Expressive power of the Gothic pillar
——The "Pillar of Angels" in Strasbourg Cathedral——

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—— **Abstract** ——

The "Pillar of Angels (*Engelspfeiler*)" in the south transept of Strasbourg Cathedral, which dates from the early thirteenth century, represents the Last Judgement through the arrangement of figures on a single pillar. Owing to its unparalleled configuration in Medieval art, there are no comparable examples. To address this gap, this paper adopted a new perspective and examined the pillar's role as a medium with the aim of illuminating the fundamental principles that underlay this work. The research highlighted the expressive power of the free-standing pillars (*Freipfeiler*) in the hall church (*Hallenkirche*) prevalent in the German-speaking regions. It was concluded that during the transition to the Gothic era, the integration of a pillar and figures in the "Pillar of Angels" has achieved innovative and unique expression of the free-standing pillar.

1. Introduction

The "Pillar of Angels (*Engelspfeiler*)" in the south transept of Strasbourg Cathedral, dated to the early thirteenth century, represents the Last Judgement through the arrangement of figures on the pillar. Previous studies have explored the links between this work and French Gothic sculpture, as well as its sources of inspiration. Conversely, this paper, by focusing on the free-standing pillar (*Freipfeiler*), i.e. the architectural element, seeks to offer a new perspective on the principles underlying the expression of the "Pillar of Angels".

2. Research background

The "Pillar of Angels," located in Strasbourg Cathedral in Alsace emerges as a distinctive peculiarity in art history (Figs. 1–3). This uniqueness stems from the pillar: the "Pillar of Angels" is an octagonal support in the center of the south transept, carrying twelve figures. These figures are positioned across three tiers of the pillar, with each tier containing four figures crowned with canopies. The lowest tier showcases the four Evangelists with small *tetramorph* positioned beneath their console. The middle tier presents four angels blowing trumpets. The top tier features Christ enthroned, flanked by three angels carrying the sacred instruments of the Passion. The console at Christ's feet displays the resurrected souls. This ensemble embodies the Last Judgement. The employment of a pillar in such a manner is notably rare.

The precise dating of the "Pillar of Angels" and the chronology of Strasbourg Cathedral at that time remain elusive.[1] An overview of the estimated chronology, categorized into three phases, is as follows. The first phase, around 1180/90, followed a fire and marked the start of renovations to the choir and the crossing.[2] Examination of the architectural features suggested that the architects helming these projects might have originated from the Rhine region.[3] The second phase, around 1200, saw the construction of the north transept (Fig. 4).[4] The third phase occurred around 1210. It is during this period that a new group of artists, termed as the "Workshop of the South Transept" by Bengel, likely joined the construction.[5] By then, the south transept's lower section had already been completed in the Romanesque style. In contrast, the upper section, where

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this new Workshop was engaged, exhibited Gothic characteristics.[6] It was also during this period that both the "Pillar of Angels" and the portal sculptures emerged.[7] In the fourth phase, following the completion of the south transept, the commencement of the nave's construction can be dated to around 1230/35.[8]

Previous studies have comprehensively analyzed the "Pillar of Angels," both from monographic perspectives and within the expansive context of the south transept and portal sculptures.[9] These studies have focused on three main aspects. First, style and chronology. Style analyses primarily drew comparisons with contemporary works such as those in Chartres, Reims and Bamberg Cathedral.[10] Besides, Bengel's monograph on the south transept offered a new insights from an exploration of both architectural and sculptural perspectives.[11] The second aspect is iconography. As will be discussed in Chapter Three, focus was given to its interpretation, and, as one example, its elucidation within the context of the liturgy.[12] The third aspect is the pillar-based ensemble with figures.[13] Although previous studies have analyzed the "Pillar of Angels" from diverse perspectives, the second and third facets still have areas that remain unaddressed due to the scarcity of comparable examples for this work. Therefore, this paper endeavors to fill this gap by situating the "Pillar of Angels" within the developmental history of pillars.

This paper focuses on the use of a pillar as a medium in the "Pillar of Angels." Specifically, it seeks to illuminate the fundamental principles underlying the expression. The framework for examination in this paper is as follows. In Chapters Three and Four, the discussion delves into the form and iconography, comparing the Last Judgement in a pillar with it in tympanums to highlight the distinctiveness of using the pillar as a medium. Subsequently, Chapter Five evaluates the expressive power of the pillar against the backdrop of the development history of the hall church. Chapter Six then probes the aesthetic impact realized through the utilization of a pillar as a stage of figures. Through this discourse, it becomes evident that the expressive dynamism of the "Pillar of Angels" is derived from the free-standing pillar.

3. Pillar with figures

A distinctive feature of the "Pillar of Angels" resides in its utilization of a pillar as a medium. As noted earlier, there are no known instances of an ensemble comprising a pillar and figures in medieval churches.[14] Previous studies have concentrated on columns or column-like motifs, endeavoring to discern the wellspring of inspiration for the "Pillar of Angels." Nevertheless, despite certain parallels, this pillar possesses distinct systems. In the discussion that follows, the uniqueness of the "Pillar of Angels" is reevaluated through a fresh comparative examination of the four instances cited in previous studies.

The first example is compound support with allegorical figures (Glencairn Museum, Bryn Athyn, Pennsylvania / Fig. 5).[15] This work, which probably once constituted a cloister, features slender support, adorned with acanthus leaf-decorated capitals on all facets and accompanied by allegorical figures positioned before them.[16] Despite certain similarities, previous observations indicated that this compound support lacks the intricacy and grandeur observed in the "Pillar of Angels."[17] In addition, what this paper should focus on is that the figures are securely attached to the support and lack movement.

Secondly, consider Chartres Cathedral. Grodecki and others have observed a resemblance between the "Pillar of Angels" and the north transept porch at Chartres Cathedral, not only in terms of the ensemble but also the style of the figures (Fig. 6).[18] Nonetheless, the slender pillars in Chartres Cathedral are aligned alongside each other, exuding a more horizontal rather than a vertical orientation, and they lack sufficient space around them. Consequently, it is discernible that they differ from the "Pillar of Angels," a solitary pillar standing independently and rising within a spacious area.

Third is the monumental column called the "Jupiter Column (*Jupitersäule*)." Characterized by vertical sections each enshrining deities, its configuration bears a semblance to that of the "Pillar of Angels." While numerous Jupiter Columns exist, the regal statue of Jupiter seated on his throne atop the column in Cologne (Romano-Germanic Museum, Inv. Nr. 480) evokes associations with Christ the Judge in the "Pillar of Angels."[19] This resemblance is undeniable, but this

paper places special importance on the distinction in the movement of figures, particularly the multi- directional nature of Christ in contrast to the fixed frontal depiction of Jupiter.[20]

The fourth reference is the "*Bernwardsäule*," as cited by Stoehr, a column-motif in St. Michael in Hildesheim (early eleventh century), 4 meters high, decorated with 24 relief scenes depicting the life of Jesus through a scroll, meticulously arranged in an eightfold spiral configuration.[21] Unlike the previous three examples which lack a narrative, this column-motif depicts a coherent story, a feature reminiscent of the "Pillar of Angels." However, while the column-motif itself, made of bronze and decorated with the great narrative relief, exudes monumentality, the small individual figures in the relief lack such grandeur. As such, it cannot be regarded as the direct source of the "Pillar of Angels."

This chapter has focused on the pillar-based ensemble with figures. In conclusion, none of the examples fully combine the compositeness, monumentality both of the pillars and figures, and inherent narrativity observed in the "Pillar of Angels." Indeed, these are the defining characteristics of the "Pillar of Angels."

4. Pillar as stage

This chapter explores the pillar as a medium but rather as a stage. While none of the examples discussed in the preceding chapter centered on the theme of the Last Judgement, its proliferation in tympanums during the twelfth and thirteenth centuries suggests that the tympanum could be a significant iconographic source for the "Pillar of Angels."[22] Yet, the representation system in the "Pillar of Angels" diverges from it in the tympanum, signifying its distinct essence.

Previous studies have highlighted the differences in iconography, especially the depiction of the Evangelists. In the traditional Last Judgement of the Middle Ages, it was not the human Evangelists that were represented, but the *tetramorph*, a symbol of the Evangelists. However, the "Pillar of Angels" presents the Evangelists as human figures, relegating their symbol to the consoles beneath them.[23] Furthermore, in comparison to the typical tympanums of portals, the Last Judgement at the "Pillar of Angels" exhibits a reduction in both the number of figures and motifs.[24] These divergences

should arise from a desire for monumentality rather than an explicit iconographic intent. As discussed in the preceding chapter, the scroll format spirally wrapped over the pillar enabled narrative expression through numerous yet smaller figures. However, the "Pillar of Angels" opted for a small gathering of near life-sized figures. The primary aim extended beyond merely using pillars as a stage for figures; it was to impart the monumentality of the pillars to the surrounding figures.

Pillars and tympanums, though both stages for expression, possess distinct systems. Therefore, comparing them based on their expressive mechanisms becomes a logical step. The examination will commence with the Romanesque era, which represents the apogee of the tympanum, a century prior to the "Pillar of Angels": the tympanum at the west portal of Autun Cathedral in Burgundy (ca. 1135), for example, where the Last Judgement is conveyed in a well-composed arrangement. Here, a colossal figure of Christ occupies the central position, flanked by two registers on either side and a crowd depicted on the lintel. The concept of the iconography is presented with clarity in this orderly composition. Further along in the Gothic era, tympanums underwent a transformation, becoming more compact in size. This, however, does not infer a diminution in their expressive space. The west portal of Chartres Cathedral (ca. 1145–50) exemplifies this: with Christ positioned at the apex of the tympanum of the central portal, the expressive realm expanded by integrating lintels, archivolts, responds, and capitals across the three portals, elucidating the Last Judgement in a systematic and coherent manner (Fig. 7). Around the same time, the portal in Bamberg Cathedral, which likely had an influence on Strasbourg, featured fewer figures in the smaller tympanum. Nonetheless, it employs a similar approach to convey hierarchy and narrative through the strategic placement and sizing of these figures.

The above analysis underscores the features of the tympanum, primarily owing to its flatness. This flatness provides a resolute central axis, representing hierarchies through bidimensional coordinates and the relative size of figures. Consequently, the tympanum possesses the lucidity required to convey the intricacies of complex theological visions at a glance. Furthermore, the

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multitude of figures imbued it with grandeur. However, replicating such compositional expressiveness, intrinsic to the tympanum's structure, within a pillar proves to be impossible. A pillar primarily enables the vertical stacking of scenes, placing limitations on the quantity of figures and motifs. Conversely, as will be elucidated in the subsequent discussion, it is the three-dimensional expression, such as height hierarchy and integration with the surrounding environment, that the pillar harnesses.[25]

5. Expression of pillar

The essence of the "Pillar of Angels" should be in its utilization of a free-standing pillar. It must be stated that the hall church (*Hallenkirche*) in the German-speaking region encouraged the development of free-standing pillars as a key element for expression. The form of the pillar in the "Pillar of Angels" can be understood as the addition of four slender responds to the *pilier cantonné*, which was first introduced at Chartres Cathedral (Fig. 8).[26] Its form itself signified a transition to the Gothic. Additionally, by noting the fact that the added responds in Strasbourg Cathedral seamlessly merge with the ribs, then it can be concluded that greater emphasis was placed on the harmonious integration of the pillar and the overall structure compared to that in Chartres Cathedral. Furthermore, what makes the "Pillar of Angels" different from the pillars in Chartres Cathedral is that the former is a free-standing pillar. A pillar standing independently in a directionless and uniform space is termed a free-standing pillar (*Freipfeiler*), distinguishing it from an arcade-supporting pier, as found in Chartres Cathedral. The "Pillar of Angels" elevates it in terms of expression and impact, even if the *pilier cantonné* served as inspiration for its form. Uniformity surroundings on all sides contributed to enhancing the expressiveness of the pillar.

The transepts of Strasbourg Cathedral can be interpreted either as a space borne by a single support or as one divided into two naves by this central support.[27] An important example for the latter may be the Church of the Jacobins (Dominican Monastery) in Toulouse, which emerged at the end of the thirteenth century (Fig. 9). In this church, a series of aligned supports rise to the vault, and the ribs smoothly spread without interruption.

This impressive form is impossible to achieve with the piers of the basilica. While the double-nave church like this was rare in France, its frequent occurrence in German-speaking regions is suggestive.[28] The particular quality of the free-standing pillar in the hall church becomes even more evident in contrast to the basilica. In the basilica, the space is divided into a nave and side aisles by arcades with piers. Conversely, the hall church lacks partitioning walls, leaving all sides around the pillars in open, unobstructed environment.

Both the "Pillar of Angels" with figures and the pillars in the hall church without figures represent variations of the free-standing pillar. Thus, examining the development of the latter, provides valuable insights for discussing the "Pillar of Angels." An early example of the hall church in Germany is St. Elizabeth's Church in Marburg (1235–1283). Despite the absence of the arcade, there remains a clear intention to divide the space through the narrow bay and the massive partition arch. Given that this was the initial phase in the development of the hall church, the second phase involves the development towards a unified spatial conception. In the nave of Minden Cathedral (1267–1290), for instance, it becomes apparent that the partitioning effect, similar to that observed in Marburg, diminishes in the partition and transverse arches.[29] This results in a heightened awareness of spatial unity.

In the third phase, complete spatial unity was attained, and the pillar truly became free-standing. In the case of St. Maria zur Wiese in Soest (began in 1313), the pillars are surrounded by responds that seamlessly integrate with the ribs, eliminating the imposts.[30] Additionally, the vault became relatively shallow, creating an impression of increased lightness and openness. In the fourth phase, the free-standing pillar finally reached the peak of its expressive power. In this context, the umbrella vault (*Schirmgewölbe*) holds significance, where the ribs uniformly radiate around the pillar.[31] The summer refectory of the Cistercian Monastery in Bebenhausen (1335) stands as a notable accomplishment (Fig. 10).[32] Its space exudes a sense of lightness and elegance, featuring numerous ribs that gracefully extend from slender octagonal supports. Another noteworthy achievement is found in the choir of the Franciscan Church in Salzburg from the mid-fifteenth century.

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Nussbaum and Lepsky highlighted this choir as a prime example of the complete absence of partition arches.[33] Among the several pillars, only a single pillar stands in the center of sanctum, epitomizing the essence of the pillar.

Based on the analysis presented in this chapter, the expressive power of the pillar in German Gothic architecture underwent substantial advancement during the thirteenth century, culminating in remarkable accomplishments in the subsequent fourteenth and fifteenth centuries. The hall church uniquely facilitates the pillar, allowing it to realize its utmost expressiveness and influence the surrounding ambiance. Naturally, however, they do not convey concrete themes. Returning to the "Pillar of Angels," its pillar has not yet attained the lightness such as that observed in Bebenhausen, nor has it realized the comprehensive spatial unity. Nevertheless, when considering its uniformity from all perspectives, its ability to engage with space, and its expressive power extending beyond being a mere structural elements, both the "Pillar of Angels" and the free-standing pillar of the hall church manifest a shared expressive ambition.

6. Integration of pillar and figures

Building upon the insights gained, it becomes evident that the pillar plays an essential role in governing the principles of the "Pillar of Angels." In this chapter, the interplay between the pillar and the sculpture is examined, focusing on their combined integration.

Firstly, a comparative analysis of the pillars in the south and north transept in Strasbourg Cathedral is presented to illuminate the features of free-standing pillars (Fig. 4). While both transepts have a central pillar as a support for the vault, a clear distinction emerges: the pillar in the north transept presents as a simple, unadorned cylinder, whereas the "Pillar of Angels" in the south transept takes the form of a compound pillar, having four alternating thick and thin responds encircling a central octagonal pillar. Notably, the thick responds seamlessly extend to connect with the transverse arch, while the thin responds integrate with the ribs. The transition from Romanesque to Gothic is manifested through the south transept's pillar, which assumes a graceful upward trajectory and harmoniously

merges with the overall structure.[34] It becomes evident that the pillar plays a pivotal role in amplifying expressive power and is, therefore, the defining feature of the "Pillar of Angels."

Secondly, the "Pillar of Angels" adeptly transforms architectural element, the contrasting expressions of strength and weakness found in the forms of responds, into an iconographic context, integrating a narrative into the pillar. The slender responds were complemented by figures, systematically organized into three tiers on all four sides, both horizontally and vertically, achieving a harmonious unity.[35] As discussed in the previous chapter, German-speaking regions witnessed the development of expressive free-standing pillars without relying on figures. In contrast, the "Pillar of Angels" embarked on a distinctive and solitary path by incorporating figures and narrative.

The reciprocal advantage is evident: with almost life-size figures, assuming certain positions of the responds, they stand by the pillar, inheriting its profound monumentality. This epitomizes the third expressive characteristic. Consequently, neither the pillar nor the figures sustain a dominant-subordinate relationship in which one merely embellishes the other. Furthermore, the figure visualizes the height, the pillar's own unique nature, within the context of the iconographic hierarchy. They dominate the space, underscored by the figures' mysterious emergence from shadows and their commanding presence as they survey the viewers below. Figures at a higher level lean forward away from the pillars, and the canopy's diameter increases as one ascends from the lower to the upper level.[36] This provides evidence that the figures were intended to be viewed from a considerable distance below.

Fourthly, three-dimensionality in the "Pillar of Angels" is realized through figures encircling the pillar. Unlike the *statue-colonne*, these figures do not appear "bound" to the pillar. With his body slightly twisted to the left, Christ the Judge guards the apse from a position reminiscent of the central throne. Other figures contort their bodies and direct their gazes and gestures in various directions from diverse angles.[37] These twisting movements are most effective nowhere else except in the free-standing pillar, where it can be seen from all angles. Simultaneously, these twisting

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movements lend grace to the pillar. Furthermore, in contrast, their rigid alignment across three tiers and four sides confers a sense of majesty and solemnity.

Fifthly, the "Pillar of Angels" represents the Last Judgement distinctively, differing from the tympanum which is rationally and narratively detailed within a two-dimensional framework. Instead, the "Pillar of Angels" achieves an entirely unique mode of expressiveness by integrating itself into the sacred space and interweaving the narrative within it. The monumentality of the pillar is elevated, invoking both awe and realism, resulting in a profoundly dramatic effect. Grasping the entirety of the "Pillar of Angels" at a glance is unfeasible; it demands a certain amount of time. Therefore, it becomes a work imbued with a temporal dimension. Moreover, given the difficulty in even glimpsing its reverse side, it simultaneously evokes a sense of perpetual surveillance and a profound sense of mystery.

7. Conclusion

This paper has considered the principles of the "Pillar of Angels" in the south transept of Strasbourg Cathedral, placing it in the context of the historical development of free-standing pillars in medieval churches. After defining the objective of this study in Chapter Two, the first half of this paper explored the peculiarities of this unique form. In Chapter Three, a comparative analysis of the combined pillars or column-like motifs with sculptures led to the conclusion that the distinctiveness of the "Pillar of Angels" stems from the monumentality of both its pillars and sculptures. Chapter Four focused on the iconography and showed that the representation system of the "Pillar of Angels" fundamentally differs from that of the tympanum. While the tympanum explains theoretically and objectively to the fine details within a two-dimensional plane, the "Pillar of Angels" promotes a more intuitive understanding by integrating with its surroundings. Consequently, the form of the "Pillar of Angels" is presumed to play a pivotal role in expression.

The second half of this paper delved into the expressive power of the pillar. Chapter Five scrutinized the development of the free-standing pillar in the hall church, a distinctive characteristic found in German-speaking regions. Unlike the pier in the basilica, the free-standing pillar, released from the wall, intermingles with the vault and the space, and incorporating figurative components, amplifies its expressive power. In Chapter Six, the study analyzed the synergy between the pillar and sculpture, emphasizing their combined expressiveness.

In conclusion, it can be asserted that in the "Pillar of Angels," the figures have inherited the monumentality of the pillars, dominating over the space. Simultaneously, the figures' elegance and narrative ability have bestowed upon the pillars a new expressive power. In contrast to the two-dimensional stage of the tympanum, the stage of the pillar integrates with its surroundings, creating a sustained engagement with the viewer and enhancing intuitive expression. Furthermore, as a three-dimensional work, the "Pillar of Angels" possesses a temporal quality: the fact that not everything can be comprehended in an instant generated an ambiguity that heightens its mystique and invokes a sense of awe. In the "Pillar of Angels," the integration of the pillar and figures, in the process towards the Gothic, has achieved the unprecedented and innovative expression of the free-standing pillar.

Figures

Fig. 1　"Pillar of Angels,"
south transept, Strasbourg Cathedral.
Photo by Akimi Iwaya, Sept. 2022.

Fig. 2　Christ; "Pillar of Angels,"
south transept, Strasbourg Cathedral.
Photo by Akimi Iwaya, Sept. 2022.

Fig. 3　Saint John Evangelist; "Pillar of Angels,"
south transept, Strasbourg Cathedral.
Photo by Akimi Iwaya, Sept. 2022.

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Fig. 4　Strasbourg Cathedral, north transept.
Photo by Akimi Iwaya, Sept. 2022.

Fig. 5　Compound support with allegorical figures,
now in Glencairn Museum, Bryn Athyn, Pennsylvania.
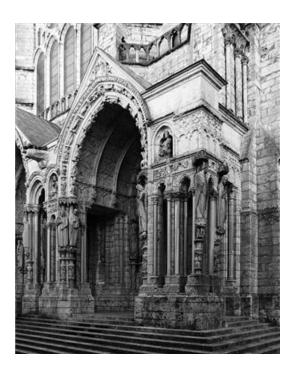Photo: Hayward / Cahn 1982, cat. 35.

Fig. 6　Chartres Cathedral, north transept.
Photo by Akimi Iwaya, Sept. 2023.

Fig. 7　Chartres Cathedral, west façade.
Photo by Akimi Iwaya, Sept. 2023.

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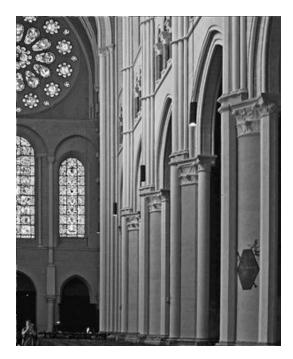
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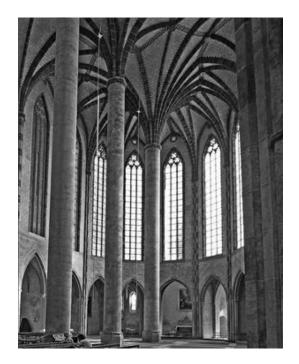Fig. 8　Chartres Cathedral.
Photo by Akimi Iwaya, Sept. 2023.

Fig. 9　Toulouse, former Dominican chapel.
Photo by Akimi Iwaya, Sept. 2023.

Fig. 10　Bebenhausen, Cistercian Monastery,
summer refectory.
Photo by Akimi Iwaya, Sept. 2014.

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Notes

[1] See notes [10] and [11].

[2] Fels 1932, p. 67–68; Grodecki / Recht 1971, p. 8.

[3] Grodecki / Recht 1971, p. 11.

[4] For more information on the chronology of the north transept, see Bengel 2011 (Südquerhaus), p. 45–61.

[5] Bengel 2011 (Südquerhaus), p. 384.

[6] Bengel 2011 (Südquerhaus), p. 384–386.

[7] There are differing opinions regarding the date of the sculptures in the south transept, with estimates ranging from around 1220 to 1235. See Nicolai 2002, p. 123.

[8] Grodecki / Recht 1971, p. 13; Bengel 2011 (Ostteil), p. 13.

[9] Previous research is summarized in the following works: Grodecki / Recht 1971; Bengel 2011 (Ostteil); Caillet 2020. For an example of a monograph on the "Pillar of Angels," see Stoehr 1926; Caillet 2020.

[10] The main previous studies on style and dating are as follows: Fels 1932; Grodecki / Recht 1971; Meyer 2004. For studies that involve comparisons with other cathedrals, see Schuller 1993.

[11] Bengel 2011 (Ostteil).

[12] For previous studies focusing on iconography, see Stoehr 1926; Simson 1972; Simson 1990; Schulte-Fischedick 1996.

[13] For previous studies focusing on this ensemble, see Stoehr 1926; Caillet 2020; Jung 2020.

[14] Bengel 2011 (Ostteil), p. 176; Jung 2020, p. 120.

[15] Bengel 2011 (Ostteil), p. 176.

[16] The provenance is uncertain. Hayward / Cahn 1982, p. 104–105, cat. 35. Further similar examples are cited in Bengel 2011 (Ostteil), p. 176.

[17] Jung 2020, p. 121.

[18] Sauerländer 1970 (1972), p. 443; Grodecki / Recht 1971, p. 14; Williamson 1995, p. 59; Bengel 2011 (Ostteil), p. 176. Particularly notable are Saint Modeste's proportions, posture, and multidirectional orientation, which bear similarity to those of Saint John in the "Pillar of Angels". Jung 2020, p. 121.

[19] Jung 2020, p. 121–123. For the "Jupiter Column," see Noelke 2010/2011.

[20] Jung highlighted the meticulous multifaceted composition of Christ. See Jung 2020, p. 117–124.

[21] Stoehr 1926, p. 341–343.

[22] See Stoehr 1926, p. 340; Bengel 2011 (Ostteil), p. 175. Incidentally, in Christe's monograph on the Last Judgement, the majority of examples from the church pertain to the tympanum. See Christe 1999 (2001).

[23] Jung cited the *Galluspforte*, an unusual representation where the Evangelists are depicted as men. Jung 2020, p. 121.

[24] Dehio, for example, described it as "das Drama selbst nicht dargestellt, nur die Hauptpersonen". Dehio 1922, p. Stoehr1926, p. 339; Bengel 2011 (Ostteil), p. 175. Stoehr, on the other hand, interpreted this from a liturgical perspective. Stoehr 1926, p. 339; Bengel 2011 (Ostteil), p. 175.

[25] The pillar itself may have carried symbolism, possibly influenced by the historical use of the south transept as a courthouse. Grodecki / Recht 1971, p. 21; Simson 1972, p. 36; Schulte-Fischedick 1996, p. 179–180.

[26] Grodecki / Recht 1971, p. 14. For the *pilier cantonné*, see Jantzen 1957 (2003), p. 24–27; Wilson 1990, p. 96.

[27] For a space with a single pillar (*Einstützenraum*), see Nussbaum 1985, p. 43.

[28] Sundt 1989, p. 206.

[29] Nussbaum 1985, p. 87–88.

[30] It was noted that what Gerstenberg termed as an "unified space (*Einheitsraum*)" has been achieved. See Nussbaum 1985, p. 127–128.

[31] For further information on umbrella vaults, see Nussbaum / Lepsky 1999, p. 224–228.

[32] Nussbaum cited the summer refectory of the Cistercian monastery in Bebenhausen as an early example of a space under the large umbrella vaults. Nussbaum 1985, p. 146.

[33] Nussbaum / Lepsky 1999, p. 234.

[34] The south transept is regarded as one of the earliest examples of Gothic architecture within the German-speaking region. See Nussbaum 1985, p. 43.

[35] Regarding the integration, Dehio viewed that "das Menschenbild etwas vom Wesen der Architektur, hier also der Säule, annimmt." Dehio 1922, p. 31. Meanwhile, Nussbaum described it as "diese Symbiose von Skulptur und Bauglied". Nussbaum 1985, p. 43.

[36] Jung 2020, p. 96–97.

[37] Stoehr and Jung focused on the movement of the figures in the "Pillar of Angels". See Stoehr 1926, p. 357ff.; Jung 2020, p. 101–117.

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—— **Abstract (Japanese)** ——

　ストラスブール大聖堂の南翼廊内に立つ《天使の柱》（Figs. 1–3）は，一本の柱に彫像を配することで〈最後の審判〉を描き出した，13 世紀初頭の作品である．本稿は，《天使の柱》を独立柱（Freipfeiler）の発展史上に位置付けることにより，その造形原理の解明を目指した．第 2 章にて，本作が特異な形式であるがゆえに類似例がなく，考察の余地があることを確認したのち，以下の章でその特質を浮き彫りにした．まず第 3 章で柱あるいは柱モティーフと彫像を組み合せた作例との比較に基づき（Figs. 5, 6），柱と彫刻の両者が記念碑性を備え有機的な関係の中に図像を展開させた点を，《天使の柱》の特殊性として指摘した．第 4 章では図像の観点から検討し，その表現システムをタンパンのそれと比較した（Fig. 7）．その結果，二次元的なヒエラルキーにより理論的かつ明快な図解を可能にしたタンパンとは相反する性質を《天使の柱》が有することがわかった．

　本稿の後半では柱に注目した．まず第 5 章にて，ドイツ特有のホール式聖堂の発展プロセスをたどることで，独立柱が有する表現力の可能性を明示した（Figs. 8–10）．壁面から解放された独立柱は，バシリカ式空間のピアとは異なり，均質空間の中で存在感を増し，さらにヴォールトと滑らかに連携することで新たな表現力を獲得したのである．《天使の柱》ではこれと同じ志向が，しかし彫像を介するという異なった方法で追求されたと解釈できる．最後に第 6 章にて，柱，彫刻，そして両者の融合という観点から，《天使の柱》が有する表現性を分析した．

　以上から結論として，《天使の柱》において，彫刻は柱の特性を受け継ぐことで威圧的に空間を支配し，あわせて，彫刻の有する優美さと具象性が柱に新たな表現力を付与したといえる．タンパンなどの二次元的な表現と比べて，柱を主体とする《天使の柱》は空間や観者との連続的な関係の構築が容易であり，そのため直感的な演出を得意とする．また同時に本作は，立体であるがゆえに時間的性格を内包し，すべてを一瞬で把握できないために不明瞭であり，それが神秘性を高め畏怖の念を助長することになった．ゴシックへの移行期において，《天使の柱》では柱の一部が彫刻へ置き換わり，独立柱としての類例なき表現が実現したといえよう．

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