THE NAUMBURG MASTER

SCULPTOR AND ARCHITECT IN THE EUROPE OF CATHEDRALS

SAXONY-ANHALT STATE EXHIBITION 2011
6/29 TO 11/2 NAUMBURG/SAALE
Enjoy a visit to “Der verschwundene Dom” (The vanished cathedral), a special exhibition by Bischofliches Dom-und Diözesanmuseum Mainz on the occasion of the Mainz Cathedral’s 1002-year anniversary from 1st April to 31st October 2011.

“From Naumburg to Meissen”, a special exhibition by the Hochstift Meissen from 29th June to 2nd November 2011 in Meissen Cathedral.

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Entitled “The Naumburg Master – Sculptor and Architect in the Europe of Cathedrals”, the Saxony-Anhalt State Exhibition will be presented in Naumburg from 29th June to 2nd November 2011. It is organized by the city of Naumburg in cooperation with the United Chapters Foundations of the Cathedrals of Merseburg and Naumburg and the collegiate Chapter of Zeitz (Vereinigte Domstifter zu Merseburg und Naumburg und des Kollegiatstifts Zeitz).

In close cooperation with a large number of museums, institutions and specialists from Germany and abroad, this international exhibition is dedicated to the work of the so-called Naumburg Master and his artistic position in the context of mid 13th century Europe. Outstanding works of art - including sculpture, treasury objects in gold and silver, stained glass and illustrated books from France, Germany, Poland, the United Kingdom, Austria and the USA - provide a unique insight and understanding of cultural and artistic exchange in medieval Europe.

An exhibition area of 2500m² will be used, including the “Schlösschen” on the market place, the Cathedral of St. Peter and St. Paul, the Church of St. Mary near the Cathedral, and the city museum “Hohe Lilie”. The St. John’s Chapel in the Cathedral cemetery as well as the St. Giles’ Chapel await the visitor. In addition to the exhibition space a highlight shall be the redesigned Cathedral garden including the children’s medieval stone masons’ lodge and the “Garden of the Naumburg Master” – a recreation of a medieval garden where the natural plant world which inspired the sculptor for the capitals of the rood screen in the Cathedral can be admired.
The Naumburg Cathedral of St. Peter and St. Paul ranks as one of the most important sacred cultural monuments from the time of the European High Middle Ages. Together with the cloisters, the chapel of the Three Kings, the Church of St. Mary and the surrounding canons’ houses, the impressive building with its four towers creates a magnificent architectural ensemble.

The history of Naumburg Cathedral begins in 1028 with the transfer of the Bishop’s seat to Naumburg from Zeitz, which was founded by Emperor Otto the Great in 968. With the exception of a few remaining remnants of several walls, little is left of the 11th century cathedral. Sources indicate comprehensive building work on the cloisters and the cathedral church from 1211-1212 at which time the decision was made for an ambitious rebuilding of the cathedral. By the time of the death of Bishop Engelhard II in 1242, the crypt, the east choir, the transept, nave and the ground floor of the two west towers had been completed.
The decisions made by Bishop Dietrich II (1243–1272) had a major influence on the history of Naumburg Cathedral. Being a member of the House of Wettin as well as being a long term member of the Naumburg Cathedral chapter, Dietrich maintained a special and intermediary position in the tense network woven between the claims to power of the diocese and the attempts to contain and restrict diocesan power on the part of Margrave Henry the Illustrious of Meissen (1221–1288). Siegfried II, Archbishop of Mainz, ordained Dietrich II as bishop. This direct contact was a major contributing factor leading to the summons to Naumburg of the artist who had created the rood screen in the Cathedral of Mainz. The cooperative efforts of Bishop Dietrich II, various representatives of the cathedral chapter, and the master craftsman from Mainz resulted in the agreement to complete the west choir of the cathedral and by so doing to fundamentally and symbolically manifest the secular and ecclesiastic legality of Naumburg as Bishop’s Seat. For this reason, it was the further agreed upon to commission a group of twelve statues: one each of twelve various benefactors who had endowed and gifted the Naumburg Cathedral. These twelve statues form the artistic basis of the west choir itself, all of which is embedded in a highly complex and comprehensive theological concept.
Due to their excellent artistic quality, the architecture, sculpture, stained glass and fresco of the west choir (completed approximately 1250) create a synthesis which is completely unified in both its iconographical and structural engineering aspects. This extraordinary artistic, architectural, and theological harmony can only have been achieved by giving a general directorship of the worksite to one responsible sculptor/architect – the “Naumburg Master” who came from Mainz.

The composition of the Crucifixion group and the related reliefs detailing the Passion on the west rood screen, the design of the twelve benefactor figures in the west choir, as well as the deacon’s statue in the form of a pult-bearer, and the bishop’s monument tomb in the east choir – are all of consumate artistic mastery. Faces, gestures and movements are reproduced in an unusually lifelike and expressive manner. The extraordinary ability of the artist to give to all of his human figures a realistic expression of emotional, spiritual, and psychological conditions, imbues the figures with an inner life and soul. The uniquely realistic representations of plants in the capitals of the rood screen and those of humans and animals on the gargoyles of the west choir are examples of the astonishing naturalism of the Naumburg Master. Firmly anchored within an architectural framework, the statues of the benefactors in the west choir are spatially related to the Crucifixion group and the reliefs depicting the Passion on the west rood screen. In turn, these figures and depictions are all in an immediate compositional relationship and interaction with the fresco of the Supreme Judge in the quatrefoil. In harmony with the depictions of the Naumburg Bishops and the saints triumphal over vice in the stained glass windows, the entire artistic and architectonic complex of the west choir manifests the central statement of faith in the theology of the High Middle Ages. How medieval works of art from various genres were compositionally unified in order to express to believers an idea of salvation can still be examined today by virtue of the ensemble of sculpture, stained glass and painting in the west choir. Based upon the medieval ideal of creating an organic art work, the exhibition offers a survey of stylistic and programmatic relationships within the various genres of medieval art with comparative presentations of manuscripts, gold and silver objets d’art, and stained glass.
As there are no written sources as to the life of the Naumburg Master, research into the history and work of the anonymous sculptor/architect and his workshop is dependent on the results of architectural research and artistic analysis. However, the results of this research and analysis indicate and recognize that the Naumburg Master is one of the most important sculptor/architects in Europe, embedded in a wide stream of east and west cultural exchanges. In the form of originals and copies, the exhibition in Naumburg manages to bring together a large number of works which manifest this cultural exchange so inherent to the art and architecture of mid 13th century Europe. As well as being based on the architect’s places of residence before and after Naumburg – Mainz and Meissen – it presents the foundation of the “Naumburg” workshop and its forerunners in Reims, Noyon, Coucy and Metz.

The Master’s specific style can be seen for the first time in the west front of Noyon Cathedral, and also perhaps in the sculptural decorations of the donjon of the fortress of Coucy, the largest castle complex in France in the 13th century. Furthermore, he created in the Cathedral of Metz an artistically outstanding relief.

The appointment of the Master’s workshop by Siegfried III of Eppstein, Archbishop of Mainz, played an important part in the Master’s work within the Holy Roman Empire. His work on the west and east choirs of Mainz Cathedral may have been contemporary to the design and construction of the Templars’ chapel in Iben in the Rhineland. His capability as an architect was comprehensively demonstrated with the complete design of the west choir at Naumburg, and with the bold and complex site of the Cathedral at Meissen, the substructure of which extends deep down a steep cliff.
From the time that Remigius, Archbishop of Reims anointed Chlodwig, King of the Franks at the end of the 5th century in the cathedral, the cathedral at Reims played a prominent role in the establishment and formation of the west Frankish – later French – kingdom. The new cathedral, which was built following a devastating fire in 1211, reflects the confidence and the tradition of both the most important French archbishopric and the ambitious royal dynasty. New forms in sculpture and architecture are witnesses to the innovative power that spread out from the most influential cathedral building site of the time. Masks and tracery are the main elements for the individualization of the sculpture and the artistic sophistication of the building. From the beginning, architecture and sculpture were integrated in a hitherto unknown way – the origins of the “sculptor/architect” began here.

The building of Reims Cathedral was a magnet for stonemasons, architects and craftsmen from all over Europe. Owing to the rapidity of construction and the gigantic size of the undertaking, there was a high turnover of highly specialized workers. The groups of workers who moved from Reims spread the new knowledge of architecture, sculpture and logistics throughout most of the Christian countries within a very short time. Using prominent originals and copies, the exhibition indicates the triumphal procession of this new style in Strasbourg, Trier, Bamberg and Magdeburg. And, the artistic and architectural sources which inspired the Naumburg Master are also a central theme of the exhibition.
During the course of the 13th century, with the building of cathedrals that seemed to reach towards heaven, the scale of which transcended all building that had hitherto been conceived— including those of antiquity, the social status of the architect changed. Entrusted with development of construction to the highest standards, he was considered to be a “doctor lathomorum”, a highly qualified stonemason. The names of the sculptor/architects of these new, massive buildings were often immortalized in the labyrinths, a symbol of pre-eminent architecture, which were inlaid in the stone floors of the cathedrals.

Architectural sketches drawn on parchment were then passed from one building site to another building site which allowed the sculptor/architect to comprehensively study, analyse, and understand both his own and other building projects in their various stages. Microarchitectural positions, such as baldachins over figures, mirror, in a model-like manner, ideals of architecture. The “atlantes”, statues of the master builder often found figuratively supporting an architectural element within the building are allegories of the humble, modest, and servile relationship of the master builder to his physically and spiritually overwhelming creation: the cathedral.

The foundation of universities in Europe – especially that in Paris around 1150 – brought about a new scientific understanding. The writings of the philosophers from antiquity were rediscovered: in particular those of Aristotle, which formed the basis of scholastic teaching. As a result of the thoughts and writings of Albertus Magnus, the Dominican friar from Cologne, scientific research concerning nature changed. Research was now exclusively concentrated on visual experience. This empirical principle also finds its expression in art, in the naturalistic depiction of flora and fauna in the decoration of the capitals and in friezes of foliage. The plants on the west rood screen capitals in Naumburg are of particularly impressive vitality. In light of the sacrificial death of Christ as depicted on the west rood screen these plants symbolize the redemption of the entire cosmos. Observation of nature is extended to humans and animals in the same way. Emulating the famous “masks” of Rheims Cathedral, which are based on physiognomic studies, attempts were made in many locales to convey a sense of inner life in the rendering of faces. Owing to this increased visual awareness and experience of nature, even mythical beings such as dragons appear to have a real existence.
The concept of distinctive individual knowledge of guilt, combined with the question of the possibility of freeing oneself from the yoke of sin through one’s own efforts pervades the entire gothic time period. However, it was simultaneously maintained that it was possible to obtain salvation through the church. This salvation occurred, for example, by presenting endowments to the church or churchrelated institutions, and by so doing, avoiding eternal damnation. The representations on the rood screen point to the act of redemption though the crucifixion of Christ, which was mystically reenacted in the celebration of the Eucharist at the choir altar. The prayers of the congregation included the benefactors portrayed in the statues on account of their good deeds.

The concept of salvation on the Judgement Day with a punishing God permeated cathedral sculpture of the first half of the 13th century. In the work of the Naumburg Master the grace endowing Christ appears instead. Those entering the choir at the west rood screen confront the Saviour directly in a powerful manner that is not to be found in cathedrals either before or since. Many and various statues and reliefs of the 13th century, in places far removed from one another, artistically indicate the theological concept of a spiritually renewed and noble humanity.
Influenced by developments in France and England, a high culture of courtly nobles flourished in Saxony and Thuringia in the 13th century, and found expression in poetry and music as well as the fine arts. In the same context an concept of spiritual salvation developed which was artistically represented with the assistance of an hierarchically organized classification system, as seen for example, in the west choir of the Naumburg Cathedral. The sculptures of the founders in Naumburg evoke the characteristics and distinctions developed by and inherent to the knightly class since the 12th century. These class characteristics and distinctions were to be seen in weaponry, heraldry, costume and jewellery, and particularly in the standards of courtly behaviour.

In this epoch, the commemoration of cathedral founders via an artistic process increased considerably. Founders and benefactors often long dead were memorialized in the form of monuments or, as in Naumburg, as statues. These memorials serve as a reminder of the everlasting, perennial powers as well as the venerable age of ecclesiastic institutions. In the statues of the founders, intended as models to emulate, the prospect and promise of salvation appears to be honoured by good works.

The stained glass windows of the west choir, which to a large extent have survived in their original condition, have not hitherto been sufficiently valued or recognized for their artistic importance. Their artistic importance, however, the windows should be as much appreciated as the sculpture and the architecture, whereby the images in the windows have completely different origins. The “Zackenstil”, which spread from the Rhineland to North and Central Germany, is based upon Byzantine motifs. As the “Wolfenbüttel pattern book” indicates, these various patterns were formalised and compiled in Constantinople. The exhibition highlights the significance of the Naumburg stained glass, which is then compared to a selection of unique examples of stained glass and illustrated manuscripts.
The representation of the Passion of Christ on the rood screen is a key position within the overall concept in Naumburg. The sacrificial death on the Cross is the source of redemption for the penitent. Who wished to further the salvation of his soul could do so by contributing to the church in the form of financially-oriented endowments. The Passion of Our Lord is a particularly common theme on other rood screens from the 13th century, an architectural barrier which separates the congregation in the nave from the clergy in the choir. Fragments of complete and identifiable rood screens of France and the Rhineland will be placed alongside the work of the Naumburg Master.

The complex development of courtly aspects and the associated physical, human appearances seen within the sculptural cycle of the Cathedral Founders in Naumburg are determined by and are a reception of artistic ideas and forms firstly manifested at the Cathedral of Rheims. These particular stylistic forms and modelling are indubitably a reception of Rheims, and yet these forms were also rooted in the cultural heritage and objectives of the commissioners of the statues in Naumburg. So palpable in the Naumburg benefactor statues, the artistic ideal and objective of creating unique, individual, human forms shall find in Naumburg and in Meissen its final expression.

A unified standardization replaced the goal of artistically registering and portraying individual traits: a direct result of a uniforming and unifying of courtly etiquette and life under Louis IX of France, commonly referred to as Saint Louis (1226–1270). Within this courtly context, a sophisticated elegance was developed. In association with this new codification of courtly life and towards the middle of the 13th century in Paris, a concept of art was developed that henceforth would dominate taste throughout much of Europe. In the exhibit, works of art carried out in France at this time or inspired by the French model illustrate this new concept of art. The exhibition presents major works produced at this time in Paris, among them the statue of King Childebert from the Abbey of Saint-Germain-des-Prés and the apostles from Sainte-Chapelle. The Sainte-Chapelle, a central building project under Louis IX, was built at this time to house the relic of Christ’s crown of thorns which Louis IX had acquired. The Sainte-Chapelle was erected as a “transparent” home for this extraordinary relic at the same time as the Naumburg west choir and also, in the interior, contains a cycle of statues.
Without a doubt, Naumburg Cathedral and the work of the Naumburg Master are unique. And yet it could be maintained that there are as many Naumburg Cathedrals, as many Utas and Ekkehards and as many Naumburg Masters to be found as there are viewers, readers and scholars who study them.

For a good 150 years art history has been concerned with the “stone marvel” of Naumburg with multifarious and often contradictory results. Popular reception – at that time vehement – began at the end of the 1920s with a flood of publications and reproductions, among which the expressive photographs by Walter Hegge, a native of Naumburg and a pioneer in the photography of architecture and nature, played a central part.

A diversity of interests of problematic contradictions (Romanesque/Gothic, introverted/extroverted, German/French etc.) provided the matrix for a kaleidoscopic mix of pictures: the “Master” as a born again Pygmalion, as a wandering genius, as God seeking mystic, as a Waldensian heretic, and finally as a prosaic collective of stonemasons. Uta, whose fame soon outstripped the fame of all the other Naumburg likenesses, has been portrayed as a faithful wife, as an unapproachable aristocrat and as a mysterious diva.

The Naumburg statues have been abused as a symbol of the would-be superiority of the Germans over everything foreign; while the reproductions in plaster and clay in West German living rooms after the World War II served as a reminder of their compatriots in the East. Today the Naumburg Master and his works appear to stand for European integration, a concept which had already been achieved in the Middle Ages.
The Naumburg Cathedral garden surrounds a large area immediately to the southwest of the Cathedral. This garden of approximately two and a half acres invites the visitor to stroll and enjoy the park, and perhaps indulge in a cup of coffee. Until the opening of the 2011 exhibition, this area of the Cathedral grounds was not open to the public. Unified within it are historic pond and pool complexes, the bastions of the medieval “Immunity Walls”, as well as the gardens of the former homes of the canons.

In harmony with the newly redesigned Cathedral Garden, the garden of the Naumburg Master manages to create a relaxing and atmospheric ambience in which the Cathedral itself is situated and embedded. Within the park complex, in close proximity to the west Choir, the “Garden of the Naumburg Master” is situated in which the visitor may study and admire the local plant world. Exactly these plants served to inspire the Naumburg Master; he used these plants as models for the capitals, the friezes, and the keystones of the west rood screens and the west choir. On both the west rood screen and in the west choir of the Cathedral are over 150 original capitals on which botanically correct and identifiable foliage are to be found.

Within the grounds of the Cathedral garden and in the course of the Exhibition a recreation of a medieval artisans’ and artists’ workshop (Bauhütte) shall be opened in which visitors may study and experience both the administrative and artistic processes of building and creating a medieval Cathedral. Here visitors may experience, for example, the creation of a copy of a statue of a founding cathedral capital member such as Uta or Ekkehard, perhaps the most wellknown of the twelve figurative sculptures. Moreover, the Naumburg Cathedral garden will be the location of many artistic performances. Here the Naumburg Theatre will perform the special highlight “Lichtschattentänzer” with figures, masks, music and dance.

The following sponsors and patrons have financed the reconstruction and restoration of the Naumburg Cathedral garden:

Anemone ranunculoides L., Ranunculaceae: Buttercup flower, yellow anemone
You may wish to consider visiting historically corresponding places in the Saale-Unstrut Region with superb historical building ensembles and equally important works of medieval art. These corresponding positions, both in terms of towns and buildings and art works, are all closely related to the historic and artistic developments of the Naumburg Cathedral, the Cathedral Chapter, and the Naumburg Bishops. And in the scenic landscape of the vineyards of the Saale-Unstrut wine growing region, results of decisions of the Naumburg Bishops are still to be experienced.

Merseburg
The ensemble of Palace and Cathedral dominates the city of Merseburg, and both invite visitors to explore and to view the numerous art treasures which are maintained in this unique ensemble. For the Merseburg Cathedral the Naumburg Master created the tomb figure of Hermann the Knight of Hagen. Valuable stained glass windows and a monumental triumphal cross bear witness to the artistic glories of the high middleages contained within the Cathedral.

www.merseburger-dom.de
www.merseburg.de

Zeitz
The Bishop’s Seat of Zeitz was created in 968 and was moved to Naumburg in the year 1028. The early medieval crypt of the former Cathedral in Zeitz is today integrated in the historical palace church of Moritzburg. The remarkable Gate House of the Moritzburg Palace houses the collegiate library with the extraordinary book collections of the last Naumburg Bishop Julius Pflug (1499–1564). International curiosities are the editions of reformatory writings of Martin Luther and Philipp Melanchthon.

www.vereinigtedomstifter.de
www.zeitz.de

Freyburg
The castle of the Thuringian Landgravies, founded in 1090 and related to the Wartburg Castle, conveys the spirit of the courtly life under Margrave Henry the Illustrious to this day. Important personages such as Emperor Barbarossa, St. Elisabeth of Thuringia, and poets such as Heinrich von Veldeckemboss the castle with a unique history. In addition, the remarkable Town Church of Freyburg is considered to be the “little sister” of the Naumburg Cathedral.

www.schloss-neuenburg.de
www.freyburg-tourismus.de

Schulpforte
The Monastery Pforta is a former Cistercian abbey in the Naumburg city district of Schulpforte. This abbey has been used as a public school for gifted students since 1543. The Monastery Church with its original building forms and substance is an excellent example of 13th century Cistercian architecture. Built in approximately 1251 the choir of the church is architecturally related to developments experienced on the west choir of the Naumburg Cathedral, indicating an influence of the Naumburg Master.

www.stiftung-schulpforta.de

Bad Kösen
High over the Saale River Valley the picturesque ruins of the Castles of Saaleck and Rudelsburg commemorate their founders, the Bishops of Naumburg. Built Bishops in the High Middle Ages, this castle served to protect the trading routes, such as the Via Regia. Saaleck Castle lies just a few hundred meters distance from the Rudelsburg upstream on the Saale River.

www.rudelsburg.com
www.burg-saaleck.info

Schönbürg
The Fortress with the imposing Round Tower was in the medieval era an extremely important possession of the Naumburg Bishops. Of the original 12th and 13th century building substance remain today the enclosing walls, the fortress keep, and the Courthouse of the Naumburg Bishops.

www.schoenbourg.de
The 2011 state exhibition has a special attraction for school classes to the Naumburg Cathedral: a day in a medieval cathedral stone masons’ lodge and workshop. Hands on experience lies in the foreground: faithful copies of the original tools can be used. The pupils can slip into the roles of a medieval master builder or craftsman, and experience the fascinating world of a stonemason’s lodge of the 13th century, and even try out medieval working technology. Opportunities to build a vault with model bricks or to reconstruct a Gothic window from soft porous concrete blocks and give it a lead glazing will abound. In addition, a large, wooden model of the cathedral may be used to indicate to the children the different construction phases of the church. The concept for this innovative project is currently being developed in cooperation with the Landesinstitut für Lehrerfortbildung, Lehrerweiterbildung und Unterrichtsforschung von Sachsen-Anhalt (LISA) [Saxony-Anhalt state Institute for the Continuing Education of Teachers and Research of Teaching Methods].

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Catalogue
A catalogue of about 900 pages with numerous illustrations in colour will be published on the occasion of the exhibition; Michael Imhof Verlag; ISBN No. 978-3-86568-600-8.
Opening Hours
Daily: 10:00 a.m. – 7:00 p.m.; long Fridays: 10:00 a.m. – 10:00 p.m.

The Naumburg Cathedral garden with the “Garden of the Naumburg Master” may be visited during the regular opening hours.

Admission charges
Adults/Group concessions 12/11 €
Concessions (students, trainees) 8 €
School children 2 €
Season ticket for adults*/for schoolchildren* 30/5 €
**not valid for special events and without supplement for guided tours

Guided tours for individual visitors
Audio-Guide Languages: German, English, French

Guided tours for the public
Meeting point:
Schlösschen 10.30 a.m. and 2.30 p.m.
Naumburg Cathedral 11.30 a.m. and 3.30 p.m.

Place
“The world of the Gothic Cathedral”
Guided tour through the Schlosschen
30 minutes 1.50 € plus admission
Guided tour through the Cathedral & cloisters
60 minutes 2.50 € plus admission
Combined guided tour through the Schlosschen, Cathedral & cloisters
90 minutes 3.50 € plus admission
**no surcharge for children and adolescents under 18 years of age when accompanied by an adult

Guided tours for group visitors
Reservation required
Languages: German, English, French
Meeting point: by arrangement, Schlosschen (Markt 6) or Naumburg Cathedral (Domplatz 16/17)
Number of persons in a group: max. 25 persons, 1 tour guide and 1 bus driver free

Place
“The world of the Gothic Cathedral”
Guided tour through the Schlosschen
30 minutes 25 € plus admission
Guided tour through the Cathedral & cloisters
60 minutes 50 € plus admission
Combined guided tour through the Schlosschen, Cathedral & cloisters
120 minutes 80 € plus admission
(including walking times)

Education programs

Guided tours for school classes
Reservation required
Meeting point: by arrangement
1 teacher & 1 escort free

School projects
Further information about the medieval Cathedral stonemason’s hut and workshop for children is published in separate folders and on our homepage:
www.naumburgermeister.eu

Other sights worth seeing
1. Church of St. Maurice
2. Church of St. Othmar
3. Town Hall
4. Catholic Church of St. Peter and St. Paul
5. Naumburg Theater
6. St. John’s Chapel
7. Commonwealth War Graves
8. St. Mary’s Town Gate
9. Church of St. Mary Magdalen
10. Church of St. Mary Magdalen
11. Church of St. Maurice
12. Church of St. Othmar
13. Town Hall
14. Catholic Church of St. Peter and St. Paul
15. Naumburg Theater
16. Nietzsche House

The travel destination Saxony-Anhalt impresses its visitors with numerous buildings on the “Romanesque Road”, with idyllic parks and gardens in the “Garden Dreams”, with various opportunities for outdoor activities at the rivers and lakes of the “Blue Ribbon” as well as with sensational archeological discoveries on the “Sky Paths”.

Please contact us for travel offers:
fon +49 (0) 391/562-83820
www.sachsen-anhalt-tourismus.de