

MÉMOIRES DE LA SOCIÉTÉ ARCHÉOLOGIQUE DU MIDI DE LA FRANCE

T. LXXI - 2011

SUMMARIES

Laurence BENQUET and Philippe GARDES

Material culture of the Gauls of Toulouse (second to first century BC) : ceramics..... 15

The rescue archaeological excavations carried out by INRAP since the year 2000 in the areas of Saint-Roch and the oppidum of Vieille-Toulouse have turned up artifacts from which it is possible to propose a first synthesis of the findings on different aspects of the ceramics from sites in Toulouse and the surrounding area at the end of the Iron Age. Different phases have been defined by combining information from the stratigraphy of the sites and from the chronology provided by the archaeological artifacts found. All types of ceramics are discussed, both fine and everyday ware, imported and local, thrown and modelled, as well as amphora. These vestiges reveal the specificity of the Gauls in the Toulouse area. Their consumer customs were influenced by the Mediterranean world from the second century BC onwards, this phenomenon being accentuated in the following century in parallel with the diffusion of architectural models from Italy.

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The parish church in Aignan is an atypical monument which has been subject to many upheavals over the centuries. This study concentrates on the Romanesque period of its building and the evolution then of its structure and decoration. From these early beginnings the church was highly original, with two naves, not of equal size, and which were built one after the other in a short space of time. The sculptural decoration outside and inside reflect this evolution and allow us to fix more precisely the chronology of the different phases of building, which matches the history of the town and its topography. This parish church of Aignan is an example of the diffusion of artistic forms from the great regional monuments of the twelfth-century Romanesque period.

Hiromi HARUNA-CZAPLICKI

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At the end of the thirteenth century Matfre Ermengaud, a jurist and poet of Béziers, wrote in Occitan an immense didactic and encyclopedic poem on the subject of love, called the *Breviari d'amor*, of which eleven illustrated manuscripts survive today. Research into the illuminations of these manuscripts has revealed that Toulouse was the centre of production of this work. Following an article on the first phase of the tradition of illumination of the *Breviari d'amor*, this present article studies three specimens of the second period illuminated in Toulouse c. 1340-1360 : Paris, BnF MS français 9219, Vienna, ÖNB, MS 2563, and London, BL, MS Harley 4940. They bear witness to the high period of pictorial transmission of the *Breviari d'amor*, with a somewhat original arrangement of the numerous illustrations. They also reveal the difficulties inherent in copying a densely illustrated manuscript.

The three manuscripts studied here were illuminated by three different artists. Stylistic and iconographic analysis of the illuminations allow one to define the characteristics of each and to identify similar works. The richness of Toulouse production of these pictorial works in the mid-fourteenth century is thus revealed and the three artists can be situated in the context of the evolution of illumination in Toulouse.

Michelle FOURNIÉ

A local council in search of relics : the holy shroud of Cadouin and its installation in Toulouse at the end of the Middle Ages.. 127

The holy shroud of Christ venerated in the Cistercian abbey of Cadouin in the Périgord since the thirteenth century assured the success of a very popular pilgrimage up until the start of the Hundred Years War. The precious sheet, which was more famous in its time than that of Lirey, was transferred to Toulouse in 1392 with the intention that it should remain there in perpetuity, the capitouls having offered a great deal of money for it. This article explores the vicissitudes of the shroud's sojourn in Toulouse and of the Cistercian community which guarded it, aiming to understand what was at stake. As an object of active regional veneration and of local cupidity, the shroud was distinguished for its numerous miracles. The capitouls and other leading citizens of Toulouse set great store on keeping this 'holy jewel' and during the Great Schism it became a sort of standard-bearer for the supporters of Benedict XIII. This relic of Christ himself was also the crown-piece completing the collection of saints' relics in Saint-Sernin.

However, the town did not succeed in keeping this holy shroud, despite the initial agreements which had envisaged perpetuity. It finally left Toulouse in 1455 and returned to Cadouin some years later where it contributed to the reconstruction of the monastery there.

Anne-Laure NAPOLÉONE and Pierre GARRIGOU GRANDCHAMP

A timber-framed frontage of a house dating from 1476 to 1479 in Auvillar (Tarn-et-Garonne)..... 163

The house in the Rue des Nobles in Auvillar is one of the last witnesses to medieval secular buildings in the town. It has miraculously escaped the great destruction wrought during the first half of the twentieth century. This little house has been empty for several decades, and has a fine timber-framed frontage which we were able to study in optimal conditions. It is datable by dendrochronology to the years 1476-1479. It is situated on a strip of land and presents a single unit which is then divided into two sections on the upper two storeys which are in turn topped by open roofing. In addition to its elegant façade with ornamental mouldings, it has preserved a fine ceiling in French style. The masonry of all other walls bear witness to numerous modifications made to the shared party-walls.

Bruno TOLLON

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The dates of two important Renaissance buildings in Toulouse have recently been questioned, though without any convincing proof. This article restates the information available from archives, the data provided by heraldic decoration, and the formal logic which all lead to a dating between the years 1545 and 1555 for the atlantes of the Hôtel de Bagis, the sculpted remains of the mantelpiece in the Château of Castelnaud-Estretefonds, and the caryatids of the Hôtel du Vieux Raisin. In addition to the dating problem, there is also the question of defining the speed at which models derived from Fontainebleau and from Italy were adopted in this exceptionally creative centre.

Bernard MONTAGNES O.P.

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The body of St Thomas Aquinas, venerated in the Jacobins church since 1369, belongs in Toulouse as much to the town's cultural heritage as to the spiritual heritage of the Church. This bond is revealed by the solemn translation of the body in June 1628 to a monumental tomb, and by the civic ceremonial of homage paid annually at the tomb by the capitouls in their full regalia. St Thomas Aquinas became one of the patron saints of the town, and this bond led to the creation of a specifically Toulousain iconography of the saint.

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Ten kilometres north of Montauban, the château of Piquecos was built during the second half of the fifteenth century by Hugues des Prez de Montpezat, chamberlain to King Charles VII. It was to a square design, with a tower at each of the four corners. At the time of the siege of Montauban, Louis XIII and his immediate entourage stayed in the château from 17 August until 12 November 1621. In 1640 Melchior Mitte de Chevières set in train large-scale works to modernise the medieval fortress. Some time after 1644, and perhaps for the occasion of the marriage of his daughter Marie Isabeau to Louis de Cardaillac, a ground-floor room in the south wing was decorated with panelling painted with scenes on the theme of Love, an unusual scheme in France, unique in our region. The subjects of the paintings were inspired from mythology and copied some of the vignettes in the 1643-1644 Paris edition of Cesare Ripa's *Iconologie* in the translation of Jean Baudouin. This room was modified during the third quarter of the eighteenth century and its panelling transposed to form a ceiling decoration.

Michèle HENG

Drawings based on ancient sources by Pierre-François-Léonard Fontaine (1762-1853) 251

An important collection of drawings, water-colours, sketches and documents has recently been discovered in Béarn in the possession of a descendant of P.F.L. Fontaine, and this has led to further study of this architect. The collection contains material dating from Fontaine's time in Rome (1785-1790) up until the Great Exhibition of London in 1851. The aim of the present study is to distinguish the many drawings based on Classical sources which he made while staying at the French Academy in Rome. However, one must not call these accurate survey drawings, as a study of several of these drawings reveals that they are not archaeologically trustworthy. His time in Rome was fundamental to his subsequent career, as with his associate Charles Percier he utilised the portfolio of drawings he had brought back to France. This collection allows us to evaluate the collaboration of these two men. Their skill in promoting a taste for Classical styles led the two architects, through the patronage of Joséphine Bonaparte, to top commissions under the Consulate and subsequent Empire.

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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 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 : *Notes on reading the Breviari d'Amor*; Two drawings by Léon Soulié donated to the Musée Paul Dupuy; A painting by the Gers painter, Clovis Cazes, *The Centaur's Walk*, acquired for the Union of Academies and Learned Societies of the Hôtel d'Assézat; The recent renovation of the archaeological museum of the Institut Catholique; *The Roman villa of Estoube in Lectoure (Gers)*; Work in progress along the course of the former Garonne; *The meaning of the word 'uitreale' in two mid-twelfth-century Toulouse charters*; *Three inscriptions dated 1305 in the church of Lavercaillère (Lot)*; *Confirmation of information given by Alexandre du Mège about a medieval inscription*; *A discovery in a house (no. 15) in the Place Saint-Sernin in Toulouse*; *The illuminated medieval manuscripts of the Abbey of Lagrasse (mid-ninth-century to fifteenth-century)*; *The embroidery craft in Toulouse at the end of the Middle Ages*; The 'renovation' of Père Léon's house in Toulouse; *Alaric's seal*; *Historical and archeological particulars of the church of Plaisance (Aveyron)*; *Textile ornaments and decoration in Toulouse residences at the end of the Middle Ages*; *House roofs of the fifteenth and early sixteenth century considered from the example of Auvillar and its eaves*.

Translated by
Lisa Barber