

Lettre de Chartres, sanctuaire du Monde

February 2011

A word from the president

Stained-glass windows: an adventure in space?

This remark heard in passing at a recent outstanding colloquium in Chartres is a wonderful expression! It's a modern way of describing the bold approach of stained-glass artists almost eight centuries ago!

Their objective, in the fervent era that was the Middle Ages, was to bring to the people through stained-glass windows the brilliance and colours of the divine city, 'the Heavenly Jerusalem'. It was also a way of representing the earthly adventure of pilgrims who set out in search of spiritual reality. And what a challenge to gravity! The master glass artists of the day decorated the huge ogival windows that rose tens of metres from the floor of the nave and choir. What made this possible was the use of lead framing that held in place the many pieces of glass, delicately painted with images from the Bible and secular life, and always full of symbolism.

Today, the adventure is ours, and it falls to us to take up the challenge once again. Will we prove more faint-hearted than those who came before us? Will we prove to be 'timid', when all we need to do is collect modest (and larger) donations to meet the challenge of the restoration work that is necessary to keep at bay today's more destructive pollution and storm damage...?

Is not the very space inside this inspired cathedral, radiant with beautiful light from daybreak to nightfall, a spiritual and artistic treasure that must be preserved?

Let us continue to give, each in our own way, so that the restored windows can be lit up with the light of heaven.

In advance, we owe you our gratitude.

Servane de Sagro-Mathéus



A new way to give: the Chartres, sanctuaire du Monde Endowment Fund

Existing alongside the association, the Chartres, sanctuaire du Monde Endowment Fund is able to benefit from tax-free life insurance payouts. However much they are for, the association will receive every penny (or euro).

Life insurance is a way of saving and passing on money that has some major advantages.

The policyholder, who is often the person insured by the life insurance policy, can set aside money over a long period of time, the fruits of which will qualify for a lower rate of capital gains tax compared with a securities account. These savings can be invested in low-risk bond-type products (contracts in euros) or in shares-type dynamic products (account units).

The other important aspect of life insurance policies is to do with inheritance law. In the policy, the policyholder designates beneficiaries who, in the event of his or her death, will receive all or part of the sums in the policy minus transfer taxes. It is more advantageous to take out a policy before the age of 70.

During his or her lifetime, the policyholder can make changes to the list of beneficiaries at any time.

A beneficiary can be an individual or a legal entity. This means that the Chartres, sanctuaire du Monde Endowment Fund can be designated as single or joint beneficiary in a life-insurance contact. In this case, the sum received will be exempt from all tax.

To ensure that the process is dealt with properly and in full knowledge of the facts, it is advisable to use the services of a solicitor to check the arrangements made in a life insurance policy.

For more information, the endowment fund treasurer Dominique Villeroy de Galhau is at your service on +33 (0)1 45 61 78 61.

NB: to the best of our knowledge, this information is correct. CSM is not liable for any inaccuracies. Life insurance arrangements must fulfil precise criteria which may not suit everyone. Exhaustive information should be obtained before making any decisions. Tax rules may change in the future.

2010 in figures

€92,500 collected for the restoration of the cathedral.
650 generous gestures with an average donation of €100.
One bay in the transept is now fully funded (bay 116).
€55,000 set aside for the restoration of bay 119.

The rise of the American Friends of Chartres in the US

On 31 March 2010 at Harvard University, the dean of the prestigious History of Art faculty received a delegation from Chartres, sanctuaire du Monde from France and another from the American Friends of



© Monika Riely - AFC

Chartres from New York. That evening at a lecture illustrated by some beautiful photographs, chief architect of historical monuments Patrice Calvel gave a talk on the restoration of the stained-glass windows at Chartres to a fascinated audience. New contacts were made, making it possible to form a science committee of top experts. This year the Chartres, sanctuaire du Monde association received two payments from the American Friends of Chartres to the tune of \$25,000 for the restoration of the lancet windows in the south portal.



2010: continuation of the restoration work in the cathedral plan

On the initiative of the French government, a series of major restoration projects is planned until 2014, with the support of our donors. In the first quarter, each of the missing windows was in turn refitted in the upper choir: bay 104 featuring Daniel and Jeremy; the two lancet windows in bay 110 showing Saint Vincent and Saint Paul; the two lancet windows in bay 114 featuring the apostles James and John and the Adoration of the Magi, as well as the Nativity and the Flight into Egypt; and lastly the four rose windows showing the donor knights (the Montfort, Courtenay and Beaumont families).

In addition, in the second quarter repairs were begun to the first two bays of the nave and the restoration of the three Romanesque windows in the royal portal was started.

© Raphaël Bonnet

Our 2011 appeal

for the stained-glass windows in the transept that follow on from those in the upper choir

Viewed from the air, Chartres Cathedral's vast green copper roof forms of a large cross. This Christian symbol is affirmed in the two arms of the transept, running to the north, the south, the nave and the choir like the arms of the cross. The term "crossing" forcefully affirms the meaning in the architects' design. It is a central location; from the altar, one's gaze alights on the great rose window, the three stained-glass windows in the royal portal and the magnificent north and south rose windows heightened by the lancet windows.

The restoration of the stained-glass windows in the transept will enable us to appreciate once again the original meaning of the cathedral's iconography. These windows follow on from those in the choir, continuing the teaching of the Church and of its great figures.

The word «**T**ransept»

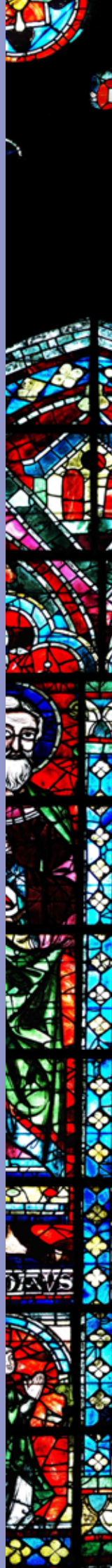
This word is made up of the root "trans" (beyond) and "septum" (enclosure). The term refers to the idea of a path and invites the faithful to take path different to that which leads to the royal portal in the choir. The point where the transept and nave cross forms the "heart" of the cathedral, connecting the choir and nave: the holy space and the vessel of the faithful.

The restoration of bays 117 and 119

Situated in the arms of the north transept, the 13th-century upper windows which lead to the great southern rose window feature the procession of the apostles, invited to bear witness to the glory of the Virgin Mary. The figures, all with halos, are in dialogue by pairs against a background of blues and red, colours for which Chartres is so famous.

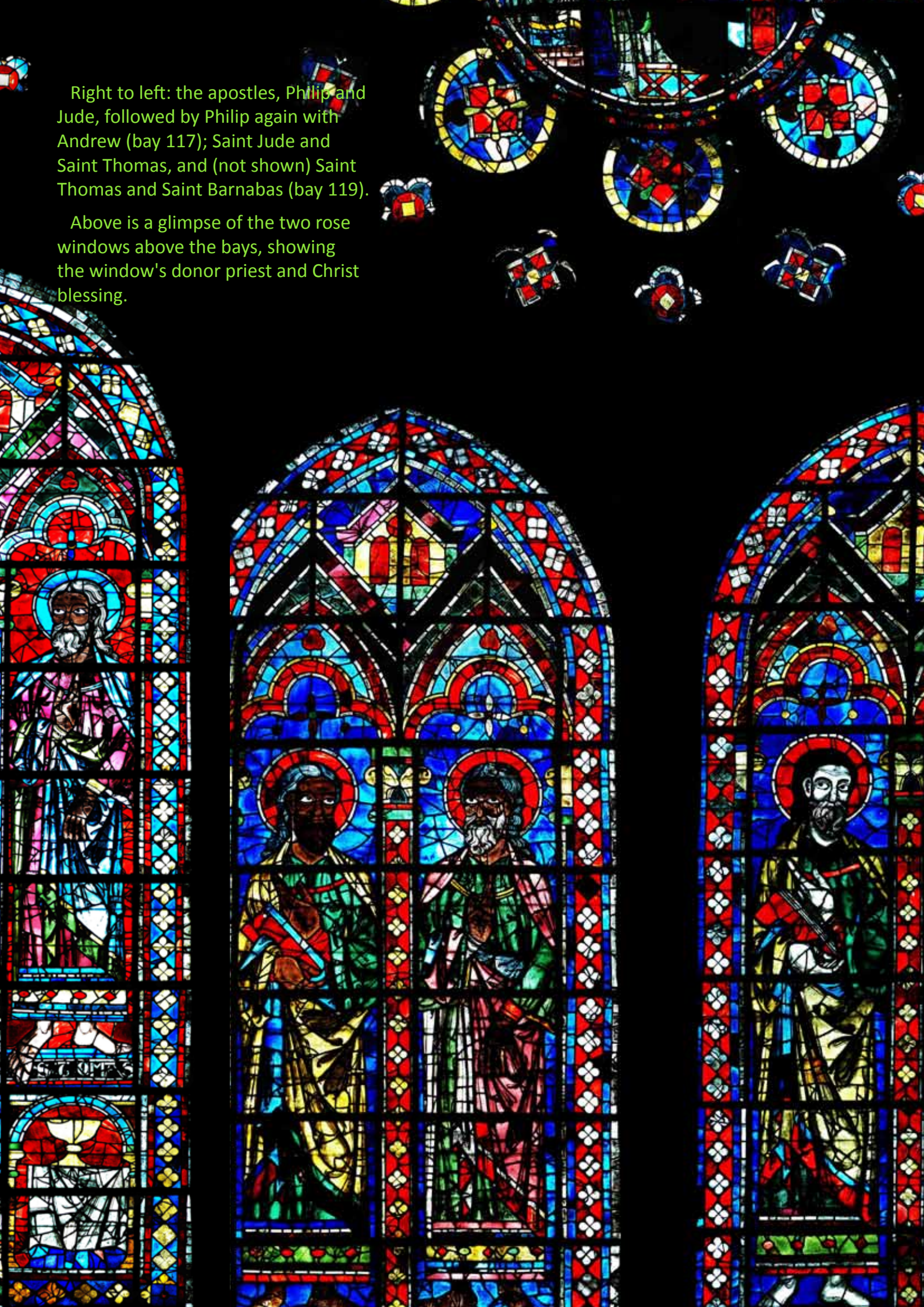
With the support of its donors, the Chartres, sanctuaire du Monde association hopes to finance 50% of the cost of restoring the windows and reinforcing the protection for bays 117 and 119:

The cost of this is €90,000 for each bay, comprising two windows and a rose window.



Right to left: the apostles, Philip and Jude, followed by Philip again with Andrew (bay 117); Saint Jude and Saint Thomas, and (not shown) Saint Thomas and Saint Barnabas (bay 119).

Above is a glimpse of the two rose windows above the bays, showing the window's donor priest and Christ blessing.



Dates for your diary

Fund-raising events for the window restorations

Friday 18 March 2011 - 6.30pm
Chartres



Lecture by Bernard de Montgolfier, "The Strange Beauty of English Cathedrals", the first in a series on the cathedrals of Europe.

Cathédrale de Gloucester © Bernard de Montgolfier

Chapelle Sainte-Foy,
7, rue Collin d'Harleville
Admission: €10, donations
welcome
Bookings: +33 (0)2 37 36 04 63
carolineberthod@yahoo.fr

Monday 28 March 2011
6.00pm - Paris

Preview of the exhibition
"Yolaine de Schonen - Daily
life in the Middle Ages from
the stained-glass windows at
Chartres" (engravings, oils,
works in glass).



From 28 March to 6 April 2011. Town
Hall of 8th arrondissement, 3 rue de
Lisbonne

Works available for sale.
Les bâtisseurs © Yolaine de Schonen

Saturday 10 september 2011
Chartres

9am-2pm: "Plastic arts in the open air"
on the cathedral parvis. Amateurs and
professionals are invited to express their
vision of the cathedral or one aspect of
it: drawings, paintings, collage, photos,
etc.

Exhibition-sale of works. Bookings: +33
(0)2 37 36 04 63

Exhibition: Renaissance Masterpieces at Chartres

Because of their exemplary state of preservation, the cathedral's 12th- and 13th-century stained-glass windows have always been the subject of interest and admiration. On the other hand, many works disappeared during the French Revolution with the destruction of the parish churches. For a long time, Chartres' corpus of Renaissance stained-glass windows remained little known and barely studied.

It was the restoration of Saint Peter's Church in Chartres that brought this collection of stained-glass windows into the spotlight. On careful investigation, historians discovered works by the famous Renaissance artists Jean Jouan, Courtois and Jean Cousin.

This exhibition at the International Stained-Glass Centre features more than fifty Renaissance windows from the 15th and 16th centuries together with a rare 11th-century window showing the Ascension.

A collection that explains the iconography of the Renaissance in Chartres, reveals missing links in the history of stained-glass art in this key centre of medieval art, shows that there was intense activity during a period less representative of Chartres' influence and demonstrates how Chartres' stained-glass ateliers have worked on uninterrupted from the Middle Ages to the present day.

Chartres, International Stained-Glass Centre
5, rue du Cardinal Pie (50 m from the cathedral)
www.centre-vitrail.org

Open daily

Monday to Friday: 9.30am – 12.30pm / 1.30 – 6.00pm

Saturday: 10.00am – 12.30pm / 2.30 – 6.00pm

Sundays and public holidays: 2.30 – 6.00pm

Virgin with Child and donor, circa 1510
Chapelle Saint-Piat, Cathedral of Our Lady of Chartres
© Henri Gaud - Centre international du Vitrail

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