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SUMMARIES

- Vincent GENEVIÈVE et Guillaume SARAH
The Carolingien médailleur of the Paul Dupuy Museum in Toulouse (Haute-Garonne) 15

The Carolingian money collection kept at the Museum Paul Dupuy of Toulouse consists of 72 deniers and oboles emitted from the reign of Charlemagne (768-814) until that of Charles the Simple (898-929). Almost all these coins were struck in Toulouse and actually constitute an inescapable reference for this workshop. If the origin of numerous coins, some of which are very rare, remains unknown, in spite of their passage in the Chalande and Pierfite collections, forty of them notably belong to the treasure discovered at Auzeville (Haute-Garonne) in 1878. After the sometimes complex history of this Carolingian money collection, such as it could be retraced, the authors propose a numismatics study of the monetary emissions of each king followed by a synthesis and an interpretation of the analysis results of all the examined coins. This more technical aspect notably allows to compare the compositions according to the periods of emission and, in some cases, to confirm the attributions based on typology. The detailed catalogue which concludes this paper follows the same order, but rejects to the end of the corpus the few modern imitations and forgeries that were identified and four deniers with immobilized legend in the names of a king Charles and from the Melle workshop emitted between the Xth and the XIIth century.

- Quitterie CAZES
Trial trenches in the cloister of Moissac Abbey. January 2010 63

The reopening of a trial trench dug in the 1970s at the foot of the porch tower, on the cloister side, showed that the circulation level in the cloister at the beginning of the XIIth century was 0,30 m below today ground level (altitude of the footing of the porch tower foundations); the top of the foundation of the western wall, previous to the XIth century, is 0,50 m under today's ground level. The former grounds are much higher than was generally estimated, which should entail a revision of the theories on the raising of the convent ground and also on the scale of the low wall reconstruction in the XIIIth century. Another trench on the location of the convent fountain showed that all the medieval masonries were carefully demolished in the XIXth century, probably for the re-use of materials to restore the building.

- Emmanuel GARLAND
The beginnings of the Romanesque art in Val d'Aran 81

Val d'Aran possesses vestiges of a dozen churches built during the XIth century and more or less well preserved. In this small territory which constitutes the upper Garonne river basin, the Romanesque art developed under an original and attractive form which includes some archaisms. The examination of the preserved vestiges shows that this valley welcomed the "first Romanesque art" rather precociously, on the occasion of the construction of its Cap d'Aran sanctuary. This first impetus to building, which was inspired by Catalan models still very close to the original sap, took place in a time when the diocese of Comminges had not yet become emancipated from the feudal power. It was followed by a wave of modest constructions corresponding to the creation of new villages. Santa Maria de Cap d'Aran and the buildings then constructed (in the second and third quarters of the XIth century) influenced the constructions of the quite near Upper Val d'Aneu (Sound, Isil, Sorpe, Aneu, El Burgal, etc.). The episcopate of Bertrand de l'Isle (saint Bertrand, bishop of Comminges from 1083 till 1123) was a turning point in the ambition of the local Church to which can be attributed the first churches of basilical form—doubtless without vaults originally. To this end architects seem to have been inspired by what was then being achieved in nearby Vall de Boi which then knew a big development (Taüll, Erill-la-Vall).

- Françoise GALÉS
The medieval house at number 12 rue de la Capelle in Millau (Aveyron) 107

If the history of Millau essentially tends today to be summarized in its glove making and tawering industrial past which made the fortune of the city in the XIXth and XXth centuries, it owns a rich medieval architectural heritage. The house at number 12 rue de la Capelle is an illustration of it. Following the example of a large number of urban constructions of the South of France dating back to the XIIIth-XIVth centuries, it forms a courtyard house. It is equipped with domestic arrangements on ground floor and residential ones on the first floor and preserves a sober if not modest decoration. And yet it distinguishes itself by the richness of its internal arrangements as well as by the presence of a building in the back. A few surviving archive documents allow to place there, from the XIIIth to the XVth century, the houses of two rich trading millavoise families, a member of which reached the consulate.

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At the end of his life, Alexandre Du Mège (1780-1862) was working on the writing and illustration of the *Pyrenean Archaeology*, his major work, that the foreword dated June, 1858 dedicates “To Sir Baron Louis DE SAMATAN”. To glorify the memory of an ancient Southern family, the knight had a lithograph made representing three “Monuments sépulchraux of the Samatan, descendants des premiers comtes de Comminges” : the wall epitaph of a Toulouse canon of the XIIIth century and the flat tombstones engraved in the effigies of two XIVth century capitulaires of Toulouse. The critical study of this composition and of various texts written by Du Mège show how he used the truth to accredit the likely.

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The sacristy of the church of the Cordeliers, almost forgotten since the Revolution and miraculously protected from fires, destructions and mutilations, was successfully restored between 1997 and 2000 by Mr. and Mrs Belin who have been owning it for more than twenty years. Together with the capitulary room, it is a rare and remarkable vestige of the convent which intended to compete by the size and the beauty of its buildings with that of the Jacobins. Built by 1310-1320, the sacristy originally possessed three bays with rib vaults. It was enlarged by a fourth bay in the East at the beginning of the XVIth century. During the restoration works numerous traces of polychromy were found and restored: imitations of bricks or stones on diagonal ribs, doubleaux, keystones and around bays. An important mural painting of the XIVth century representing the rare theme of Notre-Dame de la Passion was also brought to light.

Jean CATALO <i>A medieval housing environment on paths Jules Guesde in Toulouse</i>	175
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The project of the streetcar route “Garonne” in the South of the historic centre of Toulouse led to the prescription of archaeological diagnosis trenches by the Service Régional de l’Archéologie of Midi-Pyrénées. Within this restrictive intervention area, archaeological recognition trenches on the location of the Jules Guesde allées line were made by the Institut National de Recherches d’Archéologie Préventive (Inrap). On this occasion, medieval remains of houses offering new information on this sector of Toulouse suburbs were excavated. The metallic objects and the coins discovered allowed to establish a particularly relevant chronology. The existence of streets and houses built in the middle of the XIVth century and destroyed in the XVth century confirm the creation of lots, short-lived urban ancient bastides, in the dry ditches of the fortifications of the city.

Roland CHABBERT and Anne-Laure NAPOLÉONE <i>A house with a XVth century timber frame facade at Brousse-le-Château (Aveyron)</i>	201
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In 2011, the municipality of Brousse-le-Château undertook the rehabilitation of a small house opposite the castle, on the other bank of the Alrance river. A small multipurpose house of common type constructed in the XVth century, it is mainly built with schist stones taken on the spot and timber frames. It still retained the larger part of its original arrangements : niches, kitchen sink, fireplace and staircases. The detailed analysis of the house before the works of rehabilitation started allowed to envisage the restoration of a big part of the building. This study was completed by dendrochronological analyses carried out on wood from various places of the building which indicated its construction probably began after 1480.

Sophie CASSAGNES-BROUQUET <i>Trades linked to colour in Toulouse at the end of the Middle Ages</i>	223
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If trades linked to colour at the end of the Middle Ages left only few material traces of their activities, archives, especially notarial ones, preserve numerous documents which permit an approach to the social and professional life of this group of artists. By colour professionals, we mean painters, illuminators and stained glass artists; some of these are specialized and practise only one discipline. It is above all the case for illuminators and artists in stained glass, whereas others are multi-purpose and add to colour the practice of sculpture, under the name of image makers. If they do not benefit

from the presence of a princely court nor a very rich patriciate, the painters take advantage of the dynamism of the provincial capital, increased at the end of the Middle Ages by the development of the University and the presence of a parliamentary and trade environment. The orders, no doubt modest but numerous, make it possible for local workshops to attract apprentices and servants from nearby or distant horizons and define a zone of brilliance for Toulouse art which extends well beyond the limits of the Languedoc city.

Christian DARLES, Jean-Michel LASSURE and Catherine VIERS

The hamlet of Naudin (Lisle-Bouzon, Gers). Building D 243

The hamlet of Naudin lies 3 km east of the village of Isle-Bouzon, on the edge of the plateau which dominates the left bank of the Arrats river. It comprises some twenty residential or agricultural buildings most of which are situated in function of the largest one, the oldest part of which dates to the XVIth century. This paper essentially deals with this building the multiple transformations of which are detailed up to its almost complete desertion in the XXth century. The examination of ancient cadastral maps shows that the various hamlets of Isle-Bouzon but also those of nearby municipalities such as Saint-Créac include an initial core which gradually increased and retained dimensions far superior to those of the other buildings on the same site. The complete lack of evidence concerning human activities previous to the XVth century observed in Naudin seems to indicate that these hamlets are creations ex nihilo and not dwellings of much older origin. The reasons of their appearance remain to be established and deserve to be examined as part of a study concerning the whole Lomagne.

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The proceedings of the sessions of the Society deal with its various activities, reproducing in particular discussions following communications, whether they are published or not in its *Memoirs*. They also include information on archaeological excavations, restorations in progress or various discoveries in Toulouse and in the region as well as reports and varied notes : *two manuscripts of the Occitan illumination workshop of the Legenda aurea in the Vatican Library; the two early Christian altar stones of Saint-Bertrand-de-Comminges; Between dedication and patronage : the example of the Saint-Exupère church at Coupiac (Aveyron); The temple of the Salin (ancient treasury) in Toulouse; intaglios and antique cameos on silverwork pieces : the example of Granselve abbey; Lady Carcas, an Occitan legend; Saint Dominique's face on the dorsal of XVIIIth century trévirois stalls; The prisons of Toulouse at the end of the Middle Ages (1445-1550); Some observations on the illuminated Bibles made in the Southwest of France by 1300; The church of Venerque (Haute-Garonne); Saint Majan's grave at Villemagne-l'Argentière (Hérault)?; Painted ceilings discovered in 2011 at number 7 rue de la Dalbade.*

Translated by Jean-Michel Lassure