CONTENTS

PREFACE	v
INTRODUCTION	1
I: General Character of Medieval Iconography 1. The iconography of the Middle Ages is a kind of writing. 11. It is arithmetic. Mystical numbers. 111. It is symbolism. Art and liturgy.	3
II: Method Used for the Study of Medieval Iconography. The Speculum Majus of Vincent of Beauvais	25
BOOK ONE: SPECULUM NATURALE: THE MIRROR OF NATURE 1. The Middle Ages conceived the world as symbol. The origins of this conception. The "Clavis" of Melito (Melitonis clavis sanctae scripturae). The bestiaries. 11. Animals represented in the cathedrals sometimes have symbolic meaning. The four beasts that represent the evangelists. The window at Lyon; the frieze at Strasbourg. The influence of Honorius of Autun; the role of the bestiaries. 111. Exaggerations of the Symbolic School. Symbols are not to be found everywhere. Fauna and flora in thirteenth-century art. Gargoyles; monsters.	29
BOOK TWO: SPECULUM DOCTRINALE: THE MIRROR OF LEARNING 1. Labor and learning have their role in the work of redemption. Manual labor. Representation of the labors of the months; illustrated calendars. 11. Learning: the trivium and the quadrivium. Martianus Capella's book and the seven liberal arts. Its influence on the literature and art of the Middle Ages. 111. Personification of Philosophy. The Influence of Boethius. 112. Conclusion. Human destiny. The Wheel of Fortune.	65
BOOK THREE: SPECULUM MORALE: THE MIRROR OF MORALS 1. Representations of the Vices and Virtues in medieval art. The Psychomachia of Prudentius and its influence. 11. New forms in the representation of Vices and Virtues in the thirteenth century. The twelve Virtues and twelve Vices at Notre-Dame of Paris, Chartres, and Amiens. 111. The Active and the Contemplative Life: the statues at Chartres.	99
BOOK FOUR: $SPECULUM\ HISTORIALE$: THE MIRROR OF HISTORY	135
I: The Old Testament 1. The Old Testament considered as prefiguring the New. Origins of the symbolic interpretation of the Bible. The Alexandrian Fathers, St. Hilary, St. Ambrose, St. Augustine. The Middle Ages. Glossa ordinaria. 11. The figures of the Old Testament in medieval art. Figures relating to Christ. The	137

symbolic windows of Bourges, Chartres, Le Mans, and Tours. III. Figures of the Old Testament relating to the Virgin. The portal of Laon. The influence of Honorius of Autun. IV. The patriarchs and the kings. Their symbolic role. V. The prophets. Attempts in medieval art to represent their prophecies. VI. The Tree of Jesse. The kings of Judah on the façades of Notre-Dame of Paris, Amiens, and Chartres. VII. The Play of the Prophets. VIII. Summary. The symbolic medallions of Suger's windows at St. Denis. The statues of the north portal of Chartres.

II: The Gospels

183

I. Not all the scenes from the life of Christ were represented in the Middle Ages. Why? The artists represented only the cycle of feasts of the Church calendar. The influence of the liturgy. The Christmas and Easter cycles. II. Symbolic interpretations of the New Testament: the Birth of Christ; the Crucifixion; the two Adams; the Resurrection; the Marriage at Cana. III. The parables. Parables of the Wise Virgins and of the Good Samaritan. Their symbolic meaning. The parables of Dives and Lazarus and of the Prodigal Son.

III: The Traditional Legends Based on the Old and the New Testaments

207

1. Apocryphal traditions based on the Old Testament. The death of Cain. 11. Apocryphal traditions based on the New Testament. The Gospel of the Infancy. The Gospel of Nicodemus. 111. Apocryphal stories of the infancy of Christ. The ox and the ass. The midwives. The magi and their journey. Miracles of the Infant Jesus in Egypt. rv. Apocryphal stories of the public life of Christ. The Marriage at Cana. v. Apocryphal stories of the Passion and Resurrection of Christ. Legends of the cross. The Descent into Hell. The Appearances. vi. Do certain traditional details found in works of art come from apocryphal books? Workshop traditions. Was there a thirteenth-century guide for painters? vii. Apocryphal traditions concerning the Virgin. The cult of the Virgin in the thirteenth century. The Birth of the Virgin. St. Anne and St. Joachim. The Marriage of the Virgin. Apocryphal details in the scene of the Annunciation. Death, Burial, and Coronation of the Virgin. VIII. The miracles of the Virgin. The story of Theophilus. Gregory of Tours' De gloria martyrum. Study of several windows at Le Mans.

IV: The Saints and the Golden Legend

267

I. The saints. Their place in the lives of medieval men.

II. The Legenda aurea (the Golden Legend). Its character. Its charm.

III. How artists interpreted the Golden Legend: their effort to express saintliness.

IV. Characteristics of the saints. Their emblems and attributes. The effect of art on legend.

V. Characteristics of the saints and the craft guilds. Patron saints.

VI. Which saints were most often represented in the Middle Ages? The apostles. Their apocryphal history: the Pseudo-Abadias. Attributes of the apostles.

VII. Local saints.

VIII. Saints adopted by all of Christendom.

IX. Influence of relics on the choice of saints.

X. Saints chosen by donors. The guilds.

XI. Influence of pilgrimages on the choice of saints. St. James, St. Nicholas, and St. Martin.

351

393

1. Antiquity. The great men of antiquity are rarely represented in cathedrals
Aristotle and Campaspe. Virgil in his basket. All of antiquity symbolized by
the sibyl. Only the Erythraean Sibyl was represented in the thirteenth cen
tury. Why? II. Ancient myths interpreted symbolically. Ovid moralized
III. The history of France. The kings of France. Their images appear less fre
quently than we might imagine. Montfaucon's error. IV. The great scene
in the history of France. The baptism of Clovis. The history of Charlemagne
(the window at Chartres). The crusades. The life of St. Louis.

VI: The End of History. The Apocalypse. The Last Judgment

I. The Apocalypse. How artists were inspired by it. The Spanish Apocalypse and the Anglo-Norman Apocalypse. The influence of the latter. II. The Last Judgment. The sources. Importance of the *Elucidarium* of Honorius of Autun. The premonitory signs. The appearance of Jesus Christ. The resurrection of the dead. The Judgment. St. Michael and his scales. Hell. The mouth of Leviathan. The elect. III. Eternal bliss. The beatitudes of the soul. The beatitudes of the north portal at Chartres represented according to St. Anselm. The end of history.

CONCLUSION

I. The character of each of our great cathedrals. II. The disposition of subjects was regulated by the clergy. Artists were submissive interpreters of Christian thought. Viollet-le-Duc's error. Lay artists were not rebels. III. The cathedral as a work of faith and love.

APPENDIX	403
NOTES	408
BIBLIOGRAPHY	501
LIST OF ILLUSTRATIONS	525
INDEX	537