What to know when we go……
Cologne and its Cathedral





For the last 2000 years, since the Romans built a fortified camp and then elevated the settlement to a Roman city with the name Colonia Claudia Ara Agrippinensium, this city has developed into a melting pot of nations.

The long-distance roads of the Roman legionaries and medieval merchants became the map for important European interstate freeways and train lines forming a major "traffic intersection". And then there is all the commerce moving up and down the Rhine.

Today, Cologne thrives as a major business/economic, religious, and cultural hub for Germany.



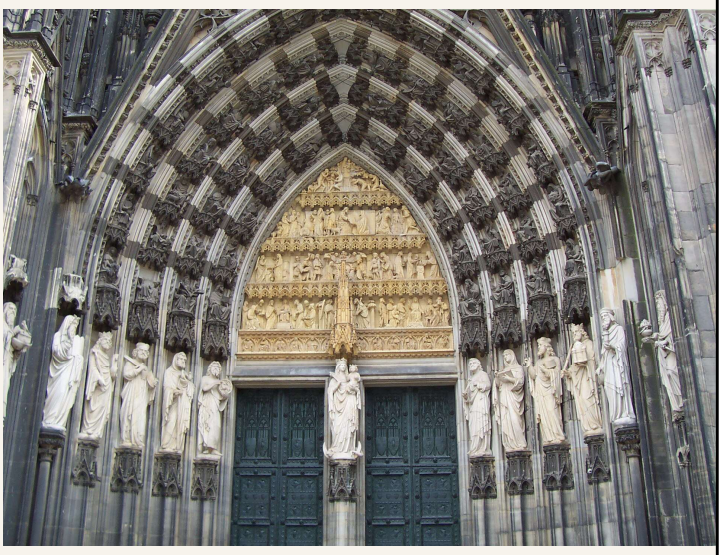
The Cathedral of Cologne ranks among the most important churches in the world, not only because of its enormous size - its high towers reach to 515'. But, it is the seat of the archbishop in Germany and the center of religious life for German Catholics.

Begun in 1248, under the direction of Gerhard of Cologne, during the height of the Gothic period, it was not completed until more than 600 years later since work stopped entirely from the mid-16th to the mid 19th century.

Church officials unexpectedly discovered the 14th century design for the façade thus it was completed according to the original plans. Cologne remains the largest cathedral in northern Europe boasting a giant 422-foot-long nave with two side aisles on each side.

Please take time to pause and truly take in the majesty, size, scope and beauty. The way light fills the space and ask yourself – how do I feel in such a space?





The three portals of the west façade are the Magi Portal, the Main Portal and St. Peter's Portal.

The theme of the center main portal is the age before redemption. The jamb figures in the main portal depict the great biblical figures before Christ:

Left side jambs

Adam
Noah
Moses
David
Elijah
Joachim
St. John the Baptist

Right side jambs

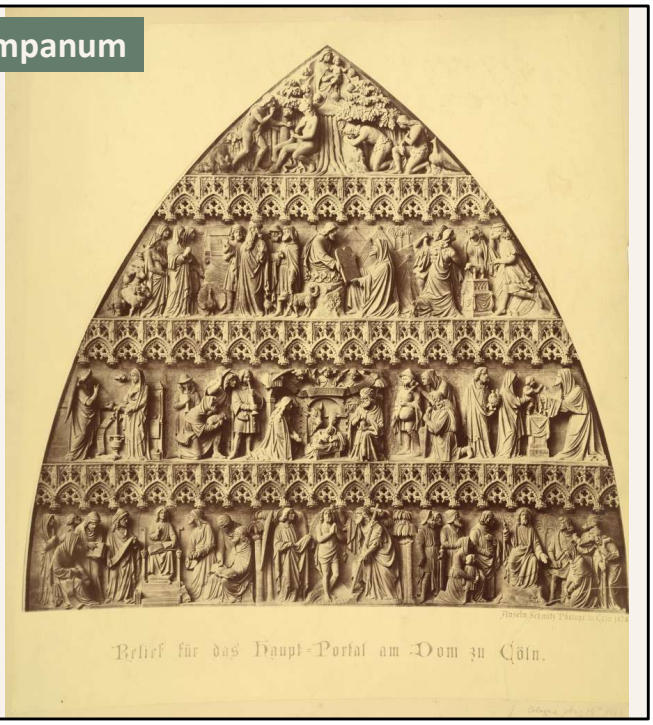
St. Joseph, (the husband of the Virgin Mary)
St. Anna
Elisha
Solomon,
Samuel

Eve

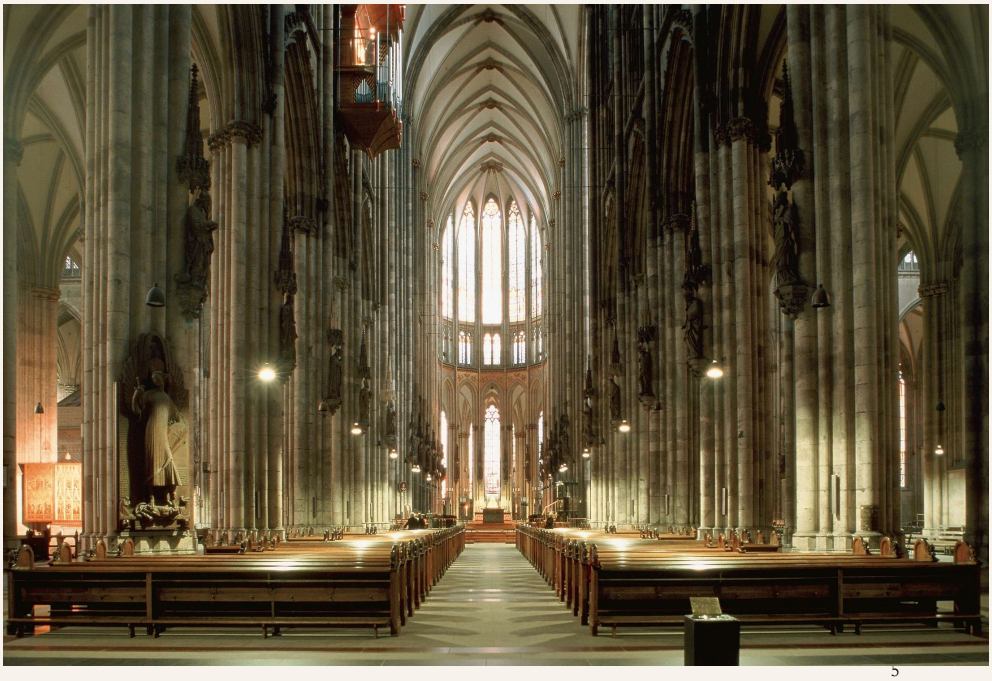
Cologne Cathedral. Main Portal Tympanum

Tympanum:
The four rows show scenes from the Old and New Testaments (from the top down):

- **The Fall of Man.**
- **Noah's ark, Moses receiving the Tablets of the Law, and the Worship of the Golden Calf.**
- **The Annunciation, the Nativity, and the Presentation of the Christ Child in the Temple.**
- **Christ among the Doctors, the Baptism of Christ, and the Sermon on the Mount.**



GERHARD OF COLOGNE, interior of **Cologne Cathedral** (looking east), Cologne, Germany, choir completed 1322.



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Once inside, do take a few minutes to stand quietly and allow yourself to settle into the space – one of the most magnificent in all of Europe.

The design deliberately models the great French cathedrals, especially Amiens and its features include: soaring pointed arches, ribbed vaults, flying buttresses to enable tall windows, vast stained-glass windows filling the interior with light and exceptional verticality, drawing the eye heavenward.

Now….as you walk forward……..the next few pages will guide you through the architectural specifics of the building.

Great Gothic Cathedrals: Structural Innovation

Proportion-Ratio-Symmetry - Geometric or mathematical principles reflecting the order suggested by the cosmos created by God.

Pointed Arch and Rib Vault – exert less lateral thrust than semi-circular Romanesque arches and vaults. Ribs serve to concentrate the weight of the vault at certain points, making it possible to eliminate the wall between these points. The pointed rib vault can be constructed in a variety of floor plans, and, in theory, built to any height. The result: Pronounced vertical emphasis.

Flying Buttresses are masonry support that projects from the exterior wall and adds strength to arches and piers that bear heavy loads. They cannot be seen from the inside. A Gothic era invention, the flying buttress takes the weight to the solid mass of masonry used to reinforce the wall on the outside of the building.

Expansive Stained-glass Windows

Integration of structure and ornamentation creating a sense of interior unity – replacing the compartmentalized Romanesque layout – example – individual radiating chapels

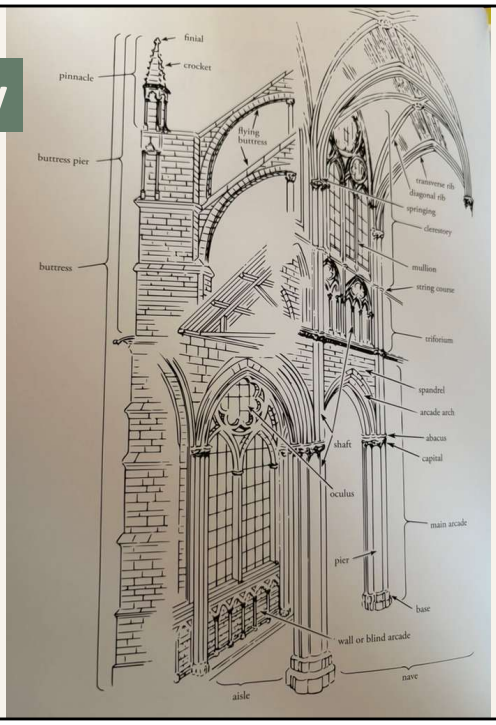
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Solid and heavy, Romanesque buildings seem to be bound to the earth. Small Romanesque windows give way to the Gothic architecture of vast windows of stained glass creating heavenly light -the light of God enveloping each worshipper.

Gothic buildings rise to the heavens. The Gothic style developed as a major European style in the middle of the 12th century and is characterized by the use of pointed arches, ribbed vaults and flying buttresses. Airy and delicate, they have a soaring quality, for the vertical is constantly emphasized and the walls are thin.

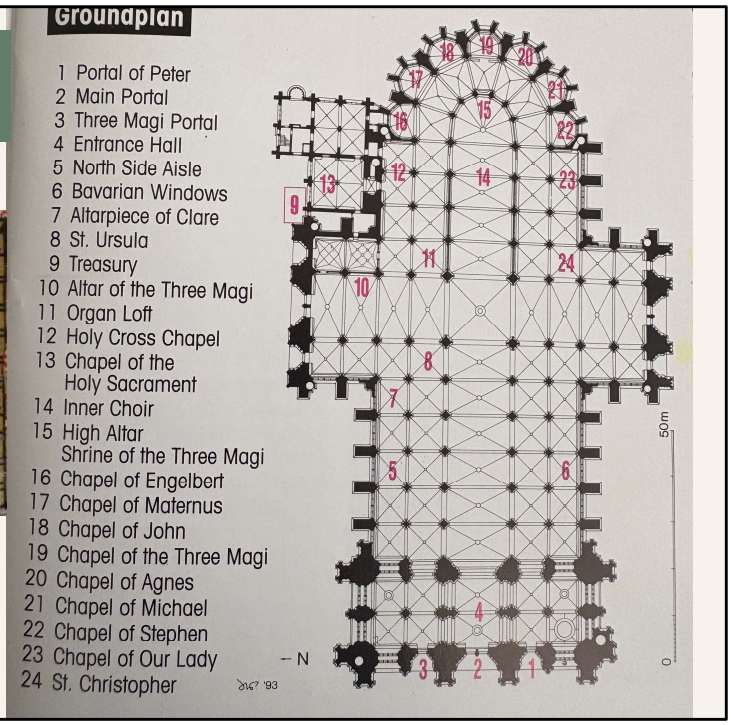
The Gothic was an era of confidence and daring - the tremendous height of the buildings a reflection of religious ideals and enthusiasm, of inspiration and aspiration. The vast naves of the Gothic cathedrals create an extraordinary atmosphere of spirituality. The chants sung here reverberated from the high vaults lifting the spirits of the people out of themselves and their harsh living conditions.

Gothic Cathedral Vocabulary



Cologne Cathedral Plan





The design of this cathedral enabled the pilgrims and visitors to make their way from the entrance to the all-important reliquary – the *Shrine of the Three Magi* (Kings). The double side aisles formed an ambulatory and allowed access without disturbing any religious service taking place inside the high altar and choir in the apse. The design of this ambulatory solved the "pilgrimage traffic problem".

During the 11th and 12th centuries, Christians sought to close the distance between themselves and God by engaging in physical travel toward a spiritual goal. Such journeys served a variety of functions: a pilgrim might set out to fulfill a vow, to expiate a crime, to seek a miraculous cure, or simply to deepen his or her faith.

On journeys that could last over a year, pilgrims walked along established pilgrimage routes, visiting important churches and religious sites to view the reliquaries.

Cologne Cathedral became a very important stop due to the *Shrine of the Three Magi.*

NICHOLAS OF VERDUN, *Shrine of the Three Kings*, from Cologne Cathedral, Cologne, Germany, begun ca. 1190. Silver, bronze, enamel, and gemstones, 5' 8" X 6' X 3' 8". Cathedral Treasury, Cologne.

Considered to be the largest reliquary in the Western World, the sarcophagus is thought to hold the remains of the three wise men.



The *Shrine of the Three Kings* - created in the late 12th and early 13th centuries to hold what were believed to be the relics of the Three Magi (the "Three Kings"). Thrse three relics are considered to be very sacred.

In medieval Christianity, relics associated with Christ's story were among the most sacred objects imaginable. The Three Magi were seen not only as biblical figures but also as symbolic kings. Housing their relics in an opulent "tomb-house" reinforced the idea that earthly rulers derived legitimacy from divine authority.

A masterpiece of medieval goldsmithing, the shrine, one of the largest and most elaborate reliquaries ever created, is made of gilded silver, gold plating, enamel and gemstone decoration. Its design resembles a monumental church in miniature form, symbolically reflecting the idea that the relics inside are the spiritual foundation of the Christian community.

Note how Nicholas of Verdun is drawing on classical models – the figures do resemble Romans and note how they possess a sense of dynamism – of real moving human form centuries before the Renaissance.

Gero Cross, 969–76, oak, 6’2” high by 5’5” wide

The Gero Cross (or Gero Crucifix) was commissioned by Archbishop Gero of Cologne (r. 969–76).

Like later sculpted crucifixes designed for church interiors, it has a compartment for a relic.





In World War II, Cologne Cathedral suffered 14 hits by Allied bombers, but it did not collapse. By 1956 the restoration was complete.







Margaret Bourke-White, American soldiers attend Mass in the bombed Cathedral of Cologne

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Gerhard Richter's stained-glass window, 2007, Cologne Cathedral

Gerhard Richter (b. 1932)
4096 Farben, *1974,* lacquer on canvas
100 x 100 in.





Gerhard Richter, a very prominent German artist, was commissioned to create a stained-glass replacement window for 1,184 square feet of clear glass that was installed after World War II.

Richter, a Cologne resident, was not at all sure he was the right choice for the window but as he explains it, "out of sudden inspiration I lay the maquette of a window over a reproduction of my 1974 painting *4,096 Colors*, and it worked."

When Richter presented the board members whit his abstract proposal and they saw how it matched the colors in the cathedral's other windows, they set aside their original idea and approved Richter's plan.

The finished window is composed of 11,250 handmade colored panels, each approximately four inches square, bonded with silicone onto sheets of plain glass.

The window received a fair amount of criticism after it was installed but now it has become accepted.

Free time in Cologne … a few possibilities…

12 surviving Romanesque churches bearing testimony to the importance of the church in the development of the city. Built on the graces of martyrs and early bishops, the forms of the churches influenced the development of Romanesque architecture. Almost all the churches were damaged in World War II but most have been restored.

Museum Ludwig and Wallraf-Richartz – Fondation Corbund art museums

Käthe-Kollwitz Art Museum

Römisch-Germanisches Museum of Roman archaeological excavations in Cologne

Imhoff-Stollwerck Chocolate Museum

THE 4711 FRAGRANCE HOUSE IN COLOGNE AND MUSEUM

Farina Atelier Eau de Cologne – the world's oldest perfume house and museum