

Arnold Wolff

# Cologne Cathedral



## Its History – Its Artworks

Edited and extended by Barbara Schock-Werner



GREVEN VERLAG KÖLN





## About this Cathedral Guide

Arnold Wolff, who was 'Dombaumeister' (cathedral architect) at Cologne Cathedral between 1972 and 1998, created this guide in collaboration with Greven Verlag, Cologne. His wealth of knowledge on the history of the cathedral and his profound knowledge of the interior have both gone into this book, and there are no other publications that do justice to both of these aspects in equal measure. This book presents the reader with the full spectrum and significance of the architectural and artistic creations that Cologne Cathedral has on offer. In addition, the fold-out floor plan is a useful orientation aid that allows cathedral visitors to search for information on individual objects.

Six editions of this book have now been published. Arnold Wolff has overseen all of them. For this new edition he has tasked me with bringing the text up to date in line with the latest research and introducing the newly added artworks. The publisher has taken this opportunity to implement a new layout as well. Nevertheless, for me this guide remains firmly linked with the name of the great 'Dombaumeister' Arnold Wolff.

Barbara Schock-Werner  
Former Dombaumeister (1999–2012)

*Hint for using this guide: in the text that follows, the architectural features are labelled with capital letters, the furnishings, fittings, artworks, and other interesting objects with numbers. The letters and numbers correspond to those on the fold-out floor plan at the back. The tour starts on page 10.*



Cologne Cathedral is one of the most outstanding church buildings in the whole of Christendom. As the seat of a significant Roman Catholic archbishop, it is the spiritual centre of the religious life of Catholics in Germany. Its vast size and pure High Gothic style have made it world-famous, and it is no surprise that it sees around six million visitors every year. They look up full of admiration to the towering architecture, but they are not aware that the history of this magnificent cathedral goes back to the very early days of Christianity.

## I. History and construction history

Roman Cologne resembled an irregular rectangle with sides of about one kilometre. The streets crossed at right angles, dividing the walled area into around fifty square blocks. There is not much evidence of this now in the current cityscape. Only the main north-south axis, today called Hohe Strasse and now the city's main shopping street, has lost none of its significance since Roman times.

Roncalliplatz (the square to the south of the cathedral) and what is now the cathedral forecourt were also heavily built up with houses during Roman times. The many surviving cellars almost all disappeared when the cathedral surrounds were remodelled in the 1960s.

### *The entrance building (A)* (ill. 2)

To the right of the façade visitors are greeted by the entrance building, which, completed in 2009, houses the cathedral shop upstairs (152); the entrance to the tower and to the excavation sites is located downstairs. The cellar of a Roman house has been uncovered in the glass foyer. It is the last to have survived in this area. It is still possible to use the size of the once vaulted cellar and the niches in its walls to calculate how affluent the Roman owners must have been. But it can also be seen that the construction of the cathedral's foundation wall involved the destruction of part of the cellar already in the Middle Ages.

During the construction of the entrance building, the massive foundation walls of the



Ill. 1 'And It Will Be Completed', vision of the finished cathedral spires, watercolour by Vincenz Statz, 1861

south tower (Q), which were created in the mid-fourteenth century, were drilled. This drilling work has left its marks on the walls of the tunnel-like passage (ill. 2). Walk through it to get to the ticket office for climbing the tower, an ascent of more than five hundred steps to the south tower's viewing platform (see 'Climbing the south tower', p. 61). Crossing the ticket office, you reach the space between the foundations of the two west towers. The foundations of the south tower are around seven metres thick. On the south side they are no less than twelve metres thick and sixteen metres deep, reaching down to the pebble layer that was once deposited there by the Rhine. The foundations were carefully laid in horizontal layers of black basalt and tufa blocks.

In front of the wire fence which separates the public area from the excavation site – which can only be visited as part of a guided tour – the gateway that served as the access point to the unfinished cathedral between 1502 and 1860 has been rebuilt. The historical context is illustrated clearly on the panels on the left-hand wall. An on-screen presentation also gives a ten-minute

visual insight into the prehistory and construction history of Cologne Cathedral.

### *The old cathedral* (ill. 5)

Looking through the grille, you can see the western apse of the old cathedral. It was built in the ninth century on the grounds of one or several predecessor churches. It possessed a transept and an adjoining semi-circular apse in the east as well as a transept and a choir apse in the west (ill. 5). The east choir was dedicated to Mary, while the west choir, flanked by two towers, was dedicated to St Peter. The ten bays of the nave, which was around twelve metres wide, were supported by columns (ill. 6). In front of the west transepts were entrance halls, and in front of the entire western area was a large square lined by the buildings of the cathedral chapter. At the centre of this atrium was a well that has survived to this day in the underground garage in front of the cathedral. In the tenth century two further aisles were added to the Carolingian complex. At around the same time the two-storey Palace Chapel of St John was built to the south of the

eastern choir (138; ill. 5). The old cathedral was already one of the largest churches in Europe and had a magnificent interior. The floor consisted of marble and porphyry slabs, while murals covered the walls. The surviving columns and capitals are evidence of outstanding stonemasonry. There are even clues that coloured windows had already been installed at this time.

The Carolingian episcopal church enjoyed such high renown that it was altered but not replaced when Romanesque churches were being built in many locations around Cologne. The situation only changed when Archbishop Rainald von Dassel brought the relics of the Magi from Milan to Cologne in 1164. This transformed Cologne Cathedral from being the church of the powerful archbishop of Cologne into one of Europe's most important places of pilgrimage.

### *The Gothic cathedral*

Between April 1246 and November 1247 the cathedral chapter decided to build a new church. On 13 April 1248 a contract to fund the undertaking followed. Work must have begun immediately



Ill. 2 Passageway through the foundations of the south tower in the new entrance building on the cathedral's south side



Ill. 3 View through the rebuilt former entranceway of the western apse of the old cathedral



the roof was completed with its iron ridge turret at a height of 109 metres. In 1863 the high vaults above the nave and transept were closed, and the dividing wall in front of the choir, which dated back to around 1300, could finally be demolished. Zwirner died in 1861, to be succeeded by Richard Voigtel (1861–1902) from Magdeburg.

In order to deal with the stressful and constantly recurring worries about sufficient funding, the Zentral-Dombau-Verein held the first cathedral building fund lottery in 1864, which started bringing in large sums of money every year, so that the huge towers could be completed in just seventeen years. By 1868 the north tower had reached the height of the south tower. Lamented by many, the old crane, one of Cologne's landmarks, had to make way for onward construction. On 15 October 1880 the final stone was placed on the finial of the south tower. Kaiser Wilhelm I was present, but the archbishop, Paul Melchers (in office 1866–1885), was not: he was living in exile as a result of the 'Kulturkampf' (Bismarck's dispute with the Catholic Church). The cathedral was completed after 632 years and two months.

### *The third construction phase*

The cathedral stood complete in every aspect for only a few years. In 1905 cathedral architect Bernhard Hertel (in office 1903–1927) set up a new masons' yard ('Dombauhütte') to rectify the now clearly visible damage caused by weathering. He and his successor Hans Gildenpfennig (in office 1928–1944) renewed the whole buttress of the choir in muschelkalk (T). During the Second World War fourteen heavy bombs hit the cathedral. Twelve vaults of the nave and the north transept as well as four aisle vaults collapsed and all the window tracery was damaged. The wimperg (ornamental gable with tracery) of the north transept broke off, and the great west window was destroyed. A dangerously deep hole was ripped into the north buttress on the west front, which was immediately closed up with bricks (150).

After the war cathedral architect Willy Weyres (in office 1944–1972) was tasked with making at least the choir usable again in time for the anniversary year of 1948, which was only possible with immense effort. It was not until

1956 that the particularly badly damaged western section was opened up for services again. Willy Weyres was succeeded by Arnold Wolff (1972–1998) and Barbara Schock-Werner (1999–2012).

Nevertheless, construction work continues. As in the Middle Ages, a permanent cathedral masons' yard supports the life of the cathedral, whose stones are being eaten away by wind and weather and even more by pollutants in the air. The masons' yard has almost a hundred employees and several contractors and ensures that destroyed components are replaced, roofs and gutters are renewed, wall and glass paintings are restored, and all the at-risk components are kept in order. However, it will take decades simply to repair the remaining war damage. The medieval trachyte stonework of the choir poses a particular problem for everyone involved, since it was badly damaged and will need addressing soon. Measures are also necessary on the towers because the iron tie bars and plugs that secure the many pinnacles, wimpergs, and finials are starting to rust, threatening to break the stones apart. It is therefore a fact that nobody alive today will ever see the cathedral without scaffolding. As the people of Cologne say: 'When the cathedral is finished, the world will end.'

## *II. Architectural components and artworks*

The best place to start a tour of and around the cathedral is at the west front. The following section describes the individual components and interior furnishings, fittings, and artworks.

### *The west front (B) (cover)*

The cathedral's west front measures almost 7,000 square metres in area, making it the largest church façade ever built. It also has a completely uniform design, because it adheres very closely to the surviving parchment plan ('Fassadenplan F'), which is 4.05 metres in height and was probably drawn in around 1280 by the then cathedral architect, Arnold, or his son and successor, Johannes (72).



*Ill. 8 St Peter's portal (1)*



## 26 The clerestory windows

The clerestory contains the windows of the cycle that the painter Michael Welter designed in around 1870 for the clerestories of the north side of the nave and the north transept. After they were removed from there before the Second World War, they returned to new locations in the north transept from 2005 onwards, supplemented by reconstructed rows of ornaments based on original designs by Wilhelm Hoffmann. They depict characters from the Old Testament, starting at the northern end of the west wall with Adam. The reglazing was made possible by private donors, whose names are recorded in the bottom row (ill. 13).

## 27 The Altarpiece of the Magi

The tall marble superstructure was originally the front of the mausoleum for the Magi in the axial chapel (M4), where the Shrine of the Magi stood until 1864 (51). After the mausoleum was dismantled in 1889, the cathedral chapter had the front rebuilt here as an altarpiece. Above the wimperg we see the star of Bethlehem rising between two female figures with coats of arms; below that a large alabaster relief depicts the Adoration of the Magi, while to the side are the marble statues of SS Felix and Nabor, added by Michel van der Voort in 1699. Between 1920 and 1939 the bronze lattice provided a view of the Shrine of the Magi, which at that time was kept in the treasury behind. The cabinet in front of it now contains a highly venerated, richly adorned eighteenth-century devotional Madonna. Two virtuoso wrought-iron candleholders can be seen to the side; they were probably made c.1769 by Gottfried Jungbluth together with the altar rail that was originally in the choir. To the right of the altar is a commemorative inscription for the future Pope John XXIII, who celebrated mass here on 27 December 1921.

## 28 The 'year rods' above the door to the treasury

Following a very old custom, these show how many years the incumbent archbishop has been in office. On the wall below, the blood relic of Pope John Paul II is venerated; it was donated to the cathedral by the former archbishop, Cardinal Joachim Meisner.

## 29 The great organ

The organ stands on a gallery that rests on two concrete supports. The paintings on the under-

side (Peter Hecker, 1964) depict the significance of music for divine worship in the Old (north side) and New (south side) Testaments. Above the southern pillar opposite the stairs to the crypt we can see Cardinal Joseph Frings playing the violin. The organ was built by Johannes Klais in Bonn in 1948. In 1956 it was expanded to 88 stops and in 2001 it was restored and raised by two metres. The reliefs depicting the Last Judgement and the Resurrection of the Dead on the east side of the gallery's wooden railing was created by sculptor Manfred Saul after the Second World War.

## 30 The epitaph of cathedral architect

### Konrad Kuene (1445–1469)

The cathedral architect can be seen kneeling over a slab with inscriptions, introduced by St Andrew, in front of a statue of the Madonna.

## 31 The crypt

The stairs down into the crypt are located in front of the gate that leads to the ambulatory. A section of this excavation area below the choir was transformed into a modern crypt in 1960, based on a design by the then cathedral architect Willy Weyres. The stucco ceiling was made by the sculptor Erlefried Hoppe. The space is also used as an anteroom and funeral chapel for the archiepiscopal crypt located behind Paul Nagel's wrought-iron lattice. The crypt's long walls accommodate the archiepiscopal tombs, which are closed off with slabs of tufa. They bear the names, dates, and coats of arms of the archbishops laid to rest here. Their names can also be found on the crypt's walls. The mausoleum is only accessible via a raised walkway because part of the excavation area is located below it; this is intended to remain visible. Two princely tombs dating from around 540 were found there when the modern archbishops' crypt was built between 1958 and 1960. In addition to the remains of a pulpit typical of the sixth century, they too provide crucial evidence of an early Christian church in this location.

On the crypt's north wall, a panel designed by Markus Heindl records the names of the saints and beatified individuals who visited Cologne Cathedral in their lifetime. On the south

Ill. 13 The Solomon window from the clerestory of the north transept, based on a design by Michael Welter (26)







wall, Jakob Schorb's bust of Clemens August von Droste zu Vischering (archbishop of Cologne 1836–1845) was placed on a new plinth created by Markus Heindl.

### Chapel of St Hubert (H)

Built into the east aisle of the north transept, the Chapel of St Hubert consists of two bays with late-Gothic lierne vaults, the northern one having been added in 1845 on the model of the other, southern, one. This one in turn was created in around 1500 and originally served as the cathedral's vestibule. The room above housed the famous cathedral library until 1794. The vault is decorated by nine large, colourful keystones that depict the 'genealogy of salvation'. The salvation of man comes from Christ, who towers at the centre on Mary's arm. It reaches the church fathers via the evangelists and from them to us. In 2014 the rear of the Baroque mausoleum of the Magi was erected at the west wall; its front is now used on the Altar of the Magi with the devotional Madonna (27). The mausoleum was created by the sculptor Heribert Neuss between 1668 and 1683. The relief depicts the relics of the Magi being taken to the then still unfinished cathedral. The procession can be seen to include Archbishop Rainald von Dassel, who brought the relics from Milan to Cologne.

Walk through the Chapel of Hubertus to get to the cathedral shop and treasury.

### The crossing (I)

The Shrine of the Magi (51) was originally meant to stand at the centre of the crossing, which, however, was not completed in the Middle Ages. The eastern pillars date back to the thirteenth century, while the western pillars date back to the fourteenth and fifteenth centuries at the bottom and to the nineteenth century at the top. The vault was completed in 1863. After 1948 the crossing was gradually transformed into the cathedral's liturgical centre. The items in the crossing illustrate the bishop's three main tasks in his diocese as shepherd (cathedra, throne), teacher (pulpit), and priest (altar).

Ill. 14 Archbishop Hildebold with the model of the old cathedral, first field of the floor mosaic in the ambulatory (36)

### 32 The cathedra

The archbishop's throne was designed in 1952 by cathedral architect Willy Weyres and made out of cherrywood by cathedral carpenter Anton Rücker. The flanks depict Christ giving Peter the keys (Matthew 16: 19) and Peter giving his staff to St Maternus, the first bishop of Cologne (that we know of by name). Above the throne hangs the coat of arms of the present archbishop, Rainer Maria Woelki.

### 33 The pulpit

The fine oak Renaissance work with its expressive sculptures was created in 1544 and set up in the still unfinished nave. This oldest surviving pulpit in Cologne is evidence that the nave was used for services from very early on. It was moved to its current position in the post-war period.

### 34 The crossing altar, the four lustres, the communion rails, and the lecterns

These were cast in bronze by Elmar Hillebrand between 1960 and 1971. The mosaic floor by August Essenwein, dating from 1889 (36), survives unharmed under the wooden altar dais. The crossing dais, based on a design by cathedral architect Arnold Wolff, was erected in the late 1990s; the carpets by the artist Hanns Herpich were added in 2007.

### 35 The pillar statues

Four evangelists and four church fathers can be seen standing by the crossing pillars. They were created by Peter Fuchs and fitted in 1866.

### The Chapel of the Holy Cross (J)

The two aisles on the north side of the choir are also called the Chapel of the Holy Cross because this is the location of the Altar of the Cross (42). The glass paintings in the upper area with their imaginative ornaments were created by cathedral architect Willy Weyres in around 1960.

### 36 The mosaic floor

This final and largest nineteenth-century interior fitting in the cathedral covers all the surfaces of the choir – a total of 1,350 square metres. It was designed by August Essenwein between 1885 and 1892 and executed by Villeroy & Boch in Mettlach. After Essenwein's death Fritz Geiges continued the work until its completion in 1899. The ambulatory lists the names and, if known, the coats of arms of all the bishops and archbishops of Cologne, starting with Maternus (c.313/14) and ending with Philipp Krementz





Ill. 17 A knob between two seats of the choir stalls, shaped as a squatting figure (53)

All this fell victim to the push to turn everything Baroque in around 1770. Nevertheless the choir of Cologne Cathedral has more original medieval features than any other European cathedral, and everything that has remained is without exception of the highest artistic quality.

#### 49 The choir's wrought-iron grilles

These were created by Gottfried Jungbluth in 1769 to a design by Etienne Fayn. They replace the medieval open-work stone screens. Only fragments survive of their extensive figure cycle.

#### 50 The high altar

(consecrated on 27 September 1322)

The altar stone, a richly profiled monolithic block of the blackest marble, measures 4.52 by 2.12 metres, which, with a thickness of 25 centimetres, makes it one of the most massive in all Christendom (surpassed only by the one in Magdeburg Cathedral). Weighing around six tons, it is also the largest stone in the cathedral. The altar's walls are clad in the same black marble, and the tracery arcades made of bright white Carrara marble stand out effectively against it. The front is the only part still in its original state; however, the formerly colourful figures are now pure white. The figures on

the other sides were removed during the period of Baroque 'modernization' and can now be found in the Schnütgen Museum. Copies were produced in around 1900, after which they were installed in arcades added to the altar. The front centre features the crowning of Mary by Christ, with six disciples to either side; the south side features the Annunciation, the east side the Adoration of the Magi, and the north side the Presentation of Jesus in the Temple, all of which are framed by prophets and saints. The ornamentation of the altar stone was created between 1310 and 1320 by a group of stonemasons from Cologne working at the highest level. The figures illustrate how the style of Cologne's masons' yard had changed since the thirteenth century, especially when compared with the slender figures of the choir pillars.

#### 51 The Shrine of the Magi (ill. 18)

The mortal remains of the Magi were presented to Archbishop Rainald von Dassel by Emperor Frederick I in 1164. Rainald von Dassel then moved them from Milan to Cologne. Work on making the golden shrine started soon afterwards, and it became the main work of goldsmithery in the Rhine-Maas area. After 1181 the workshop was led by Nikolaus of Verdun. The figures on the long sides, prophets at the bottom and apostles at the top, date back to that time. The front must have been completed before 1209, the rear in around 1225. After much damage and losses, the Western world's largest and most famous reliquary sarcophagus was restored between 1961 and 1974.

In spite of what is often said, the shrine's shape is not that of a basilica with a nave and aisles; rather – as the rear makes clear – it is a combination of three shrines, with the top one resting on the wimperg peaks of the two others. While the many other reliquary caskets of the Rhine-Maas area invariably depict scenes from the lives of the saint laid to rest within it, the Shrine of the Magi presents God's appearance in the world. Christ is shown three times on the front: at the Adoration of the Magi, who represent the whole of humanity, at His baptism in the River Jordan, where He is presented as the Messiah sent to the Jewish people, and at the top as the Judge of the World at the End of Days. On

Ill. 18 The Shrine of the Magi (51)







result of a diary entry by Albrecht Dürer. The painter is mentioned in several documents dating back to between 1442 and 1451 as a wealthy citizen of Cologne and even as a council member. In the central panel, measuring 2.87 metres in width and 2.61 metres in height, we see Mary enthroned in front of a curtain embroidered with birds and upheld by two charming little angels. To the left we see the oldest of the Three Kings kneeling; he has placed his gift, a small box in the shape of a reliquary casket, on the grass at Mary's feet. His gown of red and gold brocade is an outstanding piece of skilled painting. To the right the second king, a middle-aged man, presents a precious, two-tiered silver cup. Behind him we see the youthful third king with a chalice made of red jasper. The entourage of the Magi, magnificently dressed characters with the most extraordinary headdresses, can be seen coming from both sides. Blowing in the wind above are flags displaying the emblems that legend attributed to the Magi at this time: the crescent with the star, the Moor with the lance, and a group of stars. Five small angels in blue gowns float in the gold background. The picture is completed at the top by gilded wooden tracery.

The wings, both 1.17 metres across, depict two groups of saints from Cologne who have always been venerated as city patrons. To the left we see St Ursula with her female entourage. Legend has it that they were murdered by the Huns here in Cologne because of their Christian faith. Among the many lovely women in the entourage we can also make out a pope and a bishop as well as the saint's betrothed. A processional cross and a red-and-white flag tower in the golden background. The group on the right panel is quite different. Here we see St Gereon with his entourage from the Theban Legion, who are said to have suffered martyrdom here in Cologne during the time of Emperor Diocletian. The heroes have put on precious gowns, some of them covered in fur, over their armour and highly polished cuisses. Attached to the top of Gereon's red lance is the badge that also adorns his robes. The grass connecting all three panels deserves special attention. Not only does it contain accurate depictions of many herbs

and their flowers and fruits, but there is also a large, magnificent stag beetle. The altar is closed during the last two weeks of Advent and Lent. During that time we can see the exterior panels depicting the Annunciation.

#### 96 *The Madonna of Milan*

In 1164 Archbishop Rainald von Dassel brought back a statue of the Madonna from Milan; by the thirteenth century, however, it had been lost. For reasons unknown, the name was transferred to this walnut statue, which was made c.1280–1290 as one of the main works of Cologne's masons' yard in connexion with the statues decorating the choir pillars (55). The statue originally stood above the chapel's altar below a high stone baldachin, where it remained even when the old altar was replaced by a Baroque one in 1663. In 1855 the crowns and the sceptre were added during restoration works, but one year later the statue had to make way for Friedrich Overbeck's Altarpiece of the Assumption (114). Cathedral architect Ernst Friedrich Zwirner subsequently had the baldachin and corbel fitted on which the Madonna of Milan now stands.

#### 97 *The Holy Kinship*

This group of stone statues, attributed to the sculptor Johann Spee, goes back to a donation by Victor von Carben, who converted in 1473. This is evidenced by the inscription at the base of all the statues: 'victor sacerdos olim iudeus' (The priest Victor, formerly a Jew). All figures still have their original paint: From left, Barbara, Joachim, Virgin and Child with St Anne (with donor), Joseph, and Catherine. The Annunciation group in the southern transept was given by the same donor (106).

#### 98 *The chapel's modern interior*

The altar and the tabernacle stele made of Roman travertine were designed by Willy Weyres (1956 and 1972); the silver tabernacle was created by Carl van Ackeren (1956). The lectern is from England (1887), while the altar rails and benches, made of cast iron and oak, were designed by Arnold Wolff (1965).

#### 99 *The organ of Mary*

The Baroque housing was built in around 1700. In 1963 the company Romanus Seifert, based in Kevelaer, installed an organ with a mechanical action by Daniel Roetzel dating from the year 1874, which was formerly in the church at Balve (ill. 4).



### 108 St Anne

The painting, which was created towards the end of the fifteenth century, came from the studio of a Flemish master. At this time the doctrine of the Immaculate Conception was still controversial. The picture clearly takes the view of the later dogma, whereby the Mother of God was conceived in the regular manner but remained free from original sin. At the centre of the picture we see St Anne with the as yet unborn Mother of God in her womb. Kneeling to the side are Mary's ancestors as well as the Old Testament kings David and Solomon and the doctors of the church Anselm of Canterbury and St Jerome. The picture was given to the cathedral by former archbishop Joachim Meisner in 2004.

### 109 The window of St Paul

The glass painting was donated by the Köln-Mindener Eisenbahngesellschaft (a railway company) in 1868, made in the Königliche Anstalt für Glasmalerei in Munich, and fitted in 1875. It was completely destroyed in the Second World War, but thanks to surviving documents it was reconstructed in 1994 by the workshop of Gustav van Treeck in Munich. The four fathers of the Eastern church can be seen below the main scene, the 'Damascus experience' of St Paul (Acts 9: 1–7).

### 110 The Miriam window and the Sirach window

The Miriam window from the nineteenth-century Welter cycle was installed in the clerestory on the east side of the south transept (see 26); the Sirach window, from the same cycle, will follow in the near future.

### 111 The clerestory window in the west wall of the south transept

The twelve figures of saints were designed by Michael Welter c.1870, the ornamental windows of the triforium by Willy Weyres c.1956 (see 26).

### 112 The south wall of the transept

The wall panel between the central door (hidden behind a porch) and the large main window is enriched with six double arcades featuring impressive tracery and tabernacle architecture. The typically neo-Gothic ornamental panel was designed by cathedral architect Ernst Friedrich Zwirner and completed in 1848. The twelve figures, saints at the bottom and angels at the top, were created by Peter Fuchs c.1870 (see 22).

### 113 The south transept window by Gerhard Richter (ill. 33)

The south transept window originally possessed glazing given to the cathedral by King Wilhelm I of Prussia in the mid-nineteenth century. It depicted the three worldly rulers Charlemagne, Emperor Henry II, and Sigismund of Burgundy, and the two saints Archbishop Anno and Archbishop Engelbert, as well as Bishop Otto of Bamberg. This window was destroyed in the Second World War. Colourless glazing based on a design by Wilhelm Teuwen was installed in 1948; however, over time the window was considered increasingly inadequate, both from an artistic perspective and because it let too much light into the cathedral. It would have compared particularly unfavourably with the colourful windows of the Welter cycle (see 26, 110, and 111) that will be fully returned in a few years' time. For that reason the cathedral chapter invited the artist Gerhard Richter to design coloured glazing for the window. After an intensive five-year period of collaboration with the masons' yard, the window was inaugurated in 2007. It features 11,263 squares made of mouth-blown glass with sides of 9.7 centimetres in seventy-two different colours. The squares were distributed throughout the window both at random and with the help of axes of reflection that are deliberately different in different sections.

### 114 The Assumption (ill. 26)

Commissioned by the Düsseldorf Kunstverein, the Nazarene artist Friedrich Overbeck painted this large canvas picture in Rome between 1847 and 1854. It is considered one of his masterpieces and was originally intended for the cathedral's high altar. In 1856 it was given its spot in the neo-Gothic altarpiece designed by Ernst Friedrich Zwirner in the Lady Chapel. However, this altarpiece was dismantled in 1949 to make way for the Altarpiece of the City Patrons by Stephan Lochner (95).

### 115 The Annunciation

This is a canvas copy of the fourteenth-century devotional picture in the Santissima Annunziata in Florence. Canon Peter Bequerer had it made for the cathedral in 1712.

Ill. 33 The south transept window, designed by Gerhard Richter (113)







Ill. 35 'Cologne Burning', scene from Ewald Mataré's bronze door of the Ursula portal (134)

Jerusalem. The large window in the west wall illustrates the parable of the Prodigal Son in the two left rows, while the two right-hand counterparts depict the parable of the Good Samaritan. The half-window above the portal depicts the Last Judgement (a publication about this cycle is available in the cathedral shop).

### **The south wall of the nave (R)**

The medieval cathedral is not a well-built sculptural object in the way an ancient Greek temple would have been; it is an interior in a densely built-up city that only reveals itself to the public with its façades. That is why the exterior walls on the south side remained unadorned, because they were to disappear behind the high buildings close to the cathedral. It is only above the normal building height that the loosening structure of all the elements by means of tracery and other Gothic ornaments takes place. The buttresses at this end of the cathedral, completed in 1863, are wholly in keeping with those of the choir and depict the full wealth of Cologne's High Gothic style of the thirteenth century (ill. 36). The Schlaitdorf sandstone used for the buttresses and the clerestory walls of the nave and transept between 1848 and 1863 is now very much under threat from weathering.

### **126 The commemorative plaque for World Youth Day**

Affixed to the buttress next to the tower is a bronze plaque created by sculptor Bert Gerresheim in 2009 to commemorate the World Youth Day of 2005. The relief depicts Pope John Paul II handing over the World Youth Day logo to Pope Benedict XVI. They are standing in front of St Peter's Basilica and Cologne Cathedral. The mitres at their feet display the coats of arms of the two popes.

### **127 The buttress A5**

After being destroyed in the war, the buttress was replaced along with the adjoining window to the east with Londorf basalt lava (1952–1962) and is a typical example of the masons' yard's restoration style after the Second World War. The architectural shapes are exactly replicated; the sculptures, however, have been freely designed by sculptors within the original outline. The intrados of the window and the frieze above depict angels making music in praise of Mary. The sculptors were Ewald Bell and Gerhard Stoll (1954).

### **128 The clapper of the Kaiser's Bell ('Kaiserglocke') of 1876**

The heavy cast-iron clapper broke in 1909 and fell into the bell cage while the bell was being rung; fortunately none of the more than fifty people present were injured. The Kaiser's Bell itself was melted down in 1918.

### **129 The memorial panel for Pope John XXIII**

Hanging next to the working door is a memorial panel for Pope John XXIII, whose birth name was Angelo Giuseppe Roncalli (1881–1963). It is after him that the large square on the cathedral's south side is named. The sculptor Michael Oster created the panel in 2007/08.

### **130 St Peter's Fountain**

St Peter's Fountain, given to the city of Cologne by the Prussian queen and future German empress Augusta, was created in 1870 to designs by the then cathedral architect Richard Voigtel. It was erected on a terrace with plants at the cathedral's east end. Because there was initially no water supply at all, and the water supply later was somewhat poor, the fountain was quickly named 'Drüjje Pitter' (Dry Peter) by the people of Cologne.

Ill. 36 Flying buttresses on the south side of the nave and the south tower, seen from the east







Despite the large-scale destruction the cathedral suffered during the Second World War, the fountain remained unharmed. When the environs of the cathedral were remodelled in the late 1960s, the neo-Gothic stairs were demolished and St Peter's Fountain was removed. The fountain was given a new location on the raised part of the square, between the sacristy and the choir, in 1969. This somewhat hidden location turned out to be a stopgap. In 1999 the fountain was taken down once more and, after the sandstone elements were restored, it was kept in a repository. After the new entrance building was constructed and the associated renovation of the papal terrace immediately outside the south aisle had taken place, the fountain was moved there in 2010.

### 131 The ridge turret (crossing tower)

The 65-metre-high substructure, made of cast and rolled iron, is a significant example of early metalworking; it was designed in 1855 by cathedral architect Ernst Friedrich Zwirner and installed in 1859. The tower, 109 metres high overall, used to be richly adorned with Gothic architectural elements in cast zinc, but they have been largely lost because of corrosion and the impact of the war. The modern lead coatings, designed by Willy Weyres, were installed between 1965 and 1970. The eight large angels were created by Erlefried Hoppe. The tracery parapet, the copper finial, and the gilded star on top are all original.

### The south façade (S) (ill. 37)

This façade was planned in the Middle Ages; its eastern section had already been given foundations at that time, but the façade itself had not been started. We do not have a plan, and the reconstruction attempt by Sulpiz Boisserée also turned out to be unusable. For that reason cathedral architect Ernst Friedrich Zwirner collaborated with Karl Friedrich Schinkel, Boisserée, and Frederick William IV between 1833 and 1842 to develop a new design to go with the architecture of the south tower. On 4 September 1842 the king and the coadjutor-archbishop Johannes von Geissel laid the founding stone for the cathedral's onward construction above the façade's foundations. The south façade was finished in 1855. Its construction material is large-

ly Schlaitdorf sandstone, its height 70 metres. The sculptures of the three portals were made by Christian Mohr (1851–1869) to designs by Ludwig Schwanthaler (1847). They are considered the highlight of Romantic-Nazarene sculpture in Germany. The south façade is one of the most significant and artistically consummate neo-Gothic works in the world, neo-Classical in the rigour and consistency of the architectural development and Romantic in the choice of the stylistic example.

### 132 The central portal (frontispiece)

In the wimperg we see Christ standing between the four evangelists. The tympanum depicts the life and the Passion of Christ. The arches contain an extensive angel cycle, and the central pillar features St Peter, accompanied by statues in the jambs of martyrs of the early church. The bronze portals were created by Ewald Mataré for the cathedral's anniversary in 1948. The right-hand door is dedicated to Pope Pius XII (reigned 1939–1958). In the top section it features his coat of arms and his motto 'Opus justitiae pax' (The work of justice shall be peace); below we see a pelican and a cockerel in a mosaic. The left-hand 'bishop's door' depicts the coat of arms of Joseph Frings (archbishop 1942–1969) and his motto 'Pro hominibus constitutus' (Appointed for the people). Below we see seven of Cologne's saints as representatives of the gifts of the Holy Spirit: left Hermann Joseph – piety; Duns Scotus – reason; Petrus Canisius – scholarship; Gereon – strength; right Albertus Magnus – counsel; Thomas Aquinas – wisdom; Ursula – godliness.

### 133 The portal of Gereon (right)

The tympanum depicts the martyrdom of St Gereon and his companions. The arches feature saints of the Theban Legion and the Fourteen Holy Helpers. The jamb features saints who worked in Cologne and along the Lower Rhine or who are venerated there. The bronze door by Ewald Mataré (1954) depicts symbols of the creation of the world (God's hand), the appearance of God in the Old and New Testaments (burning bush, Mount Tabor), and the church (net).

### 134 The Ursula portal (left)

The tympanum features the martyrdom of St Ursula, while the jamb depicts the saint's female entourage. The standing figures are martyrs who are venerated in the cathedral. The heads of St Cecilia and St Ursula (second and fourth left)

Ill. 37 The cathedral's south façade