



道賞：同道共賞；我們一起欣賞
教會的祈禱和經文

道賞：道理同賞；共同欣賞教會
禱文和經文的道理

重溫：

常年期第十四主日丙年

https://youtu.be/Xz50pQX8JyA?si=nVqTo-_zDPl36NLo



導賞 《禮儀憲章》 第七章 論聖教藝術及敬禮用具



聖堂建築及設計的發展 (三) 仿羅馬式



香港教區禮儀委員會
Hong Kong Diocesan Liturgical Commission

常年期第十四主日

集禱經

天主，

你聖子謙卑自下，拯救了墮落的世界。
你既解救你的子民脫離罪惡的奴役，
求你也恩賜他們聖潔的喜樂和永恆的幸福。

因你的聖子，我們的主耶穌基督，
他和你及聖神，是唯一天主，永生永王。
亞孟。

GELASIANO 750年羅馬禮書541；

M 1570年羅馬彌撒經書364：復活後第二主日；

1970年羅馬彌撒經書 與復活期第四周星期一集禱經相同



聖教藝術的崇高

122 在人類心智的崇高活動中，
理應提到藝術，尤其是宗教藝術，
以及稱為藝術高峰的聖教藝術。
藝術的本身就是要以人工，對天主
的無限完美，作某種程度的表達；
其越能別無目的，純以自己的
作品極力使人虔誠歸向天主，
便越能增加對天主的讚美與榮耀。

聖教藝術的崇高

122 ……慈母聖教會過去常是藝術的愛好者，並曾經常要求藝術崇高的服務，特別為使有關敬禮的事物，真正表現高雅、和諧、美觀，成為天上事物的記號與象徵，教會也不斷造就藝術人材。教會時常作藝術的評審，分辯藝術家的作品是否適合信仰、虔誠、宗教的傳統法則，以及是否合於神聖的用途。

教會曾經特別注意，使神聖用具能夠增進敬禮的典雅與美觀，教會也准許按照時代技術的進步，在質料、形式，及裝飾方面，有所改進。

因此，大會的教長們對這些事願規定如下。

藝術風格

123 教會從來沒有把某一種藝術風格，看作是本有的，而是就各民族的特性與環境、就各派禮儀的需要，採納了各時代的作風，而形成了歷代彌足珍惜的藝術寶藏。連我們現代的、各民族各地區的藝術，在教會內仍可自由發展，惟一的條件，是對聖堂和神聖典禮，保持應有的尊重與敬意；如此，則可以在歷代偉人對教會信仰合奏的光榮之曲，也增加新的聲音。

藝術風格

124 各位當權人在提倡促進**真正的聖藝術**時，應設法注意**高雅，而非奢華**。對於神聖服裝與飾物，亦應如此。

主教們要設法，把所有相反信仰，道德，以及基督徒虔誠的藝術品，或以其他怪誕、幼稚、庸俗、虛偽，而傷害真正的宗教情緒者，斷然禁絕於天主的聖殿，或其他神聖處所。

在建築聖殿時，務必注意，便能適合於禮儀行為的執行，以及信友的主動參與。

125 在聖堂內供奉聖像讓信友敬禮的習慣，仍予保持；但所陳列的數目不可太多，並要有合理的秩序，以免使信眾感到困惑，也不致縱容不正確的熱忱。

126 為甄別藝術作品，地方當權人應徵詢教區聖藝委員會，並在必要時，徵詢其他最精通的人士，以及第四十四、四十五、四十六節所指的各委員會。

當權人應細心監督，勿使神聖用具，或裝飾天主之家的寶貴作品，轉讓或損失。

訓練藝術家

127 主教們應該親身或借助於精通，愛好藝術的司鐸，照顧藝術家，使能浸潤到聖藝及禮儀的精神。

再者，切盼在認為適宜的地區，成立聖藝學校或學院，以培育藝術家。

所有藝術家，在其天才的引導下，有意在聖教會內為天主的光榮而服務者，常要切記，在某一角度下，他們是在倣效天主的創造工程，並在為教會的敬禮、信友的薰陶與虔誠，以及他們的宗教教育，而提供作品。

修訂有關聖藝的法規

128 有關製造神聖敬禮外在事物的教會法典及規則，尤其關於聖堂的建造、祭台的形式、聖體龕的尊高、位置與安全、聖洗池的配合與地位、聖像、裝飾、陳設的適當處理。連同禮典書冊，按照第二十五節規定，盡快加以修訂：凡不適合新訂禮儀者，應予修正或廢除，而能有助於促進者，則加以保留或新增。

在這事上，尤其關於敬禮用具和服裝的質料及式樣，根據本憲章第二十二節的規定，各地區主教團有權適應當地的需要及習尚。

修道生的藝術訓練

129 修道生在研讀哲學及神學時，也要學習聖藝的歷史及其發展，並要學習聖藝所應依據的健全理論，使他們能夠珍視保存教會的古老遺產，並能為藝術家在創作時提供建議。

主教服飾

130 主教的服飾，宜保留給具有主教品級，或享有某種特殊治理權的教會人士專用。

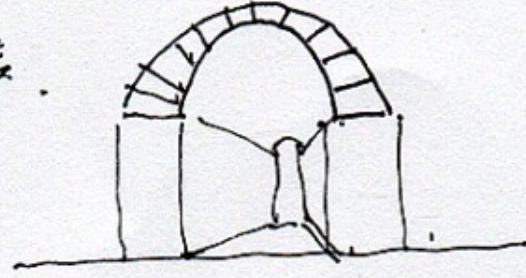
希腊古典



- 柱式: 多立克、爱奥尼、科林斯
- 空间狭窄、采光不足
- 典例: 希腊巴城帕提农神庙

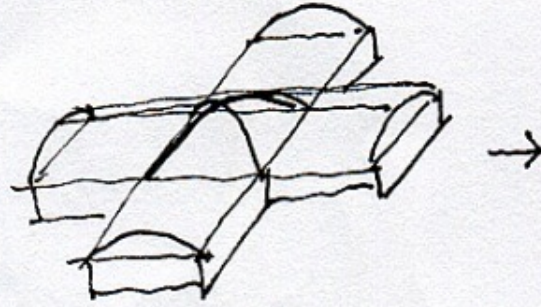
苏诗呈
提

罗马发展

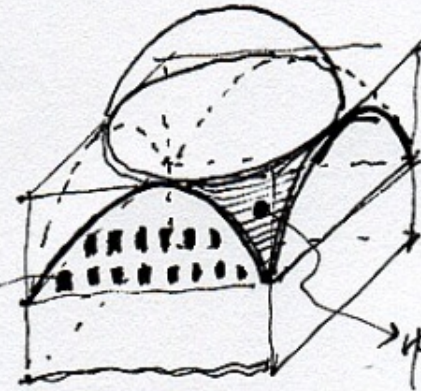


- 拱券
- 跨度增大, 但拱侧推力大, 故墙厚
- 典例: 罗马斗兽场、万神庙

拜占庭风格



开窗

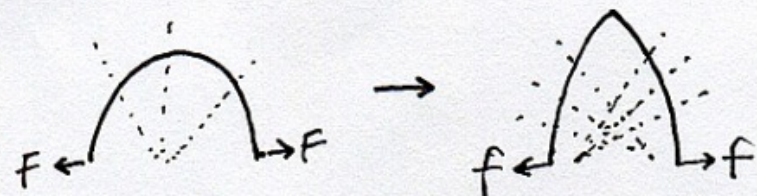


帆拱

总结: 光荣属于希腊, 伟大属于罗马。

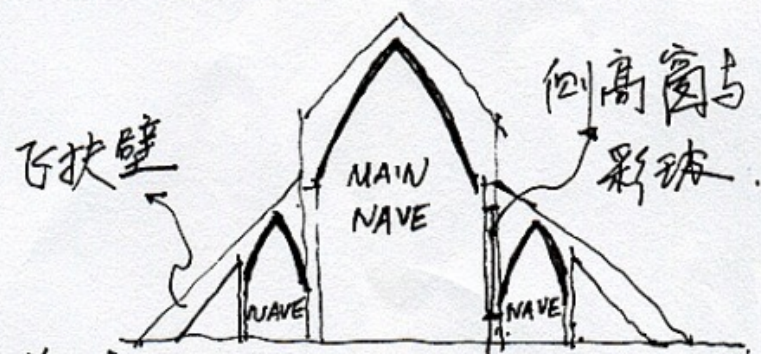
- 开创性地发明了帆拱, 解决了正方形与圆穹顶的结合问题
- 采光增加, 但墙依然很厚
- 典例: 圣索菲亚、圣马可

· 歌德风格(或歌特)



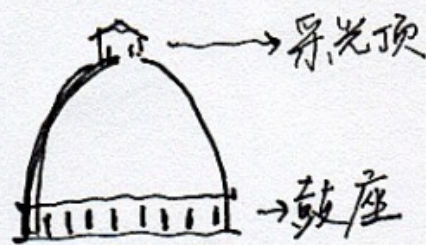
F: 侧推力大, 故墙厚.

f: 尖券, 侧推力小, 故墙薄.



剖面示意图.

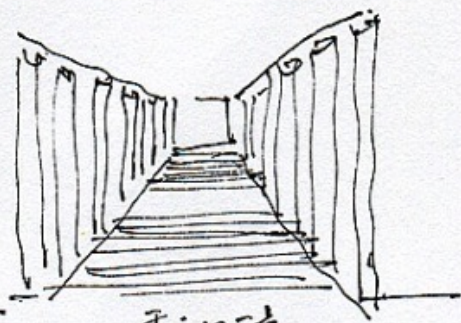
· 文艺复兴风格



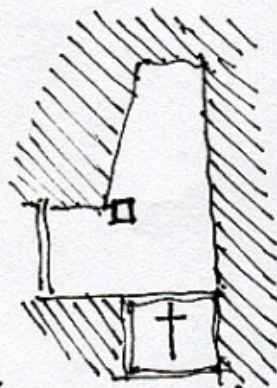
饱满的穹顶
(佛罗伦萨大教堂)



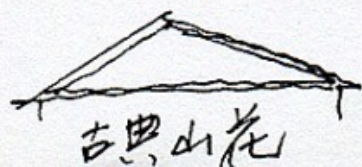
双柱、壁柱.
(米开朗基罗创)



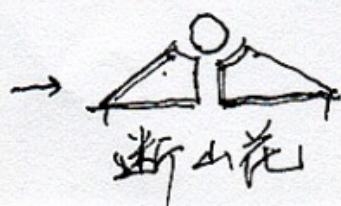
透视法
(造成深远的假印象) (圣马可广场)



· 巴洛克(畸形的珍珠)



古典山花

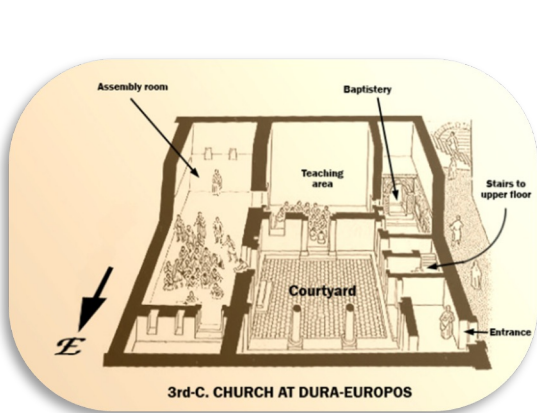


断山花



曲线.

· 无法逾越歌特的高度, 文艺复兴的理性, 故只能“畸形”装饰.
· 椭圆形建筑平面.
· 典例: 罗马四泉教堂, 耶稣会教堂.



家庭教會



公共會堂



拜占廷式



仿羅馬式



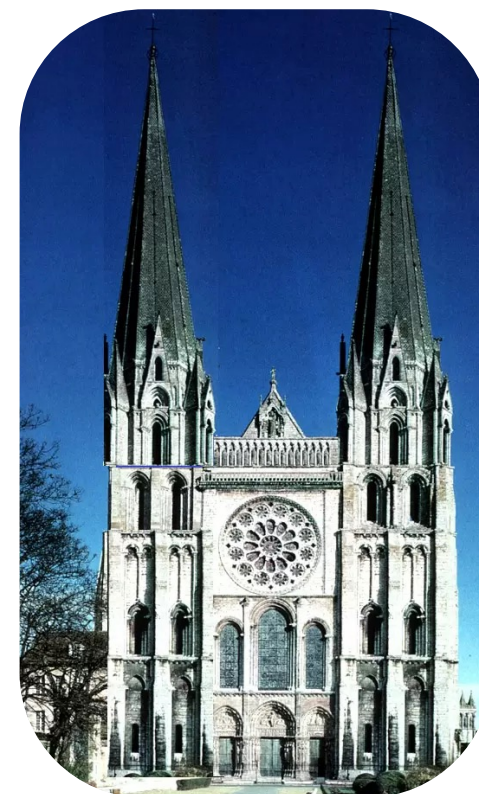
簡約主義



巴洛克式



文藝復興



哥德式

<https://www.aflcr.org/gothic-cathedrals/>

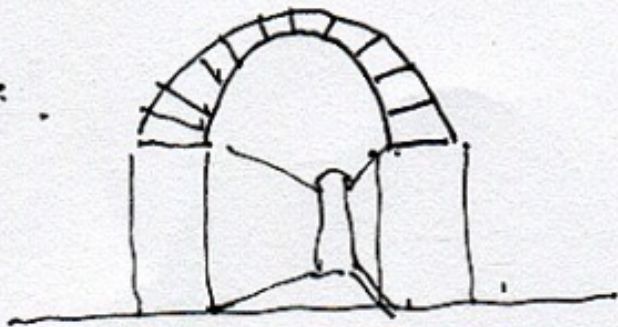
<https://www.romesightseeing.net/il-gesu/>

<https://archello.com/project/jubilee-church>

https://en.wikipedia.org/wiki/Romanesque_architecture

<https://byzantine-world.com/byzantine-architecture-churches-palaces-and-beyond/>

· 罗马发展 ·



- 拱券
- 跨度增大, 但拱侧推力大, 故墙厚.
- 典例: 罗马斗兽场, 万神庙.



Colosseum, Rome, AD 80

https://en.wikipedia.org/wiki/Colosseum#/media/File:Colosseo_2020.jpg

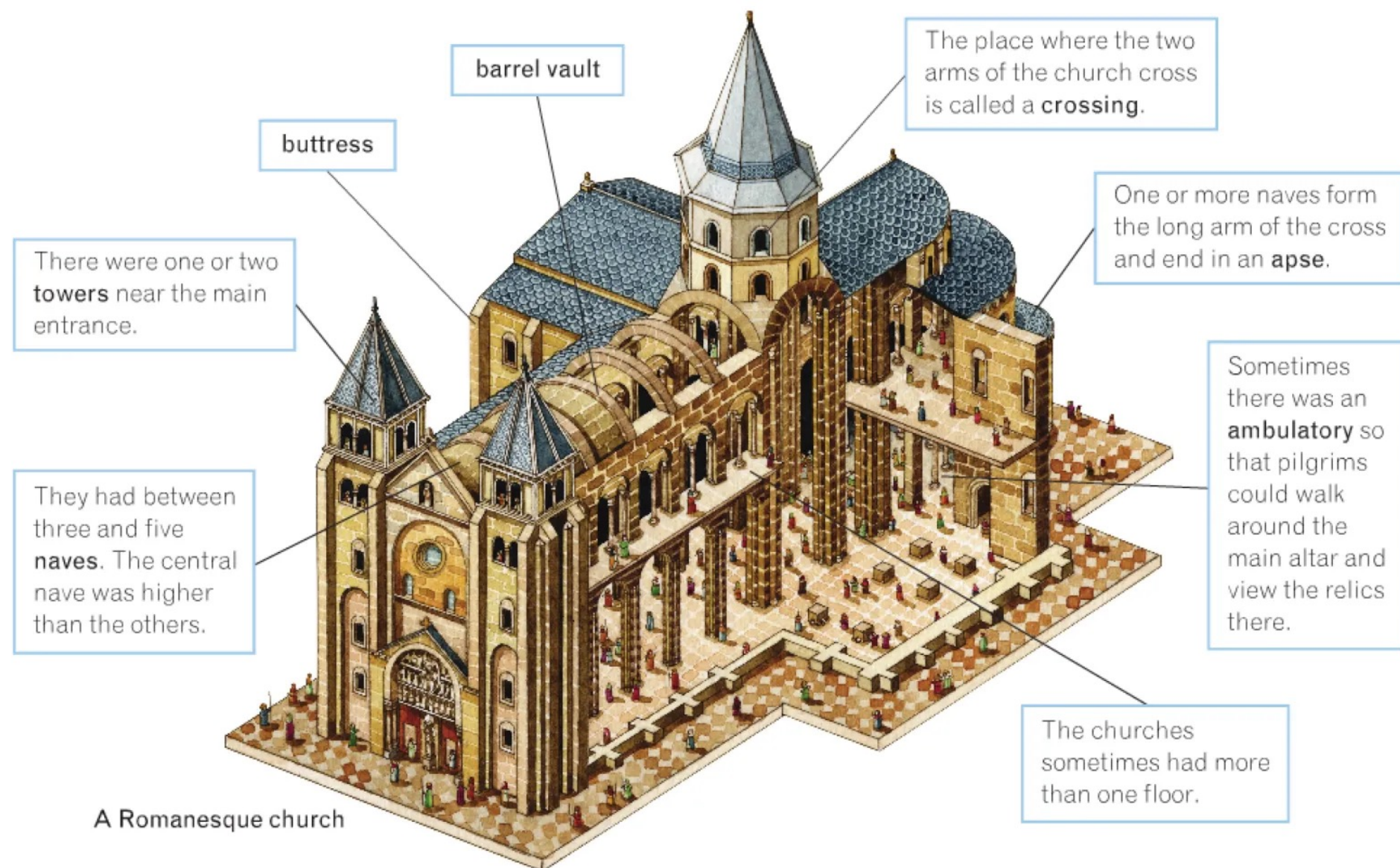


Abbey of the Holy Trinity (French: Abbaye de la Sainte-Trinité), 11th century Romanesque Benedictine Abbey in Lessay, Manche, France

https://en.wikipedia.org/wiki/Romanesque_architecture#/media/File:LessayAbbaye3.JPG

Romanesque Architecture — A brief introduction

Romanesque architecture was the architecture that emerged in Europe to accommodate the rise of monasticism between the late 10th century and the 12th century. Larger churches were needed for numerous monks and pilgrims who came to view saints' relics. Since Romanesque designs were a by-product of dark ages, it often doubled up as defensive structures. Structures were also made fire-resistant to some extent by replacing timber construction with masonry vaulting.



Evolution of Romanesque Architecture

Romanesque architecture is the European style of building mainly influenced by Roman architecture, as well as elements of Byzantine architecture, and Islamic art. It can be divided into three periods, Pre-Romanesque and Early Romanesque architecture had thick rubble walls, smaller windows, vault-less roofs, and rhythmic ornamental arches while Mature Romanesque Architecture had more refined style and increased use of the vault and dressed stone. In England, mature Romanesque architecture is known as Norman Architecture.

Some characteristics of Romanesque Architecture Exterior



Pisa Cathedral, Italy built in the Pisan Romanesque style in the 12th century

Thick Walls

Massive supporting walls had few and comparatively small openings and arches had to be constructed for large openings. Rose windows(circular windows divided into segments) were a popular characteristic.

Roofs

It was made from wood, then stone. Vaulted roofs generally featured barrel-vaults and groin vaults made of stone or brick. Eventually, these evolved into the pointed ribbed arch used in Gothic architecture.

Towers

Towers which were earlier constructed as a defensive measure became a regular feature of a Romanesque Architecture. They were usually circular, octagonal or square.

Buttress

A buttress is a vertical support member that rests on a wall to provide additional support. Romanesque buttresses are generally of flat square profile and do not project a lot beyond the wall.

Plans

Abbey and cathedral churches generally follow the Latin Cross plan which is in the shape of a cruciform. The simplest Romanesque churches are aisleless halls with a projecting apse.

Arcades

Rows of semi-circular arches, supported on rectangular masonry piers, or drum/hollow-core columns with elaborate Corinthian columns.

Sculptures

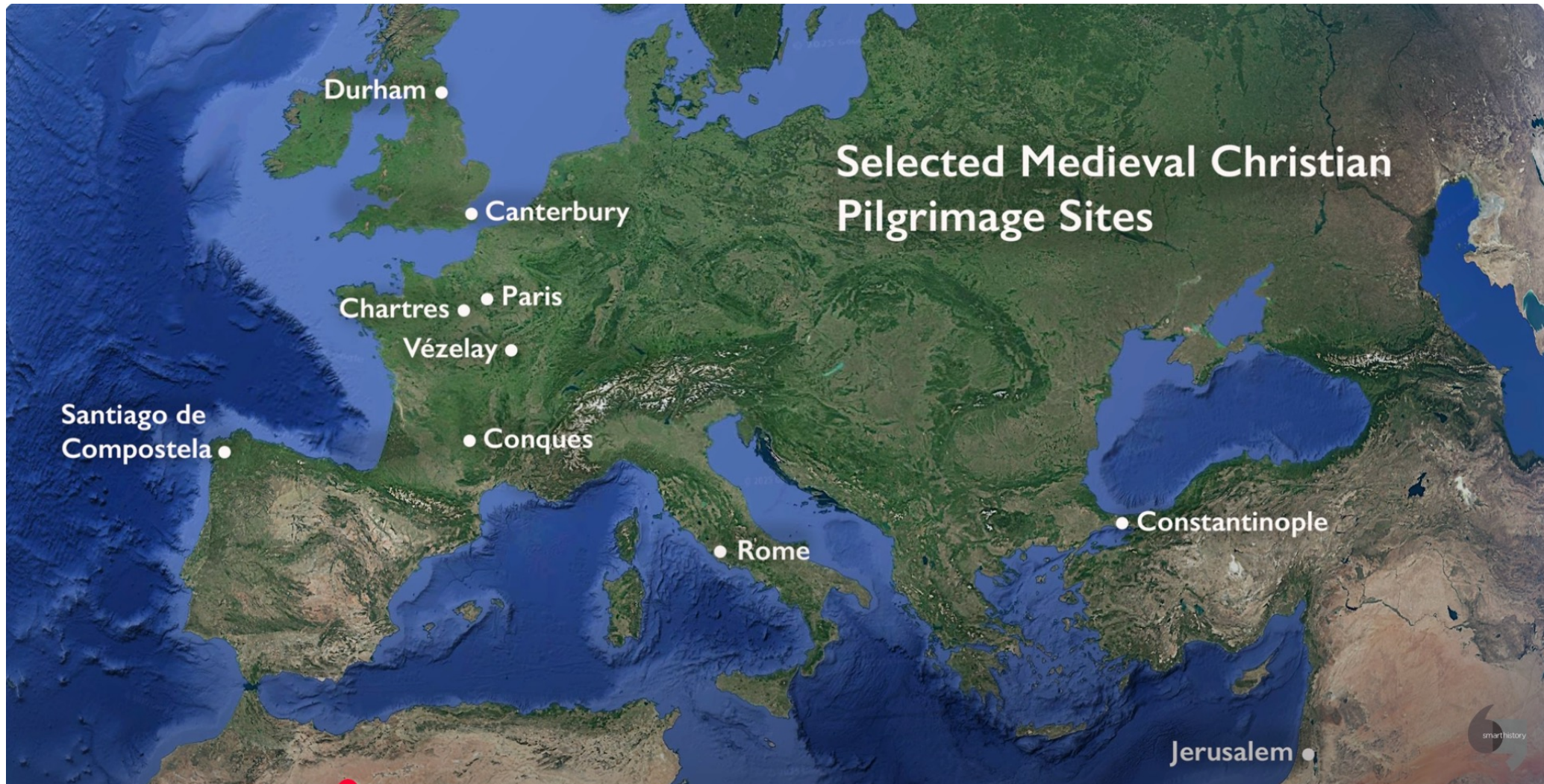
Sculptures were a majorly used for ornamentation in mature Romanesque Architecture. A sculptural frieze was a common element. It was also used to depict various celestial characters. Mainly bronze and stone were used to make the sculptures.

Frescoes

Fresco is a type of mural painting on freshly laid plaster. Frescos were painted on vaulted ceilings to elaborately illustrate the life of Christ and teachings of the church.

Stained Glass

Stained glass murals were small pieces of coloured glass stitched together to form a picture. They usually depicted mythological characters and stories.



Romanesque architecture explained

YouTube : <https://youtu.be/j7ZhVtK6g9A?si=S7Bb606uclOoKY4r>



Pisa Cathedral, Italy (11世紀)

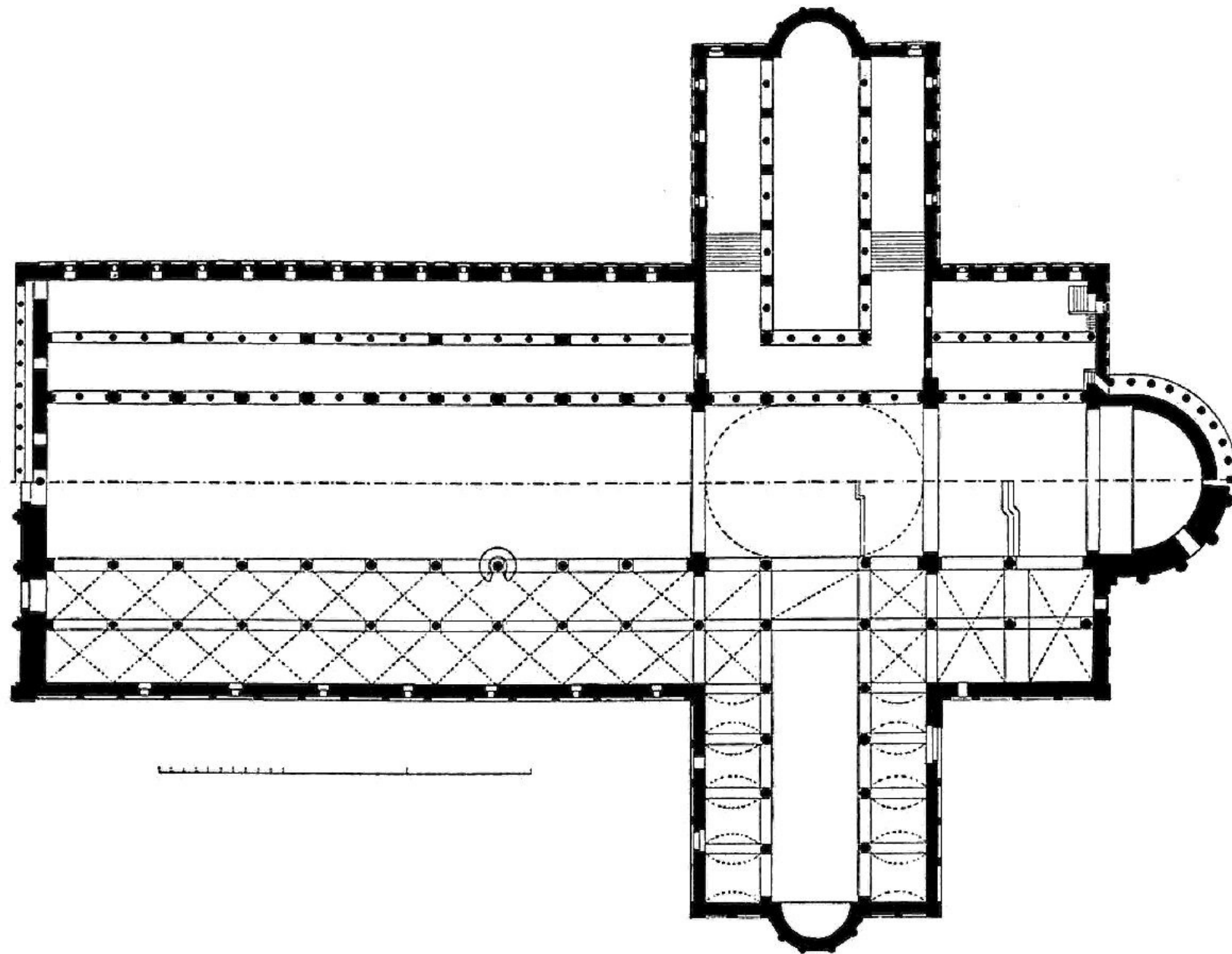




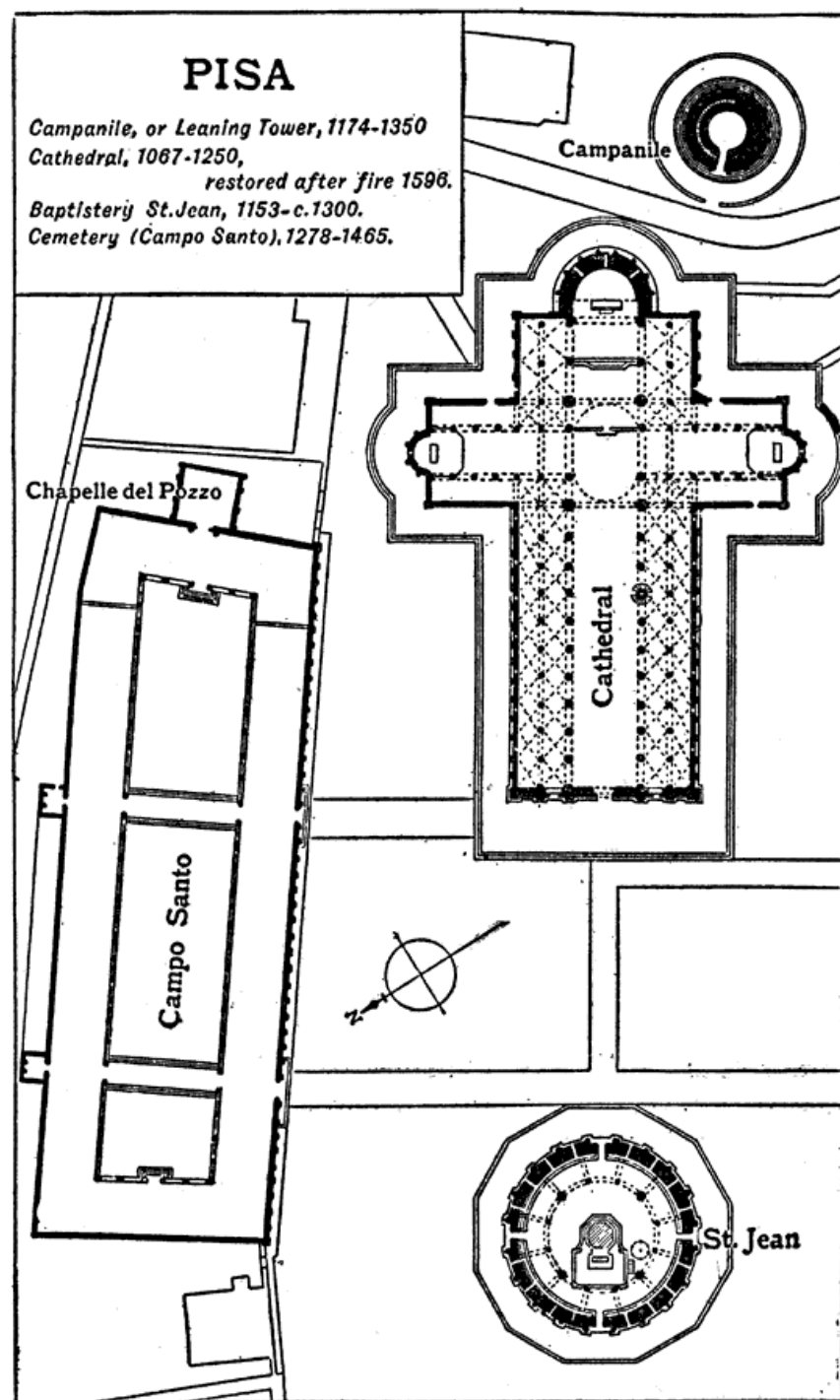


Piazza dei Miracoli with the leaning tower of Pisa, the Cathedral of Santa Maria Assunta and the Baptistery baptistery, Tuscany.





1. PISA; KATHEDRALE.



This is the plan of the Campanile and Cathedral in Pisa, Italy. This is an example of Italian Central Romanesque architecture. Furthermore it is an example of a Pisan Church. The Campanile, or Leaning Tower was erected from 1174 to 1350. The Cathedral was erected in 1067 to 1250 and restored after a fire in 1596. The Baptistry of St. Jean was erected in 1153 to 13th Century AD. The Cemetery, Campo Santo, was erected in 1278 to 1465.



Pisa Cathedral



Pisa Cathedral









Panoramic view of interior of Pisa Baptistery of St. John is a Roman Catholic ecclesiastical building in Pisa. Pisa, Italy - August 19, 2016: Panoramic view of interior of Pisa Baptistery of St. John Battistero di San Giovanni is a Roman Catholic ecclesiastical building in Pisa



Pisa, Italy - 29 June 2023: Baptistery interior, basilica altar, catholic church. Italy travel destination



PISA, ITALY - SEP 19:
Deep space inside the
12th century Roman
Catholic Baptistery of
St. John with tall
columns on 19
September 2018.
Historic Piazza dei
Miracoli is a UNESCO
World Heritage Site



L' abbaye Sainte-
Trinité de Lessay
Normandie
Manche -
11.Jahrhundert

YouTube:
https://youtu.be/hx_wOLSR9E?si=C0-LwpvotwkCr68D

The Abbey of the Holy Trinity, Lessay, Manche, France (11世紀)

The Abbey of the Holy Trinity (French: Abbaye de la Sainte-Trinité) is an **11th century** Romanesque Benedictine Abbey church located in Lessay, Manche, France, then in Normandy. The abbey is one of the most important Norman Romanesque churches, and, along with Durham Cathedral, one of the first examples use of the rib vault to cover the choir in about 1098. This element became a key feature of Gothic architecture. The abbey was nearly destroyed in 1357. It was destroyed in 1944 and subsequently rebuilt.

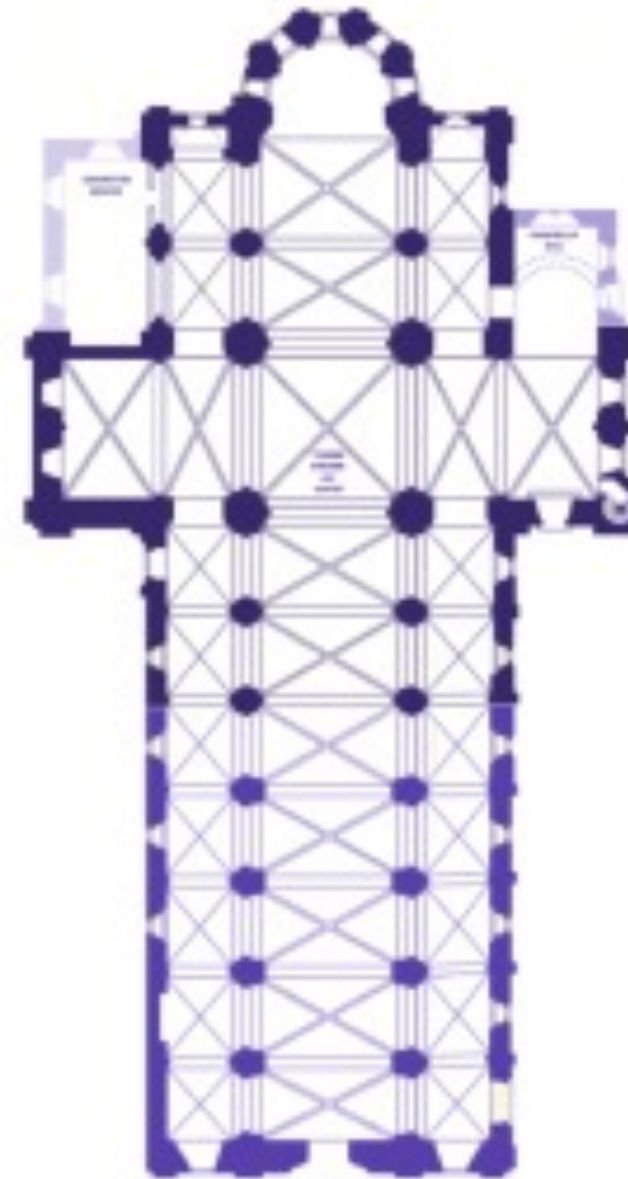
History

The Benedictine Abbey of the Holy Trinity in Lessay **was founded in 1056** by Turstin Haldup [fr], Baron of La Haye-du-Puits, and his wife Emma, who deeded all their holdings in the Sainte-Opportune parish to the new monastery. This charter was confirmed in 1080 by Eudes au Capel, Turstin's son and William the Conqueror's seneschal. Duke William and Geoffrey de Montbray, bishop of Coutances, signed the abbey's charter, as did the bishops of Canterbury, York, Bayeux, Winchester, and St. Anselm. Eudes au Capel was buried in Lessay Abbey's choir in 1098.

When Eudes Rigaud [fr], Archbishop of Rouen, visited Lessay in 1250, the abbey had 36 monks, had 1,400 livres in its treasury and owed 450 to its creditors. When Rigaud visited again in 1266, there were 56 monks, but hostilities with the Kingdom of England had caused the monastery significant privations.

In 1337, Lessay's abbot had a parish church independent of the abbey built for Sainte-Opportune parish. The monastery bestowed the townships of Anneville-en-Saire and Bolleville with a trade fair in 1423.





EGLISE ABBATIALE DE LESSAY

資料：

<https://x.com/PeterDraws1/status/1244429975161393153/photo/4>

及

<https://romanesqueart.wordpress.com/2017/05/24/first-blog-post/>





圖：
https://commons.wikimedia.org/wiki/File:Lessay_Abbaye_Ma%C3%Aetre-autel_2022_08_22.jpg 及
https://commons.wikimedia.org/wiki/File:Lessay_Abbaye_Choeur_II_2022_08_22.jpg



The Abbey of
the Holy Trinity,
Lessay

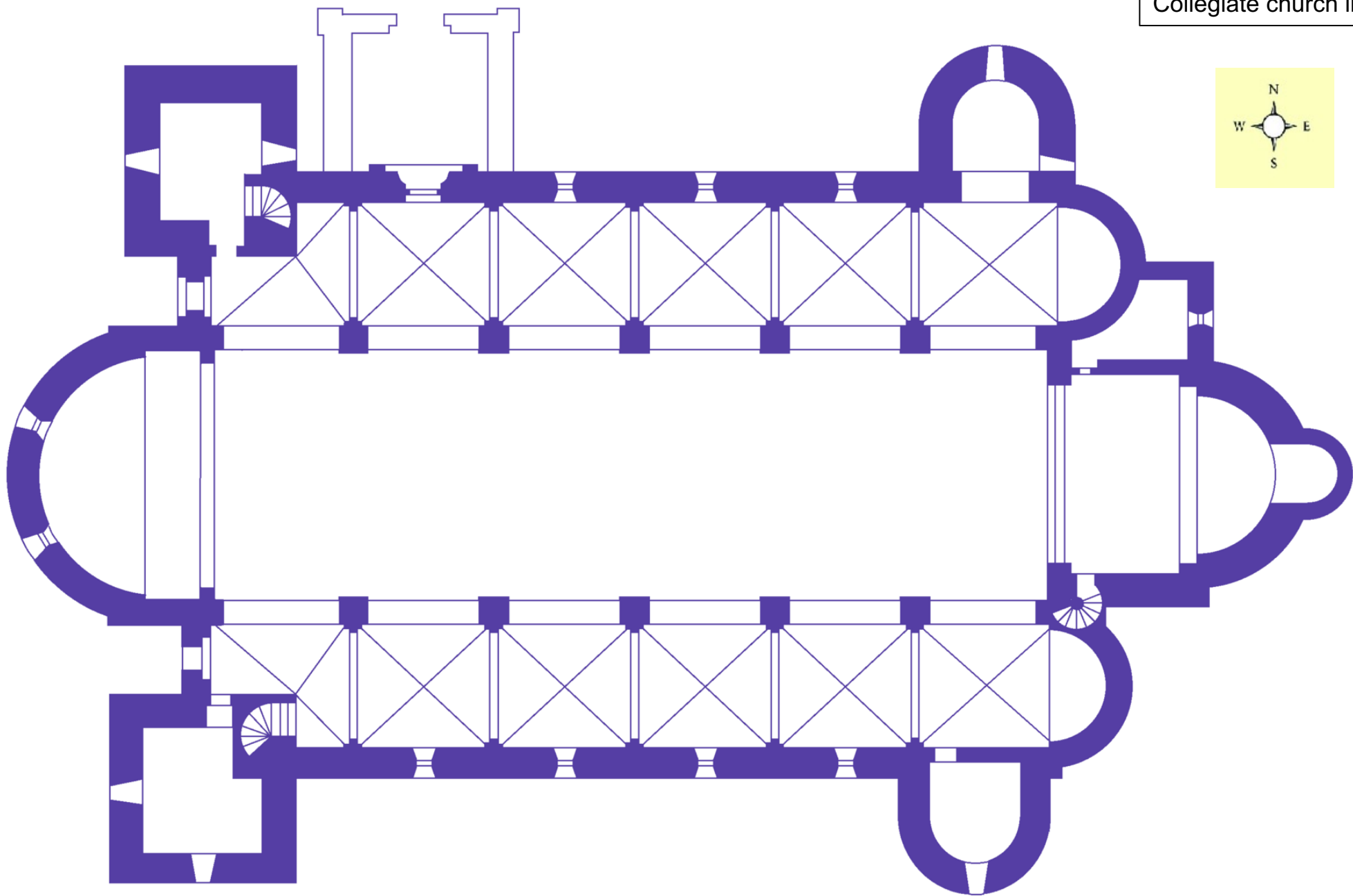




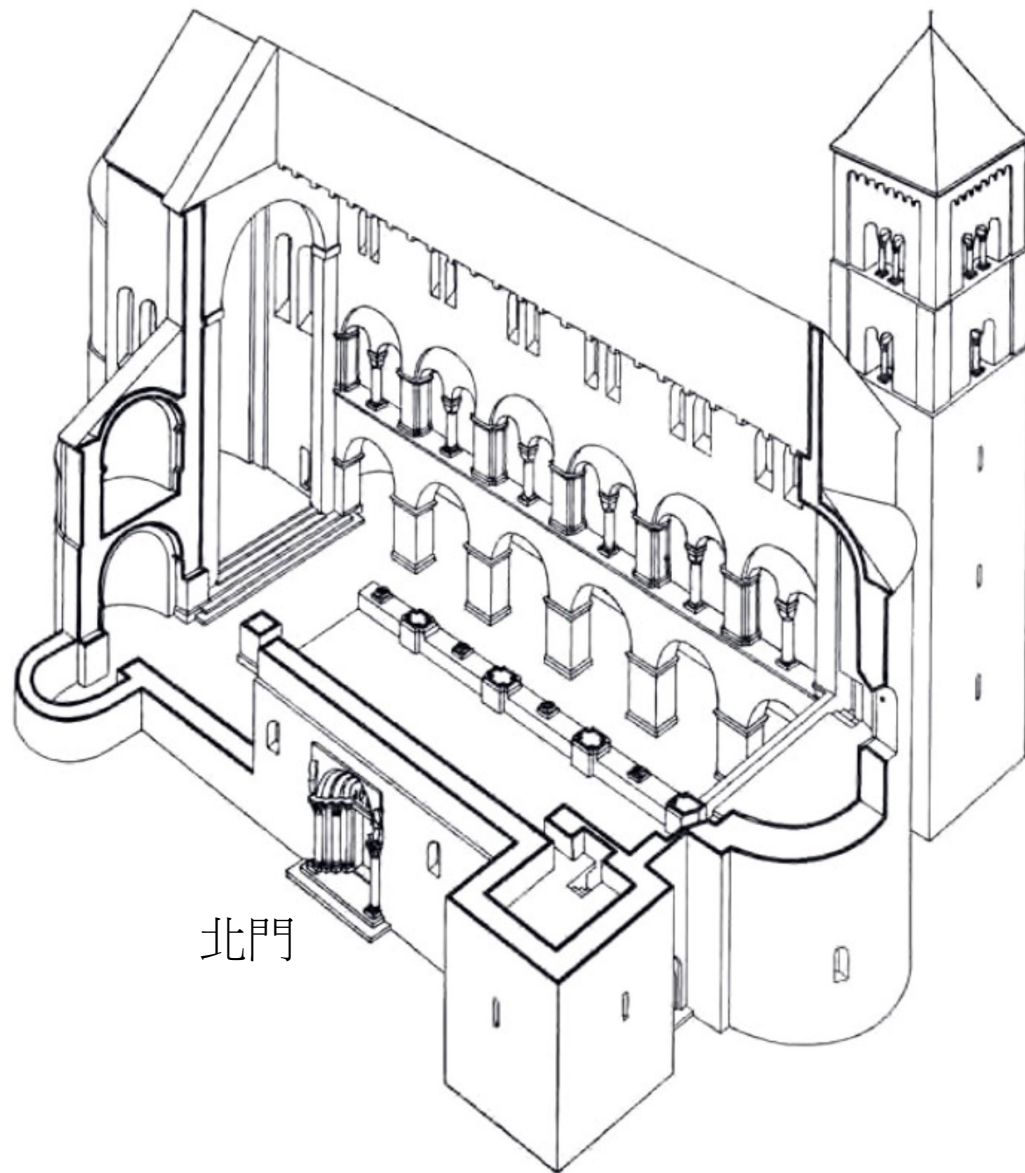
Collegiate church in Tum, Poland (12世紀)

The Collegiate Church of St. Mary and St. Alexius (Polish: Kolegiata w Tumie) is an encastellated Romanesque church located in the village of Tum near Łęczyca, in central Poland. **It was constructed out of granite blocks and sandstone in the mid-12th century.**

The church was built using the opus emplectum technique. It has the form of an aisled basilica with galleries, a twin-tower west façade, and two apses (west and east). It was **reconstructed in the 15th, 18th and mid-20th centuries**; during the latest reconstruction the church returned to its simpler Romanesque form and round turrets at the east were added. **The main (north) portal is sculpted and dates back to the first half of 12th century.** In 2022, the church was designated an official Polish Historic Monument.



COLLEGIALE DE TUM

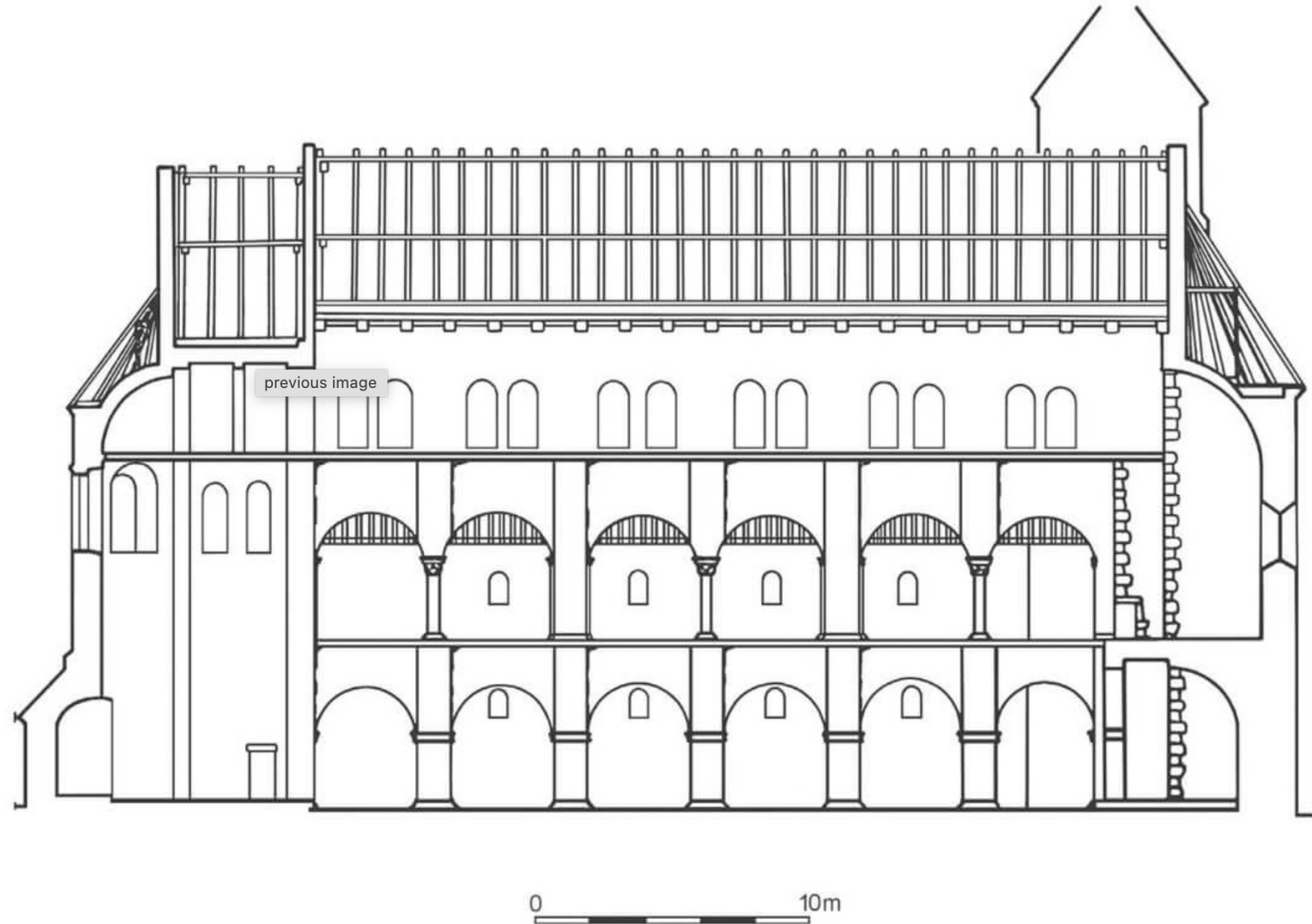


cross-section reconstruction of the collegiate church from the 12th century by the Department of Polish Architecture



collegiate church on the north side, photo J. Michalew
Image 4 of 19

東



longitudinal section reconstructing the appearance of the collegiate church from the Romanesque period according to T.H.Orłowski, drawing E.Wtorkiewicz-Marosik



interior of the central nave, photo Wikimedia Commons
Image 17 of 19

東

Collegiate church in Tum, Poland



圖：<https://medievalheritage.eu/en/main-page/heritage/poland/tum-collegiate-church/>
及 <https://adamwalanus.pl/2014/tum/index.html>

西





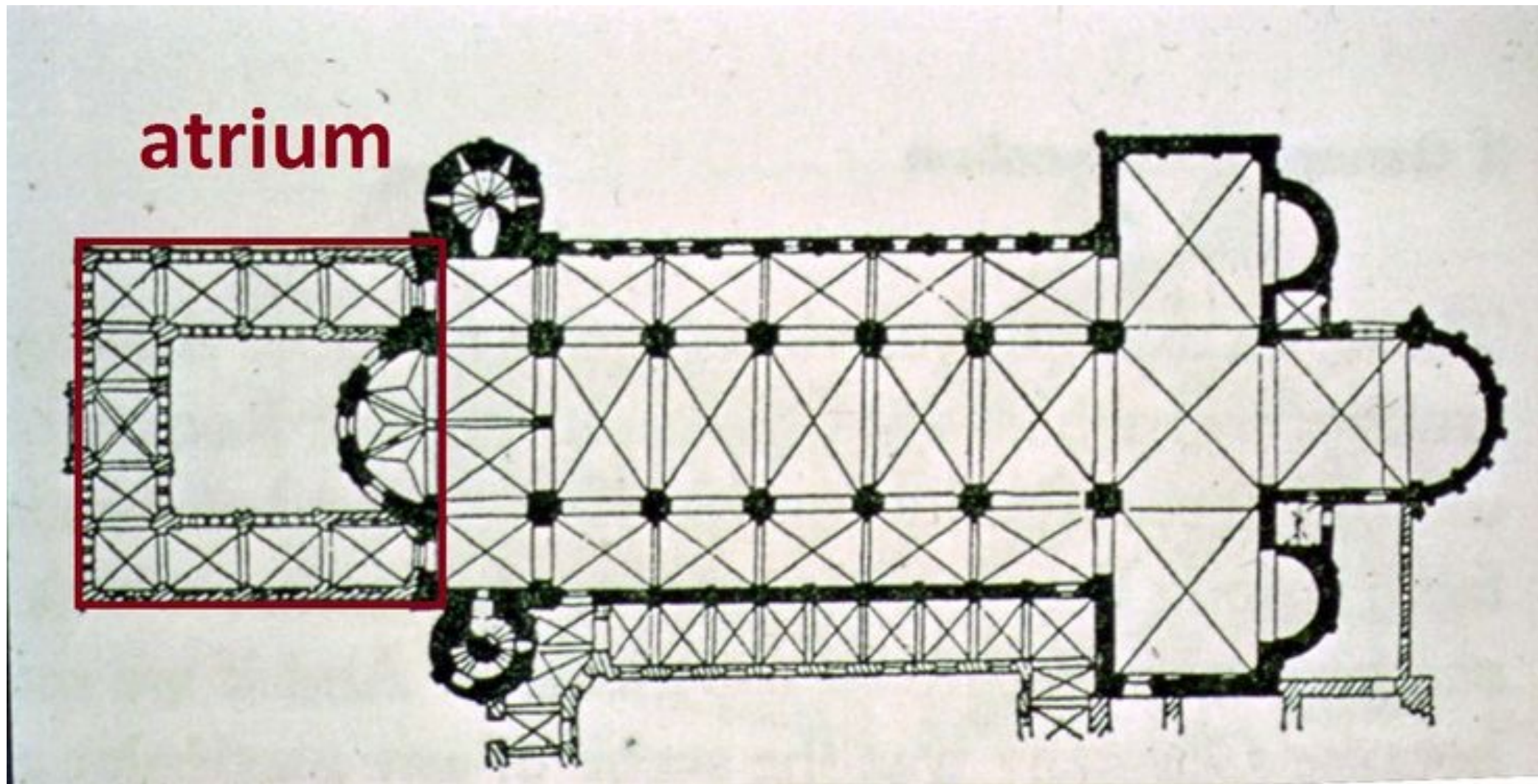
西



Maria Laach Abbey, Germany (12世紀)



Maria Laach Abbey, a perfect example of Rhineland Romanesque, built mainly between 1130 and 1156



Maria-Laach, kościół Benedyktynów, 1093



Interior of the Maria Laach Benedictine Abbey in Germany. German Romanesque church of the Benedictine monastery situated on the southwestern shore of the Laacher See (Lake Laach), near Andernach, in the Eifel region of the Rhineland-Palatinate in Germany.



Maria Laach
Abbey, Germany

圖：
<https://en.idei.club/23324-maria-laach-abbey.html>
及
<https://kitchenlioness.blogspot.com/2019/03/visting-maria-laach-abbey.html>

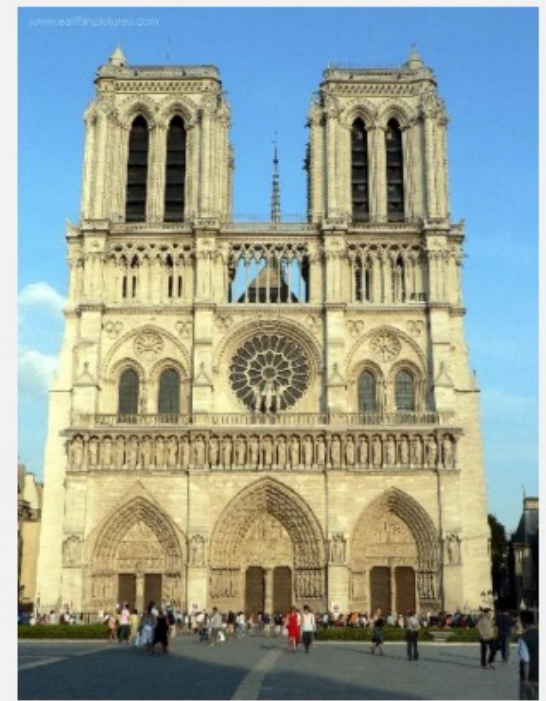


The Cathedral of Saint
Mary Major, Lisbon
Built in 1147

During the Late Medieval Era, Romanesque architecture had begun a gradual transition into the genre we know now as “Gothic.” The two styles share much in common, including ribbed vaults, buttresses, clustered columns, ambulatories, wheel windows, spires and tympanums. Sometimes it can be confusing trying to tell them apart, but, as shown below in the photos, there are two major differences which, by definition, distinguish them from each other:

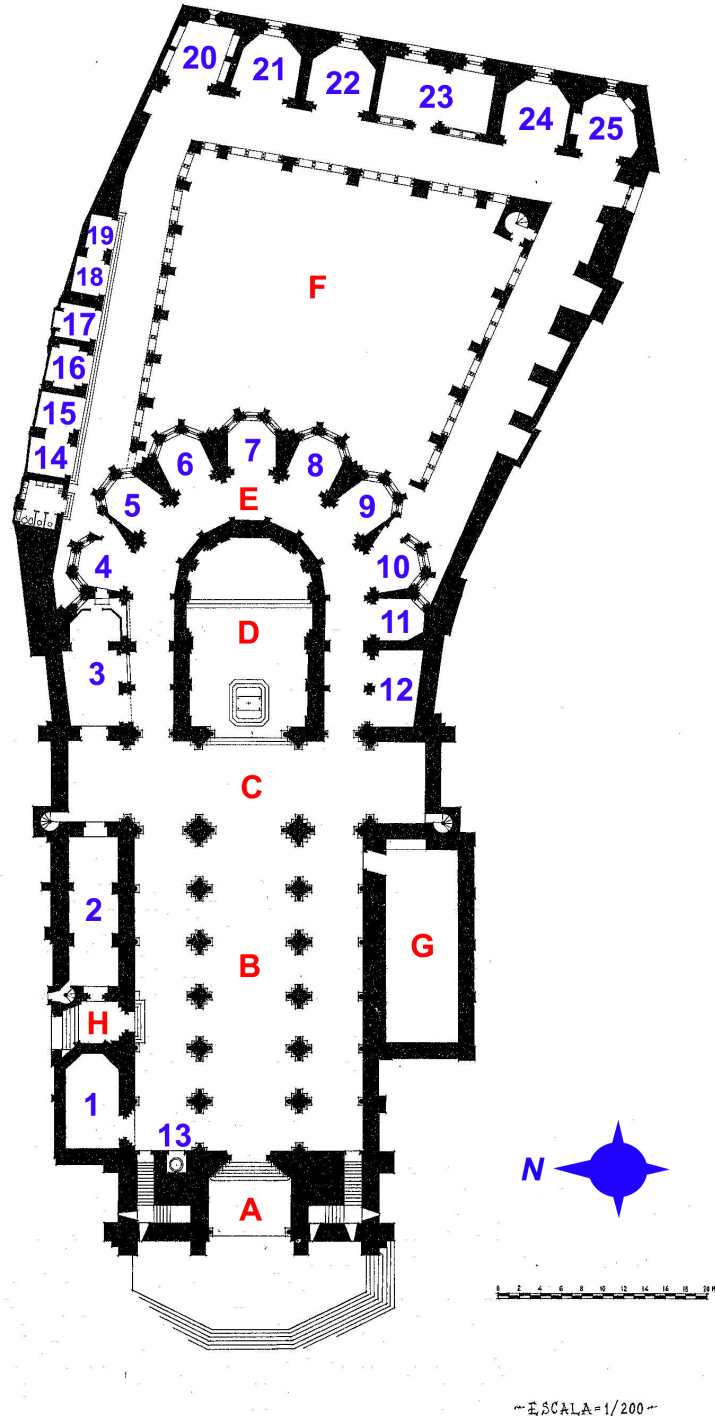


The Cathedral of Lisbon



Notre Dame de Paris

...See the difference? Whereas the Romanesque Cathedral at Lisbon is big, bulky, and simplistic, the Notre Dame de Paris is ornate, open, and possesses more windows. Or, more specifically, the Gothic building has *light*. For the first time in Europe, grand structures weren't so dark on the inside because architects were using more and more windows. Of course, this would pose many structural problems, but I will talk more about that later. Also note the shape of the doorways: the ones at Lisbon are rounded, and the ones at Paris are pointed. Still, it is easy nonetheless to see how Romanesque eventually evolved into the other over time. The rose windows at the front, for example, are nearly the same.



Legend (partial) [\[edit \]](#)

N°	English
A	Narthex and main entrance
B	Nave
C	Crossing
D	Apse (main chapel)
E	Deambulatory and radiant chapels
F	Cloisters
G	Sacristy
H	North entrance
1	Bartolomeu Joanes' chapel
2	Patriarch's chamber
3	Chapel of the Blessed Sacrament
4	Chapel of the Holy Ghost
5	Chapel of St Mary on the Rock
6	Chapel of Saint Anne
7	Chapel of St Mary Major
8	Chapel of Saint Ildefonse
9	Chapel of Saints Cosmas and Damian
10	Chapel of St Mary of the Immaculate Conception
11	Chapel of St Sebastian
12	Chapel of St Vincent
13	Baptistry
23	Chapel of St Mary of the Loose Rock

The Cathedral of Saint Mary Major, Lisbon



The Cathedral
of Saint Mary
Major, Lisbon

The Cathedral of Saint
Mary Major, Lisbon





The nave of Lisbon Cathedral is covered by a series of barrel vaults separated by transverse arches and has an upper, arched gallery (triforium).



Basilica of Agliate,
Agliate, Carate
Brianza, Monza e
Brianza,
Lombardy, Italy,
Europe

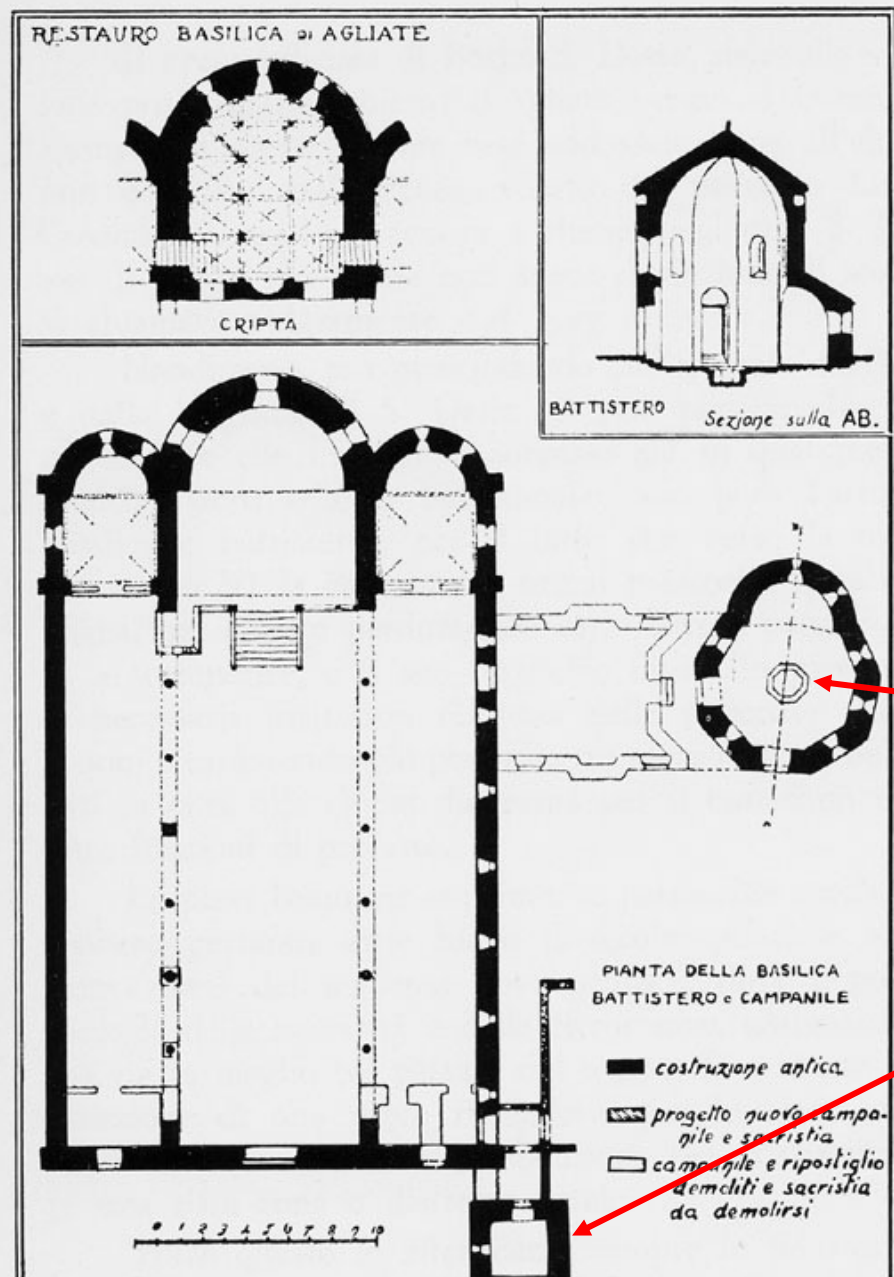
YouTube :
https://youtu.be/CW1cYBqSefA?si=9HyS0rw_jC5LQRM4

Basilica of Saints Peter and Paul in Agliate, Italy (9-10世紀)



Apses of the basilica and the baptistery.

Basilica of Saints Peter and Paul in Agliate, Italy



Santi Pietro e Paolo is a Romanesque-style, Roman Catholic basilica church in the frazione of Agliate of Carate Brianza, province of Monza and Brianza, region of Lombardy, Italy.

The church was built in the 9th to 10th century, although the present structure was heavily reconstructed in the 19th century. The façade is not decorated with three entrances, one for each nave. These are separated by columns from a prior temple. Under the presbytery is a crypt. Most of the frescoes of the church are lost, but the adjacent 9 sided baptistery will retains frescoes from the 14th century and earlier. The present bell-tower was added in the late 19th century.





The basilica of Saints Peter and Paul is the main place of Catholic worship in Agliate, a fraction of the municipality of Carate Brianza. It is a Romanesque basilica of still Ottonian architectural tradition, for a long time believed to be Carolingian (9th century), dating back to the early 11th century. The Lombard historian Don Rinaldo Beretta has dedicated a monograph with meticulous ethnic-geographical description of the Agliate Parish to the basilica of Agliate and its village. The basilica is of a Romanesque style, with three naves.



The presbytery is located in an elevated position and to access it you need to climb a flight of 8 steps. Under the presbytery area there is an oratory crypt that opens onto the nave through two mullioned windows. The columns of the crypt are surmounted by interesting capitals that seem to resume in a stylized way the contents of the Corinthian capital. On the choir in the counter-façade, there is the pipe organ of the basilica, built in 1883 by Giuseppe Bernasconi and restored in 1986 by Alessandro Corno. The instrument is enclosed within a wooden case with an exhibition formed by three cusps of main pipes arranged in three fields. The console, with a window, has a single 58-note keyboard with an extended first chromatic octave and a 17-note pedalboard with an extended first chromatic octave. The transmission is entirely mechanical.



Basilica of Saints Peter and Paul in Agliate, Italy



Basilica of
Saints Peter
and Paul in
Agliate, Italy





Basilica of
Saints Peter
and Paul in
Agliate, Italy

圖：
https://en.tripadvisor.com.hk/Attraction_Review-g1675574-d4583254-Reviews-Basilica_di_Agliate-Carate_Brianza_Province_of_Monza_and_Brianza_Lombardy.html

Basilica of
Saints Peter
and Paul in
Agliate, Italy



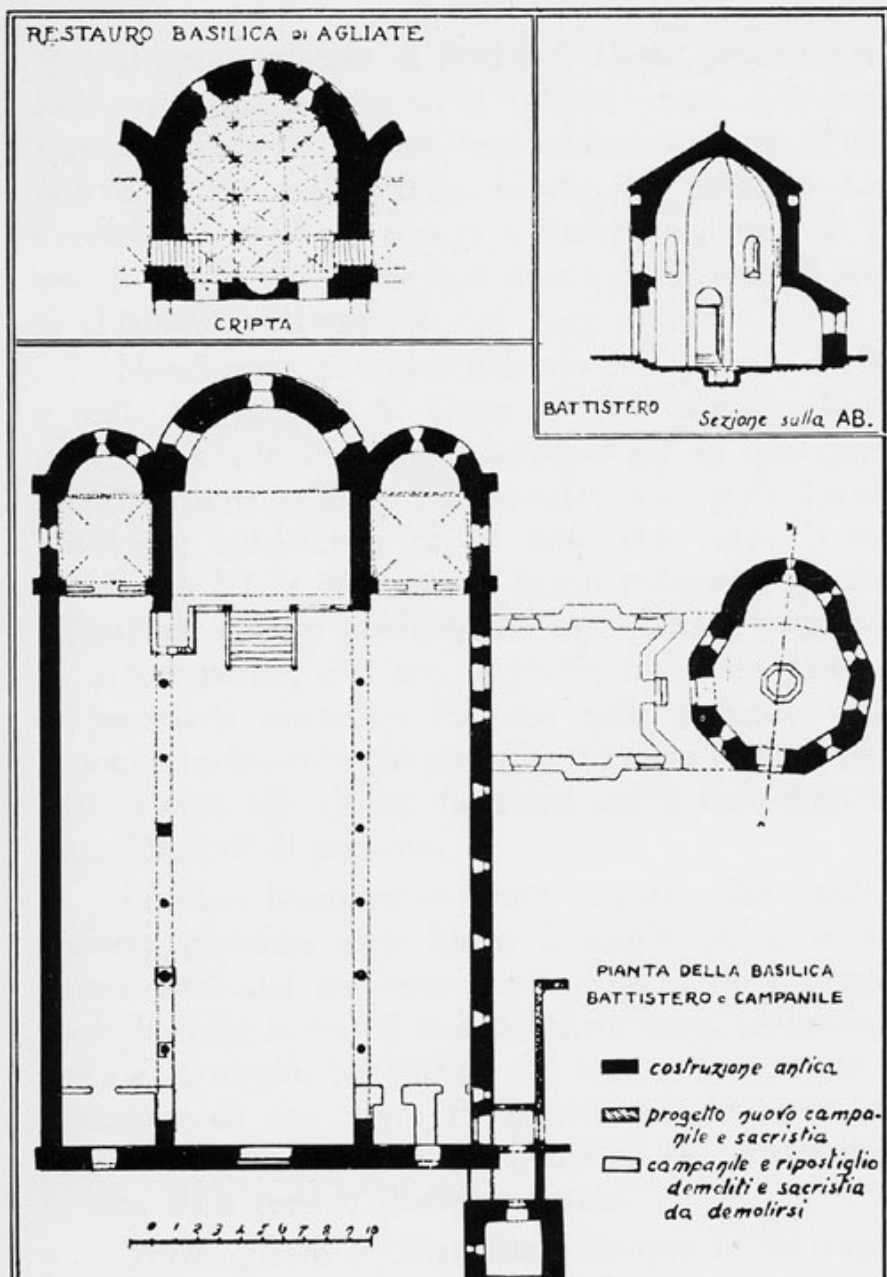
圖：
https://en.tripadvisor.com.hk/Attraction_Review-g1675574-d4583254-Reviews-Basilica_di_Agliate-Carate_Brianza_Province_of_Monza_and_Brianza_Lombardy.html

Basilica of Saints Peter and Paul in Agliate, Italy



圖：
https://en.tripadvisor.com.hk/Attraction_Review-g1675574-d4583254-Reviews-Basilica_di_Agliate-Carate_Brianza_Province_of_Monza_and_Brianza_Lombardy.html

Basilica of Saints Peter and Paul in Agliate, Italy



圖：http://www.circulturaledonberetta.it/opera_omnia/05_opera/01_libri/09_aglia/aglia.html 及 https://en.tripadvisor.com.hk/Attraction_Review-g1675574-d4583254-Reviews-Basilica_di_Agliate-Carate_Brianza_Province_of_Monza_and_Brianza_Lombardy.html



Basilica of
Saints
Peter and
Paul in
Agliate,
Italy

圖：
https://en.tripadvisor.com.hk/Attraction_Review-g1675574-d4583254-Reviews-Basilica_di_Agliate-Carate_Brianza_Province_of_Monza_and_Brianza_Lombardy.html



Next to the basilica there is a baptistery cohesive with the basilica and also in Romanesque style. The plant has nine sides on two of which the apse opens and is surmounted by a simple vaulted roof with eight segments. Inside you can see the immersion baptismal font and very ruined remains of the original fresco decoration.

Agliate, medieval church of Santi Pietro e Paolo, baptistery interior. Agliate, Monza e Brianza, Lombardy, Italy: medieval church of the Saints Peter and Paul, interior of the baptistery with frescos

Basilica of Saints Peter and Paul in Agliate, Italy

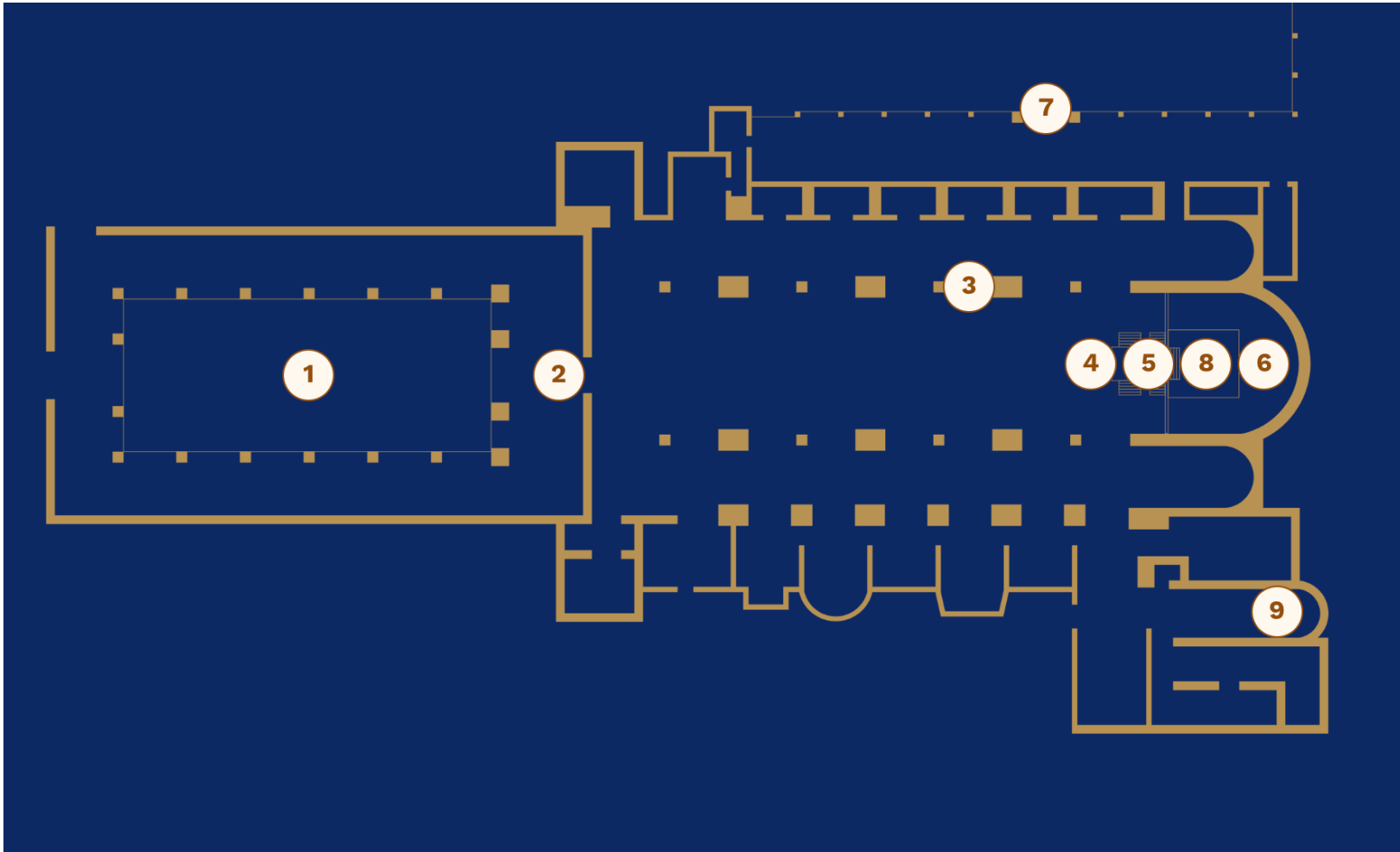




A palimpsest fresco; the Madonna and Child above, and the Apostles Andrew and James below, were painted in the 14th century, covering the original layer of fresco, which is now partially exposed as pieces of the newer layer have fallen off.



Basilica of Saint Ambrose, Milan
(rebuilt in Romanesque style 11-12th Century)



1. THE ATRIUM OF ANSPERTUS AND THE BELL TOWERS
2. MAIN PORTAL
3. SARCOPHAGUS OF STILICHO AND MEDIEVAL AMBO
4. THE GOLDEN ALTAR
5. CIBORIUM
6. APSE MOSAIC
7. BRAMANTE'S CANONICA
8. TOMBS OF AMBROSE, PROTASIUS AND GERVASIUS
9. SAN VITTORE IN CIEL D'ORO



Basilica of
Saint Ambrose,
Milan







Basilica
of Saint
Ambrose,
Milan

In 386, Ambrose found the bodies of the martyrs Protasius and Gervasius near the old church of Santi Nabore e Felice, and had them placed beneath the altar of the Ambrosian basilica, in the marble-clad tomb that he had had prepared for himself. After his death (4 April 397), Ambrose was buried there as well, in a tomb to the left of the martyrs. In 1864, the parish priest Francesco Maria Rossi unearthed a porphyry sarcophagus, which was resting on two empty tombs placed side by side and clad in precious marble: these were the tombs of Protasius and Gervasius (larger in size) and Ambrose. The porphyry sarcophagus, where the relics had been placed in the ninth century, was opened on 8 August 1871 and found to contain the remains of the three saints, placed side by side, immersed in water and well preserved. In 1897, a new urn was made for the saints' relics. Designed by Ippolito Marchetti, the glass and embossed silver urn was paid for with contributions from Milan's leading families and still preserves the saints' bodies today.

The Catalan Romanesque Churches of the Vall de Boí

資料：

<https://www.centreromanic.com/conjunt-romanica/>

或

<https://www.vallboi.cat/en/catalan-romanescque-its-best>



Sant Climent de Taüll



Santa Maria de Taüll



Santa Eulalia of Erill la Vall



Saint John of Boi



Sant Feliu de Barruera



Nativity of Durro



Santa Maria de Cardet



The Assumption of Còll



Sant Quirc de Durro

Chronology

11th century

First building work.

s. XII

Church consecration.

1919-1922

Paintings removed.

Early's 70's

First restoration work.

2000-2001

Second restoration. New paintings discovered.

2013

Restoration, new paintings and new museography.

2024

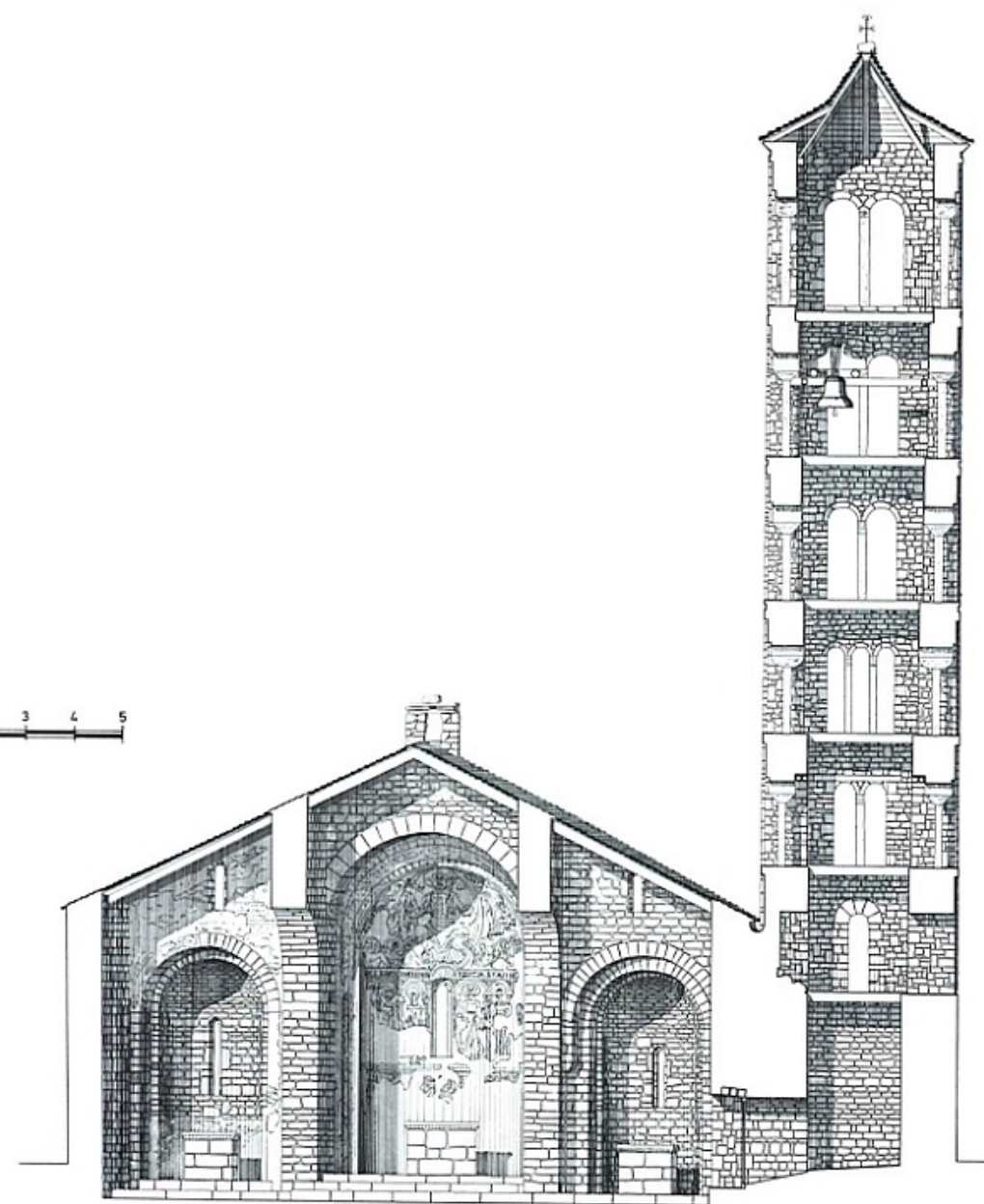
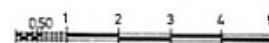
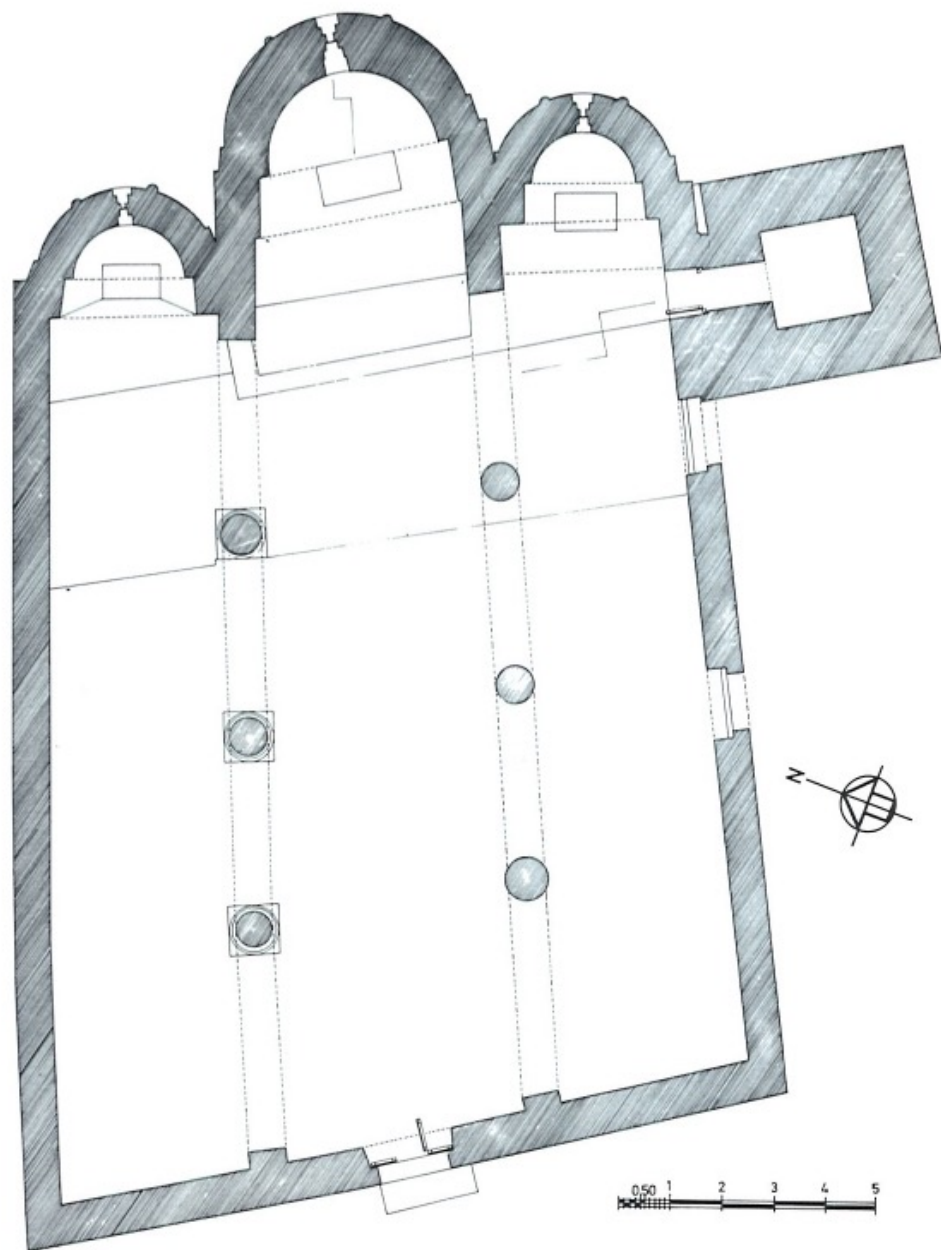
Restauration and exposition of two travertine lipsanothecas.



Sant Climent de Taüll,
Boi Valley (Catalonia),
Spain

Consecrated on 10th
December 1123

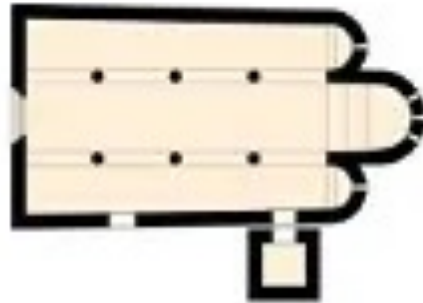
圖：<https://www.centreromanic.com/en/church/sant-climent-de-taull/> 及 <https://www.rexby.com/zh-Hans/ahoravasyloviaias/ttd/charming-catalan-town-with-romanesque-architecture>



Sant Climent de Taüll

La planta

La planta de Sant Climent de Taüll és de tipus basilical i consta de tres naus, un absis i dues absidiolles.



La volta de canó

El romànic feia servir arcs de mig punt i voltes de canó com a sistema de sustentació.



Coberta

En el cas de Sant Climent la coberta era de bigues de fusta sostingudes per les columnes i els arcs.

Absis

Part que sobresurt a la façana posterior. Contenia el presbiteri i l'altar major.

Naus

Les primeres esglésies solien tenir tres naus separades per columnes unides per arcs de mig punt.

absidiola

columnes

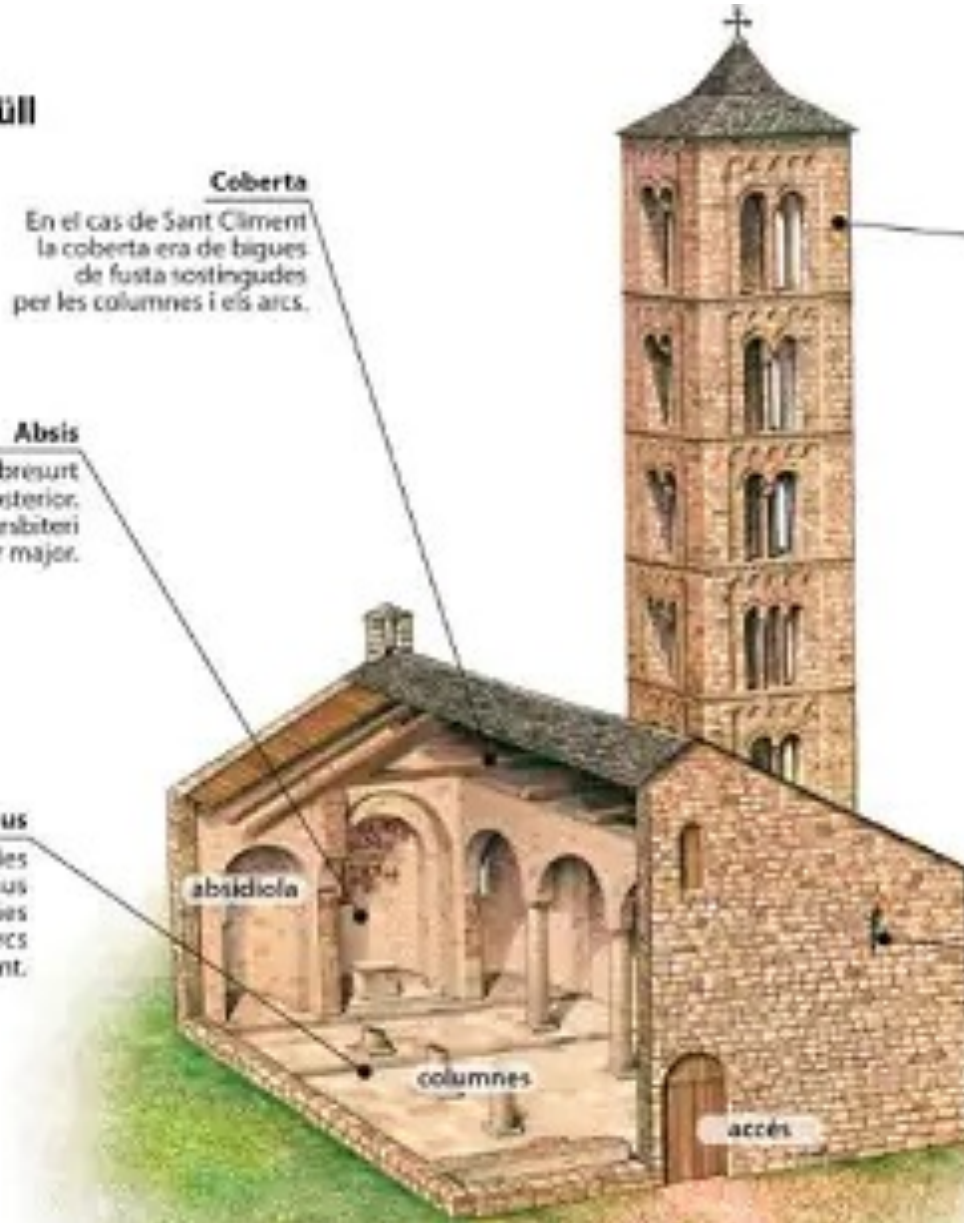
accés

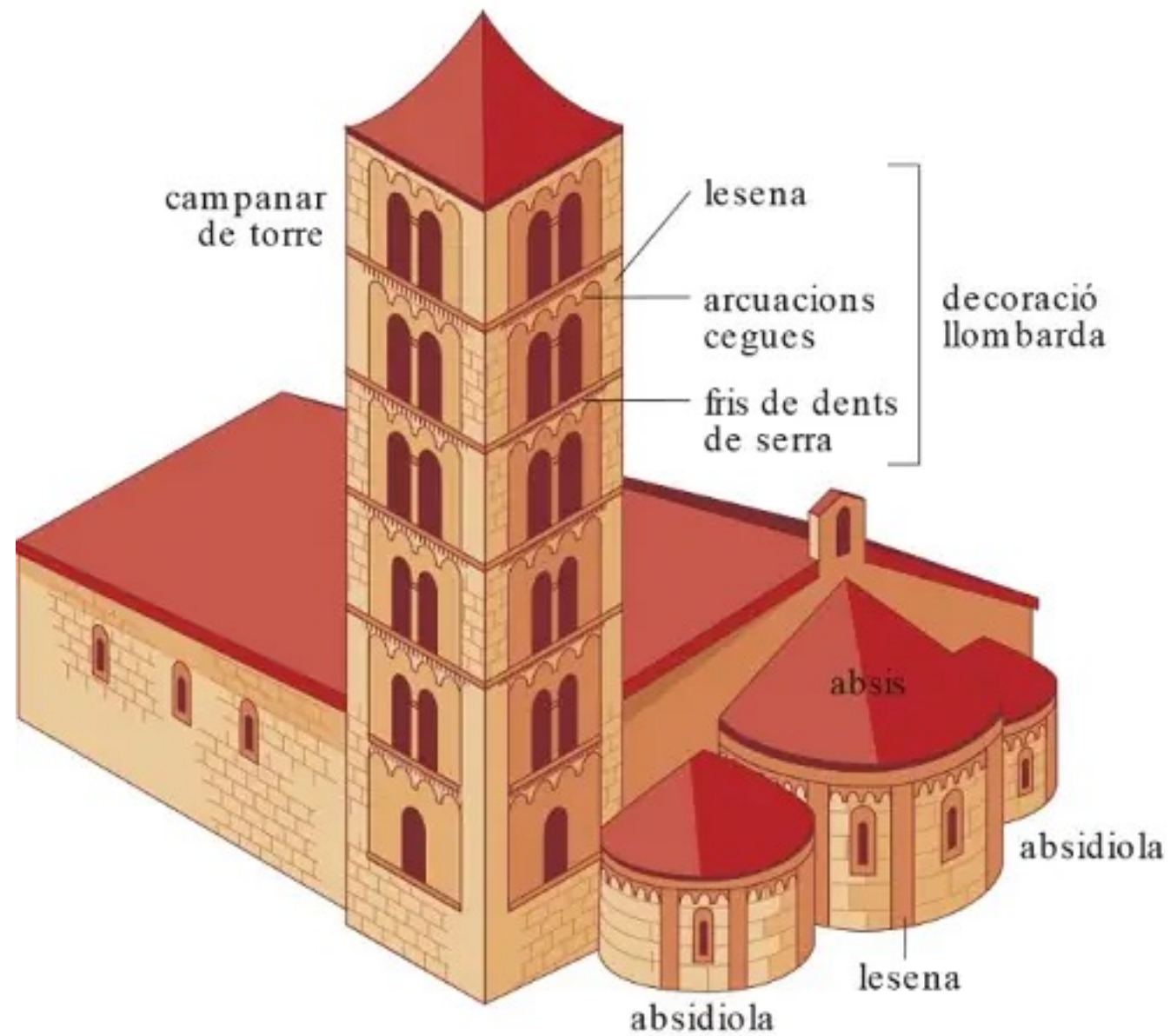
Torre campanar

De planta quadrada, pròpia del primer romànic.

Murs

Eren gruixuts i tenien finestres molt petites que deixaven passar poca llum.





The romanesque paintings of Sant Climent de Taüll church (declared world heritage site by UNESCO) it's one of the most important jewels of Catalan Romanesque art and are now presented through an innovative video mapping that recreates the original frescoes in the main apse . The original painting dates from the XII B.C century and they are now preserved in the National Art Museum of Catalonia in Barcelona, MNAC .

Since 55 years ago the church had a copy of the originals painted on plaster surface that was degrading . After removing the old copy a meticulous restoration process was realized which uncovered remains of the original paint that had been preserved in the deep layers of the walls of the apse .



1955-2013



Present State 2013



Original Fragments



1123 Reconstuction

The mapping at Taüll applies the latest audiovisual technologies to the Romanesque art . In this sense , we captured the essence of the history to create the content of the video mapping . Within the development of this installation we carried out a research process in collaboration with archeologists to discover the proces of such a painting. The painting has been reproduced digitally element by element to produce the animations . The image has been designed in a precise shape that fits perfectly with the original remains present in the church and the soundtrack transports us emotionally at the time of painting.



1955-2013

Adobe Stock | #472516612



Original Fragments

CarVillMar



Adobe Stock | #70128774

Sant Climent
de Taüll,

Resum de la
restauració a
Sant Climent
de Taüll

YouTube :
[https://youtu.be/-
CS_KF4qUbA?s
i=pkvg6jmX6fTK
LVpm](https://youtu.be/-CS_KF4qUbA?s_i=pkvg6jmX6fTKLVpm)

1123
Reconstuction

Chronology

11th century

First building work.

s. XII

Church consecration.

s. XVIII

Baroque reforms.

1919-1923

First paintings removed.

1960

Second paintings removed.

1971

Last paintings removed and restoration.

2013

New paintings copies on the south wall.

2024

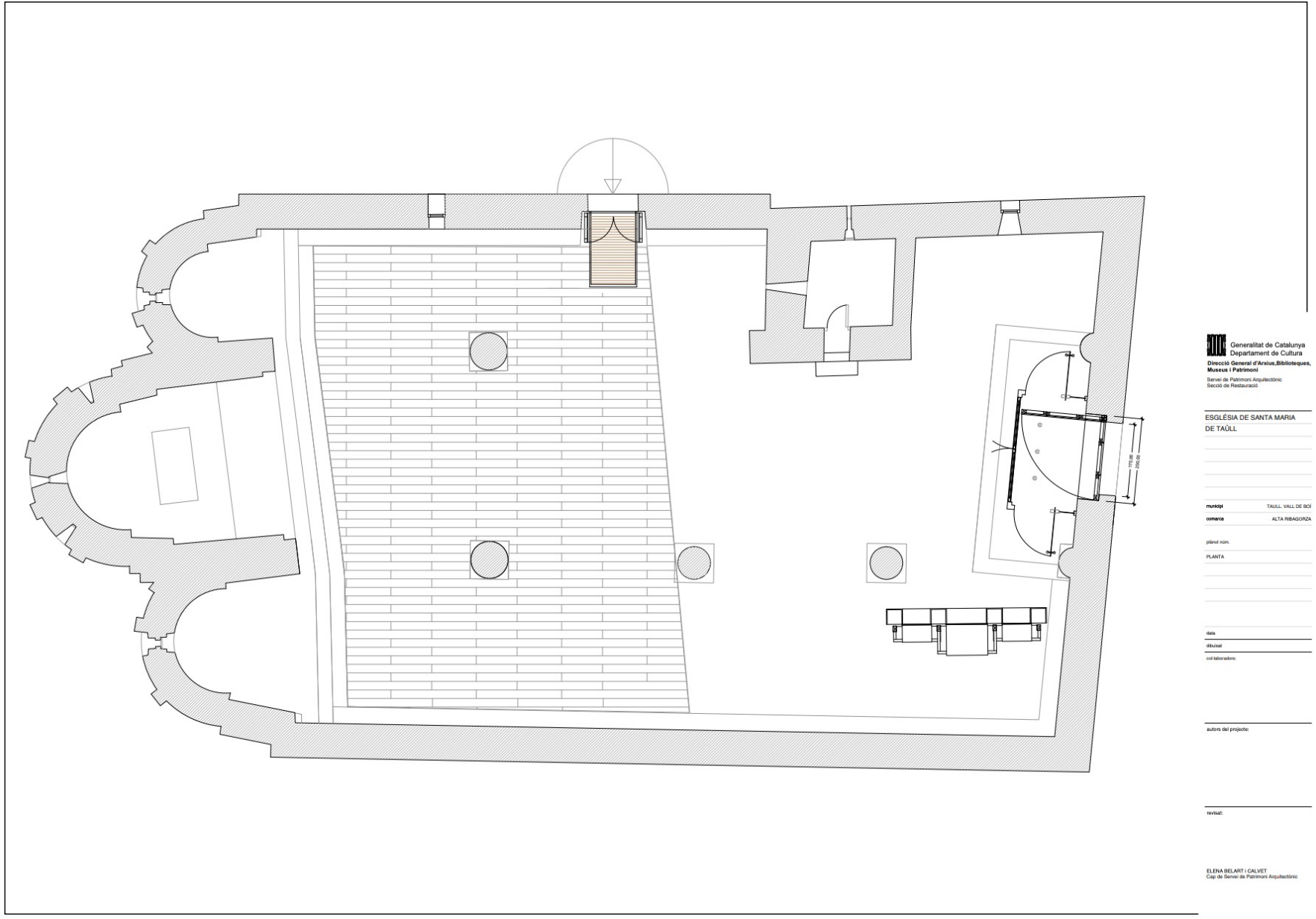
Reintegration of the fragment depicting the Bath of baby Jesus over the south-east column.



Santa Maria de Taüll,
Boi Valley (Catalonia),
Spain

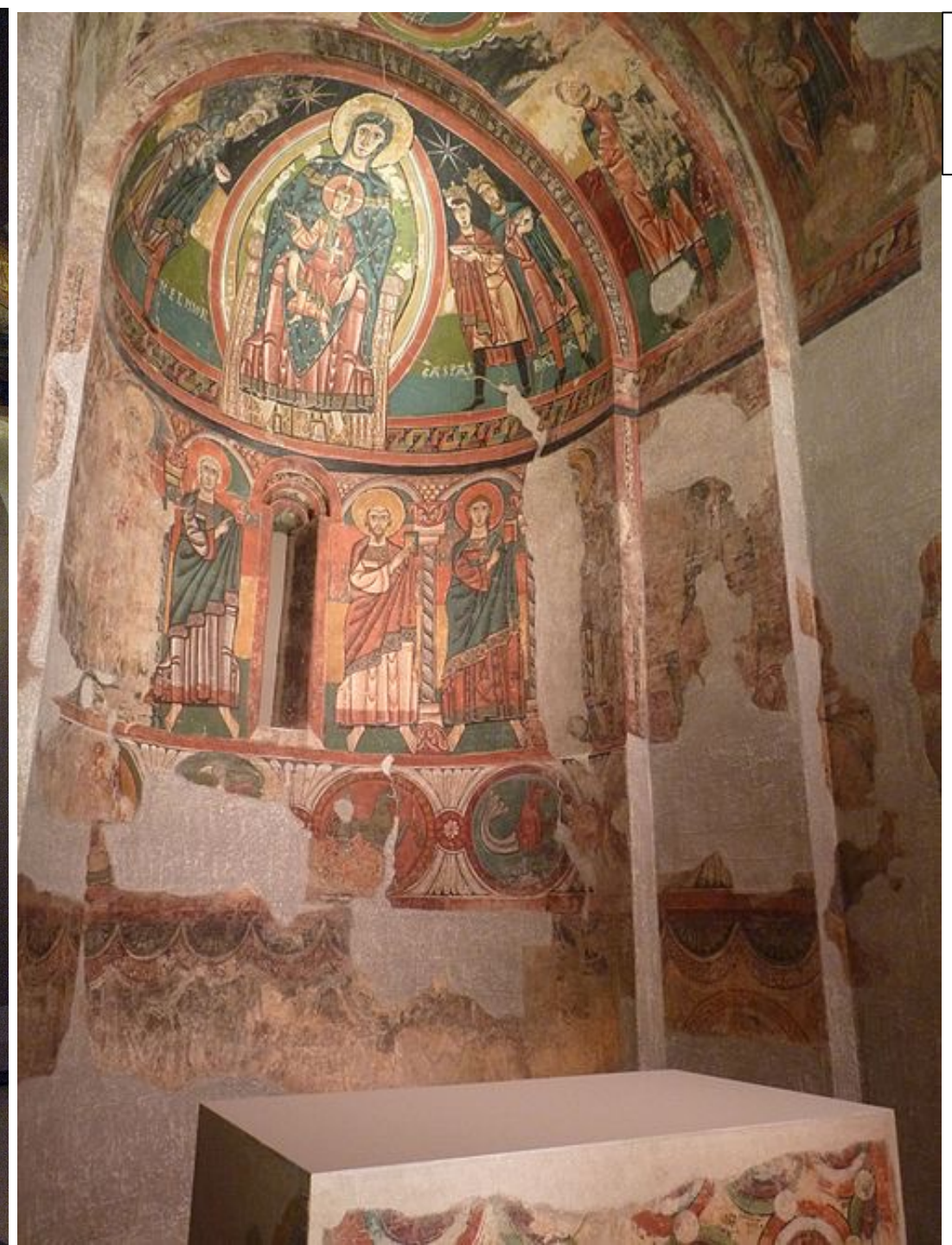
Consecrated on 11th
December 1123

圖：<https://www.centreromanic.com/en/church/santa-maria-de-taull/> 及
https://en.wikipedia.org/wiki/Santa_Maria_de_Ta%C3%BCI





Original wall paintings, Museu Nacional d'Art de Catalunya, Barcelona



Santa Maria de Taüll

圖：
https://en.wikipedia.org/wiki/Santa_Maria_de_Ta%C3%BCII 及
https://en.wikipedia.org/wiki/Paintings_from_Santa_Maria_in_Ta%C3%BCII



Aachen Cathedral
Year consecrated 805

Aachen Cathedral (German: Aachener Dom) is a Catholic church in Aachen, Germany and the cathedral of the Diocese of Aachen.

One of the oldest cathedral buildings in Europe, it was constructed as the royal chapel of the Palace of Aachen of Emperor Charlemagne, who was buried there in 814. From 936 to 1531, the original Palatine Chapel saw the coronation of thirty-one German kings and twelve queens. Later, much expanded, it was a minster and collegiate church, becoming a cathedral briefly from 1803 to 1825, and again in 1930 when the Diocese of Aachen was revived.[1] In 1978, Aachen Cathedral was one of the first 12 sites to be listed on the UNESCO list of World Heritage Sites, because of its exceptional artistry, architecture, and central importance in the history of the Holy Roman Empire.[2]

The cathedral mostly uses two distinct architectural styles. First, the core of the cathedral is the Carolingian-Romanesque Palatine Chapel, which was modeled after the Basilica of San Vitale at Ravenna and is notably small in comparison to the later additions. Secondly, the choir was constructed in the Gothic style.[3][4] There are portions that show Ottonian style, such as the area around the throne,[4] and some areas were not completed until the 19th century, in revivalist styles.

Origins

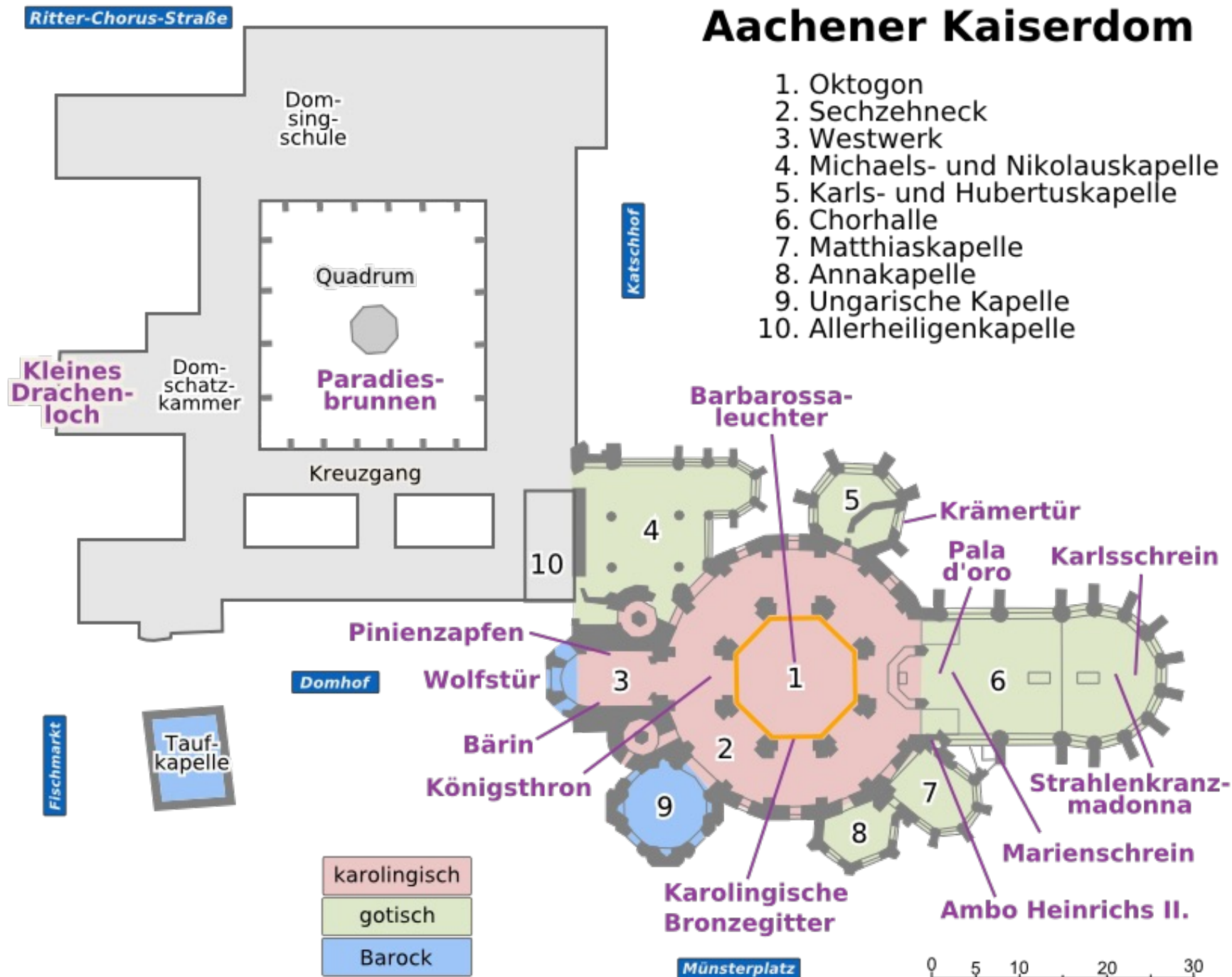
Romanesque architecture was the first distinctive style to spread across Europe since the Roman Empire. With the decline of Rome, Roman building methods survived to an extent in Western Europe, where successive Merovingian, Carolingian and Ottonian architects continued to build large stone buildings such as monastery churches and palaces. In the more northern countries, Roman building styles and techniques had never been adopted except for official buildings, while in Scandinavia they were unknown. Although the round arch continued in use, the engineering skills required to vault large spaces and build large domes were lost. There was a loss of stylistic continuity, particularly apparent in the decline of the formal vocabulary of the Classical Orders. In Rome several great Constantinian basilicas continued in use as an inspiration to later builders. Some traditions of Roman architecture also survived in Byzantine architecture with the 6th-century octagonal Byzantine Basilica of San Vitale in Ravenna being the inspiration for the greatest building of the Early Middle Ages in Europe, the Emperor Charlemagne's Palatine Chapel, Aachen, Germany, built around the year AD 800.[25]

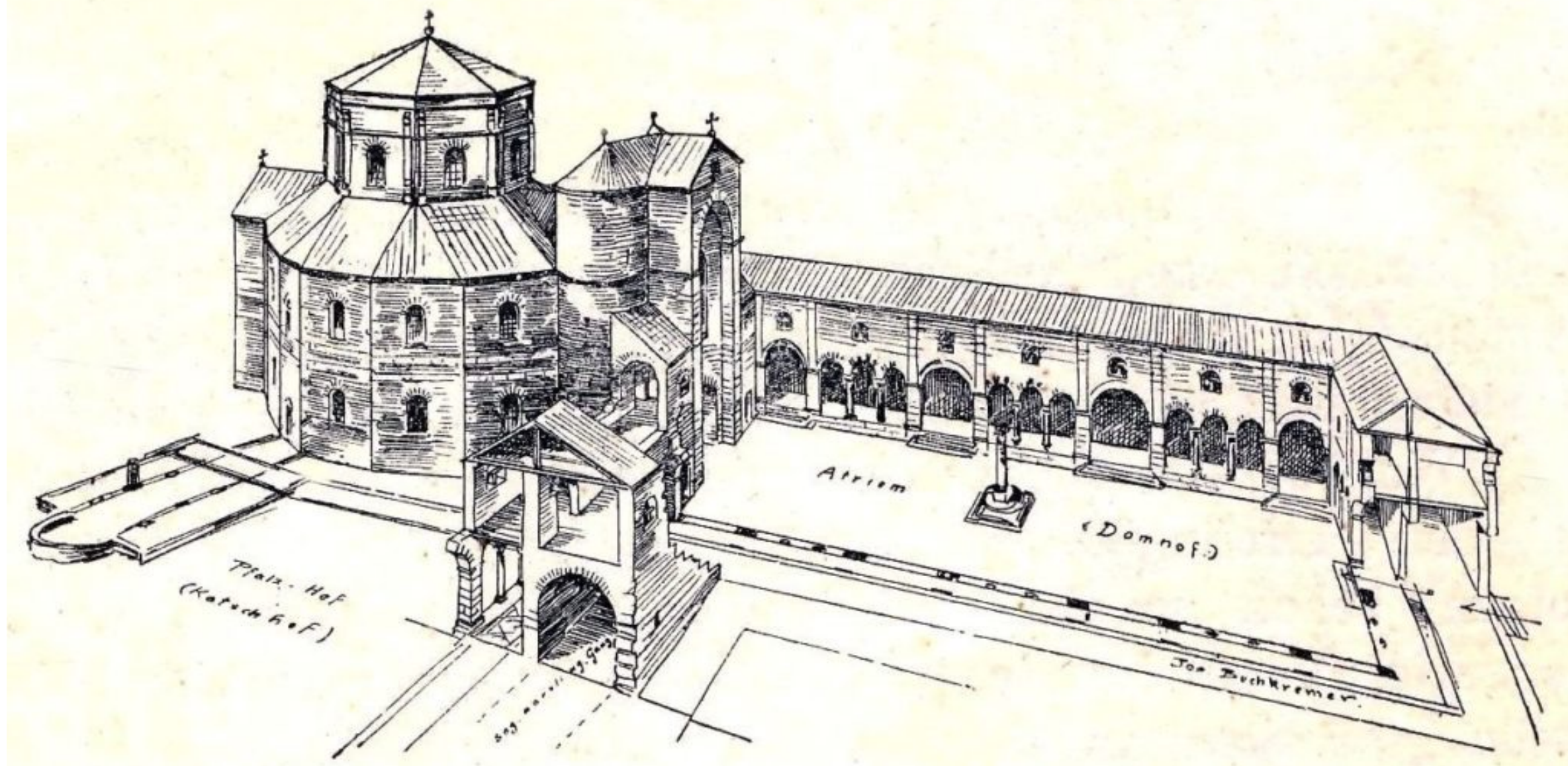
Dating shortly after the Palatine Chapel is a remarkable 9th-century Swiss manuscript known as the Plan of Saint Gall and showing a very detailed plan of a monastic complex, with all its various monastic buildings and their functions labelled. The largest building is the church, the plan of which is distinctly Germanic, having an apse at both ends, an arrangement not generally seen elsewhere. Another feature of the church is its regular proportion, the square plan of the crossing tower providing a module for the rest of the plan. These features can both be seen at the Proto-Romanesque St. Michael's Church, Hildesheim, 1001–1030.[25]

Architecture of a Romanesque style also developed simultaneously in the north of Italy, parts of France and in the Iberian Peninsula in the 10th century and prior to the later influence of the Abbey of Cluny. The style, sometimes called First Romanesque or Lombard Romanesque, is characterised by thick walls, lack of sculpture and the presence of rhythmic ornamental arches known as a Lombard band.

Aachener Kaiserdom

1. Oktogon
2. Sechzehneck
3. Westwerk
4. Michaels- und Nikolauskapelle
5. Karls- und Hubertuskapelle
6. Chorhalle
7. Matthiaskapelle
8. Annakapelle
9. Ungarische Kapelle
10. Allerheiligenkapelle





Depiction by Josef Buchkremer in 1904, Domkapitel / Grafische Sammlung

PALATINE CHAPEL

AACHEN, GERMANY, 792

While Charlemagne ruled from a number of cities and palaces, he spent a significant amount of time in Aachen, a city in western Germany. From the 790s onwards, he set about making it his imperial capital city. Aachen was ideally suited because it was at the heart of his mighty kingdom with important roads connecting it to the Rhineland and northern Gaul. The city was also a former Roman settlement with its own traditional baths, symbolically conflating Charlemagne's rule with that of the ancient emperors.

To establish his seat of power, Charlemagne built a royal complex covering 50 acres that included a palace, a law court and the Palatine Chapel – the latter of which was designed by Frankish architect Odo of Metz. The king's own private chapel, it was a domed octagon with a 16-sided ambulatory, an imperial box containing a marble-slab throne, and two winding staircases that led up to the twin towers.

Considered one of the best examples of Carolingian architecture, it fused ideas from Byzantine basilicas, Roman ruins and Jerusalem. In fact, Charlemagne even bought materials and craftsmen from these distant lands to build his grand church. Its vaulted interior was the highest in northern Europe for centuries.

In 805, Pope Leo III officially consecrated the chapel and Charlemagne was buried underneath it in 814. While the first Holy Roman emperor wasn't crowned there, it was the venue for the coronations of 30 German kings spanning almost 600 years between 936 and 1531.

Although the Palatine Chapel is one of the best-preserved Carolingian buildings that survives today, it has been altered over time. For example, a stained glass chancel was added in the 15th century and the structure now forms a part of the larger Aachen Cathedral.

Art on display

Connecting the Palatine Chapel to the imperial palace was the portico, a type of porch. Inside it, Charlemagne exhibited all the treasures he collected from the provinces he conquered during his rule. Many of these can be still seen on display today thanks to the Aachen Cathedral Treasury.

Fit for a king

The Throne of Charlemagne is located inside the chapel on the upper level and is made from marble from the Church of the Holy Sepulchre in Jerusalem. Mounted on four pillars, the throne has a gap that allowed for pilgrims to pass through underneath as a sign of humility. Although it wasn't used for Charlemagne's coronation, it was used for 31 other kings of Germany until the mid-16th century.

The Wolf's Door

The main entrance, known as the Wolf's Door, is made from bronze and adorned with two lion heads. Legend has it that in exchange for the first soul to enter, the devil agreed to help build the cathedral. He expected the soul of a bishop but the cunning locals tricked him by chasing a wolf into the cathedral. Angered, the devil slammed the bronze doors shut and ripped his finger off in the process.

Twin towers

The monumental western façade of the chapel is known as a westwork, an architectural innovation associated with Carolingian churches. It is two storeys high and comprises two towers on either side, as well as inner rooms and the main entrance to the chapel. Inside the two towers are spiral staircases that provide access to the upper rooms.

Symbolic meaning

From his throne, Charlemagne was able to look down onto the altar of the chapel while hidden from the view of those below. While he could look up at the mosaic of Christ on the chapel's dome, the congregation was below the emperor on the ground. It was heavily symbolic as Charlemagne was seen to be halfway between God and the people.

Religious decoration

The chapel's original cupola mosaic was supposedly a depiction of Christ enthroned, in purple robes and surrounded by the 24 elders from the Book of Revelation. Foreign artists, brought to Aachen by Charlemagne, most likely made this mosaic, although it doesn't survive today. Instead, the mosaic that now decorates the chapel is a 19th-century re-creation by Antonio Salviati, following the designs of Belgian architect Jean-Baptiste de Balthuze.

Under fire

When it was built, the chapel's dome was the largest north of the Alps. In 1656, a fire destroyed the entire roof and when the dome had to be completely rebuilt, it was made taller than before. Just under three centuries later, the cathedral was heavily damaged as a result of artillery fire by Allied forces during World War II. Thankfully the main structure survived and many of the treasured objects had already been moved for protection – however, it took over 30 years to restore the building completely.

Imperial inspiration

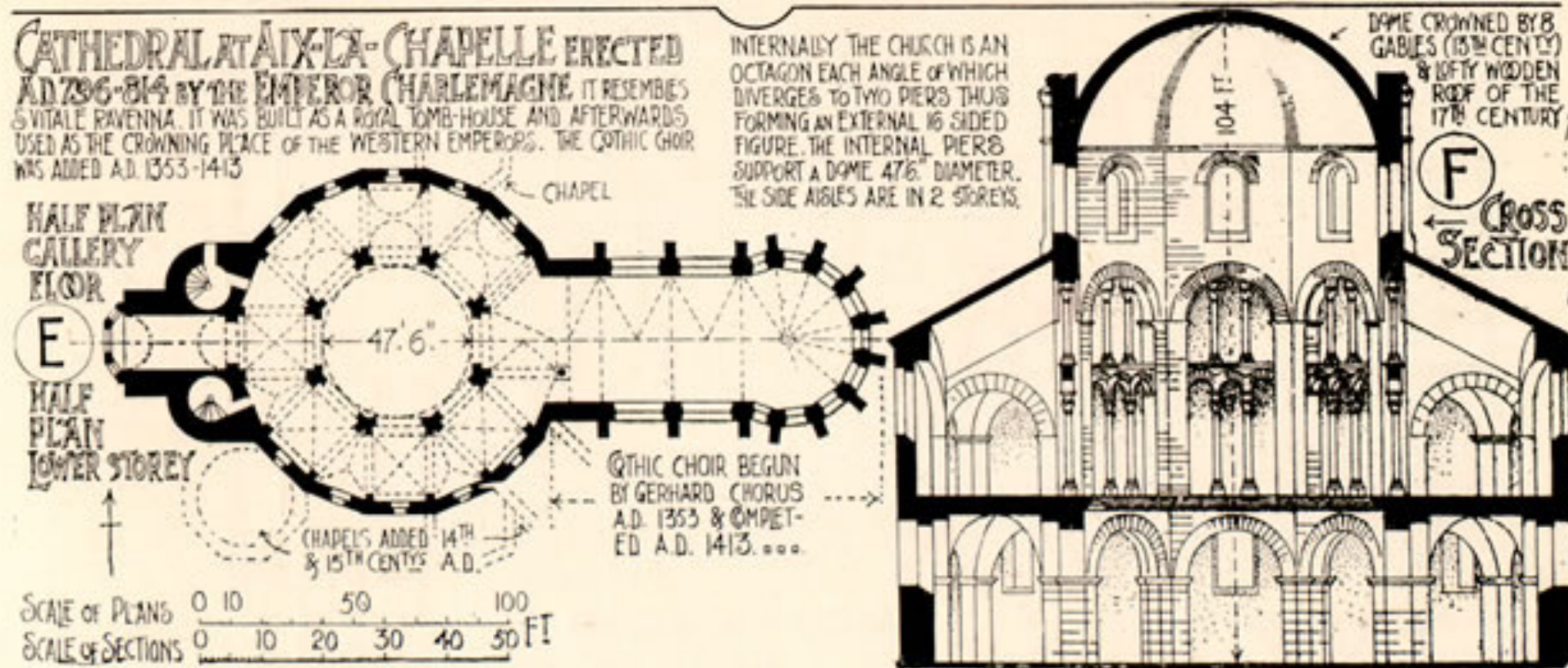
There are eight supporting pillars within the chapel, made from porphyry marble. Charlemagne imported the expensive material from Ravenna, Italy, emphasising the influence of the city's Basilica of San Vitale had on the design of the Palatine Chapel, as well as from Rome. Porphyry marble was purple, the expensive colour of royalty, adding further symbolism to its use in the construction of the chapel.

Byzantine influence

The octagonal shape of the chapel was influenced by the Byzantine style found at the Basilica of San Vitale and remains at the centre of the cathedral. Although many of the additions to the chapel are from a later date, the octagon is the original structure from the time of Charlemagne.

Charlemagne's bones

The Proserpina sarcophagus, which is currently displayed at the Aachen Cathedral Treasury, did not originate during Charlemagne's lifetime. Made from marble, it was created during the early 3rd century CE in Rome, around 500 years before the birth of Charlemagne. However, it has been argued that he was possibly interred in the sarcophagus after his death in 814.



83.

Palatine Chapel, Aachen, Germany, Odo of Metz, 795-805, plan and cross section, from Banister Fletcher, *A History of Architecture on the Comparative Method*, 5th ed (London, 1905), p 205



<https://www.dreamstime.com/one-oldest-cathedrals-europe-was-constructed-order-emperor-charlemagne-who-buried-there-to-palatine-chapel-image313361406>

ID 313361406 | Palatine Chapel
Aachen © Pablo Meilan
Campagnale | Dreamstime.com

Beautiful interior of the Aachen Cathedral, NRW, Germany. One of the oldest cathedrals in Europe, it was constructed by order of Emperor Charlemagne, who was buried there in 814. From 936 to 1531, the Palatine Chapel saw the coronation of thirty-one German kings and twelve queens. The church has been the mother church of the Diocese of Aachen since 1930. In 1978, Aachen Cathedral was one of the first 12 items to be listed on the UNESCO list of World Heritage Sites, because of its exceptional artistry, architecture, and central importance in the history of the Holy Roman Empire.







For the coronation of Barbarossa's grandson Frederick II in 1215, Charlemagne's relics were transferred to the Shrine of Charlemagne.



Video : <https://www.aachenerdom.de/app/uploads/2021/06/Karlsthron.mp4>

常年期第十四主日

集禱經

天主，

你聖子謙卑自下，拯救了墮落的世界。
你既解救你的子民脫離罪惡的奴役，
求你也恩賜他們聖潔的喜樂和永恆的幸福。

因你的聖子，我們的主耶穌基督，
他和你及聖神，是唯一天主，永生永王。
亞孟。

GELASIANO 750年羅馬禮書541；

M 1570年羅馬彌撒經書364：復活後第二主日；

1970年羅馬彌撒經書 與復活期第四周星期一集禱經相同





欣賞主日彌撒讀經及禱文



公佈：2025年7月3日
香港教區禮儀委員會

播放日期	內容
2025年7月8日(星期二) 晚上7:15	繼續道賞 (神秘節目，亦請大家在youtube留言建議)



7月6日	常年期第十四主日丙年	https://youtu.be/Xz50pQX8JyA?si=nVqTo-_zDPl36NLo
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待續....