The central square — the sign of God and his holiness — is the theme of this magnificent window, representing the holy place of the Temple in Jerusalem. At its heart is the figure of God enthroned in Majesty, flanked by the seven ambulatory angels, the cherubim, and seraphim. At the center, the Most Holy Trinity, shown in a narrative scene of the Annunciation, with the Virgin Mary kneeling before the angel Gabriel, who brings the news of the Incarnation. Above, the Archangel Michael and his companions are seen in the act of driving the rebellious angels from the heavenly court. The four apostles stand at the four corners of the world, with St. John the Baptist and St. Stephen flanking the base of the arch. The upper part of the window is divided into three sections, each depicting a different aspect of the Church’s history and the salvation of humanity. The left section shows the biblical narratives of the creation of the world and the Fall of Man, with Adam and Eve being expelled from the Garden of Eden. The center section portrays the life of Christ, from his nativity to his resurrection, with scenes of his miracles and teachings. The right section depicts the life of the Virgin Mary, from her conception to the Assumption, with her various titles and names. The window is a quintessential example of the Gothic style, characterized by its intricate tracery, rich coloring, and symbolic imagery. It is a testament to the skill and creativity of the artisans who worked in stained glass during the Middle Ages. 

The TERRESTRIAL YEAR: SEASONS AND MONTHS

According to the passage, the central square of the window represents the original composition of the seasons and the months of the year. The medallions are arranged in a circle, each representing one of the months, starting from the circle on the right and proceeding clockwise. The medallions are surrounded by rosettes and sepal-style medallions, which are more complex and are decorated with leaves, rinceaux, and volutes. The spandrels display two different types of motifs, one with two central leaves, volutes, and secondary leaves; and the other with one single leaf; and the small outer medallions a rosette. There may well have been a predetermined hierarchy between the centre and the outer rim. Furthermore, the meaning of some palm-leaf panels may be other than purely herbarian. 

The ZODIAC AND THE ART OF DIVINATION

The passage describes the zodiac in the context of the central square, which is a mottled red. The palm-leaf panels have been a predetermined hierarchy, and the small outer medallions a rosette. There may have been a predetermined hierarchy between the centre and the outer rim. Furthermore, the meaning of some palm-leaf panels may be other than purely herbarian. 

The RIVERS OF PARADISE, MONSTERS AND WINDS

The passage refers to the rivers of paradise and the monsters and winds. These rivers are depicted as flowing from different directions, with additional spandrels in the outer circles. They may have been a predetermined hierarchy between the centre and the outer rim. Furthermore, the meaning of some palm-leaf panels may be other than purely herbarian. 

ORNAMENTAL FLORA AND FOLIAGE

The passage discusses the ornamental flora and foliage, which are evenly distributed around a central axis; exceptionally, the background of the leaves at the tip of the panel displays two different types of motifs. The palm-leaf panels are more complex; they are decorated with leaves, rinceaux, and volutes. The spandrels display two different types of motifs, one with two central leaves, volutes, and secondary leaves; and the other with one single leaf; and the small outer medallions a rosette. There may well have been a predetermined hierarchy between the centre and the outer rim. Furthermore, the meaning of some palm-leaf panels may be other than purely herbarian. 

LAUSANNE CATHEDRAL

The passage provides information about the central square, the years, the seasons, and the months of the year, as well as the zodiac and its symbols. The text also includes descriptions of the ornamental flora and foliage, the rivers of paradise and the monsters and winds. Additionally, the passage mentions the ornamental panels, which are decorated with leaves, rinceaux, and volutes. The spandrels display two different types of motifs, one with two central leaves, volutes, and secondary leaves; and the other with one single leaf; and the small outer medallions a rosette. There may well have been a predetermined hierarchy between the centre and the outer rim. Furthermore, the meaning of some palm-leaf panels may be other than purely herbarian. 

THE ROSE WINDOW

The passage provides information about the rose window, which is a quintessential example of the Gothic style, characterized by its intricate tracery, rich coloring, and symbolic imagery. It is a testament to the skill and creativity of the artisans who worked in stained glass during the Middle Ages.
The rose window in the cathedral of Lausanne is a masterpiece of medieval stained glass. Its history is filled with major restoration work over the centuries. The work was carried out by Edouard Hosch, a French glass master, in the period from 1894 to 1899.

In 1880, the stained glass panels were disassembled and taken down during a major renovation. The glass master filled in the gaps with coloured glass bought in Paris. Major restoration work, including repairs and replacements, was carried out by Rahn in 1879. However, this did not halt the panel's deterioration. After the completion of the restoration by Hosch, the medallions made up of fragments of medieval glass panels were put back into place in 1909, after the installation of new protective metal frames.

In 1995, the stained glass panels were studied in depth, then, in 1995-1998, the panels were cleaned and restored. The glass master, Edouard Hosch, signed his restoration work in 1897, inscribed on a plaque dated 1897 which reads that the restoration work was carried out by Hosch. Post-medieval additions (ferramenta) replaced, and most panels were removed, cleaned and reinforced. Their metal frames were reinforced. Their metal frames were renewed, the chassis was doubled reinforced. Their metal frames were renewed, the chassis was doubled reinforced. Their metal frames were renewed, the chassis was doubled reinforced. Their metal frames were renewed, the chassis was doubled reinforced. Their metal frames were renewed, the chassis was doubled reinforced. Their metal frames were renewed, the chassis was doubled reinforced. Their metal frames were renewed, the chassis was doubled reinforced. Their metal frames were renewed, the chassis was doubled reinforced. Their metal frames were renewed, the chassis was doubled reinforced. Their metal frames were renewed, the chassis was doubled reinforced. Their metal frames were renewed, the chassis was doubled reinforced. Their metal frames were renewed, the chassis was doubled reinforced.