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## *A jubilee lamp for the 800 years of the cathedral*

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A work signed by Fr. Loïc BONISOLI+ and Yves MENDES DA SILVA SALVADOR

This lamp is like a lighthouse in which the flame of the jubilee is treasured as in a tabernacle. It is a harmonious blend of weathering steel, copper (for embossed letters and figures), Jaumont stone (the local stone which was used to build our cathedral) and glass. The general shape reflects the specific heights and the slender figure of the cathedral in many respects:

# the height of the Mutte tower (90m high corresponding to the right upright of the work in a front view)

# the height of the Chapter tower (60m high corresponding to the left upright of the work in a front view)

# the record heights of the vaults by Pierre Perrat (42 m high corresponding to the back upright of the work in a front view)

Three elevations thus induce the visitor to look up at the sky (the work is 3,10m high!)

Weathering steel has been cut and designed in the shops of art ironwork HUGON from Metz-Vallières and the workshop YVO-VITRO from Terville has made a wonderful glass composition to protect the jubilee flame.

This flame emerges from a rough stone block (Jaumont stone) which symbolizes the martyrdom by stoning of Saint Stephen of whom Metz owns one relic.

The lamp consists in a base with three parts, symbolizing God the Father, the Son and the Holy Spirit. On those parts three holy bishops, the pillars of our diocese and its history and thus of our cathedral are symbolically mentioned with their first names:

- Saint Clement, the first bishop of Metz came in 280 and was therefore the first evangelizer. According to the legend he overcame the awful monster called Graouilly in imprisoning the beast with his stole and then drowning it in the Seille, a river of Metz. The two flaps of his stole are represented on the lamp.

- Saint Arnould, an ancestor of Charlemagne, became the 29<sup>th</sup> bishop of Metz in 613. According to the legend he had been chosen as a bishop by the people of Metz but he did not feel worthy of his function. He then decided to remit himself to heaven in throwing his episcopal ring into a river and asking God the Father to give him the ring back when he was capable to perform his mission. On the next Easter day fish was served to him and during the meal he found a ring in the belly of the animal. He then understood that God had chosen him as the worthy bishop of the city. This ring has been preserved and it is displayed in the Treasure of the cathedral. The fish and the ring of the holy bishop are represented on the lamp.

- Saint Chrodegang became the 37<sup>th</sup> bishop of Metz in 742. He played a part in making the city of Metz a capital of liturgical and musical reform according to the rite of Rome. He wrote a rule for the canons which then spread on all the Frankish lands of the time. He also initiated the development of a new orderly chant for liturgy called «*Metz Chant*» or «*Carolingian chant*». Thus the first form of Gregorian chant was born in Metz! A piece of the holy bishop's skull, which has been kept, is displayed in the Treasure of the cathedral. Saint Chrodegang is represented on the lamp through an ancient partition in the «Gregorian» style. The musical pattern of the partition corresponds to the first notes of the hymn «*Urbs Jerusalem beata*» (*Blessed City of Jerusalem*) written in the 7<sup>th</sup> century and chanted during the feast of the dedications of churches, which echoes the jubilee of the 800 years of our cathedral.

As in a frieze the number 800 is carved on three faces along the upper edge and continuously repeated all around the work as a marker in history and a reminiscence of the wonderful 2020 jubilee. This figure can be read both ways to show that the cathedral belongs to the past but also to the future.

The theme of the 2020 jubilee which marks the 800<sup>th</sup> anniversary of the beginning of the building of the cathedral in Gothic style is “*Disciples of Christ, missionaries of his Light*“. This theme is reflected in the harmonious arrangement of the various and complementary materials which are meant to carry the jubilee flame and to induce visitors to transmit it.

The shape of the flame with three crowns is a reminiscence of God the Trinity. Fire is a symbol in Christian faith: it symbolizes the fire of the Spirit, the flame of the paschal candle, the fire which is purifying and dwells on the earth, the fire of divine Love.

The three concentric flames harmoniously surround the central stone reminiscent of Saint Stephen's martyrdom. A flame emerges from the stone and it can be used to light other lamps in the cathedral.

Many copies of the smallest crown in thin glass and lead have been sent to the parishes of the diocese in order to create a link between the mother-church and local communities during the jubilee year. This small lamp standing for the large lantern of the cathedral also contains a votive candle which perpetuates and diffuses jubilee light.

The entrance to the cathedral is the right place for the work as an invitation and a point of entry into prayer and encounter between God and His people:

An entry into the place as into a living monument.

An entry into the ages and past events.

An entry into God's call to follow His light

An entry into the invitation of Christ who invites all generations to announce the wonders of God through his messengers (Stephen, Clement . . )

The whole work can be watched from the three sides where the evocations of the heights, the arcades, the stained glass windows and the saints induce the visitor to move on and enter into a walk, a pilgrimage and an invitation to prayer, contemplation and glory. . .

At the end of the jubilee year the work will become the lamp of the sanctuary in the Blessed Sacrament chapel in our cathedral as a beautiful echo to the splendid stained glass windows by Jacques Villon (1957).

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