

Abstract

This thesis deals with the theme of the iconography of the Death of Virgin Mary, or, in other words, the death of the Mother of God, in the period from the 9th to 14th century in Eastern as well as Western art. By Western art we mean the organization of Europe beginning in the 9th century. By the term Eastern art we mean the countries of the so-called the Byzantine ecumenical council. The first part of the thesis deals with the apocryphal writings of the Death of Virgin Mary, which were an important iconographic source in the west as well as the east. This part of the thesis also focuses on the basic iconography which can be found in the iconographic dictionaries. The second part deals with the oldest depictions of the theme. In Eastern art this theme can be first encountered in the fragments-preserve painting in Athens from the years 975-980 or in a fresco painting in the rock church in Toqali–Kilissé in Cappadocia, which was founded in the 9th century or in the 2nd half of the 10th century. In Western art Aethelwold Benediktional, dating 975–980, is one of the oldest miniature depicting this theme. Furthermore, the thesis also focuses on other depictions of the theme up to the 14th century. Here, the thesis aims to compare these iconographies and further focuses on their development. The conclusion evaluates how the Eastern and Western art influenced each other and, above all, highlights the sources of inspiration.