

in bone; and small surviving fragments of wall paintings in Tomb 11 also suggest higher standards (bone and ceramic examples, Oaxaca, Mus. Reg.).

After only a century or two of Period IV in Lambityeco, the community moved 5 km to the hill of YAGUL, where radical social and artistic changes occurred in Monte Albán v (c. 1000–1521).

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Lambousa Treasure. See under CYPRUS, §III, 4.

Lambrou Myloi. See under LESBOS.

Lame, Biagio dalle. See PUPINI, BIAGIO.

Lamego. Portuguese town in Trás-os-Montes. The episcopal city of Lamego was an important town in the Visigothic period, passing into Christian hands in 1057, when it became a bishopric for the second time. With the foundation of the Portuguese kingdom during the 12th century, its population grew and it developed into a city through the agency of Egas Moniz (d 1146), tutor to Duke (later King) Alfonso I (reg 1128/39–85). Under King Diniz (reg 1279–1325) commerce and industry was stimulated by the institution of a *feira franca* (free fair). The town and surrounding countryside preserve Roman and medieval traces, such as in the chapel of S Pedro, Balsemão; the church of S Maria de Almacave; the 13th-century castle with its remarkable vaulted cistern; and the Romanesque belfry of the cathedral. The cathedral is a fine example of rural Gothic of the 13th–14th centuries; its west front (1508–15) and cloister with a belvedere (completed 1557) exemplify the transition from Late Gothic to Renaissance at the beginning of the 16th century.

Renovation of the city was carried out under the patronage of bishops such as the humanist Dom Manuel de Noronha (reg 1551–64). The transition from Renaissance to Mannerism is exemplified in such buildings as the 16th-century theological Colégio de S Nicolau (destr.), founded by Bishop de Noronha; the chapel of Senhora dos Meninos; the parish church of Almendra; and the convent of Chagas for the Clarissas (Poor Clares). Baroque architecture in Lamego is represented by Santa Cruz and the richly decorated Capela do Desterro (1640). The main

distinction of the city, however, is in the houses of the nobility, such as the 18th-century Casa das Brolhas, belonging to the Castro e Osório family, and in the impressive episcopal palace (late 18th century), now (since 1918) the regional museum with a fine collection of tapestries, paintings and church furnishings. The church of Nossa Senhora dos Remédios (1750–60) was begun under Bishop Dom Frei Feliciano de Nossa Senhora (reg 1743–71), and the architect NICOLAU NASONI was among those involved in the initial stages of the construction of the complex (completed 1905). It stands in a dominating position above the city, dramatically set at the top of a double-flight pilgrimage staircase flanked with statues and fountains.

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ANTÓNIO FILIPE PIMENTEL

Lamentation group. Subject of Christian art, popular from the 11th century to the 19th, in which a group of mourners is shown grieving over the death of Christ. The canonical gospels do not mention the lamenting over the dead Christ; it was the apocryphal *Gospel of Nicodemus* that described the Lamentation, in which the Virgin, Mary Magdalene and Joseph of Arimathea expressed their grief. The *Meditationes vitae Christi*, attributed to St Bonaventure (1221–74) and widely known in the 14th century, also contains a vivid narration of the event. The subject was frequently treated in narrative paintings of the Passion, or as a separate devotional subject; the earliest examples occurred in Byzantine art, for example the 11th-century ivory carving (Konstanz, Rosgtnmus.) showing Christ embraced by the Virgin in the presence of St John, two mourning women and two mourning men, with grieving angels above. The theme was then adopted first by Italian and then by other western European painters and sculptors in the 13th century, continuing in use up to the 19th century. The iconography of the Lamentation overlaps with that of the Pietà and also with other topics of Christ's Passion—the Descent from the Cross (Deposition) and the Entombment—and individual works of art have tended to be titled without any consistent iconographic definition.

A Lamentation always involves a group of mourners around the central figures of Christ and his mother, whereas a Pietà usually features just the two main figures; a Lamentation is nevertheless sometimes entitled Pietà. An influential painted example from early 14th-century Italy is the *Lamentation* by Giotto (c. 1303–6; Padua, Arena Chapel; see GIOTTO, fig. 4). This displays a feature that is typical of Lamentation groups: the inclusion of Joseph of Arimathea (here holding the winding cloth for the burial) and Nicodemus (standing in sorrowful contemplation). These two elderly Pharisees were secret followers of Christ, and it was in Joseph's tomb that Christ's body was laid, as depicted, for example, in the *Lamentation* after Hugo van der Goes (c. 1510; Hartford, CT, Wadsworth Atheneum).

When a Lamentation is depicted in front of a cross it is very similar to a Deposition scene, as exemplified in the pulpit relief *Lamentation* by Donatello and assistants