

Art from the modern period (sixteenth to eighteenth centuries)

The Pietat (Pietà) chapel is a perfect reflection of the full arrival of Renaissance art in La Seu d'Urgell somewhat early in the sixteenth century.

But it did not arrive as early in the Pyrenean valleys far from the diocesan see, where the late Gothic style hung on and there was a reluctance to adopt new Renaissance formulas. These trends remained in place in the Pyrenees throughout the entire sixteenth century, especially in the field of **painting on wooden board**, as seen in the Saint Columba altarpiece from La Bastida d'Hortons (MDU 832).

In the second quarter of the seventeenth century, different **wooden sculpture** studios working in La Seu d'Urgell, El Pallars, Solsona and Andorra attest to the more or less distant contacts with the works of the most prestigious sculptors of that period. One example of this is the remarkable Our Lady of the Rain (MDU 200).

The urn of Saint Ermengol, or Hermengaudius, made by the Barcelona-based silversmith Pere Lleopart between 1753 and 1755, is one of the best Catalan metalwork pieces from the eighteenth century. It is shaped like a reliquary grave comprised of an octagonal box and a cover topped by the reclining figure of the saint. Twelve episodes from the life of Saint Hermengaudius are depicted around the box on embossed gilded copper plates. An inscription scattered around the surface clarifies the date and author; it reads: 'Petrus Lleopart fasiebat, Barcelona, lo any 1755'.