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ABSTRACTS

Pierre GARRIGOU GRANDCHAMP, *Research on the medieval house in the Midi: input and lacunae in the Colloquium programme* 11

At the outset of this colloquium it is useful to question the object of the research, the extent and complexity of the phenomenon, the eventual limits or those initially agreed. The field of study is concerned with those buildings having a dominantly residential function, situated in agglomerations having at least a minimum of urban characteristics. Such buildings are indicated by their situation in relation to the street pattern, by the quality of their construction, by their relationship with their environment, and by their adopted forms. Finally, the house is studied as a document, casting light on society.

The approach to the urban habitat must concern us in four ways, each of which has influence: the urban organism which encompasses it; the society hidden within it (and notably the family); the economic forces which have underpinned it; and those constructional practices which have given it form.

The limits of this colloquium are necessarily those of research in the Midi, and more generally in France. These limits are characterised by geographical inequalities – certain regions being rather like black holes – by the rarity of useful written sources, by the inadequate development of archaeological excavation in urban areas, and by a general neglect of typology.

Moreover, several limitations have been willingly imposed: we will deal in detail with the ordering of urban forms and the legal regime of the settlement. Study of the distribution of interiors – as organic elements appropriated by production and exchange functions – are not specifically treated. In conclusion, further considerable progress may be made by re-examining such studies which have established chronologies relative to the criteria outlined.

Maurice BERTHE, *The southern urban élite in the Middle Ages (11th-15th centuries)* 21

The French model of historiography distinguishes two long periods in the process of formation and renewal of the French urban élite which apply more readily to the élite of northern France than to that of the Midi. The twelfth to the mid fourteenth century is dominated by money; during a second period from the mid fourteenth century to the end of the fifteenth century power and culture dominated. This model may only be adapted to southern societies on two conditions. It is the urban *chevaliers*, as warriors or administrative agents, who constituted the first urban élite until the advent of the patricians from the end of the twelfth century. The second is the precocious emergence of a learned aristocracy, that of the lawyers, alongside the *chevaliers* and the rich merchants of the twelfth and thirteenth centuries.

This study also gives an important place to the élite of the smaller towns. Groups of notables, as much in their configuration and their functions, as in their evolution, are based – beyond any consideration of size or scale – on the model of the élite of the large towns.

Véronique LAMAZOU-DUPLAN, *The élite of Toulouse and their houses at the end of the Middle Ages from notarial registers: between house ownership and residence* 41

Among diverse documents which describe, or make allusion to, medieval houses, the notarial registers permit us to evoke the ownership of houses – an eventual source of revenues – as well as the inhabited house and the manner of life within it.

Following a brief presentation of the Toulouse oligarchy at the end of the Middle Ages, we make a rapid synthesis of the management and the place of furniture and other movables in family patrimony. An example of an inhabited house, documented in the long probate inventory of the noble Bertrand Tornier (1402-1403), is then presented.

Bertrand Tornier, who possessed numerous items of furniture and other movables, seems to have lived in two residences, one in the town, rue Temponières in Toulouse, the other set amidst fields at Mons. The Toulouse residence is huge, even monumental, the success of the family being inscribed in the brickwork of its tower. Lifestyle here was comfortable, even ostentatious, as is indicated by elements of décor and furnishings, which also can hardly have helped the difficulties of this branch of the Tornier family at the turn of the fourteenth and fifteenth centuries. The country estate of Mons brings to light another aspect of the habits of the Toulouse oligarchy which, from the time of their establishing a foothold on the soil of Toulouse, cultivated close links with the neighbouring countryside, enjoying a mix of revenues, prestige and pleasure.

Annie CHARNAY, *From shelter to palace: the symbolism of the house from archival sources* 63

No matter what its architectural scale, whether it houses a family or a community of another kind, the medieval house is a "seigneurie", identified by its master. The protective function of the *logis*, and that of the person and role of the seigneur and master, have been studied from archival sources drawn essentially from the Quercy, the Rouergue and the Albigeois. The protective nature of the house, governed by a diligent father of the family has its opposite in the house menaced by acts of violence and judicial measures, undermining the home.

To the real danger threatening the indispensable shelter of man, is to be added imaginary danger, resulting from belief in the devil and in the power of sorcerers, conspired thanks to prophylactic practices or by recourse to soothsayers. Legal archives reveal concrete usage of spells placed on the house, and of the notion, more abstract, of the lord devil and of the house in hell.

Pierre GARRIGOU GRANDCHAMP, *Urban houses from the 10th to the mid 13th centuries: the state of play* 75

Recent research brings some first light on Carolingian settlement in the heart of towns, in Rome, Verona or Cologne: it includes storeyed stone houses. The transition from this period to the twelfth century is difficult to envisage in France. Sources nevertheless provide some glimpse at Nîmes and of excavations at Aix.

The beginnings of urbanisation are more certain with the preserved structures of the end of the eleventh and the beginning of the twelfth century in *castra* of Quercy or of the Hérault, as in the Cité of Périgueux. At Cluny, evidence has been provided for the process of the occupation of the ground by stone houses, initially withdrawn from the street in the eleventh century, then fronting on to the street. All these sites show strongly different modes of occupation of the ground as well as an evolutionary process. Structures are frequently storeyed, with functional separation according to level.

The twelfth and thirteenth centuries provide evidence of the dominant features at the heart of agglomerations, houses in rows and burgage plots, all renewing the problem of the colonisation of the heart of the *insula*. Beyond this, the relationships of houses to the enclosing walls of the town are an important parameter. Finally, in those quarters predominantly aristocratic, special structures appear. As for house-plan and organisation, the greatest number are multi-functional houses, but houses intended wholly and exclusively for residential purposes are equally numerous and may be divided into several types. Elsewhere, particular attention must be drawn to research in, and identification of, buildings devoted predominantly to an economic function, to the dwellings of the poor, and to collective lodgings. All these plan-types are thus illustrated, from the repetitive forms of houses in series, to the tower-houses, the hall-houses, and to those residences combining hall and tower, or combining several wings arranged around a courtyard.

Alain de MONTJOYE, *The medieval house of brick (12th-14th centuries) in southern France* 109

Domestic architecture in brick, of which the blossoming is to be seen from the end of the eleventh century in several towns and *bourgs* in southern France, and which perpetuates itself throughout the Middle Ages and sometimes afterwards, has certainly not generated specific architectural forms. But it has participated in a decisive manner to the constitution of the know-how and to the aesthetic definitions of constructions that recent research has

begun to cast light upon. If house plans – from the undoubted town house to the collective building, including the aristocratic or bourgeois residence comprising several elements – find themselves nearly identical, with only a few variations, over all the territory of the French Midi, the manufacture of bricks and their usage serve to distinguish radically the South-West and Languedoc on the one hand, and the Alpine region of the Midi on the other.

The first group of regions corresponds to a practice inherited more or less directly from Antiquity, characterised by long, large thin bricks, laid with thick mortar courses. These modular elements, which may be re-cut for certain detailing or decoration, lend to the construction an essential part of its aspect. Very different is the brick of the South-East, thicker but shorter, which derives from a tradition diffused from Lombardy and Tuscany, in which many prefabricated elements of *terre cuite* – key-stones, dressings, sills and lintels and numerous mouldings – are associated with common brick to form carefully constructed walling with fine joints. Certain indices lead us to think that the facings thus obtained may have been secreted behind polychrome renderings.

Sophie LAGABRIELLE, *The slow introduction of glazing in medieval residences: the example of the French Midi* 129

From the twelfth to the fifteenth century, glazing began its slow conquest of houses. Three periods followed each other. The first is characterised by an absence of glazing in domestic buildings (twelfth and the first two thirds of the thirteenth century). If *chapelles* were in a position to receive glazing, the *claires-voies* were open to the elements, interiors being protected only by curtains or wooden shutters. Helped by the technological advances in glass-making during the last third of the thirteenth century, glass was slowly introduced into the hall. It reached the upper levels of lancet windows before mullions-and-transoms allowed the increase of surface area (fourteenth century). The first movement towards standardisation appeared in the fifteenth century, with the insertion of glazed frames with mullions-and-transoms. Subsequently, glazing appears in halls, in study cabinets (first half of the century), and then in living quarters (last third of the century). In the middle of the fifteenth century glazing took on a new stage: it descended to the lower lights, finally closing two thirds of the mullion-and-transom window.

Gilles SÉRAPHIN, *Medieval windows: examples from Aquitaine and Languedoc* 145

The architecture of the window has not ceased to evolve during the course of the medieval period, as much at an aesthetic level as at functional and structural levels. As a consequence, window form is used by archaeologists, not only as an object of study in itself, but equally as a chronological marker. That supposes that chronological evolution is perfectly understood. Now that is far from being the case in the Aquitaine and the Languedoc where the state of knowledge shows that numerous questions remain to be answered.

Observation of external forms, often the only ones taken into account, must be complemented by that of internal forms, constructional techniques, ornamental vocabulary, principles of composition and the manner of closure which restoration generally fails adequately to take into account. Approach to forms must equally allow for differences of local cultures and contexts. Finally, the overcoming of barriers to research disciplines is essential, requiring the bringing together of rural and urban civil architecture, military and religious architecture in a discipline.

In southern France, the evolution of form illustrates a common architectural language, just as it affirms the unity of capetian France in face of the diversity of pre-existing regional idioms. At the same time, the formalist architecture of twelfth-century windows, divided by *colonnets*, gives way to a more formal rationality of the following century with windows divided by rectangles. From the fourteenth to the eighteenth centuries these are finally replaced by resolutely functional windows, divided by mullions and transoms, the *croisées à la française*.

Pierre CARCY and Maurice SCHELLÈS, *Roof-covering and carpentry in the French Midi during the Middle Ages: examples from civil architecture* 203

The urban residence has its own characteristics which relate as much to functions as to environment and which condition the form of roofs: aspects of construction, collection or drainage of rainwater over public or private spaces,

and the participation of a collective organisation for the cleaning of open drains. Collection provides several examples, but it shows above all a great variety in both roof-pitch, often steep, and of covering material: *tuile canal*, certainly, but also “Roman” tiles and *lauzes*, sometimes juxtaposed in the same town.

The result is that there are no dominant models permitting a generalisation for the whole of the Midi. On the contrary, following the example of that observed for masonry, local solutions illustrate, for carpentry types, masonry diaphragm vaults in the Bas-Languedoc, those of timber in the lower valley of the Rhône and in the farms of the Auvergne. Collar-rafter trusses are perhaps more numerous than had been generally thought. This first enquiry confirms the possibilities of further study of the carpentry forms and roof-covering practices in the regions of the Midi.

Jean CATALO, *The management of domestic waste in the medieval town house: reflections based on archaeological evidence from South-West France* 229

Research into urban archaeology during recent years in the South-West of France appears to allow a first approach to the management of domestic waste around the urban house.

In large towns, Bordeaux and Toulouse, this process is characterised by a progressive integration – in several stages – of the stocking of waste within the curtilage. First, the throwing out from the house; then – from the second half of the thirteenth century – the depositing of waste inside the curtilage in ditches; finally, in the fifteenth century, the construction of sewage ditches close to the house. In towns of middling size, there was the adoption, from the thirteenth century, of a system of latrine management adapted to the architecture and linked to an organisation of emptying which seems to have been privileged. In all cases, it belongs to the private domain, where its influence affects layout in and around the urban residence.

Anne-Laure NAPOLÉONE, *Domestic equipment and fittings in medieval civil architecture* 239

Hitherto rare in the south of France, domestic fittings integrated into the architecture the medieval residence increase in urban houses from the thirteenth century. Hearths and chimneys, latrines, wash-basins, wall cupboards are notably included and, rather more exceptionally, sweat-houses. This integration of furniture into the masonry leads to a certain number of questions relating to heating, the evacuation of waste and to storage in the house. This change is, in effect, most perceptible in the urban situation where the increasing density in the thirteenth century sharpens the problems of pollution, risk of fire and the delimitation of public and private space. It is with the need to find an answer to these problems that the urban house evolves towards an increase in comfort.

Marie-Claude LEONELLI, *Painted decoration in the house* 265

This article attempts a global synthesis, within the context of these study days, of the South-West and the South-East of France, in spite of the disparities, including state of conservation and availability of documentary sources, accentuated by the influence of Avignon, situated at the limit of the two regions.

Mural decoration is studied according to its situation within the house: façades, ceilings and walls. The motifs employed (ornaments, heraldry, texts) are considered, above all in relation to their composition, their role and, if possible, their chronology.

The conclusion rests on narrow similarities, in practice, in vocabularies in decorative grammar, between civil and ecclesiastical painting.

Translated by
Gwyn Meirion-Jones