

# MÉMOIRES DE LA SOCIÉTÉ ARCHÉOLOGIQUE DU MIDI DE LA FRANCE

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## SUMMARIES

Philippe GARDES

*The oppidum of Esbérous at Eauze (Gers) : the results of recent researches*..... 17

Situated a few kilometres to the north of Eauze, the site of the oppidum of Esbérous was investigated between 1996 and 2002. This site forms a double spur closed off by complex fortifications, still well-preserved today ; enclosing a surface area of 22 hectares. Surveys followed by excavation revealed the existence of a structured habitat associated with areas of craft activities, datable to between the end of the second century BC and the first half of the first century BC. Occupation continued until the end of the first century BC, after which, at the beginning of the next century, stone built architecture made its appearance. Unfortunately, the remains from this period have suffered from the ravages of agricultural work. It would seem that the site was definitively abandoned in about 30-40 AD, no doubt to the benefit of the new Roman town of Elusa, situated at the foot of the present town at the place named Cieutat.

Frédéric VEYSSIERE, Pierre MARTY and Aline BRIAND

*The pars rustica of the villa in the area known as 'La Ville' of Cornebarrieu (Haute-Garonne)*..... 43

A small thermal building belonging to an early *villa* as well as vestiges of the *pars rustica* of a first-century-AD *villa* (a roadway, a fence, agricultural buildings, storehouses, enclosures) have been brought to light in the area of Cornebarrieu known as "La Ville" during rescue archaeological excavations carried out by INRAP on the development site of the ZAC Les Monges / Croix du Sud in the Aussonnelle valley north-west of Toulouse. This site thus provides an excellent example of commerce in the valley of the Garonne over a long period, at least from the end of the second century BC until the beginning of the second century AD.

Catherine VIERS

*The re-use in antiquity in the cathedrals of Saint-Lizier of stone elements from a tower-shaped mausoleum*..... 65

The ancient and medieval town of Saint-Lizier is set on a limestone peak overlooking a neck of the Salat valley, and thus forms a gateway between the higher and lower valley of this river. It is situated less than two kilometres from Saint-Girons and is famous today for the medieval wall-paintings of its two churches and for its Romanesque cloister. Its situation also made it a staging-post for pilgrims to Saint-Jacques de Compostella. The Bishop's Palace is situated within the protective walls of the late Roman defensive enclosure built at the top of the village. Scattered throughout the village and in particular in the stonework of the two churches are found architectural blocks of stone, the study of which has allowed a suggested reconstruction of a tower-shaped mausoleum.

Jean-Luc BOUDARTCHOUK and Vincent GENEVIÈVE

*Concerning the article by J. Żelazowski and R. Żukowski on 'Two silver dishes from the late antique period in the Warsaw National Museum' ; some further information*..... 81

Two late-Empire silver dishes discovered by chance in Toulouse sometime before 1852, in the Rue du Fourbastard, were the subject of a major publication in 2005 in the Polish journal *Archaeologia*. The authors brought our knowledge of these two objects, which we had thought were lost, completely up-to-date : they are preserved in the Warsaw National Museum. The authors present a series of studies, analyses, and hypotheses leading to further discussion and information notably about the circumstances of their discovery, the gold *multiplum* inserted into one of the dishes ; and about the reading of the inscription around the *multiplum* : + THAUMASTUS AGRECIO, as also about the context of hoarding and burying objects. The dishes, discovered at n° 2, Rue du Fourbastard, were no doubt discovered in about 1844 and kept hidden by the family for nearly 10 years. The exceptional gold *multiplum* of Theodosius II inserted into one of the dishes would appear to have been struck in about 430 AD, but was probably inserted here at a much later date. The inscription seems not to be a dedication but rather the name of the owner of the object, a name which sounds decidedly Greek. The two dishes, of contemporary make probably and from the Eastern Empire, cannot be dated to before the end of the fifth century AD, and their burial was probably linked to the chaotic times in Toulouse during the following century.

Gilles SÉRAPHIN

*The earliest intersecting ribs found in Quercy and southern Périgord : some chronological stages* ..... 97

The chronology of buildings contemporary with the first experiments in “Gothic” art in the border-areas between Aquitaine and the Toulouse area is uncertain, and the question is one of controversy. Some few buildings are firmly datable by textual evidence and can serve as comparisons for less well documented buildings. By combining stylistic indications of architecture, techniques and decorative elements one can suggest new hypotheses as to buildings between the mid-twelfth and mid-thirteenth centuries in the Périgord, Limousin and Quercy region. One can then sketch out a new outline for the evolution and spread of the use of intersecting ribs during this period in this region. The principal churches studied in this article are those of Obazine and Saint-Martin of Tulle in the Corrèze, Saint-Amand-de-Coly and Paunat in the Dordogne, Rocamadour, Saint-Sauveur of Figeac and Rudelle in the Lot.

Patrice CABAU and Anne-Laure NAPOLÉONE

*Some towers in the medieval “bourg” area of Toulouse, in the Cloister of Saint-Sernin*..... 125

Any study of the civil architecture of the central Middle Ages in Toulouse comes up against two difficulties, that almost all private buildings of the thirteenth and fourteenth centuries have now disappeared, and that there are no traces of anything preceding this period, due no doubt to the large-scale destruction carried out by order at the time of the Albigensian Crusade in 1215 and 1216. One has therefore to base oneself on a study of archival texts and pictorial sources, and these allow one to glimpse several tower buildings in the bourg area of Toulouse, inside the enclosed area of the “claustré” or Cloister of Saint-Sernin. For the twelfth century a series of charters allow us to follow the feudal rights and changes to these pertaining to a “tower” in what is now the south-west area of the Place Saint-Sernin. For the thirteenth century one has evidence in the same area of another tower, mentioned in an act as sold in 1225, and later one has several drawings and engravings depicting a small tower which survived until 1861-1885. Two other medieval towers would also seem to have existed in the Cloister of Saint-Sernin.

Maurice SCHELLÈS and Diane JOY

*The church of Saint-Pierre and Saint-Phébade in Vènerque (Haute-Garonne)*..... 141

The abbey mentioned in 817 AD was a modest establishment attached, some time before 1080, to the abbey of Saint-Pons-de-Thomières, of which it became a small priory. The monastery was reformed with the arrival of relics of Saint Phébade, and this led to a reconstruction of the eastern parts of the church which can be dated to the first two decades of the twelfth century by comparison of the sculpted decoration of the capitals with those of Saint-Sernin of Toulouse. The polygonal apse is of outstanding note for its interior arcature with “arcs en mitre” (triangular arches), unusual in Romanesque architecture. It has also preserved its brick roofing. The Romanesque parts of the church were classified as a historic monument in 1840 due to the efforts of Alexandre Du Mège who directed the restoration of the choir and chapels in accordance with good archaeological principles, but his plans for the nave were “troubadouresque” and permission for them was refused. They were however taken up again in 1890 by Pierre Joseph Esquié, who added to the crenellated belltower imitation military accoutrements, turning the church of Saint-Pierre de Vènerque into the image of of medieval fortified church.

Lisa BARBER

*The incised effigial slabs of Narbonne* ..... 161

In Narbonne cathedral and in the various museums of the town are found several incised effigial slabs which have not been studied before, and which are indeed problematical. The oldest dates probably from the mid-thirteenth century, and the most modern from the sixteenth century and each slab is different. Three medieval slabs remain anonymous, another portraying an archbishop of the thirteenth century is probably that of either Jacques de Nigri (d. 1259) or Archbishop Maurin (d. 1272). Two slabs depict Dominicans and one of these has been identified as that of Nicolas de Montmorillon (d. 1279), while the other anonymous one beautifully portrays two angels, one censuring, the other crowning the deceased man. The two sixteenth-century slabs are in commemoration of the doctor Pierre Olardi and the judge Pierre Delort.

Jean CATALO

*Late-medieval ceramic ware from the site of the metro station "Carmes" in Toulouse* ..... 179

The recent archaeological excavations on the site of the metro station "Carmes" in Toulouse, carried out in 2003, produced a large range of examples of medieval ceramics. These were largely objects that had been thrown away, found in a succession of latrines, and have allowed us to build up a picture of late-medieval tableware in Toulouse. A typology divided into three chronological phases is proposed here, each representing a different assembly. This site also provided information on importations from outside the region, as well as that of local production of wares decorated in green and brown.

Bernadette SUAU

*The Templars' house in Toulouse : a little-known site* ..... 203

The Templars' legendary prestige has surprisingly not yet led to any full study of their presence in Toulouse. Unlike the Hospitallers, they have left few visible archaeological remains here, and this article makes no claim to fill this gap and sets out only to gather together the archival and pictorial documentation allowing us to trace the history of the Templars' house in Toulouse from its origins up until the French Revolution. It was built by about the end of the twelfth century on the banks of the Garonne, near the ancient ramparts, and suffered great destruction during the Albigensian Crusade, at the beginning of the thirteenth century. The Templars rebuilt a new *palatium* but did not enjoy its use for long as the order was suppressed at the beginning of the fourteenth century, when their house became the property of the Hospitallers. They founded there a hospital for poor people, which was closed down in 1530. The building then housed the short-lived Collège du Temple, and then became in more modern times one of the inns of the town. At the Revolution, the buildings were sold off as national property and were bought and taken over by the nuns of the Visitation of Mary, and today they are occupied by the "Jardins d'Arcadie", an old people's home. During its eight centuries of existence, the site chosen by the Templars has fulfilled almost continuously the charitable and religious purpose of the establishment.

Daniel CAZES

*A head in the style of Classical sculpture in the Musée Saint-Raymond, the work of the sculptor François du Quesnoy (1597-1643) ?* ..... 239

A marble head representing Niobe, a copy from the famous group of the Niobids riddled with arrows of the Villa Medici, now in the Uffizi in Florence, came into the collections of the Toulouse Museum in 1832. This splendid sculpture, much admired during the nineteenth and twentieth centuries in the galleries of this museum, is in fact not Classical and has been assigned as the work of the great sculptor François du Quesnoy, active in Rome between 1618 and 1643.

Guy AHLSELL DE TOULZA and Pierre FUNK

*The Château de Reynerie in the time of Pierre Dubarry* ..... 249

In October 2008 the City of Toulouse bought at public auction the Château de Reynerie and the part of its grounds which it did not already own. This residence, built between 1781 and 1783 by Guillaume Dubarry, is a masterpiece of harmony and sophistication whose architect is alas still unknown. Among the papers of the former owners has been discovered an inventory drawn up on 31 January 1794 which lists all the contents of the Château and thus provides us with very accurate information about the decoration and furnishing and layout of one of the loveliest houses of Toulouse on the eve of the French Revolution. This document will be highly useful to study for the restoration of the Château whose layout has remained unchanged up to this day.

Christian MANGE and Dominique WATIN-GRANDCHAMP

*The Neo-Romanesque church of Saint-Paul-Cap-de-Joux and its painted decoration by Bernard Bénézet* ..... 273

The construction of the new parish church of Saint-Paul-Cap-de-Joux was financed largely by local legitimist families, and bears witness to the Catholic reconquest of the Tarn area in the second half of the nineteenth century. In 1854 the draft proposal of the architect Emile Loupot was accepted. He was a talented creator of neo-medieval churches,

but his ambitious plans ran into a number of problems and by 1862 there was still no roof on the church. The diocesan architect Guillaume Aurignac took over from Loupot in 1869. A note of a municipal meeting in 1878 gives us the information that the painting of the church was now in hand. The artist chosen was the Toulouse painter Bernard Bénézet (1835-1897), and his mural paintings here form a remarkable ensemble. The iconographic programme respects the dedication of the church and presents in the choir a cycle devoted to St Paul: on the ceiling a *Conversion on the Road to Damascus*, on the walls a *Journey of St Paul* and a *St Paul Preaching in Athens*. In an original manner, two allegorical figures are placed in the centre of the choir, completing the cycle, a *The Persecuted* and a *Gentle Being*, learned commentaries on St Paul's thought. In the Chapel of the Sacred Heart one finds a fairly standard *Jesus appearing to Marguerite Marie Alacoque*, but in the Lady Chapel one finds an outstanding pair of paintings, an *Annunciation* and, on the cupola, a *Coronation of the Virgin*. This very accomplished series of paintings succeeds as a subtle synthesis of two historical periods, the Middle Ages and the Renaissance. Both worshippers and visitors will have the impression as they stand before the sublime angel of the *Annunciation* that they are contemplating a mosaic in Ravenna, a jewel of Byzantine art – but under the sun of Saint-Paul-Cap-de-Joux.

*Bulletin of the Academic Year 2009-2010* ..... 287

The minutes of the meetings of the Society give an account of its various activities, recording in particular the discussions which followed 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 the following summaries and notes ; *The paintings in the church of St Pierre et St Paul in Touloungues (Aveyron)* ; *A seventeenth-century cabinet in the château of Piquecos (Tarn-et-Garonne)* ; *The gateway of the Inquisition house (1551)* ; *Construction techniques of the earliest Gothic arches in the Quercy* ; *The parish church of Aignan (Gers)* ; *The "renovation" of Father Léon's building* ; *Some remarks on pictorial culture found in fourteenth-century Toulousain illuminations of the Breviari d'Amor of Matre Ermengaud* ; *Two Gothic doorways "under construction" : the cathedral of Rodez and the collegiate church of Villefranche-de-Rouergue, The recent acquisition of four drawings exhibited at the Musée Paul-Dupuy, The "Notice des dignités" and southern Gaul : some chronological questions...*

Translated by Lisa Barber