

MÉMOIRES  
DE LA SOCIÉTÉ ARCHÉOLOGIQUE  
DU MIDI DE LA FRANCE



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OUVRAGE PUBLIÉ AVEC LE CONCOURS DU CONSEIL DÉPARTEMENTAL DE LA HAUTE-GARONNE

# MÉMOIRES DE LA SOCIÉTÉ ARCHÉOLOGIQUE DU MIDI DE LA FRANCE

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## SUMMARIES

Henri MOLET

*The antique wall of Toulouse* ..... 15

Despite the preservation of important remains at the Catholic Institute, the “antique wall of Garonne” of Toulouse remains very poorly known. A survey in the medieval and modern archives of the city has resulted in a number of references. These indications, which have been accurately mapped, have been complemented by data from old building works or by recent excavations, enabling us to propose a plan for the development of this great Roman monument on the right bank of the city.

Emmanuel GARLAND

*The development and flowering of Romanesque art in the Val d’Aran* ..... 39

At the turn of the year 1100, the construction of churches accelerates in the Val d’Aran, and the way to build and decorate them evolves. The so-called “basilical” architectural model imposes itself with force, but local masons struggle to master the stone cover of the naves. Sculptured portals appear, with singular treatment and iconography that are unique to this valley, as well as baptismal vats, holy water basins and the whole of the stone sculpture. On the other hand, the Aranese used the best itinerant regional workshops to decorate the interior of their churches with murals and, probably imported rather than realized, the numerous wooden objects still preserved some of which are high quality. While the beginnings of the Romanesque art denoted a strong influence and interference with the neighbouring valleys in particular with the High Comminges, we see a rebalancing then a swing in favour of the southern side of the chain during the twelfth century, inscribing the Val d’Aran in the orbit of the Kingdom of Aragon, to which it will definitively be attached at the beginning of the following century.

Anne-Laure NAPOLEONE

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The Maison de la Monnaie, an emblematic building of the medieval architectural heritage of the town of Figeac, was once again the object of works in 2013. These were limited to cleaning the walls of the south room transformed into a conference room. This clean-up resurfaced a false-stone wall painted on a thin coating but also part of the more elaborate ornamentation of the five geminated windows of the south elevation. The opportunity then came to observe them and make the tour of the similar decors of the region.

Michelle FOURNIÉ

*The Saint-Sernin abbey and the parish of Taur in the prism of the lawsuit of the years 1470-1480*..... 85

The lawsuit brought against the abbot of Saint-Sernin by the priest of the Saint-Sernin parish church of Taur in the second half of the 15th century makes it possible to measure the vigilance of the great abbey in the defense of its parochial territory, its *dîmaire* and its rights. It also allows a re-reading of the Christian past of Toulouse, thanks to copies of ancient documents and through the arguments of the parties. The reform of the abbey in the thirteenth century is mentioned. The configuration of the parish of Taur can also be seen a little later. It is probable that it was in the course of these disputes that it was invented, perhaps by the lawyer of the priest of Taur himself, that the church of Taur was the place of the first burial of Saint Saturnin.

Sophie CASSAGNES-BROUQUET

*Rich and powerful. The domination of an artistic group within an urban society at the end of the Middle Ages: the goldsmiths of Toulouse* ..... 107

The goldsmiths are the group of art craftsmen most present in Toulouse at the end of the Middle Ages. Numerous and powerful, they are concentrated in the Rue des Argentiers and are linked by networks of solidarity and strong family ties. The practice of their profession is informed by two statutes validated by the capitouls in 1466 and 1487. Their main function is the will of the goldsmiths to avoid fraud and to protect local production from foreign competition. Orders

made to the Toulouse goldsmiths by individuals or religious communities and factories reveal the omnipresence of religious jewellery, which is concentrated in traditional forms: shrines, reliquary arms and heads, crosses of procession, while the profane command, jewellery or silver dishes remains little attested.

Véronique LAMAZOU-DUPLAN et Virginie CZERNIAK

*Discovering a medieval painted canvas (from a private collection, Lot).....* 133

French collections retain few medieval painted canvases, and the work carried out by Véronique Lamazou-Duplan, based on inventories after death, highlighted the importance of these textile decorations in the houses of Toulouse, attracting great interest from all researchers working on the arts of color in the medieval Midi. The existence of an unpublished painted canvas, then in private hands, having been brought to their knowledge, Virginie Czerniak and Véronique Lamazou-Duplan decided to propose a joint study to situate it in the production and uses of painted canvases at the end of the Middle Ages, analyzing its iconography and making some assumptions about its origin and original use. This beautiful piece of hemp, which today has joined the medieval collections of the Metz Museum, exhibits three scenes from the cycle of the Passion and, although truncated, testifies to the extraordinary interest of these painted canvases which must be considered as an essential support of the medieval pictorial production.

Jean-Michel LASSURE

*A tile kiln of the modern period in Toulouse.....* 145

Earthworks prior to the construction of the National Theatre of Toulouse allowed the study in 1995 of a part of the antique wall of Toulouse and of the tower known as Rigaud tower. They revealed inside the latter the existence of the buried part of a modern kiln. Bricks and waste materials were used for the construction of its rectangular heating chamber partitioned by four transverse parallel walls pierced by two vaults for the circulation of hot air. The sole preserved only near the walls was built with bricks sometimes whole and ceramic tiles to which was superimposed a layer of clay. None of the flues is retained. Hexagonal tiles placed on a bed of mortar constitute the floor of the installation. The possibility of having a sufficiently large and easy-to-cover area seems to explain the choice of the interior of the tower for the installation in the 16th-17th centuries of a workshop specializing in the production of paving tiles with molded light relief and green glaze.

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The minutes of the meetings of the Society give an account of its various activities, reproducing in particular discussions which follow communications, whether published in the Memoirs or not. Information on archaeological excavations, restorations in progress or various discoveries in Toulouse and in the region, as well as reports and various notes: the Saint-Pierre church at Ourjout (Ariège) Studies and new discoveries; The Château Jeune de Bruniquel: the 18th century salons; The place of the church and the belfry-porch of Saint-Pierre de Moissac in the history of architecture in Aquitaine; The history of the Ecole des Beaux-Arts in Toulouse from the 18th to the 20th century; The castle of Fiches at Verniolle (Ariège); Boards from a medieval ceiling in Lagrasse; The Battle of the Mont des Coulevres; Iconographic researches on the paintings of the enfeu of the Saint John of Malta Hotel; The heraldic decoration of the "Lautrec tower" at Vielmur-sur-Agout (Tarn); A arch key with the sculpted arms of Cardinal Vital du Four in Toulouse; The development of the Saint-Raymond and Saint-Sernin squares; illuminations in the service of archivists ...

Translated by Jean-Michel Lassure