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1996

### Rouen: Cathedral Stained Glass And Ste. Jeanne-D'Arc

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#### Recommended Citation

Michael Watt Cothren. (1996). "Rouen: Cathedral Stained Glass And Ste. Jeanne-D'Arc". *The Dictionary Of Art*. Volume 27, 252-253.

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*Child*, who presumably also appeared on the predecessors to this portal, are represented as the fulfilment of prophecy at the summit of the Tree of Jesse. The style of the sculptures shows the influence of Italian Renaissance motifs: allegorical figures join Old Testament prophets and the costumes are rich in Classical allusions.

The arrangements of the façade may have been motivated by liturgical considerations, as in English screen façades. There is documentary evidence that from early times the gallery located over the central portal was used for choristers in the liturgy of Ascension Day. This 'singing gallery' survived the 16th-century building campaign, when the central portal received its elaborate sculptural decoration.

The transept portals were both planned and executed under Archbishop Guillaume de Flavacourt (1276–1306). The north transept *Porte des Libraires*, which is the earlier, is located in a courtyard that joined the cathedral to the archbishop's palace. An elaborate, many-figured sculptural programme places the Virgin, who appeared on the trumeau, at the centre of the *Last Judgement*. On the interior wall her parents and the parents of John the Baptist refer to her miraculous birth, while on the exterior she is attended by female saints; above, angels escort an unusually large number of Blessed to the *Throne of Mercy*. In its infusion of Marian themes into Last Judgement iconography the *Porte des Libraires* breaks the traditions of High Gothic portal schemes, where the two cycles are usually kept separate. Its programme appears to reflect Rouen's enthusiastic endorsement of the doctrine of the Immaculate Conception and also to express the contemporary tendency to emphasize the role of intercessors in salvation.

The south transept portal, the *Porte de la Calende*, is equally unusual in the number of figures that populate the interior and exterior of the terminal wall. On the lowest zone the Old Testament stories of *Joseph*, *Job* and *Judith* prefigure the Sacrifice of Christ that unfolds in the *Passion* cycle on the tympanum (for illustration see TYMPANUM). Standing figures of *Christ* and the *Apostles* on the interior, and of saints and martyrs on the exterior, complete the programme which, like the north transept portal, stresses affective rather than didactic aspects of traditional iconography.

The style of the transept sculptures appears to owe much to contemporary developments in Parisian sculpture and manuscript illumination, but it is probable that many of the sculptors themselves were drawn from Normandy. Their influence can be felt in Norman sculptural ensembles and individual cult statues throughout the succeeding decades in such places as Notre-Dame, Mantes, and the abbeys of Jumièges and Fécamp.

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For further bibliography see §(i) above.

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(iii) *Stained glass*. The glazing of the cathedral has been extensively reworked since the 13th century. The oldest surviving stained glass consists of the early 13th-century fragments now installed in the 'Belles Verrières' of two north nave chapels. Other comparable panels, once in south nave chapels, are now dispersed among American museums (Bryn Athyn, PA, Glencairn Mus.; New York, Met.; Worcester, MA, A. Mus.), a choir chapel at Rouen Cathedral itself, and the Château du Champs-sur-Marne. These panels, the work of several impressive artists working in a large collective workshop c. 1200–10, originate from nave aisle windows devoted to *SS John the Baptist*, *Severus*, *Catherine*, *Nicholas* and *Peter*, and to *Job* and the *Seven Sleepers of Ephesus*. During the last quarter of the 13th century, the scenes were altered for reuse in the slender Rayonnant lancets of the chapels inserted between nave buttresses.

Only in the ambulatory and in transept chapels do windows remain in their original locations. Dating from the second quarter of the 13th century, the five, full-colour narrative windows of the ambulatory (apparently painted by four different artists or workshops) contain scenes from the *Life of St Julian the Hospitaller*, the parable of the *Good Samaritan*, a typological exposition of Christ's *Passion*, and, occupying two windows, the *Life of Joseph*. The Joseph windows have attracted special attention, since they include a portrait of the artist who presumably painted them, Clement of Chartres. Several windows in the eastern chapels of the transepts are contemporary with, or slightly later than, the ambulatory glass. Most notable are a series of mid-13th-century grisaille windows into which full-colour narrative scenes and portraits of donors were inserted. When the Lady chapel was reconstructed after 1302, however, the displaced 13th-century glass was not reused. The new glazing programme, executed in the clear, sparkling tonalities so characteristic of this period, comprised representations of 20 local saints and archbishops standing in mannered poses under fanciful architectural canopies. The 14th century is also represented by a *Pentecost* window made during the 1340s under the patronage of Jean de Nonancourt (d 1354) for the west aisle of the south transept.

The major transformation of the original glazing occurred during the 15th century, when the saturated, full-colour, 13th-century windows that presumably filled the clerestory were replaced with windows composed largely of grisaille, thereby bringing more light into the church. Figural scenes were restricted to the hemicycle, where a simple portrayal of the *Crucifixion* occupies the axial and flanking windows. Towards the middle of the 15th century, new windows were also made for transept and nave chapels, and c. 1500 the parish chapel of St Etienne-la-Grande-Eglise on the ground floor of the south-west tower was glazed.

There were two main projects in the 16th century. Two windows, one dated 1521, with scenes from the *Life of St Romanus of Rouen*, were painted by followers of Arnoult de Nimègue. In 1528 a window was produced for the confraternity of Notre-Dame-du-Jardin by Engrand Le Prince. Unfortunately this glass was removed in 1875.

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2. STE JEANNE-D'ARC. Consecrated in 1979, this Post-modern church built by Louis Arretche on the Place du Vieux-Marché to mark the spot where Joan of Arc was burnt to death, is a showcase of 16th-century French glass painting. Installed along the east wall of this imposing modern space are 13 windows from the choir of St Vincent, destroyed by bombing in 1944. Dating from the 1520s, the iconographic programme of these multiple-light windows focuses on the *Life of Christ*; the life, lineage and triumph of the *Virgin*; and local saints. According to Lafond and Perrot, ten of the windows were executed by three or more local artists, probably working in a large workshop. The remaining three windows (the *Triumph of the Virgin*, *Corporal Works of Mercy* and *Life of John the Baptist*), painted by Jean and Engand Le Prince, are among the greatest examples of French Renaissance glass painting. Although questions have been raised concerning the harmony or discord created by the windows and their Post-modern architectural framework, the museum-like installation has assured their proper protection and display.

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3. ST MACLOU. The church, which was first recorded in the 10th century, was rebuilt after the early 13th-century city fires, and finally included within the city walls in 1253. In 1432 Archbishop Hugues d'Orgues issued an indulgence for the repair and rebuilding of the church. The present Flamboyant structure, built of limestone and constructed almost entirely at the expense of the middle-class merchant families living in the parish, was dedicated on 25 June 1521 by Archbishop Georges II d'Amboise. The wooden spire of the lantern tower, 83.85 m high, was built in 1517 by Martin Desperrois (fl 1510–18); it was destroyed by storms in the 18th century and replaced by the present stone spire in 1869. The choir (reopened in 1981) and the lantern tower suffered considerable damage in 1944.

Although numerous master masons are associated with the building works, the homogeneous style suggests that they adhered to original designs of the 1430s. These are traditionally attributed to the otherwise unknown Pierre Robin, who was paid in 1436–7 for drawings of the church. The small size of St Maclou is concealed by the monumentality of its proportion and design. The plan consists



6. Rouen, St Maclou, west façade, 1432–1521

of a three-bay nave with a non-projecting transept, two straight choir bays and an ambulatory with four radiating chapels. The axial pier of the choir hemicycle, the absence of an axial chapel and the polygonal porch of the west façade are new features in Norman Gothic architecture. The old-fashioned three-storey elevation is given new vitality by continuous, flat-nosed fillet mouldings rising from clusters of tall, elegant fillet bases. On the exterior, the diagonal-faced buttresses and polygonal façade (see fig. 6) create diagonal recessions culminating in the lantern tower, which forms the focus of both the exterior massing and the interior space. The fully developed transept façades of rose windows, galleries and gables and the double tier of flying buttresses belie the church's small scale.

The style of the St Maclou master differs strongly from the contemporary Flamboyant architecture of the cathedral and St Ouen Abbey. While consciously imitating the Rayonnant parts of Rouen Cathedral in the design of the elevation, north transept façade, porch and lantern tower, he carefully translated them into his own personal vocabulary of forms: the flat-nosed fillet mouldings, fluid tracery patterns and an insistence on diagonality in buttress design, characteristics that developed in the Norman Vexin in churches such as Notre-Dame, Vernon, and Notre-Dame, Le Grand Andely. This new vocabulary had an immediate impact on the architecture of Rouen and Normandy and continued to appear in buildings until the early 16th century.

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