Engraving, 1597

Courtesy of Shawn and Andrea Merriman

ROMAN ŚLEDŹ (b. 1948)

Crowning of Thorns

Polychrome wood, ca. 1992

From the collection of Walter and Mary Whipple

CARL HEINRICH BLOCH (1834–1890)

Christ with a Crown of Thorns

Etching, 1881

Brigham Young University Museum of Art, purchased with funds provided by
Robert and Lisa Wheatley

CARL HEINRICH BLOCH (1834–1890)

Christ with a Crown of Thorns

Etching, 1882

Brigham Young University Museum of Art, purchased with funds provided by
Robert and Lisa Wheatley

WORKSHOP OF TITIAN (16th century)

Ecce Homo

Oil on canvas, 16th century

Brigham Young University Museum of Art, purchase/gift from Gloria Teichert, funds provided by Jack R. and Mary Lois Wheatley

ALBRECHT DÜRER (1471–1528)

Ecce Homo

from the *Engraved Passion*

Engraving, 1512

Courtesy of Shawn and Andrea Merriman

HENDRIK GOLTZIUS (1558–1617)

Ecce Homo

from the *Passion Series*

Engraving, 1597

Courtesy of Shawn and Andrea Merriman

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

Ecce Homo

Etching and drypoint, 1655

Courtesy of Shawn and Andrea Merriman

LUCAS VAN LEYDEN (1494–1533)

Ecce Homo

Engraving, 1510

Courtesy of Shawn and Andrea Merriman

ALBRECHT DÜRER (1471–1528)

Pilate Washing His Hands

from the *Engraved Passion*

Engraving, 1512

Courtesy of Shawn and Andrea Merriman

ROMAN ŚLEDŹ (b. 1948)

Falling under the Cross

Polychrome wood, 2004

From the collection of Walter and Mary Whipple

ROMAN ŚLEDŹ (b. 1948)

Christ Meets His Mother

Polychrome wood, 2004

From the collection of Walter and Mary Whipple

ROMAN ŚLEDŹ (b. 1948)

*Christ Bearing the Cross
Assisted by Two Angels*
Polychrome wood, 2002

From the collection of Walter and Mary Whipple

ALBRECHT DÜRER (1471–1528)

Bearing of the Cross

from the *Engraved Passion*

Engraving, 1512

Courtesy of Shawn and Andrea Merriman

HENDRIK GOLTZIUS (1558–1617)

The Bearing of the Cross

from the *Passion Series*

Engraving, 1596–98

Courtesy of Shawn and Andrea Merriman

OCTAVE TASSAERT (1800–1874)

The Road to Calvary

Oil on canvas, 19th century

On loan from Mr. and Mrs. Noah L. Butkin, The Snite Museum of Art,
University of Notre Dame

ALBRECHT DÜRER (1471–1528)

Crucifixion

from the *Engraved Passion*

Engraving, 1511

Courtesy of Shawn and Andrea Merriman

HENDRIK GOLTZIUS (1558–1617)

Calvary

from the *Passion Series*
Engraving, 1596–98

Courtesy of Shawn and Andrea Merriman

CARL HEINRICH BLOCH (1834–1890)

The Crucifixion

Etching, 1884

Brigham Young University Museum of Art, purchased with funds provided by
Robert and Lisa Wheatley

GIOVANNI BATTISTA FRANCO (ca. 1510–1561)

Calvary

Engraving, 1550

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

ISRAHEL VAN MECKENEM THE YOUNGER
(ca. 1445–1503)

The Crucifixion
Engraving, 1475

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

ROMAN ŚLEDŹ (b. 1948)

Christ Nailed to the Cross

Polychrome wood, 1993

From the collection of Walter and Mary Whipple

ALBRECHT DÜRER (1471–1528)

Man of Sorrows

from the *Engraved Passion*

Engraving, 1509

This engraving exemplifies an image type called the Suffering Christ or Man of Sorrows in which the Savior, surrounded by the instruments of the Passion, displays the wounds of the Crucifixion. These pictorial representations were developed from the Catholic doctrine of “Perpetual Passion,” an idea popularized in the 14th and 15th centuries which affirmed man’s culpability in the eternal suffering of Christ. These brutal images were intended to elicit strong feelings of remorse on the part of the sinner, to stir up guilt, and to be a deterrent from further transgressions.

In this work, Christ confronts the viewer as He displays the gaping wounds in His hands and feet. He stands next to the column to which He was supposedly bound at His scourging. Mary and the beloved apostle John stand below as examples of humble worshippers, pained at the suffering of the Savior. The visual message is a plea to the viewer to cease from the sins that cause Christ to suffer anew.

ALBRECHT DÜRER (1471–1528)

*Title Page: The Mocking
of Christ*

from the *Large Passion*

Woodcut, 1511

This woodcut exemplifies an image type called the Suffering Christ or Man of Sorrows in which the Savior, surrounded by the instruments of the Passion, displays the wounds of the Crucifixion. These pictorial representations were developed from the Catholic doctrine of “Perpetual Passion,” an idea popularized in the 14th and 15th centuries which affirmed man’s culpability in the eternal suffering of Christ. These brutal images were intended to elicit strong feelings of remorse on the part of the sinner, to stir up guilt, and to be a deterrent from further transgressions.

In this work, Christ confronts the viewer as He displays the wounds in His hands and feet while seated on the lid of a sepulcher. This visual message was originally supplemented with the following devotional poem by Benedictus Chelidonium in which Christ appeals to the viewer to cease from the sins that cause Him to suffer anew:

These cruel wounds I bear for thee, O man,
And cure thy mortal sickness with my blood.
I take away thy sores with mine, thy death
With mine – a God Who changed to man for thee.
But thou, ingrate, still stabb’st my wounds with sins;
I still take floggings for thy guilty acts.
It should have been enough to suffer once
From hostile Jews; now, friend, let there be peace!

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

The Descent from the Cross
by Torchlight
Etching and drypoint, 1654

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669) WITH JAN GEORG VAN VLIET
(ca. 1610–after 1635)

The Descent from the Cross
Burin, 1633

Courtesy of Shawn and Andrea Merriman

ROMAN ŚLEDŹ (b. 1948)

Deposition

Polychrome wood, 2004

From the collection of Walter and Mary Whipple

WORKSHOP OF SIMON VOUET (16th century)

Lamentation

Oil on canvas, ca. 1630–35

Although not mentioned in the Gospels, the subject of the Lamentation became a popular devotional image during the Middle Ages. These scenes focused on the mourning of Mary, the disciples, and angels after Christ's deposition from the cross. Artists particularly emphasized the anguish and sorrow of the Virgin to represent the fulfillment of Simeon's prophecy to Mary that "a sword shall pierce through thy own soul also" (Luke 2:35).

HENDRIK GOLTZIUS (1558–1617)

Lamentation of the Virgin

Engraving, 1596

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

ALBRECHT DÜRER (1471–1528)

Lamentation over Christ

from the *Engraved Passion*

Engraving, 1507

Courtesy of Shawn and Andrea Merriman

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

Christ Carried to the Tomb

Drypoint, ca. 1645

Courtesy of Shawn and Andrea Merriman

HENDRIK GOLTZIUS (1558–1617)

The Entombment

from the *Passion Series*

Engraving, 1596

Courtesy of Shawn and Andrea Merriman

ALBRECHT DÜRER (1471–1528)

Entombment

from the *Engraved Passion*

Engraving, 1512

Courtesy of Shawn and Andrea Merriman

ALBRECHT DÜRER (1471–1528)

Tomb of the Savior

Engraving, ca. 1507

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

CARL HEINRICH BLOCH (1834–1890)

The Entombment

Etching, 1880

Brigham Young University Museum of Art, purchased with funds provided by
Robert and Lisa Wheatley

ANONYMOUS

Dead Christ

Wood, ca. 15th century

Brigham Young University Museum of Art, gift of Gloria Teichert

ALBRECHT DÜRER (1471–1528)

Harrowing of Hell

from the *Engraved Passion*

Engraving, 1512

Courtesy of Shawn and Andrea Merriman

ANONYMOUS

The Descent into Limbo

(after Andrea Mantegna)

Etching, ca. 1475–80

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

ALBRECHT DÜRER (1471–1528)

Christ in Limbo

Woodcut, 1511

Courtesy of Shawn and Andrea Merriman

ANONYMOUS

The Descent into Limbo

(after Andrea Mantegna)

Oil on panel, ca. 1497

Based on the apocryphal Gospel of Nicodemus, images of the Anastasis describe the time between Christ's death and resurrection when He descended into hell to release the prophets and the patriarchs of the Old Testament. Also known as the Harrowing of Hell or the Descent into Limbo, the Anastasis narrative emphasizes Christ's victory over death and the devil.

In this painting, Christ holds the staff of the Resurrection as He reaches out to liberate the righteous from their long abode in the transitory realm of Limbo. Adam and Eve, on the left, are generally the first to be rescued. These images testify that in "declaring liberty to the captives who had been faithful," Christ became the "Redeemer and Deliverer from death and the chains of hell" (Doctrine and Covenants 138:18, 23).

The Harrowing of Hell

from the *Exultet Roll: Codex Barberini Latinus 592*
(f. 4), ca. 1087

Illuminated manuscript facsimile, 1998

MINERVA K. TEICHERT (1888–1976)

Touch Me Not

Oil on canvas, 1937

Brigham Young University Museum of Art

ALBRECHT DÜRER (1471–1528)

Resurrection

from the *Engraved Passion*

Engraving, 1512

Courtesy of Shawn and Andrea Merriman

HENDRIK GOLTZIUS (1558–1617)

The Resurrection

from the *Passion Series*

Engraving, 1596

Courtesy of Shawn and Andrea Merriman

Resurrection

from the *Prayer Book of Michelino da Besozzo*

(f. 26v), ca. 1430

Illuminated manuscript facsimile, 1981

JAN KRAJEWSKI (b. 1934)

Resurrection

Polychrome wood, ca. 1990

From the collection of Walter and Mary Whipple

KENT P. GOODLIFFE (b. 1946)

Discarded Shroud

Prismacolor pencil, ca. 1979

Brigham Young University Museum of Art

CARL HEINRICH BLOCH (1834–1890)

The Resurrection

Etching, 1881

Brigham Young University Museum of Art, purchased with funds provided by
Robert and Lisa Wheatley

ANONYMOUS

Supper at Emmaus

(after Titian)

Oil on canvas, late 16th century, possibly
19th century

Brigham Young University Museum of Art, gift of Dr. Steven Hatch

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

Christ at Emmaus

(large plate)

Etching, 1654

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

ANONYMOUS

Christ at Emmaus

(after Albrecht Dürer)

Etching, ca. 1510

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

GEORG PENCZ (ca.1500–1550)

The Doubting Thomas

from the *Life of Christ*

Engraving, ca. 1540

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

REMBRANDT HARMENSZOOM VAN RIJN
(1606–1669)

Christ Appearing to the Apostles
Etching, 1656

Courtesy of Shawn and Andrea Merriman

CARL HEINRICH BLOCH (1834–1890)

The Doubting Thomas

Etching, 1885

Brigham Young University Museum of Art, purchased with funds provided by
Robert and Lisa Wheatley

JOHN LA FARGE (1835–1910)

The Ascension

(study)

Watercolor, 1888

Brigham Young University Museum of Art, gift of Mr. and Mrs. N. Larry Agle

MINERVA K. TEICHERT (1888–1976)

The Sacrament

Oil on masonite, ca. 1935

Brigham Young University Museum of Art

MINERVA K. TEICHERT (1888–1976)

Christ in America

Oil on masonite, ca. 1935

Brigham Young University Museum of Art

MINERVA K. TEICHERT (1888–1976)

The First Vision

Oil on canvas, 1934

The restoration of the gospel of Jesus Christ in “the dispensation of the fulness of times” (Ephesians 1:10) offers Latter-day Saint artists unique opportunities to testify of Christ. One such artist was Minerva Teichert. When given the mandate to tell “the Mormon story” by her teacher, American realist painter Robert Henri, she embarked on a fifty-year career, painting scriptural stories and scenes of the heroic Mormon pioneers.

Her large mural depicting the First Vision captures the moment when the Prophet Joseph Smith saw “two Personages, whose brightness and glory defy all description, standing above [him] in the air” (Joseph Smith—History 1:17). God the Father places His hand upon Jesus’ shoulder in a tender, paternal gesture and introduces His Beloved Son to the young Joseph. Christ’s outstretched hands reveal the wounds of His crucifixion.

Later, the Prophet would be visited by the angel Moroni, who would reveal to him the gold plates containing “a record of God’s dealings with the ancient inhabitants of the Americas.” Joseph translated these sacred writings and published them in 1830 as the Book of Mormon. Images of the gold plates and the Book of Mormon are found in the decorative border of the painting, emphasizing the importance of this book as another witness of Christ.

RON RICHMOND (b. 1963)

Exchange No. 8

Oil on canvas, 2003–04

In the 20th and 21st centuries, conceptual works have supplemented more traditional renderings of the Savior by focusing on His attributes, rather than on the narrative of His life. This type of art lends itself to abstract ideas, encouraging viewers to ponder the multiple levels of meaning vested in a work. Often signs and symbols replace the human form of Christ, as in this painting by Ron Richmond.

As you observe the chairs and cloths, reflect on the manifold roles of Christ as Advocate, Judge, Mediator, and Resurrected Savior. Consider the placement of the chairs and their relationship to each other. Contemplate the intense color of the draped fabric, which calls to mind the Messianic words: “though your sins be as scarlet, they shall be as white as snow...” (Isaiah 1:18).

RUSSIAN ICON

Christ Pantocrator

Tempera and silver on panel, 1893

Brigham Young University Museum of Art, gift of Mr. and Mrs. Richard B. Oliver

Christ in Majesty

from the *Beatus, St. Presbyter of Leibana*

Commentary (f. 2), ca. 975

Illuminated manuscript facsimile, 1962

Christ in Majesty

from the *Beatus, St. Presbyter of Leibana*

Commentary (f. 2), ca. 975

Illuminated manuscript facsimile, 1962

Christ in Majesty

from *Der Ingeborg Psalter de Danemark* (f. 33r),
ca. 1195

Illuminated manuscript facsimile, 1985

Christ in Majesty

from *Der Ingeborg Psalter de Danemark* (f. 33r),
ca. 1195

Illuminated manuscript facsimile, 1985

Bust of Christ with Orb

from *Le Livre d'Heures aux Fleurs* (f. 7), 1516

Illuminated manuscript facsimile, 1991

The Court of Heaven

from *The Apocalypse* (f. 5v), ca. 1320

Illuminated manuscript facsimile, 1971

ANONYMOUS

Christ Holding Orb

Engraving, date unknown

Brigham Young University Museum of Art, purchase/gift from Mahonri M. Young Estate

CIRCLE OF ARTUS WOLFFORT

(ca. 17th century)

The Trinity

Oil on canvas, early 17th century

The traditional Christian doctrine of the Trinity, a canon that grew out of the discussions at the Council of Nicaea in 325, teaches that the uncreated, infinite God manifests Himself in three persons. This painting elaborates on this concept by depicting three distinct beings, each revealing the various roles of God in the salvation of the world. God the Father wears the majestic vestments of a pope with a three-tiered tiara crowning His head. He holds the orb of the world surmounted by a cross, indicating His power over heaven and earth. As the Word made flesh, the Son gestures to the wounds of His crucifixion, testifying of the condescension of God in redeeming humanity. The Holy Ghost hovers above the Father and the Son in the form of a dove, emanating the renewing, revelatory light of the Spirit.

The composition and symbolism of the artwork suggest the belief in the mysterious unity that fuses the three beings into one substance. The Father rests his hand on the shoulder of his Son while the rays of light from the Holy Ghost set all three figures in a harmonious, golden glow. The rich brocade along the border of God the Father's cloak reinforces this metaphor by depicting three figures standing back-to-back, as if they were one personage.

CIRCLE OF REMBRANDT (ca. 1650)

Head of Christ

Oil on panel, 17th century

Rembrandt's renowned ability to illuminate the soul of his subject is echoed in this painting by an unknown artist who was directly associated with Rembrandt and his studio. The soft, luminous glow of light in the background enhances the powerful concentrations of warm light on Christ's face. Characteristic of Rembrandt's own paintings, this light infuses life into the figure, creating a personal, intimate, portrait-like depiction of the Savior. The light works as a metaphor for holiness, loving-kindness, and salvation, inviting viewers to contemplate the divine nature and mission of the Son of God.

KENT P. GOODLIFFE (b. 1946)

Through Death Came Life

Prismacolor pencil, 1979

Brigham Young University Museum of Art

TREVOR SOUTHEY (b. 1940)

Jesus and Mary, After

Oil on panel, 1975

Brigham Young University Museum of Art

LAURIE OLSON LISONBEE (b. 1955)

Jesus Heals

Oil on panel with mixed media, 2005–2006

Courtesy of A Gallery, Salt Lake City