



FIG. 1.7, A–C Magdeburg Cathedral, south transept, standing Madonna and Child, 1270–80, sandstone with polychromy (see fig. 4.29, near no. 6)



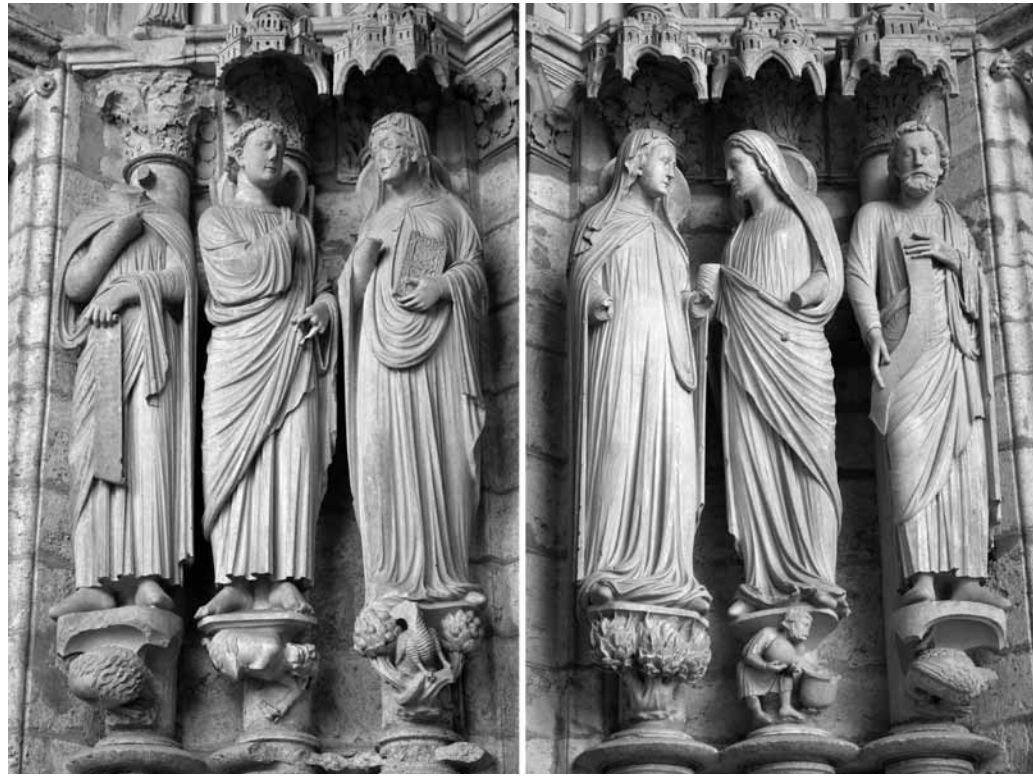
FIG. 1.8, A–C Amiens Cathedral, south transept portal, trumeau figure of Madonna and Child (Vierge Dorée), ca. 1260, limestone (stone replica of original sculpture now inside church)



FIG. 1.9, A–C Amiens Cathedral, west facade, right portal, trumeau figure of Madonna and Child, ca. 1230, limestone

(Golden Virgin) on the south transept portal of Amiens Cathedral (fig. 1.8).²⁰ The latter figure, in turn, is a response to the somber Virgin and Child in the south portal of that church's west facade, which, though only three decades older, must have looked archaic by the 1260s (fig. 1.9). In all three cases, the Virgin balances the Child in her left arm, carrying him easily against her breast, while he sits upright and angles his body toward his Mother. At Amiens each Child holds an orblike apple in the hand of his bent left arm; at Magdeburg the Baby rests his hand on his belly, as if signaling that *he* is the new fruit, the sign of power and salvation. In all three, the soles of his bare feet are visible to beholders on the ground, though only in the *Vierge Dorée* group does he flex his foot so firmly against his Mother's body that it becomes a devotional focus in its own right (see fig. 1.8c).²¹ In the early version at Amiens west, he lifts his

right hand slightly toward beholders approaching from the front of this doorway or the center of the facade, in whose direction he also gazes; at Amiens south he uses his right hand to balance the orb while looking distinctly at the Virgin; and at Magdeburg he plants his right hand firmly on Mary's chest. With the one hand on his belly and the other on her breast, the Baby affirms the mutual connection between the two as fleshly beings. At the same time, the figures of the German group draw apart in a way that neither of the Amienois pairs do. The Child, it seems, has gained some weight; the Virgin tilts her upper body back slightly, as if to balance out the heft she is lifting against her other side. And whereas, in the French examples, the two figures share a common visual focus—either attending to viewers approaching from the same direction, as on the west facade, or looking lovingly toward each other, as on



A
B
FIG. 1.20 Chartres north transept, left portal, facing views of jamb figures on (a) left side (Annunciation) and (b) right side (Visitation), with prophets



A
B
FIG. 1.21 Chartres north transept, (a) distant view and (b) zoomed-in view of left portal from Porte de l'Officialité

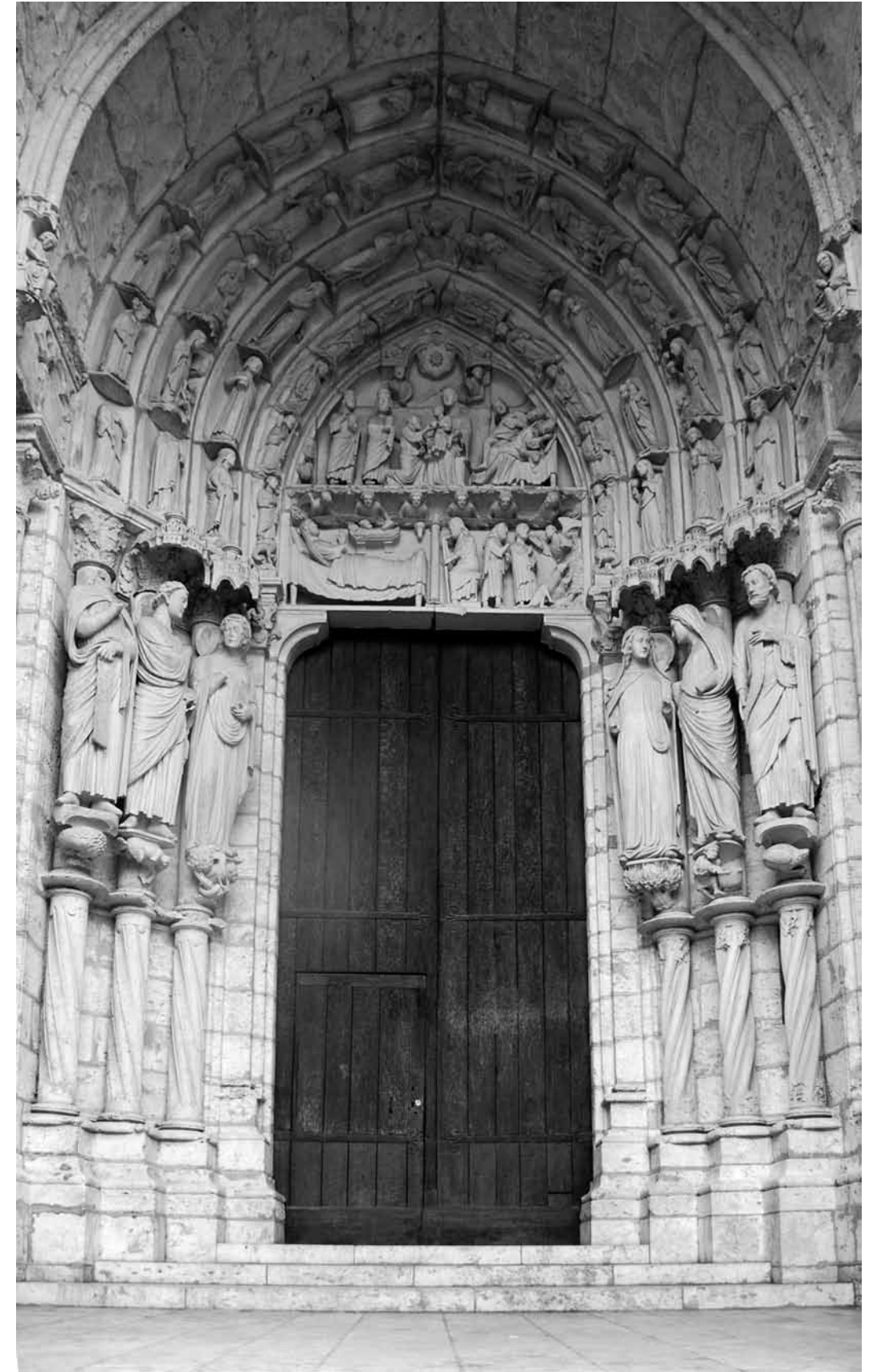


FIG. 1.22 Chartres north transept, left portal with Marian scenes



FIG. 5.17 Naumburg west choir, apse with main altar and figures of Dietmar, Syzzo, Wilhelm, and Timo

next figure in the sequence (the leftmost in the apse polygon) brings us jarringly into the world of masculine mores (fig. 5.17). DIETMARUS COMES OCCISUS declares the inscription on his shield's border: "Dietmar, the count who was slain" (fig. 5.18). Alone among the donors, he performs a clearly purposeful action: his right hand grips the hilt of his sword at waist level as he prepares to draw it from behind his shield.⁴⁹ His left hand is not visible, but its presence is asserted through the very fact that the shield is lifted high enough to cover his chin and mouth. To streamline his body in preparation for battle, he has pulled his cloak across his body and flung it over his left (hidden) shoulder, so that it wraps around his neck and hangs over his right shoulder. Saint Peter has arranged his cloak the same way for his attack on Malchus in the scene of Christ's Arrest on the choir screen; the sculptors evidently regarded this as the "action mode" of men's cloaks.⁵⁰ This sartorial detail lets us see that Dietmar has already prepared his body for action and now awaits the decisive battle.

At his left (our right), Dietmar faces a surprising partner, SYZZO COMES DO(N)—"Count Syzzo, a donor," as per his inscribed shield—who turns his bearded face in Dietmar's direction (fig. 5.19).⁵¹ He too brandishes a sword, but its blade is wrapped in a wide leather band, and the

way he holds it, propped upright against his shoulder, indicates that its function here is symbolic, not practical.⁵² His cloak hangs asymmetrically, with the right hem falling behind his sword-bearing arm and the left draping over his forearm like a baggy sleeve.⁵³ Like the high-ranking Hermann, he wears a sleeveless (originally white) surcoat over his tunic, and in its original coloring the long red sleeve of his right arm must have formed a striking backdrop to the black-and-white sword blade. Syzzo does not clasp the sword hilt in his fist, as Dietmar did, but balances it in long, graceful fingers; based on his hand position alone, one would think he was holding a stylus rather than a heavy steel weapon. It is apparent from the stronger bend of the forefinger that it, along with the thumb, is doing the brunt of the work, while the other three fingers play a supporting role. His left hand, emerging from the mass of drapery that piles across his forearm, holds the relatively short shield with unusual energy. His thumb is planted on the shield's upper edge, leaving the four slightly splayed fingers to hold the shield in place. The middle knuckles bend only slightly, but the pronounced creases where the top knuckles have flexed register the hand's tension. The fingers subtly reinforce the vigor and intensity that Syzzo's face openly projects.



FIG. 5.18 Naumburg west choir, Dietmar comes occisus (apse, position 1)



FIG. 5.19 Naumburg west choir, Syzzo(apse, position 2)



FIG. 4.31 Magdeburg north transept portal, Wise Virgins, frontal view (that is, from a central standpoint)



FIG. 4.32 Magdeburg Foolish Virgins, frontal view



FIG. 4.33 Magdeburg Wise Virgins, facing view



FIG. 4.34 Magdeburg Foolish Virgins, facing view

one becomes aware of the female figures' powerful presences as space-occupying bodies: one notices both the way they appear to move on their consoles and the visual information they reveal or withhold as one moves in front of them. Other scholars have noticed that the female figures, although not performing actions, are conceived as bodies in motion.⁸⁶ Ecclesia's feet are planted over the two corners of her console's straight face, indicating that she *should* be facing squarely outward, like her counterpart on the Fürstenportal at Bamberg (see fig. 2.30). But she has swiveled her torso into a three-quarter angle and her head into profile, the better to gaze toward the opposite jamb. Synagoga's feet are oriented completely differently: her right foot, concealed by the cloth of her long skirt, is pressed flush against the wall and must be imagined to point directly over the lateral face of the plinth (see fig. 2.23a), while her left foot is aligned with the frontal axis. In other words, her whole lower body is directed toward the center of the program—toward Ecclesia, Solomon, and the doors—but her upper body and head twist back: her chest and shoulders are squarely frontal, and her head tilts farther away from the doors, to her left. In contrast to Ecclesia's pose, which may easily be replicated, hers is impossible for a human body to hold.⁸⁷ Yet common to the bodies of both figures is the fact that, for all their naturalism in volume and proportions, they are conceived not as static, unified wholes but as a *succession of positions*. The montage-like quality of the figures is what lends them the impression of vitality and self-directed motion even when they are observed from a single, frontal perspective. But outside of the artificial world of photography, these statues, like the adjacent Dormition relief, were *not* encountered from one ideal standpoint but rather from a multiplicity of perspectives. The sculptor anticipated those views and designed his figures to resonate most fully as a conglomeration of distinct images held together in the beholder's mind.

Viewing the female portal figures at close range, one sees them no longer locked in an interpersonal conflict but rather enacting dramas that take shape through the apparent movements of their own bodies. In contrast to most jamb figures, they pay no heed to us viewers; they open themselves instead as a *spectacle*. With her single-minded focus on Synagoga, conveyed above all through the forward thrust of her neck to allow her to see the figure across the entire expanse of the portal zone, Ecclesia presents a vision of firmness and determination

(fig. 2.22).⁸⁸ Her five-sided plinth offers a series of carefully composed images, and from each of these—left and right diagonals, front, and right profile—her body is hemmed in by the vertical boundaries of the cross-tipped staff and her cloak edge. In the front and right diagonal views, the sculptor lets the sensuousness of her body come to light. Although the cloak functions as a relief ground from which Ecclesia's body projects, the sculptor has deeply undercut the area at her right side just below the swath of cloth dangling from her right hand. This allows the curve of her right hip to emerge against a region of deep shadows and thus to attract attention both as a sweeping line and as a swelling volume. But as we draw closer to the threshold, Ecclesia's soft embodiment hardens into virtually architectonic form. Beneath her open face and the accessories that she clutches like defensive weapons, the curves of her body and its implied muscular tension are absorbed into an array of harsh vertical striations that make the body resemble a fluted column.

From no angle, by contrast, does Synagoga lose any of her fleshly pliancy (fig. 2.23). Her body spirals around its core, revealing itself variously over each straight side of the plinth: from the left diagonal the hips and legs dominate our view; from the front, the chest and shoulders; from the right diagonal, at last, the face. In the process, the broken lance retreats in value; if, in the left profile view, whence Ecclesia observes her, the lance forms a kind of exoskeleton, forming a protective barrier along her side, by the time we reach the frontal view it has come to wrap around her right side, the limp pennant tracing an arc across her shoulder and the lower stem nearly disappearing into the straight lines of her skirt. From here both the rightward angle of the spear's tip and the corresponding tilt of Synagoga's head draw attention down her left arm to her hand, from whose fingers dangle the Tablets of the (Mosaic) Law—the single unambiguous sign of the figure's *Jewish* identity. (Although the iconography of Synagoga was well established by the early thirteenth century, the blindfold could indicate any form of disbelief, and the broken lance and downturned head any kind of defeat.)⁸⁹

Pressed against the back of her thigh, the tablets become the central focus of the right diagonal composition: in this view Synagoga's head seems less to be slumped than deliberately turned to look toward them. Stepping closer to the figure, we see the vertical nexus linking the tablets to her blindfolded face accentuated by Synagoga's left hip and thigh, which thrust forward so



FIG. 2.22, A–D Strasbourg south transept, four views of Ecclesia (replica of sandstone original now in Musée de l'Oeuvre Notre-Dame)



FIG. 2.23, A–D Strasbourg south transept, four views of Synagoga (replica of sandstone original now in Musée de l'Oeuvre Notre-Dame)