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In the first chapter, Stephan Albrecht and Stefan Breitling argue that the two transept façades were designed and constructed simultaneously in the late 1250s, even though the concept of extending the transept arms may have emerged as early as the 1220s as part of the radical transformation of the cathedral with the addition of the lateral chapels to the nave and the reconfiguration of the clerestory and upper roofs. The authors note that the foundations and lower walls of the new transept terminals could have been erected while the old transept façades were still in place, an operation of considerable complexity, especially on account of the location of the bishop’s courtyard on the south side and the canonical complex to the north. With the help of precise mapping by laser scans, the authors demonstrate that the plans and elevations of the two façades are identical, thus (along with other observations) correcting the long-held conclusion that the north preceded the south and that the façades were the work of two different master masons, Jean de Chelles on the north and Pierre de Montreuil on the south. The construction of the façades was undertaken by separate teams of masons and sculptors working simultaneously but also relatively independently, as demonstrated by the fact that the masonry courses are identical, as stone was removed from the quarry in predetermined dimensions. These observations, and many more, are set out in the first section of the volume, but their importance runs through the entire volume.

The second chapter, written by Albrecht, Rainer Drewello and Ruth Tenschert, focuses on the famous inscription on the south portal that names the recently deceased Jean de Chelles as magister lathomus and specifies that the work was started (incipitum) in 1258. Through a detailed analysis of the epigraphy and masonry, as well as a careful comparison with earlier transcriptions of this text, the authors of this chapter have been able to ascertain that the inscription was carved prior to its placement in the lower walls of the transept and inserted during construction. The authors provide two hypotheses: that both transept façades were designed by the same architect, Jean de Chelles, who died before or just as work began, and that the word inceptum may have signified not the initiation of construction, but rather the presentation of the design to a patron, perhaps the bishop (the inscription is after all on his side of the episcopal complex).

The volume then turns to the well-known statue of Adam (Musée de Cluny, Paris), which was originally displayed on the interior of the south transept façade. In spite of its importance as one of the earliest free-standing nudes of the Middle Ages, the figure had never been the object of detailed analysis. First documented at the beginning of the eighteenth century in a drawing by Robert de Cotte, the statue (as well as a lost one of Eve) was taken down later in the eighteenth century to make way for a painting to be hung in front of the niches that contained them. By that time Eve was too damaged to be preserved, but Alexandre Lenoir took Adam to his Musée des Monuments Français in the former Augustin convent opposite the Musée du Louvre in 1791. When Lenoir’s museum closed in 1816, the statue along with many other fragments was moved to François Debret’s workshop at Saint-Denis, where, already badly mutilated by rough handling in transport, it was seen by the Baron de Guilhemy in the 1850s. In 1887 Adam was transferred to the Musée de Cluny, where his right arm and legs were repaired. The discovery in 2012 of an original part of Adam’s leg in the basement of the museum coincided with the inception of the Bamberg research initiative on the transept façades. Hubert Boursier and Hélène Dreyfus, the restoration experts at the Cluny, who contributed a chapter on Adam to the book under review, performed photogrammetric scans and a detailed analysis that includes the carving techniques and the traces of polychromy that survive. As a result, we have one of the most thorough analyses of a work of medieval sculpture performed to date.

A long penultimate chapter by Albrecht examines the St Stephen portal on the south transept, which includes one of the best-preserved decorative programmes of the mid-thirteenth century. The rich iconographic analysis focuses on the general composition and the gestures, positions, clothing and significance of the figures in the tympanum. Albrecht emphasises the secular nature of the representations of St Stephen, who is shown without a halo, for example, and the ways in which the figure of the saint remains a still dignified presence in the middle of his tralvils, suggesting, as Albrecht argues, the

Les portails du transept de la cathédrale Notre-Dame de Paris: Architecture, sculpture, polychromie

by CAROLINE BRUZELIUS

This important and richly illustrated book on the transept façades of Notre-Dame, Paris, rewrites the history of mid-thirteenth-century Gothic architecture and sculpture in France. It does so as the result of two relatively new research methods for the history of medieval art: first, a long-term interdisciplinary and international collaboration between architectural historians, art historians, experts in materials analysis, historical restoration and preservation, and second, the sophisticated adoption of digital technologies: laser scans, photogrammetry and stratigraphic analysis of materials. The results presented in this volume attest to the vital importance of both interdisciplinary collaboration and new technologies for reshaping narratives on medieval art.

Research for this volume was begun in 2012 at the University of Bamberg as a collaboration between Stefan Albrecht, an art historian, Stefan Breitling, a building archaeologist, and Rainer Drewello, an expert in building conservation and restoration, each of whom has contributed significantly to the book. The initiative received enviable funding and institutional support both in Germany and France. In addition, and most importantly, the technical aspects were developed in collaboration with the expertise of the Centre for Heritage Conservation Studies and Technologies (KDWT), Bamberg. The authors have examined every possible type of historical documentation for the transept portals, including that of the eighteenth- and nineteenth-century restorations, especially those of Eugène-Emmanuel Viollet-le-Duc, and many historic photographs are published here for the first time.

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projection of the ‘mastery of the body and mind’ that reflects a manual for preachers written by Bishop Maurice de Sully between 1160 and 1196. The message of the portal would therefore presumably have been directed primarily towards the upper clergy, who would have had access to it from the bishop’s court on this side of the cathedral. One could question, however, whether the emphasis on the ecclesiastical authority to preach and the dignity of preaching might not also have been a response to the ever more threatening challenge presented by the preaching of the relatively new mendicant orders to the traditional and exclusive rights and authority of the secular clergy, and particularly the cathedral hierarchy, to preach. William of Saint-Amour, a thirteenth-century canon of the cathedral and master of theology, was formulating on precisely this issue in exactly those years. A final chapter by Drewello and Tenschert returns to the ways issue in exactly those years. A final chapter by Drewello and Tenschert returns to the ways


Au prisme du manuscrit: Regards sur la littérature française du Moyen Âge (1500–1550)

by CATHERINE YVARD

In 2014 Les Enluminures, a bookseller specialising in illuminated manuscripts, displayed in New York and Paris a fine group of manuscripts in Middle French dating from 1500 to 1575. The show was accompanied by a lavish catalogue entitled Flowering of Medieval French Literature: ‘Au parler que m’aprist ma mere’, written by Sandra Hindman and Ariane Bergeron-Boote. To further investigate these manuscripts in the context of French vernacular literature, a colloquium was organised at the Institut National d’Histoire de l’Art, Paris, on 17th May 2014. The present volume consists of the proceedings of this conference, enriched with a few additional essays, twelve in total, divided into four thematic sections.

The book opens with a section titled ‘The Writer and the Artist’. Thomas Le Gouge focuses on the question of how the Earth was represented in the late thirteenth and early fourteenth centuries. He carefully examines how the section on the world and its ‘inhabited quarter’ was illustrated in Gossuin de Metz’s poem L’Image du Monde (c.1245). Le Gouge chooses three manuscripts of the poem (Bibliothèque municipale, Tours, MS 947; and Bibliothèque nationale de France, Paris, MS Français 574 and 2173), each representative of the main trends in surviving illuminated copies, and demonstrates that the three series of illustrations adopt different visual strategies and resist classifications imposed by modern terminology. They are, at the same time, diagrams, maps and figurative images. Nicholas Herman explores the various roles played by the author, editor, libraire and illuminator as initiators or producers – or both – of presentation copies around 1500 at the French court, focusing on Antoine Vérard, François Demoulins and Godefroy le Batave, Jean Bourdichon and Jean Perréal.

The next section, entitled ‘Libraries, Translation and Circulation of Texts’, employs a variety of methodologies in search of libraries of the past. Aware of the influence of John of Salisbury’s Policraticus (1199) on the authors Hélíand of Froidmont, Vincent de Beauvais and Jean de Meun, Patricia Stirnemann identifies specific copies that may have been seen or owned by these individual writers, thanks to a thorough examination of the manuscripts. She extends her study to a thirteenth-century manuscript of French poetry (Bibliothèque nationale, MS Français 1553), which may have been owned by Charles d’Orléans, and two copies of the Roman de la Rose bearing inscriptions by Pierre Sala (Bibliothèque nationale, MSS Français 12786 and 9345). Meanwhile, Marie-Hélène Tesnière pursues her study of the library of Charles V, based on her meticulous analysis of surviving inventories. She reveals the significance of the books borrowed by Louis d’Anjou from the royal library in the period from October 1580 to May 1581, following the king’s death in 1580. Mathieu Del dicedqué analyses ownership inscriptions and primary sources in order to reconstruct the library of Anne de Graville (c.1490–1540), distinguishing between volumes she inherited from her parents, Louis Malet de Graville and Marie de Balsac, from those she purchased herself. Finally in this section, Maxence Hermant revisits the library of François I, focusing on French translations made for the king, mainly of Classical texts: several dedication copies survive in fine original bindings bearing the king’s initials and heraldic device.

The third section, on the relationship between women and manuscripts, begins with a contribution by Anne-Marie Legaré, who provides an overview of the various ways in which women interacted with books. Referencing her own numerous publications on the subject, she discusses women who worked as illuminators, writers, muses and collectors. Olga Karakova-Hesry convincingly reads between the lines in the works that the court chronicler Jean Molinet wrote about Mary of Burgundy (active 1477–82). Seeing through literary tropes and female stereotypes, Karakova-Hesry aims to bring to light the historical Duchess, who may have exploited her image of a pitiful orphan after her father’s murder ultimately to become, in the words of

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