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Amiens: Cathedral Stained Glass

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3. Amiens Cathedral, column statues representing the *Annunciation* and *Visitation*, south-west portal, early 1220s

sequence of the 12 minor prophets runs right to left: *Hosea*, *Joel*, *Amos*, *Obadiah*, *Jonah*, *Micah*, *Nahum*, *Habakkuk*, *Zephaniah*, *Haggai*, *Zechariah* and *Malachi*. The scenes in the quatrefoils below illustrate their prophecies, providing balanced contrasts from right to left and leading the viewer's attention inwards from the *Age of Law* to the *Age of Grace* and the *Second Coming*. The centripetal force of the programme is enhanced by the presence of the four major prophets on the inner surfaces of the buttresses flanking the central portal, *Daniel* and *Ezekiel* to the left and *Jeremiah* and *Isaiah* to the right.

On the south transept portal the vousoirs (1230s) depict an encyclopedic programme from *Adam* to the *New Testament*. The tympanum and lintels feature the *Miracles of St Honoratus*, while the embrasures are lined by saints possibly made as an early trial run for the north portal of the west façade. Around 1260 a new trumeau figure was inserted in the location intended for St Honoratus. The elegant *Virgin and Child*, originally brightly painted, was later gilded and consequently known as the *Vierge Dorée*.

Between 1375 and 1378 Cardinal Jean de La Grange added to the chapels he had built from 1373 against the north-west tower a hieratic scheme of nine figure sculptures in three zones, attached to the buttresses and the trumeau between the chapels. The programme, based on that of the staircase (begun 1364) at the Louvre (see PARIS, §V, 6(i)), comprises the *Virgin and Child* and *SS John the Baptist* and *Firminus* at the top, *Charles V*, the future *Charles VI* and *Louis, Duke of Orléans*, in the central row, and *Jean de La Grange* himself with two officials of the royal household at the bottom. Standing in niches under canopies, the figures are strongly characterized in pose, facial features and dress, with voluminous draperies. The

secular figures, which are flanked by their coats of arms, are individualized to the extent that they might be considered portraits.

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(iii) *Stained glass*. There is no evidence of the original glazing of the nave, and although many 13th-century windows survived in the choir chapels until 1921, in that year they were heavily damaged or destroyed by fire in the studio where they had been lodged for restoration. The surviving panels and fragments (some now installed in the church; others Champs-sur-Marne, Château) show scenes from the lives of Christ, the Virgin, SS John the Baptist, James, Giles and Leonard, and the Tree of Jesse. Stylistically these windows seem to be related to mid-13th-century Parisian trends and are comparable with glass from St Germain-des-Prés (mostly London, V&A; Baltimore, MD, Walters A.G.; New York, Met.) and the Sainte-Chapelle, Paris.

The best-preserved glass at Amiens, however, is that now in the axial clerestory window, identified by inscription as the gift of Bishop Bernard d'Abbeville and dated 1269. A related series of poorly preserved figures of standing bishops is now installed in the lower gallery of the south rose. A second stylistically distinct but related group of figures, a mutilated series of kings, occupies the galleries under the north rose. A third collection of standing figures, twelve apostles and two sainted bishops, now fill the openings of the choir triforium and seem to date from the last years of the 13th century. It is impossible to determine if these figure groups are in their original locations.

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