

MÉMOIRES DE LA SOCIÉTÉ ARCHÉOLOGIQUE DU MIDI DE LA FRANCE

T. LXIII - 2003

SUMMARY

Jean-Luc BOUDARTCHOUK, *The Creation of Saint Antonin de Frédélas-Pamiers* 15

The martyr Antonin of Pamiers (Ariège) has frequently been the subject of research, aimed at determining this controversial figure's historicity. The debate centers on his relics and on those of his companions Jean and Almaque. Now, it appears that the three figures were only created in the twelfth century, in the context of the First Crusade and the economic and political expansion of Pamiers, with the help of an expanded and fantastic *Vita* of Roman origin. This carefully staged fiction promoted the astonishing success of the cult of Antonin de Pamiers and his companions in the region. It obliterated older cults, notably that surrounding the relic of the head of another Antonin which had been preserved since the post-carolingian period in Saint-Antonin-Noble-Val (Tarn-et-Garonne). In all likelihood, such as he is described in the medieval lives after 1100, Antonin de Pamiers never existed, however the collection of hagiography dedicated to him may contain some shreds of otherwise unknown information on Toulousan martyrs.

Quitterie CAZES, *The Architecture of the medieval Church Sainte-Marie la Daurade in Toulouse* 59

The analysis of archival documents, of historic plans (of which one has not yet been published) and the re-examination of the archeological soundings of 1961 provides material for a new study of the archaeology of the church of Notre-Dame la Daurade, which disappeared between 1761 and 1763. Four phases emerge. The first, still hypothetical, is represented by a large room, dating from Antiquity. In Late Antiquity, an apse with rounded corners was built. At the end of the eleventh century or the beginning of the twelfth, a western structure was built, to cover the monks' choir. Finally, probably at the turn of the twelfth and thirteenth centuries, the nave was covered with a lancet-arched vault, borne by heavy supports built against the inside of the lateral walls.

Virginie CZERNIAK, *The Murals of the Chapel of the Abbot's Residence of Moissac Abbey: A Southern Example of Plantagenet Influence?* 75

The private chapel of the abbot of Moissac is decorated with the remnants of painting that is fragmentary but still untouched by later hands. The murals show, for the first time in Languedoc, the Tree of Jesse following the model of Dionysus. This iconography, as yet unpublished, reveals a style close to the Neo-Byzantine of the 1200's. A thorough examination of the treatment of forms and of the pictorial style shows a close relationship between the Moissac paintings and those formerly in the Chapter Room of the Aragonese monastery of Sigena, now at the MNAC in Barcelona. The Aragonese ensemble has been firmly attributed to English artists. Moreover, the historical context of the late twelfth century, during which the region was occupied by the English following an Anglo-Aragonese alliance against the Counts of Toulouse, reinforces the likelihood of links between the two works of art.

Henri PRADALIER, *Gothic Saint-Sernin* 89

Saint-Sernin of Toulouse is known as one of the greatest monuments of the Romanesque era. However, close examination shows that part of its architecture and its decor was undertaken in the Gothic period. While the works from the first half of the thirteenth century remain subject to the Romanesque traditions, the situation changes rapidly between 1260 and 1270 with the construction of a canopy designed to shelter the relics of the church's patron saint. This architectural detail brought to the edifice, and afterwards to certain buildings in the town, the Rayonnant Gothic, imported from royal lands. Its construction triggered a definitive stylistic change that can be immediately perceived in the western portions of the building. In addition, it heralds the introduction of the French style of painting, whose remaining examples show the appearance of the linear Gothic style, as well as a new iconography, in particular surrounding the figure of the Virgin, whose Coronation and Glorification decorate several areas of the building.

However, the appearance of French models at Saint-Sernin cannot be considered a novelty in Languedoc. At Aigues-Mortes, Najac, Carcassonne, Narbonne and Béziers, between 1210 and 1260, works had already been carried out which were inspired by the first wave of Northern Gothic or by Rayonnant Gothic. Moreover, even at Toulouse after 1260, buildings continued to be constructed in a local style, illustrated by the churches of the Mendicant Orders. The revolution introduced at Saint-Sernin was thus both late and challenged, but it prepared the way for the appearance of the great sculpture of the middle of the nineteenth century, which would place Toulouse among the great centers of artistic creativity.

Emmanuel GARLAND, *The Romanesque Church of Sainte-Marie at Cap d'Aran, in the former diocese of Comminges* 109

Sainte-Marie is the largest Romanesque edifice of the upper valley of the Aran. The imposing basilican edifice, as it exists today, is the result of several periods of work across two centuries, thus covering the entire Romanesque era. Examination of the structure shows that from the first quarter of the eleventh century an underground sanctuary was built, sheltered by a church of which the apse and several other sections have survived intact. Subsequently, the apse was embellished by murals of very high quality. These were the work of the Master of Saint-Lizier, and unfortunately have now been removed from the church. At the beginning of the twelfth century, a very ambitious project to enlarge the structure was begun. The foundations were laid, but it took a century for this phase to be completed. A simple framework was to have covered the building, but eventually a stone roof was substituted. The thrust of the vaults and seismic activity ultimately caused significant damage in the western portion of the church, and it was heavily reconstructed. The present state of the building owes much to these later reconstructions.

Marie-Laure FRONTON-WESSEL, *The Painted Corbels of the Church at Trèbes (Aude)* 133

The church of Saint-Étienne at Trèbes, dated to the late thirteenth century, using archeological and stylistic markers, is covered by a framework supported by 175 corbels, each painted on all of its extremities. These paintings present a vision of society in this period, with busts representing all the social categories: monks, peasants, bishops and abbots, knights, nobles, etc. Several artists contributed to this work, in a very linear Gothic style. The choice of motifs is traditional, although a later section, characterized by a red background, allows more room for new subjects (dogs, eagles, figures in profile which are sometimes fierce-looking). Other churches of the Diocese of Carcassonne also have decorated ceilings, demonstrating a well-developed art which draws upon the decorative arts.

Françoise GALÉS, *The Château of Sauveterre-de-Béarn* 147

The château of Sauveterre-de-Béarn is one of the least-studied castles of the Béarnais region. Yet it sheds light on the system of construction attributed to Gaston Phoebus. Analysis of the organization of its layout, its functional divisions, and the adaptations to structural and topographic constraints, allows us to use the construction site as a typological and chronological marker of the style of Phoebus.

Jeanne BAYLE, *The Liturgical Books of Philippe de Lévis, Bishop of Mirepoix from 1497 to 1537* 161

Philippe de Lévis restored his cathedral and commissioned liturgical books illustrated with miniatures, some for his own use, the *Pontificals*, the others for his Chapter. The result is thirteen volumes as well as a number of decorated initials and miniatures removed from these manuscripts. The *Pontificals* of Melbourne, and of Poitiers, and the *Lectionary* are the products of two artists working together, the one still using a Gothic style, the other, Henri Laurer, already influenced by the Renaissance. The *Pontifical* of Bordeaux shows the influence of popular and academic engravings. The miniatures from the Augustine Museum (Toulouse) should be included with the *Proper* and the *Psalter*, which all are free from the archaizing influence. All of these manuscripts were executed by Parisian illuminators between 1497 and 1525. On the other hand, the *Antiphonaries* with their larger miniatures, of which a few have been collected by the Museum, belong to the context of the Italianate illuminators working in Toulouse. Taking into account the resemblance between the decorations in these works and certain pages of the *Annales of Toulouse*, the illustration of these magnificent manuscripts can be attributed to Servais Cornouaille, between 1533 and 1535.

Georges COSTA, <i>The Parisian contractors and the Pont-Neuf of Toulouse</i>	187
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After the Royal Council had approved Jacques Le Mercier's project for the construction of the arches, the choice of contractors took place in Paris in February, 1615. The Parisian master mason Marcel Le Roi was awarded the contract, and brought with him his colleagues Rémy Collin, Jacques Boulet, and François Montet, with André Gerbault joining them later. The contractors had agreed to undertake the works together. When necessary, each would be replaced by another, chosen preferably by a family member or by those with whom he had worked closely.

Thus those who came to work on the Toulousan bridge were: Marcel Le Roy, his nephew François Mansart and his son Guillaume, Rémy Collin and Pasquier Delisle; Martin Boulet, his three sons and his grandson; Nicolas Caillon and Nicolas Dufresne, in place of François Montet; and finally André Gerbault, replaced by his son-in-law Jean Caillon, the last contractor to work on the bridge.

The archives make clear the difficulties of the undertaking, which led to the work slowing down and then stopping for two years. They also pinpoint the periods during which the contractors remained in the region after the end of the construction, although for the most part they returned to Paris. In any case, some sought new contracts in the area, such as Marcel Le Roy, but more particularly Guillaume Le Roy and Jean Caillon, who both chose to pursue their careers in the Midi.

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The minutes of the meetings of the Society give an account of its various activities, recording in particular the discussions which follow the lectures presented, whether or not the latter are published in the *Mémoires*. Also included is information on archaeological digs, restorations in progress and various discoveries in Toulouse and the region, as well as summaries and notes: *The murals of Mont, Aranvielle and Ris (Hautes-Pyrénées)*; *The bells of Cornebarrieu (Haute-Garonne)*; *Remnants of fifteenth to sixteenth century glassworks in the Montagne Noire*; *The latest research on the organ-maker Guillaume Monturus*; *Works classified as Historical Monuments in 2002 at Saint-Sulpice-sur-Lèze*; *An inscription commemorating the installation of a fountain at Ramonville, in 1270*; *The vestiges of a medieval house in the Ville Haute of Bayonne*; *The alabaster retable of Montgeard*; *The former Grand Prieuré of Saint-Jean of Jerusalem in Toulouse*; *A roman inscription discovered in the Lot-et-Garonne*; *A painting by Jean-François Courtin preserved in the Cathedral of Saint-Étienne, Toulouse*; *Enameled terracotta from Giroussens*; *The buildings of the former of Perigord College*; *Saint Saturninus, first bishop of Toulouse?*; *The 1961 soundings in the apse of the former Daurade church*; *The painted angels in the chapel of Saint-Jean-de-Mordagne, Cordes-sur-Ciel*; *The so-called "Dames de la Foi" house at Périgueux...*

<i>The former Perigord College: a victim of public vandalism</i>	299
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In concluding the debate on the former Perigord College in Toulouse, an analysis of the whole case history enables us to understand how the works have been carried out, and why they ended in damage to mediaeval buildings of the former academic College. Errors have certainly been made. Furthermore, it brings into question the restoration of ancient edifices. Moreover, it seems necessary to revise the relations between government agencies and academies or associations who act for the defence of the patrimony.

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