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SUMMARIES

Louis LATOUR

*Terra sigillata from the sites of Auterive (Haute-Garonne)* ..... 17

The Gallo-Roman sites of Auterive yielded a large number of terra sigillata potteries. The most ancient ones, from the workshops of Arezzo, were published in 2006 in the volume LXVI of our *Memoirs*. The local productions of the workshops of Montans (Tarn) and La Graufesenque (Aveyron) are presented in this report. They come from very superficial layers, frequently upset by plowings, from the site of Saint-Orens. As a consequence, they are reduced to shards. Their sophisticated decoration is characteristic of the period «of magnificence» of Gallo-Roman terra sigillata. There is evidence from the study of stamps that many Gallic potters successively worked in the workshops of Montans and La Graufesenque.

Pascal CAPUS

*A Jupiter and eagle from Avignonet-Lauragais* ..... 33

In December 2011, the Saint Raymond Museum (Toulouse Classic Art Museum) acquired a provincial Roman sculpture representing Jupiter at Sotheby's New York. The sculpture had been discovered in 1902, at Avignonet-Lauragais, 45 kilometers in the south east of Toulouse, near the Via Aquitania which linked Narbonne to Toulouse. Although the Memoirs of the Archaeological Society of Southern France reported this discovery, nobody knew where the sculpture had been since 1903. Salomon Reinach published a drawing of this work in 1920 but unfortunately made a mistake on the origin of the discovery. The sculpture enriches the corpus of the statues of Jupiter in Southwest France published by N. de Chaisemartin. If the work sends back to classical iconography, it differs however from it because of the freedom of the sculptor and its big formal freshness. For these reasons, the sculpture of Avignonet distinguishes itself from the other effigies of this god known in Southern Gaul.

Jean-Luc BOUDARTCHOUK *et alii*

*The sarcophagus of Arpajon-sur-Cère (Cantal) and the Christian necropolis of Arpagione* ..... 43

In 1988, an early Christian decorated marble sarcophagus belonging to the series called “of Southwestern France” was brought to light by chance during street works in the town of Arpajon (Cantal). The characterization and the recently made dating of the remaining osseous rests allow to place reasonably the burial as early as the beginning of the fifth century. The examination of the general archaeological context, between the end of the Iron Age and the Early Middle Ages, and more exactly the immediate neighbourhood of the discovery, which delivered in particular the vestiges of other marble sarcophagi as well as a disappeared epitaph, authorizes to place there the Christian field of burial of a secondary urban area called Arpagione.

Marie VALLÉE-ROCHE

*About the graffiti on the paleo-christian altar of Minerve (Hérault)* ..... 85

The altar of the parochial church of Minerve (Hérault) was dedicated towards 460 by the bishop of Narbonne Rusticus. During the Visigothic period, it was most probably sheltered in the saint Nazaire church, a few vestiges of which are still visible in the cemetery of the village. One hundred graffiti cover the altar, some of which recall the names of the main participants to a Carolingian plaid which was held at the foot of the village on April 23rd 873. One of them, the missus Salomon, is probably to be identified with count Salomon who chaired similar plaids in Cerdanya and Conflent between 862 and 868. The signatories of the Minerve altar are molded by the Visigothic culture which considers law and writing sacred. The distribution of this culture in the Southern regions of the Carolingian empire would explain the geographical extension of altars with graffiti, the maximal density of which is in Spanish Catalonia, in the Pyrénées-Orientales and in the Hérault. The relics of the martyrs guaranteed acts of public life, and engraving one's name on the sacro saint altar would have been a legal practice intended to oblige unflinchingly the one who has just taken the oath on the holy table. The authors of the first graffiti would essentially arise from the Visigothic judicial and administrative staff used by the Carolingian State. In the tenth century, with the emergence of an individualized spirituality centred on the fear of the afterlife, new motivations appear: it was then the names of those who wish to be closely associated to the prayer for the

deceased « to live in God » beyond death appear on the altar. However in Minerve, centre of local power away from big monastic currents, almost all the signatures are those of the powerful descending from Carolingian counts. In the last third of the eleventh century, when the Carolingian plaids no longer have grounds for being, graffiti stop.

Anaïs CHARRIER

*The Saint-Pierre Toirac church ; a building of the end of the twelfth century* ..... 109

Attested in 1146 among the dependencies of the Saint-Sauveur abbey in Figeac, the church of Saint-Pierre-Toirac is one of the important buildings that belong to the medieval architecture of Quercy. It was most probably fortified as early as the first decades of the Hundred Years' War. The dating of the primitive church, based on a stylistic study, was debated for a long time. Indeed, its capitals were dated the end of the eleventh century or considered as archaizing works of the end of the twelfth century and even the middle of the thirteenth century. The only point of agreement was the identification of two very distinct phases of construction.

On the contrary, the archaeological study of the building allowed to show that in spite of the visible disparity of the sculptured decoration and building materials between the oriental and western parts, the primitive building is the result of a unique project. The proposed dating is based on the most recent forms: the intersection of the ribs with square profiles and the trilobe arcatures of the high windows of the right span of the choir which cannot be more recent than the middle of the twelfth century. It is more probable the construction of the church took place in the years 1180-1200. The care brought to the construction and its sculptured decoration reveals the ambitions of the sponsors who wished, with near a century of gap, to express clearly links with the prestigious models of Saint-Sauveur of Figeac and Sainte-Foy-de-Conques.

Hiromi HARUNA-CZAPLICKI

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Adopting the Parisian version of the Bible which was then widely diffused, the production of manuscripts considerably developed in Toulouse during the second half of the thirteenth century. The three illuminated codices studied here - ms. 3 of the Municipal Library of Bordeaux, ms. 29 of the Bibliothèque Mazarine of Paris and Cod. bibl. F° 8 of the Württembergische Landesbibliothek of Stuttgart – testify to the high level of the first phase of the Gothic illumination in Toulouse. Not only the Parisian iconographic directory is reproduced, but the interpretation of certain important themes is deepened and some new elements appear whose remarkable quality and precocity confirm the intellectual and religious life in the convents of the Mendicant orders. The most talented illuminators contribute to the decoration. We can observe the collaboration of artists of different characteristics : the older ones are marked by lyricism while the most recent announces a stylistic current which will prevail in Toulouse during the first decades of the fourteenth century. The cultural context in which we can place the realisation of these three exceptional manuscripts in Toulouse at the very end of the thirteenth century is described at the end of this study which points out the important place of the Bible in medieval culture.

Anne BOSSOUTROT

*The Lavernose-Lacasse church : discoveries made during its restoration*..... 195

The Romanesque church of Lavernose-Lacasse has been enlarged several times over the years and heightened in the classical period. The building was then endowed with a unique roof covering nave and aisles. The nineteenth century also realized important works, endowing the church with an important historicist decoration, and its chancel was increased by a polylobed sacristy. The study of this church and the works of restoration realized on its outside facades led to several important discoveries. The Romanesque architecture was recognized thanks to the discoveries made in attics : half-bows diaphragms (or demolished wall boutants) which initially carried half-barrel vaults propping up the barrel vault of the nave. The height of the primitive Romanesque nave was also recognized thanks to the presence of two capitals still in position at the level of the upper room of the bell tower. The painted decorations preserved in the attic of the south aisle gave a perspective on a first decoration of painted claveaux, and on a second one consisting of a flower pattern made with a stencil on a background of interlacing datable of the fourteenth century. Outdoor, the vestiges of a checkerboard, painted in yellow and red ochre and encircled with black were observed. This exceptional preserved fragment was discovered at the junction of the chancel and the nave, between two modillions of the Romanesque ledge, evidencing the existence of an outside painted decoration. Finally, works of restoration

of coatings in the north and south rises allowed to discover the presence of blocks of Roman mortar reused in the masonry, as well as the presence of reused Roman tiles. So, the church of Lavernose-Lacasse participate in a long term history, since the Gallo-Roman presence on the site. Every century left its imprint in the construction. The church of Lavernose would deserve to be studied more closely in order to fully understand its traces, decorations and sculpture.

Bruno TOLLON

*The Dalbade's church façade : rework* ..... 213

By reminding us that the flamboyant rose effectively belongs to the program of the "à l'antique" portal which was entrusted to Michel Colin in 1537, we come upon one of the features that are specific to the French Renaissance, the conjugation of two manners, the «modern» and the «classic art» developed on portals. Is added to it the possibility of verifying the speed of the changes of taste with, five years later, a new program imposed to Colin together with a plan supplied by the sponsors (1542). However the group executed by this maitre of work coming from the North corresponds to Southern traditions which refuse compositions based on verticality and leave the group isolated on a facade of naked bricks. Comparisons with nearby Catalonia are noteworthy.

Buno TOLLON

*The Bournazel's castel and the antiquity* ..... 221

The quality of the sculptural decoration we can see in the courtyard of the castle of Bournazel always aroused the admiration without anyone going much farther in its examination and study. A photographic cover and the help of specialists in antique sculpture allowed to go further in the analysis. With Busts of illustrious men and women (not only emperors or queens but also mythology heroines such as Didon or Medusa), metopes illustrating the celebration of the warrior the Lord of the place was (trophies, single combats), and the protections he refers from (*Venus armata* and *Fortuna*), we are in the presence of a program which can confuse by its profusion. It testifies to an original culture which benefits from then accessible models in the antique monuments of Narbonnaise; to restore new luster to Jupiter Ammon or the Gorgona.

Christian PELIGRY

*The hispanic presence in Toulouse during the first half of the seventeenth century : a few aspects* ..... 237

Literary and artistic testimonies, archive documents, manuscripts and ancient books kept in the municipal library of Toulouse allow the author to evoke the relations that existed between this city and Spain : members of a religious order, students and shopkeepers were the main actors. In the cultural field, few Spanish books were then printed in Toulouse; nevertheless the language of Cervantès was known of the cultivated public, and we find in private libraries numerous works published by famous writers of besides Pyrenees: theologians, jurists, but also historians, authors of novels, plays and poetries. Neither unconditional admirer of Spain, nor particularly hispanophobe, the city of capitouls seems to have received, at the time of Henri IV, of Louis XIII and of Anne of Austria, the deep imprint of Spain.

Michèle HENG

*A Toulouse Convention deputy buried in the royal chapel of Dreux*

*Jacques-Marie Rouzet (Toulouse, May 23rd 1743-Ivry, October 21st, 1820)* ..... 251

Born in Toulouse in 1743, Jacques - Marie Rouzet had a surprising career which led him from the bar to political life. He knew all the hazards of History, from deputation to prison. Rehabilitated after the 9th of Thermidor, he was elected to the Council of Cinq-Cents, but compromised in the Coup of the 18th Fructidor 1797 (year V), he exiled himself to Spain where he remained for seventeen years together with Marie-Adélaïde de Bourbon-Penthièvre, duchess of Orléans, he had got acquainted with in prison. The latter had appointed him her chancellor and he was made count Rozet of Folmon by Charles IV of Spain. They returned to France in 1814 during the First Restoration. Rouzet of Folmon made his best to help the duchess recover the immense properties of the Toulouse-Penthièvre heritage, which entailed numerous conflicts with her son Louis-Philippe.

Marie-Adélaïde had the Chapel of the Princes built at Dreux to collect the remains of the members of the Toulouse-Penthiève family whose graves had been desecrated in 1793. When her chancellor died on October 21st, 1820, she had him buried there. She followed him to the grave little after, and even if Louis-Philippe who had become king of the French had the Chapel reorganized which became Royal Chapel, the Toulouse Conventional of humble extraction is still buried in the same place as the great-granddaughter of Louis XIV<sup>th</sup>.

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The reports on the sessions of the Society give an account of its various activities, reproducing in particular the discussions which follow the communications, whether they are published or not in the Memoirs. It also contains information on archaeological excavations, current restorations or diverse discoveries in Toulouse and in the region as well as reports and varied notes : *Pierre de la Chapelle (v. 1240-1312) in the service of the Church; A matrix of seal for the decoration of dishes produced at Giroussens; The painted ceiling of the abbey of Lagrasse : discoveries made during its restoration; Paintings discovered in the church of Ourjout (Ariège); The Gallo-Roman vestiges of Esbareich in Barousse; the works in the Father Léon building in Toulouse; The oldest house of the Matabiau district in Toulouse; The murals of the choir of the Albi cathedral and the projects of their restoration; Transfers of property in the Taur moulon in Toulouse (fourteenth-fifteenth centuries). Murals of the upper room of the said tower of the Lautrec in Vielmur (Tarn); Saint-Salvi of Albi: discovery and study of a medieval statue; Archaeological data on the abbey of Moissac (tenth-eleventh centuries).*

### **Corrigendum :**

Bernard MONTAGNES O.P.

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Translated by Jean-Michel Lassure