

Former Saints Justus and Pastor Cathedral

You are in a place of worship. In this sacred building, please respect silence, wear appropriate clothes and behave properly. Animals are not allowed (except guide dogs).

The building officially started on 3rd of April 1272. Works progressed at a good pace and the choir was completed in the 1330s. Unfortunately, the work was halted in 1345 due to the breakout of the Hundred Years War. Indeed, during those turbulent days, Narbonne's consuls refused to move the 'Cité's fortification wall, a necessity to continue the building of the transept.

Later, there were several attempts to proceed with the work, particularly in the early XVIIIth century (walls and chapels of the transept) and towards 1840-1842 (upper parts of the transept). Yet, Narbonne's cathedral consists of but an imposing choir framed by twin squared steeples.

Dedicated to the two Spanish brothers and martyrs Justus and Pastor (late IIIrd century), it is one of the most outstanding monuments of XIII and XIVth centuries French Gothic art. It was built in a rayonnant Gothic style and it replaced at least two more humble sanctuaries which once partly rose where the cloister is now located: Bishop Rusticus' church (mid Vth century) and Theodard's church (IX and XIIth centuries).

The choir of Narbonne's cathedral is very vertical and has an outstanding size. It is particularly overwhelming: 48 m wide, 55 m long, a bit more than 40m high under its vaults, a thrust only surpassed by Beauvais, Amiens and Metz cathedrals.

The elevation consists of three levels, typical of many Gothic churches: slender openings of the first level, blind triforium, large upper windows. The choir is flanked by an ambulatory and it is surrounded by 13 pentagonal chapels; 5 of which are rayonnant and monumental.

During the Revolution, the archbishopric of Narbonne was removed and permanently transferred to Carcassonne. The cathedral became then a mere parish church.

Outstanding elements

A- The Altarpiece

Imposing canopy supported by six monolithic columns in red 'Incarnat' marble from Caunes Minervois (Aude). It was designed in 1694-95 by Narbonne's architect and sculptor François Laucel after Jules Hardouin Mansart's sketches.

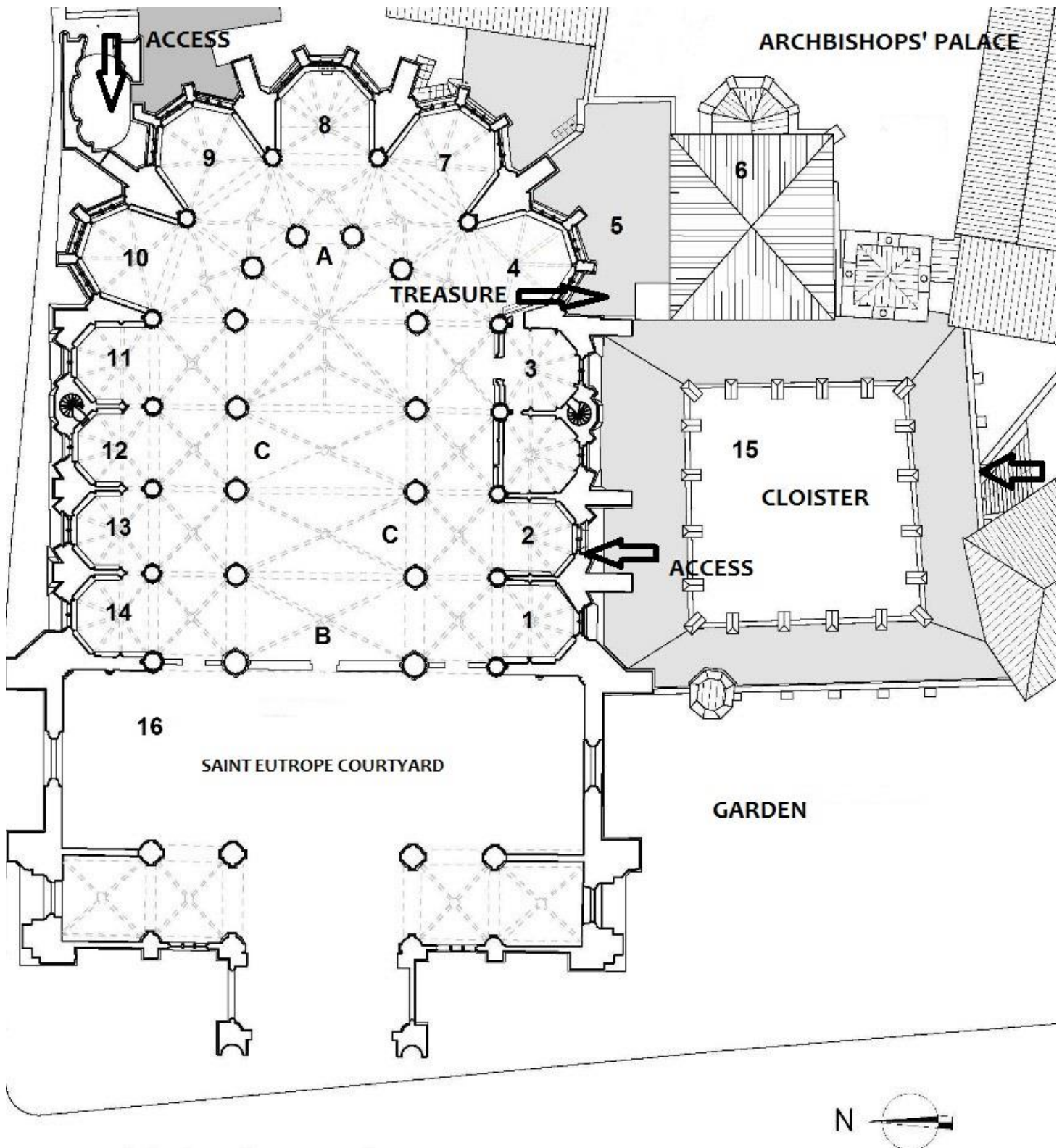
B- The Great Organ chest

Breathtaking, 23 m high, it was installed on the western wall. It is the work of Christophe Mouchérel and was designed between 1739 and 1741, replacing a more ancient instrument which had been destroyed by a fire in 1727. It was achieved by Jean François Lépine around 1770. 68 games, enormous chest of carved wood with the chapter's coats of arms (Argent with cross Gules).

On the top, the Assumption of the Virgin Mary with the martyrs Justus and Pastor and musician angels.

C-The Choir Stalls

Designed in 1780, U shaped on two levels, 131 seats which attest to the importance of the cathedral's chapter until the Revolution.



Chapels, Annonciade building, cloister, Saint Eutrope Courtyard (uncompleted transept)

1 Saint Stephen Chapel: *The Stoning of Stephen*, oil on canvas by Jacques Gamelin (1738-1803), *Entombment*, Beaucaire polychrome stone, made around 1520.

2 Southern Entrance: *Transfiguration* by Rafael, copy by Pierre Nicolas Brisset, to replace the original meant for Narbonne and commissioned by Giulio de Medici (non-resident archbishop from 1515 to 1523), remained incomplete and kept in Rome; Romanesque polished and carved marble stoup; Opposite, marble oratory dated 1525 housing a Virgin with the Child called 'Our Lady of the Bridge'. It was originally located above the canal (Narbonne Robine), on the Saint Catherine or Chain, humpback bridge. It was settled in the south aisle in 1889.

3-Two chapels used as a sacristy: On the wall, two Aubusson tapestries (late XVIIth century?) Queen of Sheba visiting King Solomon and David's defeat of Goliath. Opposite, wrought iron credence and painting representing Christ on the Cross between the Virgin Mary, Saint Bernard and Saint Bartholomew (XVIIth century).

4-Saint Michael Chapel: The chapel was completely restored in 2012. The altar was consecrated in 1295 by Guillaume Durand, bishop of Mende and former canon friar of Narbonne. The XIV and XVth centuries stained glasses were donated by the chapter. Painting by Antoine Rivalz (1667-1735): *Battle of Saint Michael against the rebellious angels*: Two Savonnerie or Gobelin tapestries, donation of Louis de Vervins, archbishop of Narbonne between 1600 and 1628: *The Annunciation* and the *Worship by the Shepherds*. Opposite, sumptuous marble and painted limestone canopied tomb of Archbishop Pierre de la Jugie (1347-1375). It was mutilated in 1793.

5-Treasure Room (access by Saint Michael Chapel): Located above the former chapter room, it is surmounted by a brick cupola, which conveys outstanding acoustic properties. Since the 1950s it houses the cathedral's treasury: goldsmiths' wares, Flemish tapestries, manuscripts, fragments of Philip the Bold's tomb...

6-Annonciade Chapel: Early XVth century elegant little Gothic building, it was consecrated in 1510 and dedicated to Our Lady of the Annonciade; Altar table carved in an Antique piece of marble. It houses several paintings: *Tobias and the Archangel Raphael* by Nicolas Tournier (early XVIIth century), *the Descent from the Cross* by local painter Pierre Lavergne (XVIIth century), *Joseph made known to his brothers* by Fournier (1655), *the Death of Saint Francois Xavier* (XVIIth century), *the Multiplication of the Loaves*, dated 1556.

7-Sacred Heart or Saint Peter Chapel: former high chapel, it houses several tombs on the ground; two Aubusson tapestries: *Saint Peter and Saint Paul* and *the Baptism of Prince Djem, Bajazet's brother* (XVIIth century). XVIIth century altar and retable. Opposite, canopied tomb of Archbishop Louis de Vervins (1600-1628).

8-Our Lady of Bethlehem Chapel (restored): Located in the axe of the building, it was the parish chapel until the Revolution; XIVth century stained glasses depicting scenes of Christ's childhood, Saint Justus and Saint Pastor; Remarkable alabaster statue of the *Virgin with the Child* (presumably donated by archbishop François de Conzié 1391-1432);

Polychrome stone retable (second part of the XIVth century). It was found broken into fragments under an XVIIIth century décor of marble panels and restored for 10 years; It consists of three levels with more than 200 characters: upper part: eight statues set in an architectonic décor of gables and pinnacles (musician angels, saints and prophets), in the middle, six evangelic scenes of Christian feasts connected with Christ's life; lower part and in the middle, the four places where souls dwell after death: Purgatory, Limbo, Hell and Paradise. They nearly completely disappeared and were replaced by the *Virgin with the Child*.

9-Holy Trinity Chapel: Early XIVth century stained glasses alluding to Archbishop Gilles Aycelin (lion proceeding from his coats of arms and French lily); Two paintings by Jacques Gamelin, *Invention of the True Cross (1788)* and *Departure of Saint Louis's Crusade*. Opposite, famous monumental Renaissance tomb of Archbishop Guillaume Briçonnet (died in 1514).

10-Saint Martin Saint Lazarus Chapels: Stained glasses with coats of arms of the first part of XIVth century; *Raising of Lazarus* painting, copy by Carl Van Loo of Sebastiano del Piombo's work (1485-1547). The original was commissioned by Giulio de Medici for Narbonne. It was purchased by Philippe d'Orléans, regent of France in the early XVIIIth century, It is now displayed at the National Gallery in London. Relics of last archbishop of Narbonne, Arthur-Richard Dillon (died in exile in London in 1806), repatriated in Narbonne in 2006 when the chapel was restored.

Opposite, canopied tomb of Archbishop Bernard de Farges (1311-1341), deteriorated during the Revolution (fragments of XIVth century murals).

11-Our Lady of the Salette Chapel: XVIIth century marble altar from the Blue Penitents Chapel (open to the public during temporary exhibitions).

12-Saint Joseph Chapel: Tomb of Jean Seigneuret de Laborde, president and treasurer of France, died in 1607, inspired by Barock style, clear marble. It is the only monumental tomb of a layman in the cathedral.

13-Saint Vincent de Paul Chapel: XIXth century elements of décor

14 Saint Teresa of Avila Chapel: XIXth century elements of décor

15-Saint Justus Cloister: Built during the second part of the XIVth century, four galleries with groined vaults, buttresses with pinnacles and expressive, oversized gargoyles. Incomplete monument restored between 2015 and 2017. Marble low relief of the Assumption opposite the entrance to the cathedral. Former belltower of Theodard and former chapter room of the Annonciade on the eastern gallery.

16-Saint Eutrope Courtyard (incomplete transept): Open-air space due to the attempts of Archbishop Le Goux de la Berchère (early XVIII th century) to complete the transept and to begin the nave. Under the leadership of Eugène Viollet le Duc, towards 1840, the building was suspended due to lack of funding; Tomb of Monseigneur de la Berchère in the south chapel of the nave.