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A Study of the Portrayal of Saints Peter and Paul in French Gothic Art

Claire Kriebel
Western Michigan University

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A STUDY OF THE PORTRAYAL
OF SAINTS PETER AND PAUL IN FRENCH GOTHIC ART

by

Claire Kriebel

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Submitted to the
Faculty of The Graduate College
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Claire Kriebel
KRIEBEL, CLAIRE
A STUDY OF THE PORTRAYAL OF SAINTS PETER AND PAUL IN FRENCH GOTHIC ART.

WESTERN MICHIGAN UNIVERSITY, M.A., 1980
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According to Male, nothing could be more instructive to the student of medieval art, than to follow the representation of a given person or scene from the art of the catacombs to that of the cathedrals. Careful study, observing artistic development from fifth-century mosaics, including Byzantine miniatures, Carolingian ivories and Romanesque capitals, then continuing to the sculpture of the thirteenth century, would reveal a long series of stages in the evolution of Christian thought. It would be seen, for example, that the art of the catacombs does not venture to show the image of the crucified Christ, that early Romanesque art represents Christ on a jewelled cross, crowned and triumphant, with eyes opened and head lifted, and that the art of the thirteenth century, less doctrinal and more human, shows the crucified figure with closed eyes and drooping form. This final appeal is to the heart. Close study of the subtle changes would show how fluid and mobile, in a word, how living medieval Christian art is, but such a study would be the work of a lifetime. Didron attempted it and Count Grimouard de Saint-Laurent, but they made their studies too complicated; therefore they never completed them.¹

Study of art in this fashion teaches one to appreciate the art of each period, each country, the overlapping from one country to another as well as from one period to another. I shall attempt such

a study and try to simplify it by following only two images -- those of Sts. Peter and Paul through art, starting in the catacombs and ending in the cathedrals of France. This study should not be complicated if I start chapter one by just sketching the lives of the twin apostles, then continue on in chapter two telling how one is able to recognize them easily in art. Later, I shall go into detail about their attributes. Then, in the following chapters, show how Sts. Peter and Paul are represented from Early Christian to Byzantine art, then move on to Romanesque and progress to Gothic art. Moving from Catacomb art to Gothic art, one will be able to recognize Sts. Peter and Paul instantly, and understand why it was important during the Medieval period for the artists to use symbols to read by, as their society was almost totally illiterate.

In an uncomplicated way I would like my study on Sts. Peter and Paul to show why art was needed, not only as an educational tool, but also as a major way in which Christianity was kept alive.
CHAPTER I

PETER AND PAUL

Of Peter's childhood nothing is known; Saul's childhood is sketchy. Saul was born in Tarsus, into a family derived from the tribe of Benjamin. He probably would have received an excellent Hebrew education, both in the home and in the synagogue, probably continuing his studies in the rabbinical school in Jerusalem. While he was extremely zealous in learning the traditions of his ancient fathers, Saul's own father undoubtedly taught him the trade of tent-making. Peter was a fisherman.  

The first time Jesus and Peter met, Peter was working at his trade with his brother Andrew. They were pulling in their nets when Jesus called them, "Come with me and I will teach you to catch men." At once they left their nets and went with him (Math. 4:19, 20). It was on this occasion Jesus said, "You are Simon, the son of John. Your name will be Cephas." This is the same as Peter, and means rock (John 1:42), and ever since this first meeting he has been called Peter, not Simon. Saul's name change happened while he was on his first journey. Luke relates the famous shift in nomenclature, "Saul, who is also called Paul" (13:9), and from here on he was called only Paul. It is interesting to note both Peter and Paul had name changes;

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the name changes were made in both cases to improve their image. Jesus undoubtedly changed Simon's name to Peter, so he would live up to the name from Pentecost to the end of his life — a strong name for a strong personality. Saul probably changed his name to Paul because of its familiarity to Greeks and Romans, the target of his mission, or "Paulus" may have been a Roman cognomen added to his given name Saul (Fig. 8). Some scholars have suggested that Saul renamed himself in honor of his first distinguished convert, Sersius Paulus, but according to Paul Maier, this seems merely coincidental.3

Both Peter and Paul performed miracles that were similar. Peter said to Aeneas, who had been bedridden for eight years, "Aeneas, Jesus Christ heals you; rise and make your bed" (9:34). Paul shouted to a man who had never walked in his life, "Stand upright on your feet!" In Luke's language, the cripple "sprung up and walked." Aeneas walked instantly also. Miracles like these helped Christianity take root in its beginning.

Their jail experiences were similar. Peter was freed by an angel, and Paul by an earthquake. Both miracles were undoubtedly performed so they could continue their missions and spread Christianity in the beginning to all the known world.

Clement's letter to Corinth strongly links the martyrdom of Peter and Paul with those of the Roman Christians during the Neronian persecution; martyrdom of these two saints helped Christianity to spread.

3 Ibid., p. 57.
The miracles, escapes, and martyrdom, their preaching, writings, and, above all, their commission by Christ to become his apostles, established their status as primary figures and pillars of the church at the very outset of Christian history.

The two prime Apostles' names are usually linked together; St. Peter is thought of as the foundation of the church, St. Paul represents the written word. In coupling Peter with Paul, Peter's name is first because the Church of Rome insisted upon this order, as Christ had made St. Peter the first of his disciples. According to Lowrie, this order was not always observed in Rome. In the so-called Triclia, a hall used for semi-religious festivities near the tomb where supposedly the bodies of both Apostles once lay, the numerous graffiti scratched upon the wall in the first years of the fourth century acclaim indifferently Peter and Paul, or Paul and Peter. This clearly reflects the fact that until then these two Apostles enjoyed equal honor in Rome. Rome took equal pride in the two apostolic martyrs whose tombs they venerated. They were compared to the Dioscuri (Castor and Pollux, "the heavenly twins") whom the pagans had regarded as the special guardians of Rome. Even in the sixteenth century Peter and Paul retain this role in Raphael's painting of the Battle at the Milvian Bridge, and when a bronze statue of Peter was placed upon the column of Marcus Aurelius. But in the eighth century, when the Church

of Rome laid its claim to preeminence upon the authority bestowed upon Peter, Paul suffered an eclipse in the West, and was all the more exalted in the East as the universal Apostle, the Apostle to the Gentiles, "the teacher of the world," as the inscription by Honorius upon the triumphal arch in his church proclaims: "Doctoris mundi sacratam corpore Pauli." We have seen that in early times there was a disposition to accord the first place to St. Paul. More recently Pius XI, because of his enthusiasm for missions, did what he could to reinstate St. Paul and give to St. Peter the number one position. But since the Reformation the Roman Church has felt obliged to play down St. Paul because of Luther.5

Christian art was not suddenly created, but in each country it copied the pagan art already existing and Christianized its forms so that they could be employed in the service of the Christian faith. The infiltration of the characteristics can be traced in Christian art from the beginnings down through the centuries. The first Classic influence on Christian art was the picturesque style that predominated in both Italy and Alexandria in the illustrated books of the Old Testament. However, the Italian interpretation of the style was narrative, factual and prosaic, which was important in teaching the Bible stories and the dogma of the Church, whereas the picturesque art of Alexandria was more poetic, and included such Egyptian motifs as animals and ornamental vines. But the art expressed of both Alexandria

5Ibid., p. 39.
and Italy was built upon the foundations of Greek Classic art. The two styles mingled in the frescoes at Pompeii several centuries before the first Christian art. These frescoes in turn influenced Christian art. The custom of enclosing pictures in a framework, the still-life scenes, the architectural elements, the looped curtains, and the landscape panoramas are all seen to a small extent in the catacombs, but to a greater extent in mosaics, manuscript illustrations, and ivory carvings.
CHAPTER II

SYMBOLISM

Keys are St. Peter's most important symbol as they are symbolic of the Judgment (Figs. 19, 33, 41, 44, 47, 51). The keys are symbolic of the words Christ spoke to St. Peter, "I will give unto thee the keys of the kingdom of Heaven" (Mt. 16:18).

Another of St. Peter's symbols was the scroll (Figs. 16, 54, 56). This was replaced by the book, when books replaced the scroll (Figs. 24, 40, 42, 43, 56). In the third century St. Peter was even shown as the Good Shepherd, although this image usually was associated with Christ. A symbol unique with St. Peter is the cock; Christ said Peter would deny him three times before the cock crowed, "The Denial of Peter (Figs. 36, 37)." Still another symbol is the cross (Fig. 7), and his last symbols are: the papal tiara, the pallium and the sceptre-crozier (Fig. 22). St. Peter's attributes and symbols are many, and some pictures have more than one for clear identification (Fig. 22).

According to Emile Male, the artist must be familiar with a multitude of precise details. He is not allowed to ignore the traditional type of the persons he has to represent. In the Western Christian tradition, St. Peter, for example, must have curly hair, a short thick beard and a tonsure (Figs. 2, 4, 40, 41), while St. Paul must

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have a bald head and a long beard (Fig. 2, 4).

The artist must know that in representations, the apostles should have bare feet. A mistake would have ranked almost as heresay (Figs. 3, 4). St. Peter is instantly recognized by his thick, curly hair and beard (Fig. 34). St. Peter's "haire of his head curled" is mentioned in a most delightful Old English way. In the Lives of the Saints, written in 1534, St. Peter is described:

St. Peter the Apostle, was of a tale stature, and leane. He had a white countenance, which seemed to be pale, his beard and haire of his head curled, he had black eyes and bloud-shotten, he had little eye browes, and a long nose, and from what turned upward, his presents graue and modest, and surely it gaue, signe, that he was the timple of the Holy Ghost (Fig. 59).

All these attributes, symbols and characteristics are important representations of St. Peter, but no representation is more clear, more grabbing for instant recognition than his symbol of the keys. He is the only apostle to ever appear with them. He is the only disciple to receive his symbol from Christ, "the keys to the Kingdom" make the keys his symbol alone (Fig. 32).

Although the keys are St. Peter's symbol, there is no definite date when it was established.

Lowrie, Crivelli, and Male suggest dates that vary in time from the eighth to the tenth centuries. Lowrie in Art in the Early Church thinks Otto III gave the symbol of the keys to St. Peter in the ninth century.

century; but he also thinks Crivelli's date (eighth century). possible. Crivelli has St. Peter's keys as symbolically adopted in the eighth century. Male's educated guess is between the eighth and tenth centuries, whereby he incorporates Lowrie's and Crivelli's dates. Male established the date that stabilized St. Peter's symbol. Never after the tenth century is St. Peter seen with any other symbol. For a more complete discussion of Lowrie's ideas, see Monuments of the Early Church, page 251.

Each Pope in history is represented by his personal coat-of-arms; it is interesting to note that on every coat-of-arms one is able to find the emblem of St. Peter's keys (Figs. 49, 50).

Just as the keys are an important symbol to St. Peter, one of St. Paul's symbols is the sword (Figs. 3, 48, 57). St. Paul holds his sword tightly because this shows, for Christ's word he would fight to defend God's word, but when he holds his sword down it showed he was a martyr (Figs. 20, 21).

St. Paul shares his symbol of the sword with saints: James, Thomas, Philip, Matthew and Matthias (Fig. 58). Many times artists portray him with a book (Figs. 42, 57), but this symbol, as he was the epistle writer par excellence, he shares with Sts. Matthew, James, Simon, Peter, John, Thomas, James the Less and Philip (Fig. 58).

Despite the fact St. Paul shares his main symbol, the sword, with nine other saints, he is the one who is first thought of symbolically with the sword because in his letter to the Ephesians he said, "Put on the armour of God" (Ephesians 6:13), and "the shield of
faith to quench all the fury darts of the wicked and the sword of the Spirit, which is the word of God" (Ephesians 6:16, 17). He wrote to the Romans, "God is a God of wrath who does not carry the sword in vain" (Romans 13:4).

St. Paul was the first saint represented with the sword, appearing as early as the first or second century (Fig. 3). In The Lives of the Saints, St. Paul is described thusly:

S. Paul was little of bodie, and fromwhat great shoulders, a pale face, but grave, he had a little head, cratious, and pleasing eyes, his eyebrowes long, and a hawkse nose, he had also a long beard, and busy, and in his head were seene frome gray haires. He had a venerable aspect, and there with provoked men unto devotion; and he seemed to be a vessell, whereinto containe the grace of God (Fig. 60).

This Old English description of St. Paul is similar to an apocryphal document written in the sixteenth century, "A man of little stature, thin-haired upon the head, crooked in the legs, sturdy with eyebrows joining, and nose somewhat hooked, but full of grace, for sometimes he appeared like a man, and sometimes he had the face of an angel."

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8 Ibid., p. 436
9 Ibid.
CHAPTER III

EARLY CHRISTIAN ART

Found in the Vatican Museo Sacro, are three pieces of glass — one piece portrays St. Paul alone, the other two portray the apostles together and on one Christ is between them (Fig. 4). These pieces of glass are worthy of study. In all three pieces of glass, Sts. Peter and Paul have the characteristics that are unchanged and tell us who they are; their beards and hair let us know instantly. On the first piece of glass, where Sts. Peter and Paul are together, Paul's name is divided, "Pa ulus", and it looks very odd. St. Paul has a hooked nose, bald head, long beard and pleasant mouth. St. Peter has the same mouth, a little smaller, short beard and curly hair. His nose has no indentation to mark where the bridge would be and it is longer and broader than St. Paul's. On the second bit of glass, St. Paul is alone with his slightly curved sword. Here the artist was free in his treatment of his surcoat as it opens from the waist to the ground in a casual manner. His short sleeves are also casual, short, full and turned up to the elbow. His barefeet are in a relaxed stance. The third piece of glass has Sts. Peter and Paul with a short figure of Christ in the background. Christ is shown in a three-quarter length surcoat, while Sts. Peter and Paul are wearing full-length tunics. Christ has no nimbus, nor do Sts. Peter and Paul. The artist has captured a feeling of love among the three. He has given St. Paul a long, bushy beard to make up for St. Paul's lack of head...
hair.

From the third century, showing similar characteristics are two medallions bearing likenesses of Sts. Peter and Paul.

Early Christian art in Italy and Alexandria is so dominated by Greek art that in many cases it is difficult to distinguish the Early Christian art of this style from its Pagan Greek model. In Asia Minor and Syria, an Oriental art style, forceful, vigorous, and emotional, exerted a different influence on Early Christian art. This art was related to the modern expressive style of art today. In this type of art, the artist seeks to express the feeling and inner emotions of his subject. To do so, he often sacrifices beauty and even likeness.

This Early Christian expressive art is rigid and frontal, and carries over to the Byzantine period on the slabs where the saints are portrayed — in the Cloisters of the Church of St. Pierre (Figs. 30, 31). In Early Christian art the heads are often enlarged, and bodies are ill-proportioned and squatty, as the catacombs were not conducive to art (Figs. 5, 6). Strong colors such as yellow ochre, sepia, gray-blue, and salmon-red are placed in sharp contrast. Early Christian expressionist sculpture is rough in surface finish.

The art of Early Christian religion was joyous. We see none of the sufferings of Christ — no mockings, no flagellations, no crucifixions — not because the life of the early Christian was without these sufferings, for quite the contrary was true. Unlike the pagans, the Christians looked forward to life after death.

The ideas behind Christian art were more important than the form.
We can still feel the meaning of early Christian art, for as communi-
cators of content no artists have ever been more successful.⁵ Even
on the small round of glass in the Vatican you could feel the love
St. Peter and St. Paul had for each other.

In the Middle Ages, many common men could not read. Art had to
replace the written word. The artists had the responsibility to keep
Christianity alive. Art was needed to add to one's understanding of
Christianity. The word of God was read through art, once one under­
stood the language of the symbolism. Artists portrayed Christian
stories through art, and through art an artist could help people
understand their Christian religion.

⁵Katharine Morrison McClinton, Christian Church Art Through the
McClinton tells us that art flourished only in the East, where there was no break between early Christian and Byzantine art. The Byzantine art grew on the same roots and possessed the same characteristics as the art before it; Byzantine art accentuated the Oriental Christian art. It was stamped by the taste of its patrons, the emperor and high court dignitaries, and the abbots of the great monasteries. The imperial court wanted a sumptuous, refined art, while the Church demanded a mystic and dogmatic expression of religion.

Byzantine art is flat, two-dimensional, and decorative. It harmonizes with the forms and functions of architecture. All figures were in the frontal view as Empress Theodora and Emperor Justinian are portrayed in San Vitale, Ravenna (Figs. 10, 11). The artist was not aiming at a lifelike image, but sought an interpretation of nature adjusted to a preconceived scale of values understood and accepted by the observer of the period.

Sts. Peter and Paul were portrayed by artists in a tranquil and mystical manner which stimulated the imagination of the people who lived in the Byzantine period. The ring mosaic of St. Paul in a vaulted ceiling of Arian Baptistery (Fig. 12), the picture of St. Peter hauling in his net in the Church of San Aollinare Nuovo, and St. Peter in the

\[\text{ibid.}\]
ring mosaic in the dome of the Orthodox are examples of this period in church art having deep religious meaning. Under Justinian, in six A.D., the mosaics became the new expression of art, and Hagia Sophia the new type of architecture. (Fig. 9).

If today we do not appreciate the formal, stylized manner of Byzantine art (Figs. 13, 14), we nevertheless can enjoy the beauty of its color which is one of its most important characteristics. But here too, the artist followed an expressive style and aimed to produce color harmonies rather than color as seen in nature. There were fixed color schemes that belonged to certain persons, and by understanding the key the spectator could know at once who was portrayed. St. Peter was represented by yellow and light blue; and St. Paul by blue and claret-red, and everywhere was the rich sensuous glow and ornamental aspect of the East.

The basic mosaic colors were blue and green. These colors were often combined to make the blue-green water. In the Chapel of St. Zeno in St. Prassade, Rome, the two chief apostles are portrayed in tile, St. Peter on the left, St. Paul on the right; they are both pointing to Christ's throne. Christ is invisible, he has risen (Fig. 13). Sts. Peter and Paul are reversed in position in the Baptistery of the Arians, Ravenna. Christ's throne is empty, showing He has again risen (Fig. 14). In the monastery of St. Catherine, founded by Justinian at the foot of Mount Sinai, there is a mosaic in the apse of Christ in a mandorla, between Moses and Elijah, St. Peter, John and James are below him. The mosaic is entitled "The Transfiguration,"
and in it St. Peter lies prostrate, Sts. John and James are in a half raised position, while Moses and Elijah are standing (Fig. 15). This reclining position is a unique position for St. Peter. Sts. James and John give the appearance of being wrapped mummy style, their oversized, tightly wrapped thighs appear to be unattached to their bodies.

Byzantine art was fashioned to please the high court dignitaries, emperor, patrons and the abbots of the great monasteries and was influenced by the Oriental Christian Art. Most of the art was in red and blue tones of tile with the figures being stiff in appearance. Their large, round eyes and fully clothed bodies lacked the emotional quality that followed in the Romanesque period; this quality continued to grow, reaching its height in the Gothic period.
CHAPTER V

ROMANESQUE ART

According to McClinton, "While the Byzantine Empire, with the mosaics and Justinian's Hagia Sophia, were rising in the East, strife and decay increased at Rome."\(^{12}\) Art slumbered until new religious enthusiasm culminated in the Crusades and pilgrimages that in turn influenced the spread and development of Christian art. Crusades were made to the Holy Sepulcher in Jerusalem. Pilgrimages were also made to Rome and to Spain and often the pilgrim made the tour of all three holy places. The widespread treasuring of sacred relics also led to a continual movement of devout pilgrims back and forth across the Continent. In the eleventh century, the journey to the shrine of Santiago de Compostella in Spain ranked in fame with pilgrimages to Rome and Jerusalem. Not only did the Benedictines of Cluny supervise the building of monasteries along the route, but through their preaching they held men's minds in a state of constant religious excitement. Preaching the end of the world and the Last Judgement, they produced an apocalyptic mood of escapism and a yearning for death that were given visible form in the subject matter of the church portals. Handicraft workshops were set up at Cluny and Monte Cassino, at Fulda, St. Gall, and Hildesheim in Germany, and at Winchester and Canterbury, England. Indeed, too much stress cannot be put on the influence of

\(^{12}\)ibid.
the Benedictines and the importance of the pilgrimages in the development of Romanesque art. Especially in France the monasteries supplanted the court as the cultural and intellectual center of the empire.

In the tenth century there were schools of manuscript illumination. Full page scenes of the Bible stories have borders of acanthus leaves, rosettes, and trellis-work. One of the finest manuscripts of this date was the copy of the Utrecht Bible made at Canterbury about the year 1000.  

Even before the tenth century manuscript illumination was practiced, as far back as 600 in the Gospels of St. Augustine, Sts. Peter and Paul with the other disciples are portrayed in a manuscript illumination in the ninth century. The picture is small; the only way one could possibly tell Sts. Peter and Paul is by their positions next to Christ. Medieval theologians gave St. Peter, first in dignity, a place to the right of Christ. The position was previously held by Paul. Paul was then shifted to Christ's left. Christ can only be recognized by his circular cruciform numbus. Another manuscript illumination from the twelfth century shows St. Peter's denial (Fig. 36). In the pictures the cock is used to identify him; his symbol of the keys is not present. Another illustration shows Peter with his nimbus (Fig. 37).

Also from the ninth century is a unique stone cross-shaft, in

\[\text{ibid.}\]
which St. Peter's head appears to be bent backwards. He carried a scroll, but no keys. He is wearing slippers (a mistake that would rank almost with heresy, previously stated by Male), and his forward foot is in the position of a toe dancer. Still another observation is that he is wearing a hat. The folds in his short robe are stiff and even, except the folds over his right knee are shaped and as the folds ascend, they grow progressively smaller to the waist, where they are the shape of the thigh. The tightly filled cuffs of his robe run horizontally around his arm almost to the elbow, whereupon the sleeves bellow out to the shoulder, where there appears to be a covering over the sleeve. To the observer this representation of St. Peter is most unusual.

In an eleventh century mosaic, St. Paul is portrayed as a militant convert to Christianity (Fig. 20); in the picture he bears a sword in a striking position — the tip straight up and he is carrying the gospel. His sword in such pictures is symbolic of his earnest fight for the doctrines of the "Master." (It is interesting to see that in another illustration of St. Paul he has his sword down by his side to denote his martyrdom (Fig. 21). What an unusual nimbus around his head — it resembles the paper of a cupcake. The bald head, long, pointed beard, deep frown lines, long, slightly hooked nose, show at a glance this can only be St. Paul. The uncovered foot, shoeless feet, not even sandals, let us know through picture art this is an apostle. "According to Male, "The representations of God the Father, God the Son, the angels and the apostles should have the feet bare, while there would be real impropriety in representing the Virgin

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and the saints with bare feet."¹⁴ St. Paul's layered look is rather warm and bulky in appearance; it starts with a round, white clerical collared shirt, next a complete over-robe and then a wraparound, long and bordered, plain and abundant blanket, over everything. In comparison, St. Peter's robe, (Fig. 22) shows motion, grace, pleasant and soft folds, tucks, pull-ups and flow-downs, roll-overs and roll-unders, and many interesting shadows. St. Peter's robe has a wide fancy collar with a beautifully decorated, wide border that gives it a heavy look. His round-shouldered, slumped appearance, make the robe appear to be of heavy material. The under-garment light in weight, covered with an apron perhaps with a print of a rose near the bottom. Crivelli's art is complete in St. Peter's drawing, all the apostle's emblems, attributes and symbols are presented, and St. Paul's mosaic, likewise, is complete (Fig. 20).

Although Romanesque art drew from the past, it also gave much to the future. In the Romanesque period many of the features that are distinctly Gothic were developed. Romanesque is not only a transition into gothic, but is of itself a vital expressive art that is only now receiving its due share of recognition; yet the men who created this art did not consider themselves artists. They were religious believers who invented images and symbols to present thoughts that lay beyond human experience.

In the tenth century the Benedictine monastic system caused a great change in Medieval history. The Benedictines of Cluny supervised the building of monasteries along the routes to Jerusalem, the shrine at Santiago de Compostella in Spain, and Rome. Pilgrimages and crusades went across the continent. The Benedictines held men's minds full of religious excitement; they set up handicraft workshops across the continent and in England. It cannot be overstressed the influence the Benedictine monks had on Medieval civilization and art. The Benedictine word became visible through art; Benedictine monasteries became the place for vitue and learning, it no longer was in the court. The Benedictines brought the Medieval people out of their recession, through them art was awakened again. Borrowing from the past, it led the way to Gothic art.
CHAPTER VI

LATE ROMANESQUE ART

Moissac Cathedral (Fig. 23) was dedicated to St. Peter, his statue was carved in the main entrance opposite the prophet Isaiah (Fig. 33). Inside Moissac Cathedral, in the Cloisters, are statues of St. Peter and St. Paul (Figs. 24, 25). In the Cloisters are almost life size carvings of nine apostles and Abbot Durand on the tenth column (Figs. 27, 28, 29). On the marble slabs, Sts. Peter and Paul were carved individually, as were the other apostles. The carvings were executed by Abbot Anquetil in 1100.

The zigzag statues at Moissac and Vezelay add fascination in a unique way to the Romanesque period. St. Peter at Moissac (Figs. 19, 33) is worth studying; he is interestingly busy while he shyly attracts visitors' attention. In order to protect the two jamb figures, St. Peter and Isaiah, from the elements at the South Portal entrance of the Narthex, a barrel-vaulted porch was constructed. The inside of the archway has eight scallops, four on each side of the arch; each scallop has two foot high scoops (Fig. 23). Next to the scallops are the figures of the prophet and the saint. Their heads face inward, and they look down on you as you go through the arch. St. Peter stands on a monster, while Isaiah stands on a slab. This makes St. Peter taller than Isaiah; he also was placed a few
inches closer to the arch. According to Schapiro, "this irregularity was no mistake in design, he claims this is evident from the measurements of the figure and the surrounding architecture. For the left jamb and doorway are smaller and larger respectively than the corresponding parts on the other side. There can be no question, considering the precise equality of the two halves of the portal and the identical structure of the halves, that the alternating variations were preconceived, and were features of style rather than accidents on workmanship."\(^{15}\)

Also it was no accident of the sculptor to have the bodies of Isiah and St. Peter in odd shapes. Both of these zigzag statues are in extremely unnatural positions, quite different from the cloister figures. The unnatural position of St. Peter's left hand, the angle of his wrist, is similar to a Thailand dancer's unique pose. Undoubtedly the artist has carved his hand to accent St. Peter's symbol, the keys, which are placed in the heel of the hand. The head of the statue is painfully stretched toward the archway, while the body is fighting the action by pulling in opposition. The struggle could be representative of the struggle he had in life.

The characteristic opposition is carried through to St. Peter's robe, which is draped in every conceivable direction; folds are curved and straight, lines accented all to give a wrinkled appearance.

On the left side of his robe the lines are straight, started at the shoulder and continued to the bottom of the robe. There is much too much material draped over the right leg which gives a bulky appearance; the sculptor has gone to the other extreme on the left leg where he has made the material appear tight. The lines are gouged in a snake like manner from the ankle to mid-thigh. Around the upper part of the sleeves the folds are tightly wrapped, while the sleeves flow gracefully from the elbow. At the bottom of the sleeve there is a two inch figured border that matches the border around the neck.

The carefree spirit of St. Peter's body is instantly lost as your eyes wander upward to the statue's eyes, where heavy thick eyelids were made to convey a tired expression. The sculptor has carried the motion of the body to the beard and hair by twisting his tool.

The statue has captured a carefree spirit, unlike the cloister statues which are stiff appearing. To have both these qualities holds double interest for the viewer and must have been influential in the decision to place St. Peter's statue at the South Portal entrance of the Northex.
CHAPTER VII

EARLY GOTHIC

The Cloister at Moissac was built in 1100; it is rectangular in shape, and has arcades alternating in style between single and twin colonnettes (Fig. 26). On the piers of each of the four corners are the slab figures of the apostles. The figures are carved from fine pyrenees marble; at the end and center of each arcade are brick piers with marble facings. On the southeast corner pier may be found the figures of Sts. Peter and Paul. Their faces are most impressive and they barely emerge from their dull backgrounds on the shadowy sides of the piers; the impression of isolation is overwhelming.

The feeling of being isolated continues as these two figures are not on the same slab, not side by side as one would expect them to be; not even facing each other, but a ninety degree angle turn of the two slabs from each other. St. Paul's lonely figure appears to be more of a line drawing than carved from a piece of marble; perhaps the sculptor did a line drawing on the slab before he started to chisel. The figure's elbows hug his waist (due to the fact the sculptor was pressed for more width), the knees are locked, the legs straight, and the feet hang. All these features detract from the figure's warmth. The feet turned out, the head slightly turned, one hand raised with the thumb and two fingers also raised (making the gesture of the benediction). The other hand holding the book, the nimbus placed on the head; all these factors add to the warmth of the figure. The
Layer look, shirt next to the body, then a robe over a robe with long, wide-bottomed sleeves, draped top robe, all soften the figure.

But the gentle lines in the robe, in their casual drape have a more softening effect than the above mentioned items; the combination of all aspects contribute to the gentle effect the sculptor must have been trying to achieve. The horizontal, snake-crawling lines, deeply curved near the waist, straightened slightly on each line until they reach the bottom of the robe, add much to the sculptor's desire. There is a swooping curve with about a two inch border, that shows the division of the robe. Softness is also achieved by the strapped sandals on the apostles feet. The sculptor may have felt the sandals exposed most of the feet, so he would use his poetic license; he had chisled sandals on the feet of other apostles also.

From the sandaled feet of St. Paul, one's eyes slide up over the horizontal and snake chisled folds in the figure's robe, to the apostle's elegantly carved head that portrays both tenderness and love. The eyes attract your attention first as they are over-sized and have a wide-eyed stare, not unlike a child's innocent expression. The eyelid's thickness continues around the complete egg-shaped eyelid. The line was broken in each corner by a slight dash causing the eyelids to appear as two semi-circles. No iris or pupil is visible, it is extremely uncomplicated, simple in design, and pure in effect. To carry through with this idea, the figure was given no eyebrow. As the head is turned slightly only one eye is completely visible, nevertheless one is sure the other eye is present, this pair of eyes conveyed all
the godly love possible. The forehead is high with three extremely deep and wavy frown-lines one can sense St. Paul's genious and thoughtfulness. The weight of the frown-lines cause a small, but deep "v" above the handsome straight nose. One is able to imagine drops of perspiration flowing down over the flat cheeks, these could be intermingled with tears from the troubled expression the sculptor captured. The mouth curves down to add to the troubled expression and the beard surrounds it, this includes the moustache. A hugh "C" is cut through the cheek that outlines the top of the beard from sideburns to the bottom of the nose; the downward flow of thick, clumps of hair is cut even on the bottom edge and stops at the bottom of the chin.

The sculptor is indeed hampered by having a two inch thick piece of marble with which to work. Take the gesture of the raised arm and hand in benediction. The gesture would ordinarily use of two feet of space, and the sculptor had only a two inch depth with which to work. This would take great care in his original plans. The symbol of the book is around two inches, the sculptor had the thickness of the figure plus the book's depth to portray in the two inch thick marble slab. When one thinks of the two inch depth of the marble slabs in the Cloister's at Moissac, he can only be amazed at the fine workmanship the sculptor performed in the carved nine saints and Abbot Durand's figure. The isolated figure of St. Paul was like a line drawing in appearance, but the sculptor found many ways to change this effect; the hand raised in benediction, the horizontal, snake-crawling lines in the statue's outer robe, the layer look, the slight turn of the
head, expressive and large eyes, and interesting shadows. The fact that the sculptor carved sandals on the feet of prophets, gave the figure of St. Paul a short beard and St. Peter's figure no beard, according to Male, this would have ranked almost as heresy. This must prove the sculptor knew what he was doing; he evidently thought it unnecessary to do picture art exactly the way everyone else did it; he was an artist who showed individuality even in Picture art in 1100.
CHAPTER VIII

GOTHIC ART

McClinton tells us "The Gothic spirit that permeated the works of art of most of Western Europe was brought about when Europe was intellectually re-awakened. The Carolingian Renaissance had been in the court and palace school; that of the tenth and eleventh centuries centered in the monasteries; but the flowering of the twelfth century that produced Gothic art was centered in the cathedrals in the midst of towns and cities. The influence of the great bishops of Canterbury, Winchester, Chartres, Le Mans, Laon, and Toledo brought about a revival of latin and the philosophy, mathematics, and astronomy of the Greeks and Arabs that was expressed in the term "scholasticism." Another decisive change was the rise of the artisans and merchants, and their formation into guilds and professional groups. It really was Gothic art, urban and bourgeois in contrast to the monastic aristocratic Romanesque. Cathedrals were built with the wealth of towns, not individuals, and religion was humanized and emotionalized for the masses.

The mood of Gothic art was a type of emotional mysticism brought about by a kinship of the human and the spiritual. The cathedrals with their soaring spires reproduced the spiritual vision of the age. Most all of the cathedrals displayed the figures of Sts. Peter and Paul with their transcendent mystery and human sensitiveness. Their

16 Katharine McClinton, Art Through the Ages, pp. 63, 67.
faces are serene; they appear neither to suffer anxiety nor to worry about the infinite (Figs. 51, 52, 53).

The Gothic sculptured figure steps out from its background and becomes a real statue, not a colonnade. St. Peter's colonnade in the church of St. Pierre, Moissac, is an example of being in the background; the figure is in the shadows, it seems to be held back and stiff. If you compare his statue in the Cloister's with his statue in Chartres you have the feeling that St. Peter has been freed. To step out from the background is what Gothic had really released in its figures; it gave the figure freedom along with the bright appearance it rightfully deserved. It could be seen instantly, therefore, one had the feeling it wanted to be seen. According to McClinton a canopy or tabernacle above and a console below create a spatial shell for the statue, yet the human figure is always subordinated to the architectural order.

The portal was the outstanding feature of the Gothic facade, and at these Gothic doorways are found some of the world's greatest sculptured masterpieces. Sts. Peter and Paul statues are seen at many portals in this period.

The Gothic period not only brought the figures out of the background, but gave to them human sensitiveness -- Sts. Peter and Paul had this sensitiveness, at last it was expressed in Gothic art. No longer in the background, now all civilization could see religion represented sensitively; their religion could be in the light.

Gothic art came out of the monasteries, along with religion, latin,

\[17\] ibid.
philosophy, mathematics and astronomy. An awakening of learning and religion in a new atmosphere, into the cathedrals. In Charlemagne's time it was found in the court, then Late Romanesque, by the Byzantines, it was moved into the monasteries. The abbots moved the art, religion and learning into the Cathedrals.

Saint Denis, Bas-Relief, Chapel of Osmana

The apostle bas-relief, on display as a retable, is in the Chapel of Osmana in France (Fig. 39). It is in the choir of the one time royal abbey church of St. Denis (Fig. 38). The bas-relief is six feet-eight and one half inches by one foot-eight and one half inches, and was made in a thirteenth century workshop. This unexpected discovery is now on display (Fig. 40). On the bas-relief, the twelve apostles are portrayed with Sts. Peter and Paul in dead center. The twelve figures are small, a measure is supplied to help one imagine the size (Fig. 45). St. Peter is most recognizable with his large keys (Fig. 41), next, St. Paul with his symbol of the book, his name is in large print, easily read on the book (Fig. 42). Crosby first noticed the bald head of St. Paul by saying, "As one first approaches the bas-relief, attention focuses on the large bald head of Saint Paul, the central right figure facing Saint Peter, who is identified by his immense keys to the kingdom of heaven."18 He claims St. Paul's large head creates the impression that all the figures are sturdy and squat.

Another example of this is seen on the capital where the mill of St. Paul is depicted (Fig. 18).

The close association between the apostles and the arcade framing each figure, as it emerges, is an outstanding feature of the bas-relief. Sts. Peter and Paul look like they are coming forward; St. Peter's keys appear to be outside of the column where he is standing.

The artist's manner of depicting the eyes of the apostles depends closely on his particular stylization of the profiles. Designed to fill the cavities under the arching eyebrows, the almond-shaped lids and eyeballs appear disproportionately large in relation to the other features. Drilled holes indicate the pupils of the eyes of all but one of the apostles on the right side of the relief. St. Peter's eyes on the marble slab figure in the Cloisters at Moissac are completely round, while at Chartres they are the almond-shape, with the lids at various widths according to the artist's desires.

Crosby then goes on to say the lips are sensitively rendered; the hair is the most noticeable way to tell the apostles apart. St. Peter has long locks that cap the forehead, while St. Paul's hair has separated wavy locks, longer and thicker than St. Peter's. He does not mention their beards. St. Peter's beard is parted in the middle, this is unique for him, it is full and short following the contour of the jaw-bone. It is straight, just turning under beneath his mouth. St. Paul's beard however, is twisted in about one inch clumps that also follow his jaw-bone contour line. His beard is a little longer than St. Peter's, and his thick, handlebar moustasche flows gracefully.
into it. His ear is large, like St. Peter's — it is a curve on the
top while St. Peter's ear is more round than an oval shape.

Crosby tells us their clothes are varied in detail and conform
to a single type (Fig. 43). The artist achieved this effect by both
stylized and natural rendering of the drapery.

The "bliaud" which fits closely around the neck is usually dis­tin­guished by tight sleeves of a goffered material, presumably linen.
The fabric, retaining the folds impressed on it by a hot iron, has a
design variously identified as the accordion pleated fold, the wattle,
saffle or beehive weave, or simply crumpled stuff.

Ornamental bands (Fig. 43) with geometric designs trim the edges
of the "bliauds" and mantles, also the designs on the arches over each
figure are geometric. When the borders consist of applied bands in­corporating jewels and other ornaments, they are called "galons"; when
jewels are stitched on and the patterns woven into the embroidery on
the fabric in golden or metallic thread, the borders are called
"orphreys." These decorated borders, traceable back to antiquity, al­so occur throughout Byzantine art as a mark of distinction especially
of royalty or of the higher hierarchies of angels. Since richly
decorated borders ornamented Christ's costume on the lost golden altar
frontal given by Charles to Saint-Denis, this may be another detail for
which prototypes existed in the abbey's treasure.

The coffered folds of the sleeves of the surcoats, the orphreys
of both surcoats and mantles, contribute to the decorative effect of
the apostles' costumes, but only as subordinate details. The arrange­
ment and the simple treatment of the folds of the drapery create more dominant patterns which balance the complicated designs of the arcade. These controlled accents depend on both natural and stylized forms.\textsuperscript{19} The repetition of triangular folds on the upper part of the tunic of St. Peter is noticeable stylization. Equally unnatural or conventionalized folds enliven the bottoms of most of the tunics, the artist's sensitive skill and his devotion to every detail is amazing.

The line of St. Andrew's finger leads directly to the top edge of St. Peter's great keys. Then the abrupt strong diagonal of the keys leads the eye down to his right hand held horizontally in a natural position across his torso. Simple details such as the dome of St. Paul's large, bald head and St. Peter's keys further attract the observer's attention. The turn of their heads and the relating gesture of St. Peter's left hand across the column's shaft in a line continued by St. Paul's costume obscures the possible effect of the drapery design, although the deep shadow of the right edge of the mantle corresponds to similar vertical accents in other figures. The slant of St. Paul's book lead the eyes on to the next group. His symbol of the book is greatly oversized, also the letters of his name; St. Peter's keys are too large for his figure. On the human scale it would measure about eighty centimeters in length (over two feet, six inches). Their feet are bare, as the apostle's feet should be, and oversized. St. Paul's head is much too large, while St. Peter's head is smaller.

\textsuperscript{19}\textit{loc. cit.}, pp. 41, 50.
St. Paul's nose is slightly hooked, as referred to in the Old English writings and St. Peter's nose is overly large, too, for the size of his head, with large nostrils, also, as described in the Old English writings.

**Rhiems Cathedral**

According to Maile, "There was not, on the one hand, the people and on the other hand, a class of so-called connoisseurs, the church was the home of all, and art translated the thoughts of all." While art of the sixteenth or seventeenth century tells us little of the deeper thought of the France of that day, thirteenth century art on the contrary gives full expression to a civilization, to an epoch in history. The Medieval cathedral took the place of books.

When shall we understand that in the domain of art, France has accomplished nothing greater? An interesting list might be compiled of great Medieval works of art which were destroyed in 1562 during the wars of religion, in the eighteenth century by the chapters, in 1793 by the Revolution, and at the beginning of the nineteenth century by the bande noire. We should then realize the prodigious artistic output of the Middle Ages.

At Thiems, the facade is so rich that on a coronation day it needs no further decoration, for tapestries of stone hang in the porches. She is ever ready to receive kings. Part of this ever

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21 ibid.
readyness are the statues, they are ever ready for kings and the common man alike. The statues of Sts. Peter and Paul are among all the others. At the north transept, the Judgment portal, St. Peter to the left (left jamb) and St. Paul to the right (right jamb) (Figs. 55, 56, 57). When one studies these two statues the first point of recognition in both is the hair. St. Peter's hair is in tiny little curls, close to his face and continues around to the back of his head, with his ear in view. His hair style is classical. It looks exactly like Apollonius, the Seated Boxer, c. 50 B.C., made of bronze, found in Rome in the Museo Nazional Romano. They both seem to have three rows of tight curls, both have one ear showing and their beards are identical. They have heavy, well kept hair, plus heavy moustaches, their moustaches are styled differently. Apollonius' was carved straight down to his beard; St. Peter's moustache meets his beard at about a one hundred ten degree angle before it curls at the bottom. The boxer's moustache is blunt at the ends; St. Paul's moustache is round in shape, extremely full and broad; it covers his upper lip, then flows downward to meet his long, curly beard. His beard is much longer than St. Peter's, more wavy, but it has tight curls at the bottom like St. Peter's and Apollonius'. St. Paul's bald head is most unique to him.

Both apostles have their heads slightly turned; they each have just one ear showing; also they both are looking upward in a spiritual fashion; their four eyes are oval in shape, unlike St. Peter in the Cloisters of St. Pierre, Moissac. The upper and lower lids look human,
the small lines on St. Peter's eyes soften them. St. Paul is looking up a little more than his friend St. Peter.

Their nimbus' are different -- St. Peter's is plain while St. Paul's has a fluted design. St. Peter's keys are missing, but he has a scroll; St. Paul has his symbol showing plainly, plus the book.

Their drapery is well done, yet Sts. Peter and Paul seem to stand there, motionless, you know there is a body under all the drapery, but one just does not think about it, (one thinks of the mind and soul instead of the body, as the body is completely hidden, no form shows through). The drapery is crinkly, drawn, mussed, draped, hanging, swooped, pleated gathered, folded, turned in and out; it goes up and down, over and under, wrinkly, soft and rough, tucked, smooth, narrow, wide, wavy, layered, pinched, fluted, tight and loose, shadowed, curved and swurved, crumpled and casual.

The drapery on the statues at the Olympian Temple of Zeus is similar to the bottom part of the drapery of Sts. Peter and Paul's "bliaud." The Greek goddess' have "V" necks, the apostles high, crew necked "bliauds" are showing under their mantles; the goddesses have no mantles. Both saints are holding their mantles up, just slightly and casually. St. Peter's "bliaud" has the cuffs, that are tight, exposed, while St. Paul's mantle is covering his arms completely.

When St. Peter's statue was repaired, the little man under his feet received a new head for the broken off one, also his feet were minus all the toes; now repaired, he now has ten toes. The "V" shaped cut out of his nimbus was also repaired.
Chartres Cathedral

The keys of St. Peter are the symbol of judgment; the cathedral's are symbols of faith and love. All men labored there during the Medieval period. According to Male, the peasants offered their all, the work of their strong arms. They pulled carts, and carried stones on their shoulders with the good will of the giant-saint Christopher (legendary saint). The burgess gave his silver, the baron his land, and the artist his genius. The vitality which radiates from these immortal works is the outcome of the collaboration of all the living forces of France for more than two hundred years. The dead too, were associated with living, for the church was paved with tombstones, and past generations with joined hands continued to pray in the old church where past and present are united in one and the same feeling of love. The cathedral was the city's consciousness.

Victor Hugo said, "In the Middle Ages men had no great thought that they did not write down in stone." Every great thought that man had, he wrote in stone; many of their great thoughts were of religion and the apostles and saints were in that thinking pattern. That line of thinking they put in stone, therefore, the statues of Sts. Peter and Paul are man's great thoughts in art form -- Men's great thoughts carved in stone. One can almost see Medieval man's thoughts through these figures; he undoubtedly wanted to share these thoughts with his fellowman. He also was thinking about Judgement Day: how

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he would be judged, he wanted to do good on earth for rewards in the after-world, he undoubtedly thought carving the saints would help him through art, earn merit. He would help other's, through these art figures, understand religion. Helping others is what religion is all about, so through his art he was living his religion in his life's work.

Someone asked a sculptor, who was carving the back of a statue that was going to be placed near the top of a high cathedral where no one could possibly see it, why he was doing such a wonderful job. His reply was, "God will see it."

The sculptor who carved St. Peter at Chartres must have thought the same thing, his fine statue surely would please God (Fig. 51). It also has pleased many viewers with his saintly charm, you look into his eyes and understand why Christ had given St. Peter the keys to heaven, and why he made him the first pope. The sculptor carved his keys and his cap to resemble the pope's cap. The shape of the cap resembles a flowerpot turned up-sidedown. The band around it was delicately carved, while the inch squares are five or six straight lines, first turned horizontally, then vertically, form an interesting pattern. His standup border collar has a small, snowflake pattern that does not quite meet in the front; below it is a bib with twelve rectangular shapes, it almost reaches the off-shoulder band which has a cross carved on each side of it. This band continues down over the front of his mantle, his bliaud is showing under the leather appearing strap.
His keys, about two feet in length, have squares cut at the tops so the strap can pass through; at the base of the keys, the part that fits in the hole of the lock and does the unlocking, is carved in many unusual angular shapes. The opening at the bottom of the carved sleeve appears to be twice as long as the statue of St. Peter in Rhiems, North portal. This mantle was carved to have a casual drape while the figure at Chartres' mantle is more formal. The folds are not so deep and they are more even. The folds are gathered on the side, but not as noticeably as the figure at Rhiems. The lines in his head are deeper and fewer; the nose longer and more narrow, the head also longer and more narrow, the lower lip thinner, the beard and moustache longer with small, tight curls just on the bottom edge, the ear more delicate and pronounced, the eyes more almond-shaped, the eyelids narrower, hair that is showing the curls are a little tighter. He appears to have a more noble look than the statue at Rhiems, while Rhiems' St. Peter gives a classical appearance.

A sculpture of Athena, made of stone in about 470 B.C., is a work of art worthy of comparison to St. Peter's sculpture at Chartres (Fig. 1). Odd as it may sound, Athena's ankle length skirt reminds you of bamboo shoots, about a half inch in diameter, vertically arranged around her skirt. An overblouse covers the top, the hemline of the blouse is full and rippled, due to the fact it is gathered at the waist. It is

also gathered at the shoulders that gives fullness through the bust. The goddess' arms are bare, her "V" necked blouse hangs from the shoulders and drapes softly in the front. Being the goddess of war, she is wearing her war-helmet and carries a long spear, it appears to be carved every few inches on the handle.

Instead of carrying a weapon, St. Peter carries a key; (it is not hanging, this is unusual), also there is only one key instead of the pair of keys he usually carries, the key is almost the size of his arms. His bliaud is similar to a fluted Grecian column covered by his draped mantle, which drapes to about six inches from his hemline. His arms are completely sleeved with fullness falling from the shoulder to the deep, about twenty-four inch cuffs. His arms appear to be well covered compared with Athens'. The crew-necked bliaud gives a decolleté, fluted effect. His head is frontal, Athena's head is profiled. St. Peter represents peace with his key to the kingdom of heaven, while Athena represents the direct opposite—war. They each have full length outfits and uncovered feet, curly hair and full drapery; one can see how art is copied from the past, changed, updated so it fits into some new period.

The sculptor of the Medieval Period worked to please God, not man. By doing God's work he subconsciously helped others know God by what he carved in stone. When Judgment Day came he wanted to be among those who would see God. Both the statues at Rhiems and Chartres of Sts. Peter and Paul appear to look far into space and eternity. The statues in both cathedrals have the quality of Genius. The St. Peter
of Rhiems was given a classical look by the sculptor, while the stone figure at Chartres has a noble and papal look. The beautiful cathedrals and cathedral figures in the Medieval period were symbols portraying faith, hope, and love, to this cause men not only contributed their talents, land and money, but they gave their valuable time. The reasons they devoted their lives to art was to please God, it was as simple as that, by pleasing God they were earning eternal happiness. The artist of the Gothic period wanted their art to last, so future generations would understand how important God was to them. By understanding why the artists of the Gothic period spent their time in art, to the glory of God, we can appreciate, even more, the great works of arts the artists created. In the French Gothic cathedrals of the twelfth century, art was created for the soul purpose of glorifying God. God bless the souls of those artists who created, those souls now with the Creator.
CHAPTER IX

CONCLUSION

Sts. Peter and Paul were portrayed in Gothic art with emotional mysticism brought about by combining spiritual and human qualities. Both transcendental mystery and human sensitiveness were captured in the twelfth century. The facial expressions were serene; they appeared not to suffer anxiety nor to worry about the infinite. In the Gothic Period, the artist brought sculptured figures out of the background causing them to become "real" statues, not only a colonnade.

The Gothic period not only brought Sts. Peter and Paul's figures forward, it also gave them human sensitiveness that was truly an important part of their personalities. This quality in their personality was expressed in art form, their religion was brought in to the light. The French Gothic cathedrals were the climatic point of expressing in architecture the twin apostle's individuality, and their glowing and saintly personalities came alive. One had the joy of identifying them by sight in the Gothic cathedrals.

In spite of the stylistic changes, Sts. Peter and Paul can be recognized instantly, i.e., St. Peter by his keys and St. Paul by his bald head and pointed beard. Although keys were not associated with St. Peter until the eighth century, it was possible to recognize St. Peter before that time by his thick, curly hair and thick, curly beard. As stylistic changes flow from one period to the next, they reflect ideas from the past and add something new to create interest. The artist, influenced

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by his culture and time period, becomes creative.

An example of this creativity was the extreme motion created in the statue of St. Peter at Moissac in the Romanesque period; it was unlike that of the Byzantine period. This stylistic change was new and exciting as was the feeling of warmth created in the statue of St. Peter at Chartres. Romanesque art became a moving and visible action that dramatically stimulated the viewer. Gothic art, less dramatically, had the hidden power to appeal to the soul.

It has been said that nothing could be more instructive than to follow the representation of a given person from the art of the catacombs to the cathedrals. This paper has attempted to show the idea of living Christianity through the ages, and that man has kept it alive so we can relive that idea.
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1. Athena mourning; about 470 B.C., Acropolis, Athens
Greek Art, at the Relief Sculpture: 5th Centuries B.C.,
middle right. Encyclopaedia Britannica, vol. 10, plate IX.
2, 3, 4. Portraits on glass are highly prized as the earliest known representations of Peter and Paul, and for that reason are carefully guarded in the Vatican. Third Century. From 'Chartres' by George Henderson.
5, 6. Peter the Apostle, 4th Century and Paul. The hard hand of persecution, felt by Paul and Peter, was a precursor of what was in store for their followers during decades to come. But of the death of these martyrs, a flame which set the world afire, which burns more brightly today. From 'Chartres' by George Henderson.
7, 8. Crypt of St. Peter's, Fifth Century by Walter Lowrie, from 'Art in the Early Church' and a plaster cast, showing the name from a tombstone traditionally believed to have marked the tomb of Paul. From 'Good News for Modern Man' by the American Bible Society.

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15. The Transfiguration, a fine mosaic in the apse of St Catherine's church; Christ in a mandorla, between Moses and Elias, with Sts James, John and Peter below Him. From *The Origins of Christian's* by Michael Gough.
17. Vezelay, Northex. From Romanesque Sculpture, by Harold Busch
18, 19. Vezlay, Northex, Tympanum, St. Peter's figure alone, which is found in the group of figures under Christ's right hand. Vezlay, (Yonne). Capital of nave, south side, fourth pier. A Prophet brings to the Mill of St. Paul the Grain for the Eucharistic Bread. From Romanesque Sculpture Road by Harold Bush.
20, 21, 22. St. Paul with his raised symbolic sword, upper left. St. Paul with his attribute of the sword, right middle. St. Peter with his attributes and emblems of keys, lower left. From Peter, the Saints in Legend and Art, by Leonhard Kuppers.

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32. Peter, Moissac in the Cloister, southeast, on a pillar. From Sculpture of the Romanesque Period by Paul Deschamps.
33. Moissac, South Porch of Northex. From *Romanesque Art* by Meyer Schapiro.

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34, 35. Moissac, Church; Detail of West Jamb of Portal: Head of St. Peter (upper left) Moissac, Cloister; Capital of East Gallery: Angel with Souls of Peter and Paul (lower right) From Romanesque Art by Meyer Schapiro.
39. Bas relief as displayed today in the chapel of Saint Osmana, Saint Denis, twelfth century. From *The Apostle Bas-Relief at Saint-Denis* by Sumner Crosby.
40. Saint Peter and Saint Paul in front center of bas-relief in the chapel of Saint Osmana, Saint Denis, twelfth century. From The Apostle Bas-relief at Saint-Denis by Sumner Crosby.
41. On the bas-relief in the chapel at Saint Denis, of Saint Osmana, Saint Denis, the figure of Saint Peter, twelfth century. From *The Apostle Bas-Relief at Saint-Denis* by Sumner Crosby.
42. On the bas-relief in the chapel of Saint Osmana, Saint Denis, 12th century, figure of Saint Paul. From The Apostle Bas-Relief at Saint-Denis by Sumner Crosby.
43, 44, 45. Details on Saint Paul's clothing on the bas-relief at the chapel of Saint Osmana, Saint Denis, 12th century (top). Details of Saint Peter's two keys on bas-relief at the chapel of Saint Osmana, Saint Denis, 12th century (bottom left). Scale to be used to see size of figures on bas-relief at the chapel of Osmana, Saint Denis, 12th century (bottom right). From *The Apostle Bas-relief at Saint-Denis* by Sumner Crosby.
46. Chartres Cathedral, West Portal, 1145-55. From Gothic Sculpture in France by Willibald Sauerlander.
51. Chartres Cathedral, north transcept, center doorway. From Gothic Sculpture in France by Willibald Sauerlander.
From Le Musee Imaginaire de la Sculpture Mondiale by Andre Malraux.
58. Saints Symbols in the 13th and 14th century. From The Gothic Image by Emile Maile.
mercy, sake. Amen. Nicephorus Callistus faith: that S. Peter the Apostle was of a tall stature, and lean. He had a white countenance, which seemed to be pale, his beard and hair of his head curled, he had blacke eyes and bloud-thorren, he had little eye-browes, and a long nose, and somewhat turned to ward, his presence grave and modest, and surely it gave signe, that he was the Temple of the holy Ghost.

Nicephorus Callistus faith: That S. Paul was little of bodie, and some-what great shoulders, a pale face, but grave, he had a little head, gracious, and pleasing eyes, his eybrowes long, and a hawkes nose, he had also a long beard and bully, and in his head were some gray haires. He had a venerable look, and there with prouoked men into devotion; And he seemed to be a vessel, wherinto containeth the grace of God.

61. East end of the apse, exterior, between the carving arches of the flying buttresses, the figures of St. Peter, St. John and St. Paul. From *Guide to Washington Cathedral -- The Cathedral Church of Saint Peter and Saint Paul* by Nancy S. Montgomery.