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MEDIAEVAL ARTS IN FRANCE

AUCKLAND CITY ART GALLERY
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52 BOARD OF A BOOKBINDING

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0.30x0.19 (11 $\frac{3}{4}$ x7 $\frac{1}{2}$)

First half of the thirteenth century

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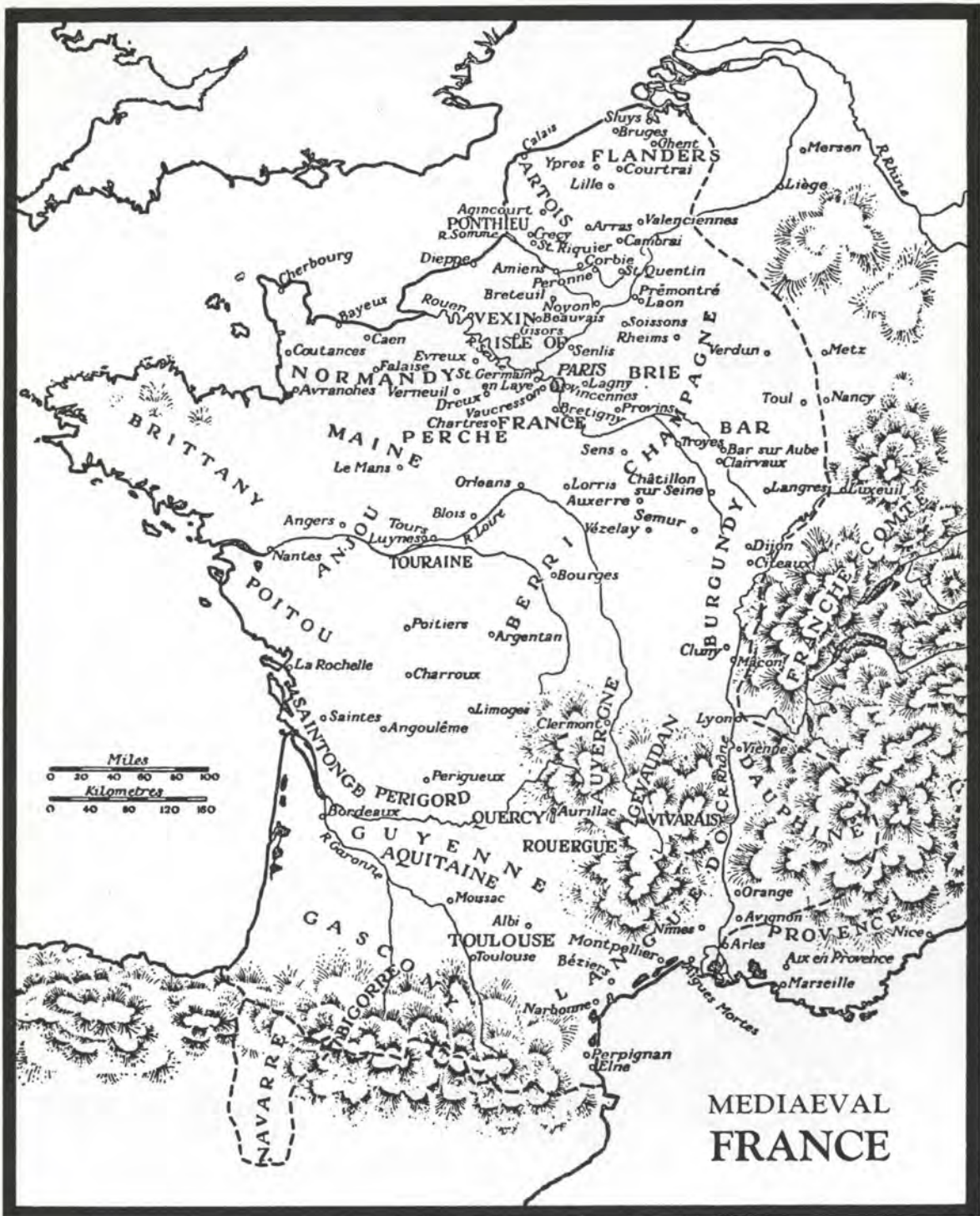
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**MEDIAEVAL
FRANCE**

ACKNOWLEDGEMENTS

This exhibition, organised by the Directorate of the Museums of France, is placed under the high patronage of Monsieur Jacques DUHAMEL, Minister of Cultural Affairs.

This exhibition is presented under the auspices of His Excellency M. Christian de Nicolay, French Ambassador to New Zealand.

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Organiser: Mlle. Françoise BARON, Curator of the Department of Sculpture of the Louvre Museum.
Secretary: Mlle. Edmée de LILLERS.

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The catalogue entries have been drawn up by Mlle. Françoise BARON, Curator of the Department of Sculpture of the Louvre Museum.

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FOREWORD

BY WAY OF EXPLANATION

The French, with disarming candour claim logic as a national characteristic, and claim this repeatedly. Logically, therefore, an exhibition of this magnificence, drawn from every corner of France and assembled on the basis of a most profound scholarship, should be accompanied by an equally erudite catalogue. Logically, once again, this erudition should be reflected in a literary style of elegance that would match the beauty of the exhibition.

Perusal of the following will, therefore, be something of a disappointment to the mature reader. This anomaly requires explanation. The text transmitted to the Auckland City Art Gallery as a basis for this catalogue, was provided by Monsieur Pierre Pradel, Member of the Institut de France and Mademoiselle Françoise Baron. It was truly worthy of the most refined enjoyment by the most informed reader. However, circumstances dictated that Auckland should receive the exhibition and display it only during a period of school holidays. This, perhaps, unfortunate scheduling meant that the tens of thousands of young minds who, at some other time of the year, would have been introduced to the treasures of this extraordinary event by teachers, taking them on field trips, would not view the exhibition under the more ideal conditions of interpretation in their own vocabulary. Since the Auckland City Art Gallery views itself, not as a cultural frill for the few, but as a potent educational instrument at the service of all, it was felt that the style of the present publication should, by its style of language, endeavour to make this superlative experience a threshold of learning, an enticement to study and an explication of the resources which it provides for the understanding of nine centuries of human expression.

To do this meant adopting a stance between the dangers of irritating our more learned readers and the danger of shutting out, by an hermetic style, our younger and eager ones. In our view, the choice between these alternatives was obvious, in view of our understanding of the public role of this Gallery.

It is thus that, together with an explanation to our readers, we must add an apology to the authors of the original French text. We trust that we have taken no liberties with the facts which their years of scholarship provided. However, with apologies for the form of our response to a drastic curtailment of the time during which the exhibition was to have been on view, we have been forced to transform what should have been a careful translation into what has now become an adaptation. Knowing how much Monsieur Pierre Pradel and Mademoiselle Baron are devoted to the concept of knowledge as a shared experience, it is hoped that they will forgive whatever liberties have been taken within these covers. The map, the glossary of terms difficult for the inexperienced, demonstrate our wish to see this exhibition become an introduction to a deeper understanding of man's great heritage.

Without the initiative of the French Ministry of Cultural Affairs in bringing together, from all corners of France, these exquisite, rare and profoundly meaningful items, New Zealand would never have had the opportunity to experience the spiritual, historical and artistic experience offered by this exhibition. Alone among the galleries of Australasia, the Auckland City Art Gallery is privileged to present, for these very few weeks, this unequalled opportunity. Short as the time is, however, we must express our gratitude most especially to Monsieur Jean Chatelain, Head of the Directorate of the National Museums of France, His Excellency Christian de Nicolay, French Ambassador to New Zealand, and Mr. P. Sentilhes, French Cultural Attaché in Wellington, who were so helpful when it appeared that, of all the galleries of the world, only the Museum of Western Art in Tokyo, would be entitled to display this magnificent treasure. Wondrously, Auckland has been enabled to share in this great undertaking before, once again, these 86 splendid pieces are dispersed and returned to their many and generous lenders.

RICHARD TELLER HIRSCH,
Director.

INTRODUCTION

BY PIERRE PRADEL, MEMBER OF THE INSTITUT DE FRANCE

For the first time an exhibition has as its sole mission to present to the New Zealand public a panorama of the Mediaeval Arts of France. This objective is difficult and surrounded with pitfalls. It may be presumptuous to attempt, within such a small context, limited by the possibilities of choice and the small dimensions of works available, to create a vision for the public of the great works, the great surroundings and the monumental results of great inspirations from fragments left in the wake of such tragedies as the religious wars of the sixteenth century, the French Revolution at the end of the eighteenth century, the ruins of World War II or the vandalism of all times.

Within the marvels of this exhibition the one majestic absence is architecture, which was the climate, the environment of so much of what we see here. It was architecture which imposed form on the capitals and the tympana, which provided a background for the statues and frescoes and the stained glass which we see here. It was architecture that taught the monks, bending over their parchment, the style with which they illuminated their manuscripts and dictated to the goldsmiths the shape of the precious works at which we still marvel. Some photographs will permit us to fill this gap to some extent, but none should forget that all the forms of mediaeval art were, above all, essentially monumental.

We must also take account of the diverse sources from which this art was drawn. On a basis of traditions inherited from Graeco-Roman humanism were grafted oriental influences from the far-distant Persia of the Sassanids or from nearby Moslem Spain, not to forget Byzantium. To these, in the course of centuries, were added the influences of some neighbouring countries. For Mediaeval France was far from being an isolated place turned in upon itself. Artistic exchanges were frequent, favoured by political or economic motivations or by the insights arising from the experience provided by the great pilgrimages that led to San Iago de Compostella or the Holy Land and, from the twelfth to the thirteenth century, the Crusades, which took the observant and the perceptive to Jerusalem on a heroic mission to free Christ's tomb.

This art takes form upon a political and cultural framework of which it is both the reflection and the source. But above all, it was dominated by the religious factor. 'A book for those who could not read', this art of the Cathedrals proposed a theme of meditation for those minds that Suger, the abbot of Saint Denis in the twelfth century, wished to lead by way of architecture 'from visible things to invisible things'. The choice of iconographic themes was not left to the sole initiative of the artists. Clerics and theologians had their part. And none of the great religious movements, such as the expansion of the monastic orders – Benedictine or Cistercian – and none of the fluctuations of religious thought could occur without having profound repercussions upon artistic evolution. If one adds to this the technical transformations and certain purely material developments, such as that which occurred in the eleventh century in the cutting of stone, one will grasp the extent of the dynamics generating such evolutionary developments. In the course of a long existence – almost a thousand years – French Mediaeval art gave evidence of great chronological diversity, to which must be added the further diversity of regional trends.

The fall of the Western Roman Empire and the overrunning of Gaul by the Barbarian Visigoths, Burgundians and Franks in the fourth century, marks the beginning of Mediaeval times and of what we are accustomed to call the High Middle Ages. The influence of the invaders is noticeable in the realm of ornamental stylisation and of goldsmith work, at which they excelled. But there was, nevertheless, no complete break with the past. Converted to Christianity, the barbarian kings, of whom the most important founded the Merovingian dynasty, adopted as their own certain vestiges of a defunct civilisation of which the Church had appointed herself custodian. It is in this manner that there were preserved, at least for some time, certain techniques of construction or decoration, as evidenced by numerous marble capitals.

Under Charlemagne, who in the year 800 restored the Western Empire, and then under his successors the Carolingians, Classical tradition underwent a revival that can be spoken of as the 'Carolingian Renaissance'. Certainly we must agree that a virtually total interruption of monumental sculpture occurred. But developments in religious architecture were favoured by the support that a strong centralised power gave to the Church and to the great monasteries that emerged at this time. The luxury of the Court showed itself equally in important constructions and in a magnificent development of the sumptuary arts, goldsmithing, ivory carving, illumination of manuscripts.

Dynastic crises, political fragmentation and new invasions at the dawn of the eleventh century, conspired to slow, if not totally interrupt, all artistic activity. But at the end of that century a new world appeared. It served as a framework for the Romanesque art which came into being during the eleventh century, saw a splendid flowering in the first half of the twelfth, and survived until the end of that century in certain southern regions of France, such as Provence, whilst the north of France was already committed to the quite different ideas of the Gothic style. Life became organised under the aegis of feudalism, a political and social hierarchy at the summit of which stood the king. In France, by a remarkable dynastic continuity from 987 until 1328, the king always belonged to the Capetian family. Bishops and monasteries, and especially the all-powerful Benedictine Abbey of Cluny, identified themselves with this new order and enjoyed a decisive role in it, from clearing land to opening new markets; from the pacifying of rebellious areas to the creation of schools and the construction of churches. The economy being predominantly rural, it is in the countryside of France that most of the buildings arose which covered the land like a 'white mantle' in the words of one chronicler of the period, Raoul Glaber.

Architecture dominated all the other arts. Buildings, whose plans were adapted to the needs of the evolving liturgy, had the basic characteristic of being constructed in stone and entirely vaulted, presupposing the solution of difficult problems of thrust and lighting. Monumental sculpture also appeared as a profoundly original

creation of Romanesque art, after the eclipse of the preceding centuries. It filled the cloisters with numerous storied capitals, and the decorated facades followed an iconographic programme of skilful and learned complexity. Volume, form and the distribution of the decorative elements obeyed the dictates of the major art. And the sculptors, who always sacrificed volume to line, submitted their figures to the limitations of the imposed framework in tympana, arches and capitals, in order to emphasise the main features of the architecture. They did not hesitate to distort the posture of their figures to this end, even if this meant quite unconvincing representation. This virtually abstract linearity nevertheless reinforced, in final analysis, the expressive intent of their work. The figure of the prophet Isaiah at Souillac is not only an arabesque but also the convincing image of a prophet depicted as one in the throes of inspiration.

Similar fundamental ideas rule the arts of colour. Fresco has left enough traces for us to be able to recognise several major trends: dark backgrounds in Burgundy and central France, light backgrounds in the region of the Loire. In every case, however, the monumental order of the building holds its sway. This forbids any concern with perspective, simplifies the outline, and limits the colour range in order to preserve the full value of the mural space. The painting of manuscripts, whose abundant production was concentrated in the 'scriptoria' of the monasteries, presents, besides full pages, illuminated ornamental initials, the peculiar creation of Romanesque artists subordinating their imagination to the strict control of a planned format. In the field of goldsmithing and ivory-working a certain continuity of tradition, maintained over several centuries, explains the rare excellence of many of the earlier objects in this exhibition. Towards the middle of the twelfth century the wise policy of the Capetian kings bore full fruit, bringing both peace and, mother of the arts, prosperity. Urban life became organised in the hands of a middle class enriched by commerce and called upon to play a political role within the community. The guilds which drew together artists, craftsman and merchants ruled this activity with the urban cathedral as symbols, of Gothic art, born in the Ile-de-France.

Around 1130 started the erection, in the Paris region, of buildings of quite different concept, whose most evident feature was the use of the vault supported on intersecting, ribbed ogival arches, reinforcing the vault and providing an improved distribution of thrusts. Introduced in the stoneyards of Saint-Denis around 1137-1140, at the instigation of Abbot Suger, the experiment was pursued at Senlis, Sens, Noyon, Soissons and Laon in the course of a creative period often called 'Early Gothic'. The appearance of the flying buttress, used for the first time in Paris at the very end of the twelfth century, marks the beginning of the 'Classical Gothic' period, exemplified by the great creations of Chartres, Reims, Amiens or Beauvais. Added to the search for structural brilliance was a new concern for admitting light to these churches. In buildings constructed higher and higher, the walls grew ever less ponderous until they virtually disappeared, replaced by the entrancing colour-magic of stained glass windows, sumptuous and almost the sole adornment of, among others, that cage of glass that is the Sainte-Chapelle in Paris, built in the middle of the fourteenth century. The fourteenth century brought no modification of structural concept, adding merely a new imprint of extreme refinement, particularly striking in small buildings.

This architectural mutation brought about a transformation in sculpture, as well as in the precious arts. But in the latter area, in which criteria were less rigorous, it is often difficult to draw a clear distinction between the two traditions of Romanesque and Gothic. Nevertheless, in the second half of the twelfth century, some trends can be discerned which are innovative, among them, a greater concern for volume, a new sense of balance and harmony, and an emphasis on naturalism. In the field of iconography occurs a shift away from evocations of transcendental symbolism, for which the Apocalypse was the most frequent source, in favour of historical themes, allegories or moralities closer to human experience. The thirteenth century, when the great Universities were created and when man summed up his

learning in great epitomes of knowledge, saw a flowering of a new humanistic culture. The emphasis placed on worldly creation encouraged artists to approach and imitate nature, thus giving their work an increasing freedom and ease of treatment. This is evident even in the leaf-work designs of capitals. This does not imply, however, the artist's emancipation from domination by the monument or the abandonment of a spirituality in whose service the forms created would continue to be idealised. Serenity and balance are often the marks of a 'Classical' civilisation and art, and in French Gothic this summit was reached in the thirteenth century, during the reign of sainted Louis IX.

This naturalism did not lead to some total conquest of truth as the outcome of a constant progressive evolution. The fourteenth century, so rich in experience and diversity, was, despite much that has been said, a period of contrasts.

The dominant note, certainly, was one of unreal and sophisticated elegance in an art whose graphic subtleties are far removed from any concern with naked truth and from the sense of the monumental. Devotional statues, ivories for both profane and religious uses, precious goldwork and jewellery, and delicate manuscript illuminations are the finest expressions of an aristocratic style, born it would seem for the sole enjoyment of a few aesthetes. Tapestries, also, grew numerous, providing a form of mobile decoration, most useful in this relatively nomadic period, and one so highly valued that the aristocrat would sometimes hang them one atop another. These tapestries were often woven in great narrative sets.

However, beyond such self-indulgent tendencies, a search for truth continued to be pursued which soon led to the birth of the portrait and encouraged certain illuminators, such as Jean Pucelle, to start to represent spatial depth in their painting. However, such captivating charm should not blind us to certain historical aspects of the period which would retard or impinge on artistic evolution. The seductive fourteenth century was also the century of the plague, of civil war, and of a major part of that long conflict, interrupted by truces, which set France and England against each other in the course of the Hundred Years' War.

Delicate shadings of style were the more diverse as this period developed an increasing sense of individualism, while at the same time the arts became more secular. The role given the manuscript illuminators' studios emerging in Paris, as early as the thirteenth century, which then started to replace the monastic scriptoria, is most revealing of this development. Courtly literature, composed for an aristocracy which delighted in romances and allegories, often inspired these artists, who also drew upon the repertory of religious drama, morality plays, among which the Mysteries were the most important. Even while, around 1400, the 'International' style was accepted throughout most of Europe, the art of the Court was bringing into being the elements which would characterise the final phase of Gothic art. A new style of architecture appeared when the Sainte-Chapelle was completed in Riom in 1389 for Jean de Berry, brother of Charles V of France. It was also under the patronage of this Duke that miniaturists brought into their illuminations the first steps towards the conquest of external appearances. At the same time, Claus Sluter was creating for Philip the Bold, another brother of the French king, works of a dynamic realism that would seem extravagant if the genius of the artist had not imbued them with such gripping and expressive intensity.

These innovations only bore fruit in the fifteenth century. Intense architectural activity came in the wake of the widespread destruction occasioned by the Hundred Years' War, whose stylistic imprint affected the large number of newly built churches as well as those that were repaired or merely embellished. They all are stamped by a 'Flamboyant' style which gets its name from the use of a curve and counter-curve which give the undulating appearance of flames to the framing of windows and decorative arches. This scheme multiplied the ribbing of vaults quite astonishingly. This style is so imaginative, so accomplished in its techniques that it would be more proper to speak of it as a renewal of the Gothic, rather than its decadence. A comparable vigour, springing from the lessons of Sluter and his followers, inspires a vivid and animated sculpture which responds to the inclina-

tions of a new popular piety hungry for striking imagery. The statues of saints which thronged all the churches materialised, for the eyes of the faithful, the rich and often naive diversity of the episodes of the Golden Legend. But other themes also appear, harsh and sorrowful, such as, among others, the Pieta, the entombment of Christ. They convey the mentality of a century imbued with mysticism and long exposed by war to excessive suffering. This realism of forms and themes bred some excesses. But the style quickly became calmer. This relaxation became especially visible in the second half of the fifteenth century and, a little later, gave birth on the banks of the Loire, to the more graceful style of Michel Colombe and his emulators, already tinged by Italian influences.

The Middle Ages came to an end with the French wars with Italy which began in 1495. This turning point, however, cannot be fully applied to the arts of the time. It is true that this date marks the discovery of Italian Renaissance culture by an aristocratic élite which had previously enjoyed only occasional contacts, bearing slight impact. The effect of a trip to Rome by the painter Fouquet or the calling to Provence of the Italian sculptor Laurana by King René of Anjou, belong to this category of passing revelation. But the introduction into France of the new style and, more importantly, the new spirit, was a rather slow process, so that, in certain regions, the first decades of the sixteenth century still belong to Gothic art.

The artistic richness of a past whose remains are still, happily, very numerous on our soil, posed the almost cruel question of what works to choose as most fitting examples. Perhaps this exhibition should be considered merely as a sampling. It is to be hoped that, besides giving much pleasure, the exhibition will encourage the visitor to enter yet more deeply into the treasure-filled universe of the Mediaeval arts in France.

Catalogue Text

In the statement of dimensions, height precedes width. With sculpture and objects, width precedes depth. Those measurements given first are in centimeters, those in brackets are in inches.

1 COLUMN CAPITAL

Marble

0.49x0.42 (19¼x16½)

Seventh century

Sculpture, as an art, suffered almost total eclipse after the fourth century, in the wake of the Barbarian invasions of Western and Southern Europe. However, some workshops survived in Gallia Aquitaine, in Southern France, maintaining some continuity with the classical tradition. The marble carvings produced by these centres gave distinctive quality to the tombs which they made in the ancient manner of sarcophagi, and to capitals designed to crown structural columns in churches. The capital displayed here, was found at Lusingnan-le-Grand. At some time it was hollowed out to serve as a baptismal font or as a stoup. It can be favourably compared with the finest of seventh century capitals, such as those adorning the famous crypt of Jouarre, in on the Loire. Its form, with tenons extending from the acanthus leaves, as if they were handles, is characteristic of place and period. This piece is discernibly classical in its inspiration and its faithfulness to Greco-Roman prototypes, from the Corinthian acanthus leaves to the perfect execution of the egg-and-dart moulding.

2 CHANCEL SLAB

Stone

0.77x0.54 (30¼x21¼)

Seventh to ninth century

In the churches of the early middle ages, the faithful were separated from the clergy officiating in the sanctuary by a low enclosure called a 'chancel'. Most often this barrier was made of carved slabs of stone or marble such as the one displayed here. The slabs for such low enclosures were exported in large numbers throughout Europe by the workshops of Northern Italy, starting in the middle of the eighth century. The imitation by other workshops of these decorative forms, referred to as 'Lombard', explains the numerous analogies of style and composition which have been found, in fragmentary form, both in France and neighbouring countries on slabs and which may have belonged to chancels.

The decoration of such pieces is far removed from the authentic Graeco-Roman tradition. Rather, as in this case, the design embodies a rigorous symmetry of scroll work, rosettes amid stylised forms of leaves and vines in very low relief. In Western Europe this ornamental style spread, due to the influence of the Barbarian invaders.

3 SCENES FROM THE LIFE OF SAINT REMI

Ivory

0.18x0.11 (7x4 $\frac{1}{4}$)

Ninth to tenth century

This sheet of ivory was originally meant to adorn the cover of a liturgical book. Shown here are three of the most notable miracles accomplished by St Remi, Bishop of Reims, who died in the year 533.

In the upper scene, St Remi is shown resurrecting a young girl. Below, the saint is shown kneeling in prayer before an altar onto which, miraculously, the oil needed for the baptism of the sick man, descends from on high. The divine intervention is expressed by the hand of God, thrust down from a cloud form. In the lowest composition we see Clovis, King of the Franks, being baptised by immersion in the presence of his queen Clotilda, shown wearing her crown. A dove brings to the ceremony a phial of consecrated oil.

This small work belongs to the trend, initiated under the Carolingian kings, by which the classical tradition of figurative reliefs was revived after the interruption caused by the Barbarian invasions from the North and the East. The present work is a major example of an important group of ivories, carved mostly for the bindings of the Gospels, attributed to workshops active in the general area of Metz, in Lorraine. This belief is supported by the close resemblance between these ivories and illuminated manuscripts known to have originated in this region. Parallels also exist with the ivory binding plate of the Sacramentary (or book of ritual) of Grogon, Bishop of Metz, from 826-855, housed at the Bibliothèque Nationale, in Paris. The carved ivories in this series all show a distinctive flattened low relief and have in common, the use of ornamental palmettos and the lively use of small schematic human figures.

4 BOOK OF RITUAL OR SACRAMENTARY OF NONANTOLA

Parchment - 111 sheets

0.275x0.205 (10 $\frac{3}{4}$ x8)

End of the ninth century

Until the Missal was introduced into the worship of the Church (see Catalogue No. 67), the Sacramentary was the book used by the celebrating priest. It contained the prayers he recited in the course of the mass and the appropriate rites for administering the sacraments. The other required guides for the liturgy of the eucharist, such as readings or chants, were to be found in separate volumes, the Epistles, the Gospels or the Graduals.

At the end of the eighth century Charlemagne, intent on revising the liturgy in accordance with the forms prevailing in Rome, requested and obtained from Pope Adrian I, the dispatch of a Sacramentary.

This text became the basis for the numerous written works which the Emperor ordered to have copied for distribution throughout his realm. The present example was offered to the Italian Abbey of Nonantola by John of Arezzo, of whose gift mention is made on one of these leaves. This prelate apparently brought this manuscript back from Gaul, where he had been papal legate in 876. The volume exhibits the characteristics of style of a group of manuscripts believed to have originated around either the Abbey of Corbie, or, possibly, the Abbey of Saint-Denis. This last possibility is suggested by the fact that the Book of Rituals seen here includes the mass dedicated to St Denis. This group of manuscripts owes much to the style and methods particular to Reims, the Carolingian centre of illuminated manuscript production most faithful to classical tradition.

It was customary at this time and for this special category of books, to include decorative elements around the initials of the Preface to the Mass and the Canon which followed it. In this particular case, the decoration emphasises the initials V, T and D with the luxuriousness typical of most Carolingian manuscripts. This example is particularly opulent, using gold and silver, in conjunction with colour, to enhance the lettering.

5 THE LAST JUDGEMENT

Stone Capital

0.36x0.52 (14¼x20½)

End of the eleventh century

From the cloister of Notre-Dame de la Daurade, Toulouse

Through extensive experimentation in the eleventh century, stone carving reintroduced the human figure and developed what we call the Romanesque style of sculpture. As in the case of this example, classical derivations were adapted to what was then a novel concept of monumental environment.

We see here one of the earliest known illustrations of the Last Judgement, as described in the Gospel of Matthew. On one side is depicted Christ, as Judge, sitting on a judgement seat, whose form is entirely surrounded by a combination of nimbus and aureola, most often termed a 'glory' which is, in turn, supported by two angels. On the other side of the capital two angels are upholding the cross. The other two sides show the resurrection of the dead who leave their coffins in response to the divine trumpet call marking the end of the world.

In the storied capitals of the Cloister of la Daurade historians have discerned three distinct styles which can only be explained by three separate periods of construction between which stylistic changes occurred. The present example, intense in its simplicity and its high relief treatment, belongs to the first period. This means that it was carved sometime after 1067, the date when the powerful Abbey of Cluny took over the subordinate abbey from which this piece came. The influence is, however, not a direct one from Cluny but derives, more immediately, from the neighbouring Abbey of Moissac. This work is characteristic of a stylistic concept whose influence was to spread throughout Southern France and even into Spain. Form and treatment bring this piece into a close relationship with other carved capitals of the same period in Moissac. The structure to which it belonged was, for a diversity of reasons, wilfully destroyed between 1761 and 1812.

6 ARMED HORSEMAN

0.38x0.20 (15x8)

7 HORSE

0.20x0.28 (8x11)

Stone

Early twelfth century

Reliefs from the Abbey Church of Notre-Dame de la Regle, Limoges

These two decorative pieces belong to a series of small-sized fragments which came originally from the facade of the Abbey Church of Notre Dame de la Regle. According to a very old description, these anecdotal pieces were simply fitted into the wall of the church near its main portal. The arches of this portal were adorned with a variety of themes such as the signs of the zodiac, the labour particular to each month of the year and the battles between cardinal virtues and vices. This haphazard pattern, quite lacking in monumentality, and the clumsiness of the figures' design, compounded by the shallowness of the relief, all archaic in character, determine the date given to these works. They seem to belong to the period of rebuilding of the Abbey Church which followed a destructive fire known to have occurred in the year 1105.

Some of the subjects depicted in this series were drawn from traditional fables involving the animal kingdom. However, the two apparently related reliefs shown here seem to be exceptions inspired by the Song of Roland, earliest of the French mediaeval epic poems, collectively called *chansons de geste*. The Song of Roland, virtually contemporaneous with the carvings of Notre Dame de la Regle, enlarges upon and somewhat distorts a single episode of the many battles waged in Spain by Emperor Charlemagne. Direct comparison with other carvings in the Romanesque style, whose subjects have been positively identified, permits us to recognise here, first, Roland, hero of Charlemagne's army, fighting the Moslem infidels on

foot and, in the second work, Veillantif, Roland's horse, who had fallen, victim of the enemy's arrows and spears.

8 SCENES FROM THE MARTYDOM OF JOHN THE BAPTIST

Stone

0.32x0.555 (12½x21¾)

First quarter of the twelfth century

Imbedded capital for twin columns from the cloisters of the Cathedral of Saint-Etienne, Toulouse

Successive scenes drawn from the martyrdom of St John unfold their action in a continuing composition around this capital. At the far left, Salome dances before King Herod; as reward, she will ask for the Saint's head. Further right, we see him decapitated before the royal palace, while his soul, depicted as small figures, rises towards God. The executioner, sword in hand, then offers the severed head to Salome, shown here for the second time in the interests of dramatic clarity. She places the salver on the banquet table.

This capital originally belonged in one of the many halls or chapels attached to the cloister of the Cathedral, a complex rebuilt approximately between 1078 and 1120, but destroyed again early in the last century.

As in a number of works carved in Toulouse at this period, the small figures, distinctly standing separate from the background, indicate a consciously experimental attempt at expressiveness. Such an aim also explains the exaggerated size given to hands and heads, the concern with vivid details and overall elegance of style.

9 RELIEF DECORATED WITH A SAGGITTARIUS

Marble

0.23x0.45 (9x17¾)

First half of the twelfth century

This relief showing a centaur, half man, half horse, according to Greek mythology, in the act of shooting an arrow, was acquired by the Toulouse Museum in 1960. With it came its pendant, depicting a bird-siren or harpy, pierced by an arrow. It was once believed that these works had belonged to the decoration of the West facade of the church of Saint-Sernin in Toulouse. We know that a number of bas-reliefs had been attached to that structure in haphazard sequence. These were the fragments remaining from a vast, though uncompleted, iconographic decorative programme. According to descriptions of Saint-Sernin set down in the sixteenth, seventeenth and eighteenth centuries, a sagittarius and a harpy belonged to this scheme.

However, this attractive hypothesis must be abandoned as the same museum holds a relief fragment depicting a harpy identical with the one clearly described in texts mentioned above.

Acknowledged now to have been metopes from a Romanesque cornice, their precise provenance remains unclear. It is nevertheless interesting to note their iconographic relationship, probably through direct influence, with the bas-reliefs of Saint-Sernin also illustrating a mythological theme drawn from classical antiquity.

10 ORNAMENTED CAPITAL

Stone

0.62x0.62 (24½x24½)

Middle of the twelfth century

From the former church of Saint-Aricle, Nevers

The Romanesque sculptors of the region around Nevers, though often indebted to Burgundy in matters of style were, nevertheless, endowed with distinctive originality. Less attracted than the Burgundian masters by the resources offered by the human figure, the stone carvers of Nevers made powerful decorative use of forms freely borrowed from Classical capitals. Frequently, they gave to their work an almost coarse plastic strength.

The present capital belonged to a building rebuilt in the twelfth century but later destroyed during the French Revolution. It is comparable to a number of others preserved in the vicinity of Nevers and is, therefore, typical of the local style described above. In this work, faces in high relief function in the same decorative ways as do the volutes of the Corinthian capitals which they replace.

11 CAPITAL DEPICTING THE MASSACRE OF THE INNOCENTS

Marble

0.30x0.137 ($11\frac{3}{4}$ x $5\frac{1}{2}$)

Last quarter of the twelfth century

This capital belongs to a series depicting the childhood of Christ. It illustrates a passage from the Gospel according to Matthew: King Herod, the crowned figure, orders a soldier to massacre all infants in order to prevent the new-born Jesus from eventually challenging his authority. Other soldiers tear the children from the arms of their mothers and kill them. The upper part of the capital was left unfinished. It is decorated in a pattern that distinctly predicts the Gothic spirit, as do many other works of the time. (See No. 21)

The Romanesque style was late to flower in Provence, hence, the date given to this work is justified on stylistic grounds. This is an undeniably Provençal piece due to the added fact that it is carved in marble, a material most particularly favoured in that part of France at the time.

Its Provençal characteristics are: the vivacity of the stocky figures; the elegance with which the fine folds of the draperies are handled and the abundance of picturesque details in all of the costumes. With regard to the latter, it should be noted that the soldiers in the scene are dressed exactly as were those at the time this work was carved. The date is even further confirmed by comparisons with sculpture of the facade of the Church of Saint-Gilles-du-Gard, in Provence.

12 CAPITAL WITH MASKS AND FOLIAGE

Stone

0.52x0.40x0.25 ($20\frac{1}{2}$ x $15\frac{3}{4}$ x $9\frac{3}{4}$)

End of the twelfth century

This capital comes from the Benedictine Abbey of Montmajour, situated close to Arles, in Provence, and is, stylistically, closely related to Arles' Cathedral of Saint-Trophime. In fact, many pieces similar to this one can be found in the cloister of that church. The persistence of Classical forms and concepts emphasised in Romanesque art in Provence, where evidences of the Roman imprint were abundant, is well exemplified in the present piece by its gracefulness and the decorative use of acanthus leaves and masks, all deeply undercut. Of technical interest, it should be noted that the piercings in the upper part of the capital show extensive use of the boring-bit and rock drill.

13 AN ELDER OF THE APOCALYPSE

Ivory

0.115x0.045 ($4\frac{1}{2}$ x $1\frac{3}{4}$)

Middle of the eleventh century

It seems evident that this ivory figurine belonged at one time to a series portraying the 24 elders who, according to the Book of Revelation, the Apocalypse, surrounded the throne of God, singing His praises. This small work was discovered in a tomb at Saint-Omer. It has been compared to three similar figures belonging to the Lille Museum, to New York's Metropolitan Museum and, the last, to the British Museum, in London. In each case the original provenance if the group has been designated as the Abbey of Saint-Bertin, in Saint-Omer.

It has been suggested that these ivories owe their specific qualities to the influence of the manuscripts illuminated at Saint-Bertin. These latter were completed under the direction, or possibly even by the hand, of Odbert, who was Abbot of Saint-Bertin, between 986-1008. Such an influence would account for the intense expressiveness of the work seen here and the wealth of superficial decoration, such as

the lacy edging of the costumes or the double incisions of the drapery folds. Such characteristics permit a dating of around 1050.

14 OLIPHANTS

Ivory

0.60x0.135 (23½x5¼)

Thirteenth century

At the present time some 75 mediaeval oliphants – carved ivory horns – are known. Oliphants, so called as a corruption of 'elephant', the source of ivory, are first mentioned in the Song of Roland. They were mostly used as trumpets, hunting horns or even drinking vessels. However, as early as the Middle Ages, a number of them appear in the inventories of church treasures and, hence, may have been used instead of bells during certain rituals or as reliquaries. The one here is thought to have been brought back from the Near-East, filled with relics, by Guillaume de Beaumont, Bishop of Angers, who died in 1240.

A large variety of subjects is displayed in these decorations: a naked man pulls a camel on which sits a child blowing a horn; a winged dragon rests a paw on a winged lion and crushes a wild hare; a woman wrestles and overwhelms a lioness; two dogs bite a lion and so on. Such motifs have been interpreted either as hunting scenes or, alternatively, as Christian or pagan symbols. All these oliphants were believed, at one time, to be of oriental, either Byzantine or Moslem origin. But it now would appear that a number of them were created in workshops located in Spain, Sicily, or in Southern Italy, in which case their designs would have been based on the patterns of imported Near-Eastern fabrics. Their early inclusion in the treasure chambers of French churches must have been a stimulating influence on the development of Romanesque art.

15 BACKGAMMON DRAUGHT

Ivory

Dia. 0.052 (2)

Second half of the twelfth century

A large number of mediaeval bone or ivory draughts, used as men in the game of backgammon, have survived the centuries. Their general scheme of decoration involving animal forms or small scenes within the medallion of the piece, seems to have come from the Orient, perhaps through imitation of textile patterns. Decorative mosaics, large-scale sculpture or the illuminations of manuscripts may also have furnished models for their production, which exhibit a vast thematic repertory. The early ivory carvers were prone to illustrate subjects drawn from Classical or mediaeval literature and from the Scriptures or the lives of the saints. They also depicted battling animals and monsters, whose meaning remains to be explained. However, it is possible that the man fighting the lion could refer to Samson. Stylistically, this small piece has been connected with a group of about 15 others dispersed amongst a number of collections and which form a group referred to as 'the St Martin' series. This designation arose because three of its pieces depict the saint. It has been suggested that Tournai could have been the production centre for these pieces, linked together by their common vigour of treatment in the reliefs.

16 CROZIER CALLED SAINT ROBERT'S

Gilt silver and stones

H.0.25 (9¾)

Beginning of the twelfth century

Only the decorated metal upper portion of this crozier, designed to surmount a tall staff, remains. Croziers of this type were meant to denote the authority of a bishop or of an abbot. Except for a small collar decorated with repoussé foliage and the colour accents of some semi-precious stones, the entire decoration of this crozier is composed of fine threads of metal in filigree. These are soldered together to create patterns by way of a very open network of strands, such as circles, rosettes or the open-mouthed monster head that completes the spiral.

This very ancient technique of filigree-work is of the finest in this example. No equivalent piece of French Romanesque goldsmithing is extant. It comes from Cîteaux and is said to have belonged to St Robert, Abbot of Molesmes and founder, in 1098, of the Cistercian order.

**17 TWO ANGELS CARRYING THE HAND OF GOD
JUDAS HANGED
THE CENTURION**

Canvas-backed paper, copy by Socard, 1934

0.725x1.040 (28½x41)

End of the eleventh century

Scale copy of mural paintings from the church of Saint-Savin-sur-Gartempe

This copy in a very reduced format, depicts a tiny part of a unique painted decoration which, even today, covers virtually the entire interior of the church, nave, choir, crypt, portico and the gallery of the church mentioned above. Opinions on dating this decorative scheme are divided. However, it is generally agreed to put the date somewhat earlier than 1110. The fragmented quality of the presentation given to this copy does not convey the exact sequence of the overall work, nor the harmony of the monumental concept whose symbolic intent presides over the last composition illustrating the theme of the Redemption. The two contrasted elements shown here belong to an uninterrupted decorative sequence painted beneath an arch in the loft above the portico. The human figures present in the original painted scheme seem to complement the scenes to which they are adjacent and in particular, seem to belong to a large Descent from the Cross. Thus Judas, who betrayed Christ and then hung himself, and the Centurion who witnessed the death of Jesus, have, in this context, a positive theological meaning, while the hand of God, carried by two angels, symbolises the divine presence.

In spite of the compositional deficiencies of this copy, it is still possible to sense the uniquely high quality of the original, fully expressive through great simplicity of means. The range of colour here is a narrow one, displayed against a light background. The appearance may be very matt but this paucity in no way detracts from the elegance of gesture of the figures, the refined draughtsmanship and the purity of a style which refers back to ancient Classical influence.

The originals, copied here in small scale, are frescoes, painted into a wet mortar and plaster mix. As great as is their excellence, No. 18, a copy of a fresco from Berzé-la-Ville, is superior.

18 MARTYRDOM OF SAINT VINCENT

0.90x0.62 (35½x24½)

Canvas-lined paper, copy by Yperman, 1893

Early twelfth century

Copy of a mural painting in the Chapel of Berzé-la-Ville

This copy, whose scale is one to five, depicts a portion of a fresco painted in the apse of the Chapel of Berzé-la-Ville. It is generally agreed that the decoration of this chapel was executed in the first years of the twelfth century when Saint Hugues was Abbot of this priory, a dependency of the great Abbey of Cluny. It has even been surmised that these frescoes might be the work of one of the workshops active during the construction of Cluny Abbey itself. The destruction of the latter would add to the importance of the splendid frescoes in Berzé.

The style of these murals is deeply indebted to that of Byzantium. Among other indications of this Eastern heritage is the refined and complex technique, using a broad range of subtle colours which play against dark backgrounds and are given brilliance through the application, on the painted surface, of a wax coating. The Byzantine influences present here are exemplified in Italy and in a Germany whose Holy Roman emperors had maintained close ties with the East. However, they were modified by local stylistic accretions. This possibility makes it very difficult to make a definite assessment of the components of a style born during a very rich

and varied period of imported and local stylistic creativity. In any event, the exceptional quality of these murals is very close to that of certain contemporary manuscripts produced by the monks of Cluny. In particular, we should note the elegant draughtsmanship, added to the deep understanding of volumes, rendered here by vigorous shadows and delicate touches of light.

The careful reading of a nearly-erased inscription has suggested a new interpretation of this theme. It had been assumed that the painting represented the martyrdom of Saint Laurence. It now seems likely that this is the depiction of the martyrdom of Saint Vincent, who was burned alive on the rack in the presence of a Roman Proconsul, who had ordered his torture. In the corners are two female half-figures, the first representing one of the Wise Virgins, described in the parable, holding a lamp, and, the other, representing the Church, holding a cross. On the right, we find an unidentifiable Benedictine abbot.

19 THE VENERABLE BEDE: IN ESDRAM ET NEHEMIAM

Parchment – 158 sheets

0.25x0.15 (9 $\frac{3}{4}$ x6)

Eleventh century

The text by the Venerable Bede is followed by a life of the bishop Saint Paul of Narbonne and by some writings of Saint Jerome. The name of a prelate, Archbishop of Auch between 1068 and 1096, and the name of his contemporary, an Abbot of Lezat, are to be found on sheet 158 as members in a list of those who had pledged themselves, on August 1st, 1079, to have masses recited for the soul of 'Domnus Diutrannus'. These entries clearly place the origination of this volume in what is now southern France. Another identifying factor is the close parallel between this and books, characterised by the same elegant calligraphy, from the Abbey of Moissac. There are also parallels that can be established between this manuscript and the sculpture of this period produced in Moissac and its vicinity. In particular, one can point to the winged dragon, whose knotted tail forms the letter 'C', to be found on one of the pages of this manuscript, as a sculptural motif of the region.

20 SAINT GREGORY THE GREAT: DIALOGUES

Parchment – 186 sheets

0.255x0.185 (10x7 $\frac{1}{4}$)

Thirteenth century

This manuscript includes two pen drawings and a certain number of blue, red or green initial letters and is remarkable for much larger pictorial illuminated letters. It seems to belong to the style peculiar to the manuscripts produced in the Abbey of Fécamp, whose peculiarities, in turn, are closely linked with the particularities of the style prevailing at the British-influenced Abbey of Mont-Saint-Michel. These complex styles belong, approximately, between the middle of the eleventh century and the middle of the twelfth century.

Though, in point of time situated within the Romanesque period, the production of manuscripts of this type in Normandy shows the persistence of traditions rooted in yet other traditions born of what may be called a Franco-Saxon style, or, perhaps, more accurately, as a blending of the styles prevailing both in French Normandy and in the British Isles during the Carolingian period. These traditions were passed on from one working centre to another by way of British liturgical manuscripts. The latter were well-known links between the Duchy of Normandy and England under the rule of its Duke, William the Conqueror, after 1066. It is from these influences that we find in manuscripts, such as the present one, the predilection for full page illumination, simple pen drawings and decorative letters adorned with interwoven patterns. In spite of such strong influences, the illuminators of Normandy demonstrated definite originality in their work. The present example shows their particular style, through decorative letters with more rounded proportions than are to be seen in British manuscripts, and the imaginative use of intricate patterns of sinuous foliage, filled with human and animal figures.

21 THE VISITATION; THE NATIVITY; THE MESSAGE TO THE SHEPHERDS

Stone

0.45x0.65 (17 $\frac{3}{4}$ x25 $\frac{1}{2}$)

Middle of the twelfth century

Capital from the Collegiate church of Saint-Etienne, Dreux

This piece belongs to a series of nine capitals, the only remaining vestiges of the former Collegiate church of Saint-Etienne, consecrated in the year 1142 and, entirely demolished in 1798. The other eight are dispersed amongst the Church of Saint-Pierre, in Dreux, the castle of Dreux and the Art and History Museum of the same city. These capitals, because of their original location within the church, are of varying size. Only the present piece belonged to its exterior and, originally, was part of the main portal.

We have here, the Visitation, showing the meeting between the Virgin and her cousin Elizabeth just before the birth of Christ and of John the Baptist; then comes the Nativity scene and, lastly, the angelic heralding of Christ's birth to the shepherds, whose flock is also depicted. A singular iconographical element is introduced into the Nativity scene: a male figure, holding in his hand a phylactery, the small leather box containing old testament texts traditionally carried or worn by devout Jews. This figure, it is believed, does not represent Joseph – although he is usually present in scenes of the Nativity – but the prophet Isaiah, who had predicted the birth of Jesus. This is another example of the emphasis given by mediaeval thinkers and artists to the parallels to be found in the Scriptures between Old and New Testaments.

The style in which this piece is developed, both complex and rich in expressive detail, belongs to the language of the earliest Gothic art in spite of its date. What we see here is a mixture of the somewhat abstract exaggeration of the waning Romanesque vocabulary, accompanied by innovative tendencies that will lead to renewed art forms through a developing concern with volume and naturalistic detail. Each scene is placed under a small architectural dais, similar to those of the Royal Portal of Chartres Cathedral whose influence is obvious here, especially in the composition. However, the style of these rather heavy figures, with their bulging eyes, differs quite distinctively from Chartres.

22 COLUMNAR STATUE

Stone

1.00x0.40 (39 $\frac{1}{2}$ x15 $\frac{3}{4}$)

Second half of the twelfth century

Discovered in Cambrai

The idea of placing statues in the embrasures of portals and bays, so splendidly exemplified by the Royal Portal of Chartres Cathedral, was developed towards the middle of the twelfth century and resulted from the changes in architectural concepts which gave birth to Gothic art. The new freedom of form is not total however, since each 'column-statue' is an organic part of a column proper and often carved from the same block of stone.

This dependence upon architectural logic is well expressed in the present work, whose stylised drapery is a clear echo of the Romanesque period. In other respects, we have here the expression of a new liberty in treatment which is deeply original for its time. These columnar statues usually represent figures from the Old Testament. It is however, impossible to determine the meaning of the present feminine figure who is holding an object that has not been identified. The small dimensions of this piece suggest that it was part of a bay rather than of a church portal. In all likelihood, the piece belonged to the church of Saint-Géry-au-Mont-des-Boeufs, erected in the twelfth century and destroyed in the fifteenth century. It is believed that the materials of this church were used to rebuild the chapel of Saint-Jacques-Mineur, in which it was found at the end of the nineteenth century, together with two other columnar statues: a figure with a falcon and a female figure holding a flower.

23 PYRAMUS AND THISBE

Stone

0.75x0.62 (29½x24½)

Second half of the twelfth century

Typanum from Cambrai

At the same time as the three column-statues, mentioned in the previous entry, eight small tympana were discovered at the Saint-Jacques hospital of Cambrai, all of which had presumably belonged to the same church of Saint-Géry-au-Mont-des-Boeufs. Some of them are figurative, the rest being purely decorative in their design. The present one is the most remarkable of them all, by virtue of the beauty of composition, the delicacy of the carving and of special iconographical interest. The subject only appears twice in monumental sculpture of the twelfth century. Besides the present example, it is found only on a capital in the Cathedral of Basel, in Switzerland.

The legend of Pyramus and Thisbe was told by the Roman poet Ovid in his 'Metamorphoses' recounting the tragic love story of these two mythic lovers who chose to die together, in order that one should not survive the other. According to Ovid, they were then transformed into a mulberry bush whose intertwining branches, in this piece of sculpture, are shown to be spreading from their heads. These same branches, loaded with fruit, partially hide a figure, at the top of the composition, who may be either a daemon or a messenger discovering the two enamoured victims of fate.

24 HEAD OF A KING

Stone

0.45x0.20 (17¾x8¾)

Second half of the twelfth century

This head is believed to have come from the portal featuring column-statues of the Abbey of Saint-Lucien in Beauvais, in which, according to descriptions and old prints, we know that the effigy of a king was included. Further verification of origin is impossible because the church was pulled down in the nineteenth century.

The shape of the royal diadem, whose rosettes are given a spiral foliate pattern, invites comparison with another head owned by the Louvre Museum, dating from the end of the twelfth century. Another head, also in the same style and having the same origin, formerly belonged to the Museum of Beauvais. It was destroyed in 1940.

25 CAPITAL FOR A CORNER COLUMN

Stone

0.32x0.25 (12½x10¾)

Second half of the twelfth century

This capital is a rare example of sculpture in the style prevailing at Reims during the twelfth century. It anticipates the achievements of what was to become the purest Gothic style. The specific original location of this piece is unknown. The floral decoration presented in this piece may still belong to the tradition of Romanesque capitals but it is treated with such fluency, allied to a strong plastic sense and understanding of the interplay of shadows and light, that it makes us foresee the powerful art of the great cathedrals to come.

Moreover, the small naked figure among the foliate decorations are a reminiscence of the Classical convention of mingling figures and ornamentation. The figures, here, can be identified with Adam and Eve. The damaged face of the capital originally displayed an identical group. Such conventions are examples of a strong trend to find links with Classical antiquity which brought life to all early Gothic sculpture. This refined tradition was especially marked in Reims and may have been given added importance through contact between local carvers and goldsmiths of the nearby Meuse Valley and became, thus, an underlying influence in the art of the thirteenth century.

26 ANGEL'S HEAD

Stone

H.0.17 ($6\frac{3}{4}$)

Last quarter of the twelfth century

From the western facade of the Cathedral of Senlis

Careful examination of the tympanum on the West facade of the Cathedral of Senlis, carved around 1170, depicting the crowning of the Virgin, shows that this fragment originally belonged to the angel at the extreme right of that relief, standing close to the statue of Christ, who is in the act of blessing. The present work was found amid the rubble of the local museum after it had suffered war damage.

This head is imbued with the ambiguity which marked the earlier Gothic sculpture; a mixture of rigid convention and new-found freedom. The treatment given to the angel's curls and the protruding eyes, between harshly delineated eyelids, are features which belong quite emphatically to the Romanesque tradition. Both have been linked with certain figures on the portal at Moissac. The face, however, also expresses, in a quite new and spontaneous way, an individual vivacity. The pointed chin and the broadly fleshy lips give to this head an almost roguish individuality. This identical type of face is to be found repeated on the lintel of the same portal, where angels surround the Virgin in the scene depicting the Assumption.

27 CAPITAL ORNAMENTED WITH FIG LEAVES

Stone

0.52x0.40 ($20\frac{1}{2}$ x $15\frac{3}{4}$)

c1215-1220

Originally from the Cathedral of Auxerre

Imaginative Gothic floral decoration was subject to a very drastic transformation between the twelfth and the fifteenth centuries. It is particularly evident in the ornamentation of capitals. In the second half of the twelfth century the inclination to abandon the strict and traditional sinuous foliate pattern (as in the preceding piece, No. 26), in favour of the imitation of natural forms remains narrowly subordinate to the intent of monumentality. Architectural values are emphasised by spirals of foliage in a regular pattern of hooks and spirals of conventionalised vines; the flora represented is generalised to the point where no particular botanical species can be identified.

On the other hand, from the very beginning of the twelfth century, the taste for the precise reproduction of natural forms begins to emerge. In the present case, the groups of leaves which replace the earlier hooked forms are quite faithful reproductions of the fig leaf.

This capital, which belongs to the blind-storey of the Southern transept of the cathedral was removed during the nineteenth century restorations. By its style, it is more than likely that it was carved during the earlier part of the construction process, begun around 1215, and interrupted a few years later.

28 THE SACRIFICE OF ISAAC

Sandstone

1.00x0.65 ($39\frac{1}{2}$ x $25\frac{1}{2}$)

c1240

The action of this scene is drawn from Genesis, the first Book of the Bible. According to Scripture, God asked Abraham, in order to test his faith, to sacrifice Isaac, his only son. In the carving we see Abraham on the point of cutting the child's throat. Isaac is kneeling on the wood piled for his pyre. An angel, emerging from a cloud intervenes to stay Abraham's hand, while, on the right, we see the ram which will be sacrificed in the boy's stead.

The intended purpose of this relief is unknown. It is, however, a fine example of the essential qualities of classic Gothic sculpture: balance and restraint, noteworthy simplicity in treating drapery and, in a way, a pervading sense of harmony and, even, of serenity.

This work is the only one attributable to a specific master working within one of those workshops of the second quarter of the twelfth century whose production reflects a distinct influence from the style originated by the builders of Chartres Cathedral. These workshops were contemporary with the master-carver of the present work. They were the designers of the decoration and were responsible for the erection of the Southern transept of the Cathedral of Strasbourg. The origin of the present work can be localised because of the influence of Chartres evident in it and the belief that the same carver's hand can be found here and in the rood-screen at Chartres, as well as in similar structures in the German Cathedrals of Mainz and Naumburg. Such resemblances underscore the complex exchanges of influence at a time when artists led a nomadic life.

29 KING CHILDEBERT

Painted stone

H.1.80 (70 $\frac{3}{4}$)

c1240

From the Abbey of Saint-Germain-des-Près, Paris

Measurements and a description of a royal figure which precisely fit this statue are to be found in a text written in the eighteenth century. The same text also places the work at the door of the refectory of the Abbey of Saint-Germain-des-Près, which was to be destroyed during the French Revolution. It was at that time that the statue became part of the displays of the Museum of French Monuments, from whence it was subsequently transferred to the Louvre Museum. This crowned royal figure, according to an old and possibly mistaken tradition, affirms it to be the monument to the founder of the Abbey, King Childebert, who died in 558. Because it is known that the refectory or eating-hall of the Abbey was erected between 1239 and 1244, the date of this statue can be quite precisely suggested. It is very close in style to the figure of Christ, belonging to the Last Judgement portal of Notre-Dame of Paris, and clearly expresses the innovating trends favoured by the sculpture workshops of Paris at the time.

The stance of this figure is rhythmic, while the general outline is almost sharp in its gauntness. The face is refined and, in a way, witty, with its almond-shaped eyes, its almost smiling lips, the very special grooming of the beard and of the drooping moustache. These mannerisms of style dominate the sculpture of the thirteenth century and can best be seen in the Cathedral of Reims.

30 MARTYRED DEACON

Stone

1.10x0.55 (43 $\frac{1}{4}$ x21 $\frac{3}{4}$)

Middle of the twelfth century

Fragment of portal arch from the Cathedral of Bourges

In the thirteenth century, the sculptured decoration of church portals becomes ever more ornate and complex. The decorative ribs of the arches framing the tympana become peopled with crowds of figures in high relief placed one above another. These groupings are closely connected with the iconographical theme of the portal proper.

The present figure wears priestly vestments and carries a palm, indicating his martyrdom, and a book, denoting the Deacon's function as Lector during the liturgy. This figure belonged to the West façade of the Cathedral of Bourges, whose main portal depicted the Last Judgement. The fifth framing arch of this scheme was devoted to the Martyrs who, together with the angels, saints and confessors filling the other arches, were depicted as forming the celestial Court.

This part of the Cathedral appears to have been started in the second quarter of the thirteenth century and, logically, these carved decorations should have been undertaken at about the same time. The style of execution belongs to the mainstream of the Gothic, bringing together a sensitive search for an idealised human type and a sense of lively elegance. To these must be added a very balanced harmony in monumental terms, completing an overall pattern of deceptive simplicity. It must

be remembered that the figure before us was given its strong expressiveness as a part of an ordered group meant to be seen, as a unit, from below.

A number of these deacon-martyrs belong to the collection of the Bourges Museum. All of them formed parts of a single arch, from which they were removed in the nineteenth century in the course of a restoration which replaced them with copies.

31 A SCONCHEON WITH AN ANGEL

Stone

0.60x0.91 (23½x35¾)

Second half of the thirteenth century

From the cloister of the former Cathedral of Arras

A sconcheon can be described as that triangular space where the ribs of two arches meet at their base. The present one is carved on both faces, the reverse side being decorated with a conventional design of foliage. This fragment was uncovered in 1965 where the cloister of the former Cathedral of Arras had stood, before its destruction during the French Revolution. Other fragments were also excavated at the same time, including three capitals, another sconcheon, showing a face amid foliage, and a Virgin and Child.

It can be surmised that this work belonged to the arcades of the cloister which flanked the Cathedral on its southern side. The questions of chronology and style raised by this work would require protracted study to be resolved. It is believed that the nave of the Cathedral, to which the cloister was joined, was erected during the first half of the thirteenth century, but we have no knowledge of the date at which the cloister itself was begun. The simplicity of the moulding and the elegance of the angel's gesture, combined with the soft lines of the drapery, seem to place this work within the second half of the thirteenth century.

Research would also have to take into account possible ties between this treatment and style with similar sconcheons, often bearing figures of angels, which are to be found in many British religious structures. In fact, dating from 1225 to 1228, these same features are found elsewhere in France in the cloister of Mont-Saint-Michel, off the coast of Normandy, where a pronounced British influence is exquisitely reflected.

32 MARY MAGDALENE

Stone

H.0.87 (34¼)

End of the thirteenth century

The original location of this statue is unknown. During the nineteenth century, it was kept in the Basilica of Saint-Rémi, in Reims. Identification of this statue is based on the figure's holding a perfume jar and the cloth to be used to wipe the feet of Jesus. These are usually the symbols identifying the Magdalene.

The charming and youthful appearance of the figure would seem an early intimation of the even more engaging or even seductive faces to be carved in the succeeding century. However, the simplicity with which the drapery is treated, the calm posture and, again, the serene placidity of the face, point to the late thirteenth century. This figure belongs to a trend developed in the Ile-de-France and in Champagne. For example, the angels from the church at Poissy, presently at the Louvre Museum, are further examples of this stylistic change.

33 FUNERARY HEAD

Stone

0.29x0.47 (11½x18½)

Beginning of the fourteenth century

This head is a fragment of a recumbent funerary figure which was found in 1954 in the neighbourhood of the Cathedral of Nevers. Undoubtedly, it was part of a tomb located, prior to the vandalism of the French Revolution, in either the Cathedral or in one of the many convent-churches close to where it was unearthed. The identity of the figure cannot be determined, but the obvious idealisation and

the jewel-studded head-band suggest a personage of rank. The treatment of the face, the handling of the drooping pointed moustache, belong to certain conventions prevalent in the workshops of Paris or Reims in the thirteenth century. However, the sharp defining of the eyes, a certain abstract quality in the linear treatment of details, suggest that this work belongs to a later period.

34 TWO FIGURES FROM A FUNERARY RELIEF

Stone

0.48x0.47 (19x18½)

Early fourteenth century

This work belongs with two other double-figure reliefs which, together, were part of the base of a tomb originally located in the Church of Autreville (Haute-Marne). The two other fragments are now, one in the Museum of Chaumont and the other in the Archeological Museum of Dijon.

This piece demonstrates the evolution which occurred as early as the last decades of the thirteenth century in the subject-matter used for the ornamentation of tombs. These also included a slab supporting the recumbent figure of the deceased.

A number of innovations occurred at the time these monuments were given a broader treatment. Earlier, it had been traditional that the scenes represented should be entirely religious. This concept changed and such compositions were slowly replaced by figures representing relatives or friends of the departed. They were usually attired in ample hooded capes and made to appear as belonging to a funeral train of mourners led by the clergy. However, the people represented around such sarcophagi were not invariably those mourners in tears specifically referred to as '*pleurants*'; rather, their presence denoted the close family ties which surrounded the deceased, involving his relatives, either living or dead.

The present fragment illustrates this innovation in funerary decoration by showing us a woman holding a prayer book and a man, evidently of substance judging by the size of the purse tied to his belt. Both figures are carved in low relief, beneath arcades decorated with stylised foliage. The work, thus, belongs to an earlier convention of this new concept. Later on, after the latter part of the fourteenth century, the mourning '*pleurants*' will frequently be small statues carved in the round.

35 EPITAPH OF MASTER PIERRE BOUTET

Stone

0.23x0.37 (9x14½)

Second quarter of the fourteenth century

Epitaphs, either placed on a sepulchre or next to it, were funerary inscriptions giving the names, titles and date of death of the deceased. The present example, uncovered at Videix (Haute-Vienne), adds to the above the account of the donations made by the dead priest to provide for the celebration of religious services on the anniversaries of his passing. The inscription ends with a plea for a prayer by the reader. This epitaph is written in Latin with the abbreviations or contractions that were customary in writings of the time. A fine example of Gothic lettering, the Latin reads as follows:

'Hic.iacet.d(omi)n(u)s.Petr(us).Boteti.capel(lanus).
de.Vidays.q(u)i obiit.in-crastinu(m).o(mn)iu(m).
fideliu(m).defunctor(um).anno.D(omi)ni.M.CCC.
tr(ic)esimo.nono.et.legavit.tres.sex
tar(ios).sillig(inis).et.dece(m).denar(ios).p(ro).aniv(er)sario.
suo.a(n)i(m)a.ei(us).requiescat.i(n).pace.Am(en).
P(ro).amore.Dei.dicat(ur).P(ate)r.n(oste)r.'

The translation is:

'Here lies Master Pierre Boutet, Chaplain of Vidays, who died the morrow of the day of the dead (3 November) the year of Our Lord 1339 and he bequeathed three measures (sestiers) of rye and ten pence (deniers) for his anniversary (of the day of

his death). May his soul rest in peace. Amen. For the love of God (give) a Pater noster.'

36 VIRGIN AND CHILD

Marble

H. 1.00 (39½)

Second quarter of the fourteenth century

The new tendencies which appear in sculpture during the fourteenth century are best evidenced by isolated statues, usually the image of the Virgin Mother. Such works reflect a mixture of the spirituality, the poetic approach to universals and the fashions specific to the period. These statues were imbued with both tenderness and elegance, reflecting a very engaging, though restrained, mannerism. Nearly a thousand of these figures have survived the centuries in France alone. Their widespread production brought about a convention whose formulas' more essential traits can be seen here: the use of a rare material enriched with gold (restored in this work); the feminine posture of the crowned Virgin who holds, in an affected gesture, either a sceptre or a fleur-de-lis; the rather banal charm of the small-featured face, framed by repeated waves of hair; the linearity of the spiral folds of the drapery and, finally, the familiarity of the Child's clinging to his Mother's veil. The chronological evolution of this style of Madonnas is difficult to follow since most lack dates that we can establish with certainty. In this case, however, by comparison with a Virgin and Child in the Cathedral of Langres which carries the date of 1340, the present statue can be assigned to the second quarter of the fourteenth century. It is attributed to a workshop of the Ile-de-France.

37 RECUMBENT FUNERARY FEMALE FIGURE

Marble

L. 1.17 (46)

Second half of the fourteenth century

Presumed to be from the church of Pierre-de-Bresse Dorothée de Poitiers

This female effigy could be, according to an old tradition, that of Dorothée de Poitiers, Canoness of Mons, who died in 1382 and whose tomb was, it is believed, in the Church of Pierre-de-Bresse, before the French Revolution. The general style and costume in no way negate such an hypothesis. Research can shed no light on the question because of the absence of supporting texts. Most definitely, this is not a portrait of the deceased; rather, the artist transformed her image, in the idealistic manner of the preceding century, depicting her as a young woman, eyes opened wide, transfigured in the expectation of resurrection, with joined hands in the customary position of tomb statues.

This figure, which at one time was adorned with an ornate gold crown, is a good example of the peculiarities of fourteenth century mannerism. Further, the two dogs, symbolising faithfulness, fighting over a bone at the feet of the figure, are evidence of a growing interest in lively mundane detail.

38 THE CROWNING OF THE VIRGIN

Sandstone

Dia. 535 (21)

c1370-1380

From the church of the Célestins in Metz

The Celestine monks, called to Metz in 1368, built the church, from which this keystone came, between 1371 and 1376. After the destruction of the monastery this piece became part of the museum's collection in 1861. From the same source came four other works: a carving representing the Tiburtine Sibyl prophesying before the Roman emperor Augustus; the Virgin of the Apocalypse and two figures of female saints. Because it was consecrated to the Virgin, the decoration of this church was entirely inspired by the cult of Mary. The keystones of the vaulting, such as this piece, distributing the thrusts of weight through the intersecting ribs or vousoirs of the vault, provided additional surfaces on which to illustrate the

general theme. The subject of the crowning of the Virgin blossomed at the end of the twelfth century at the very beginning of Gothic art. It appeared first in the Cathedral of Senlis and then in a large number of other churches. Two centuries later, the formula adopted around 1230 at Strasbourg and carried on later at Reims, spread even further by examples of ivory carvings (see Cat. No. 41). We find this theme at the virtual end of its evolution in this piece, with Christ Himself crowning His Mother sitting at His side.

These compositions also belong to a tradition of imagery used for the great portals of the churches of the Ile-de-France and seem to reflect a style developed earlier in Bohemia (part of today's Czechoslovakia) and which may have been introduced to France and adopted by French sculptors through derivative examples such as this one from Alsace.

39 LID FOR A MIRROR CASE: THE SIEGE OF LOVE'S CASTLE

Ivory

Dia. 0.10 (4)

First half of the fourteenth century

The most original examples of Gothic ivory carving, fashionable from the thirteenth century to the middle of the fifteenth century, were those destined for everyday use, such as drinking goblets, knife handles, writing tablets, chess pieces and so on. However, small carvings such as this one, belonging to a variety of feminine cosmetic accessories, were the most numerous and the most popular.

Mirror cases, used for pocket mirrors, were invariably made in two fitted parts. In the course of time, very few of these items have remained complete. The lower piece contained a disc of highly polished metal. The other served as a lid. Frequently as in this example, four small imaginary animals or fanciful monsters were carved outside the circle making the box a square one. These fantastic creatures belong to the same category as the comical creatures to be found adorning the margins of the manuscripts of the period.

The excellent quality of this piece demonstrates the extent of the borrowings made by its designer from painting and full-scale sculpture of the early fourteenth century. Here we find realism allied to poetic convention and, further, a sense of the monumental serving a series of dramatic anecdotes. This piece is also an excellent example of the ingenious way in which ivory carvers were able to create, on such a small scale and with so little depth to their material, an expressive and forthright composition.

Between the towers of the castle we see the crowned and winged god of love, sustained by two winged genii. He is aiming arrows or darts at the two lovers at the far extremities of the crenellated upper terrace. Before the gateway to the castle, two knights in armour are fighting, using roses as weapons, while, on the left-hand side, another knight is eloping with his lady. On the other side, a fourth knight is receiving what is probably a floral crown, handed down to him by a young woman. The siege of the Castle of Love seems to have been one of the favourite themes of fourteenth century artists. However, the manner in which it was depicted by the workers in ivory has little connection with the Castle of Love described in the poetry of the time and, in particular, in the 'Romance of the Rose'. It is, thus, very difficult for us to determine the inspirational source of these little dramas, although they are very true to the spirit of Mediaeval courtliness.

40 A BOX LID: THE LADY OF VERGI

Ivory

0.112x0.238 (4½x9½)

First half of the fourteenth century

Ex collection C. Côte

Most of the precious ivory boxes of this period combine a number of sources of inspiration and, hence, introduce a diversity of often quite unrelated scenes to accompany the ever-present Siege of the Castle of Love. However, in the fourteenth

century and for the first time in non-religious ivory carving, boxes were also produced depicting a poetic tale in a perfect sequence, starting with the lid and proceeding on to the sides. The story thus illustrated is invariably divided into eighteen compartments, showing eighteen scenes of the small drama.

Some half-dozen boxes of this description have come to us, virtually without damage, together with some fragments. They illustrate the theme of the Lady of Vergi, the subject of a very popular poem dating from the end of the thirteenth century. It would appear that all of these objects, in which the story is illustrated in an identical manner and reflecting the text with perfect accuracy, must have had an original model in common. These compositions are virtually standard and informed by a remarkable narrative gift. The composition of the present piece is perfectly duplicated on the top and sides of a complete box, also belonging to the Louvre Museum. The only variations are small differences in the proportions of the figures, who are more stocky in the present version.

The story goes from the upper position to the lower in each of the divisions of this box lid and these, in turn, follow from left to right. The two episodes in the extreme left compartment show the Lady of Virgi, niece of the Duke of Burgundy, meeting in a garden a young knight with whom she is in love. In the lower section, the Lady is sitting on a garden bench training her dog to carry love messages. In the second division, the Lady tells her lover that the dog will be their messenger. Below, she is sending the dog to the knight who accepts the message. In the third compartment, the Duchess of Burgundy declares her love to the young knight who turns away his head and refuses her advances. In the lower composition the Lady of Virgi and her lover are shown holding hands on the edge of a bed and, to the upper far right, we see the Duchess complaining to her husband that the young knight has insulted her. In the last scene, we see the Duke drawing his sword to threaten the knight.

The story ends tragically. Although the knight reveals his secret to the Duke and is able to prove the object of his true love, thanks to the trained dog, the Duchess will seek her vengeance, bringing about the death of the two lovers. In the last scene of the full story, the Duchess is shown being executed.

41 TRIPTYCH: TABERNACLE

Ivory

0.33x0.25 (13x9 $\frac{3}{4}$)

Middle of the fourteenth century

Ex collection Turpin de Crissé

Ivory tabernacles of this type were first carved at the end of the thirteenth century and came into widespread favour in the first half of the fourteenth century. These small or medium sized triptychs or polyptychs, with double hinged wings, always devote the central panel to a statuette of the Virgin under a roofed structure, or an image of the Madonna, in either shallow or deep relief.

Two types of treatment are given to these objects. In the first version the Virgin and Child, sitting or standing, are accompanied by adoring angels, such as we see here holding tapers. In the second version, which developed very early in this tradition, the central figure is flanked by wings divided into a number of illustrations of the life of the Virgin and of Christ's childhood. This latter arrangement added to the sculptural qualities of relatively large figures, the variety of small religious scenes found in those two-winged diptychs whose production was much favoured at this time.

In spite of certain restorations (the head of the Child and the flowered finial), this particular tabernacle is among the very best examples of the earliest type. The draping of the Virgin's veil and her cloak, falling in spiral folds, places this work, stylistically, close to the middle of the fourteenth century.

42 DIPTYCH: SCENES FROM THE LIFE OF CHRIST AND THE LIFE OF THE VIRGIN

Ivory

0.242x0.134 (9½x5¼)

Second quarter of the fourteenth century

Ex collections: de Vica, de Wismes and Soltykoff

Ivory diptychs made of two hinged wings, were especially numerous in the fourteenth century. They served as private and portable chapels for the faithful.

The present work belongs to a well defined convention in the design of the mouldings, surrounding the various scenes, which are ornamented with roses. The general concept is free and lithe, well expressing the mannerisms of the time.

The scenes, in this case as in similar works of this sort, are treated in a narrative fashion with a wealth of inventive detail. In the mood of the times they reflect an attitude more engaging than tragic. From left to right and from bottom to top, this piece presents the Annunciation, the Visitation, Joseph's dream, the Adoration of the Magi and the Presentation of Christ at the Temple. Above, we find Jesus with the doctors of the Law, the Marriage of Cana, the Last Supper and the Crucifixion. Finally, in the upper tier are shown the Resurrection of Christ, the Ascension, Pentecost and the Crowning of the Virgin.

43 BOX LID: SIEGE OF LOVE'S CASTLE

Ivory

0.153x0.212 (6x8¼)

Second half of the fourteenth century

This ivory relief was once the cover of a rectangular box whose other faces have been lost. Its somewhat rigid style is an amplified example of the favoured theme of the Castle of Love (see No. 39) which, as was said, was almost always used for the lids of boxes whose sides depicted amorous, romantic or allegorical scenes. The usual division into compartments was originally emphasised in this case by metal bands retained by small nails. These have been lost. We are shown, in the central two compartments, a tournament beneath the castle walls and a gallery adorned with rugs or tapestries from which the ladies are watching the two knights in armour. These latter are galloping towards each other, armed with blunted jousting lances. Two heralds, blowing horns, give them encouragement. At the two sides of this composition, other episodes of the story of the Castle of Love are presented. On the left, we see a group on the terrace of the castle, composed of a couple in conversation accompanied by a female servant holding a crown of flowers. Beneath, a knight is eloping with a lady. These two are then seen embracing in a boat being rowed by a sailor. On the right, the castle is being assaulted by men in chain armour who are filling baskets with roses to be thrown from an elaborate catapult. The knights climb the walls of the castle are being repulsed by ladies armed with flowers.

This composition has a clear relationship with two similar small ivory reliefs, one held in a British private collection and the other on view at the Liverpool Art Gallery.

44 VIRGIN AND CHILD

Ivory

H. 0.20 (8)

Second half of the fourteenth century

In general, the numerous small statues of the Virgin and Child which came from the hands of the ivory carvers of the fourteenth century, are virtually invariable in their expression and, frequently, banal. These objects were destined for private devotions and reflect, often only remotely, the conventions of great monumental sculpture in the churches of the time.

However, as in this case, some of these small statues display attempts, made by some innovating workshops at the end of the century, to escape from the confining formulas of the day. In such examples, the realistic trend, best seen in painting and

monumental sculpture, finds some degree of expression. Nevertheless, this realism suffers from rather narrow limitations in the works of the ivory-carvers. The attempt merely confers upon Gothic mannerism a novel and rather engaging expression. This, however, did not survive the decadence which occurred in the fifteenth century.

In the present piece, the head of the Child is a restoration, but the strange face of the Virgin, with its small features imbedded in round cheeks and overhung by a bulbous forehead, suggests that the work came from one of the more important of the workshops which have been identified by research. It can be attributed to the workshop known as that of the 'Master or Masters of the diptych of Ktesmunster'. This designation is drawn from one of the major carvings produced by this workshop, now in an Austrian collection. One can also find parallels for this piece with some fragments of altarpieces and with other wings of similar diptych and, lastly, with a half dozen statuettes dispersed among French and foreign museums. All of these works have, as their common characteristic, a concern with individual expression and, later, a sense of exaggerated drama. These shared traits belong essentially to the mood of Gothic mannerism prevailing at the time, and demonstrated here by the unnecessary complication of the involuted folds of the complicated drapery.

45 ENAMELLED CROSS

Champlevé enamelled copper

0.370x0.255 (14½x10)

Last quarter of the fourteenth century

Several hundred enamelled crosses from the workshops in and around Limoges have survived the centuries. Most of them were destined to be used in processions and were double-faced. Comparison with other crosses in a better state of preservation suggests what was the original form of the present work of which only the centrepiece remains. We can, hence, imagine the four extremities of this Cross as having been adorned with such sacred figures as the Virgin, saints and, perhaps, angels. The reverse side of this particular cross has disappeared.

Christ is shown here with closed eyes, blood pouring from the wound inflicted by the centurion, and quite dead. Above the figure of Christ is the inscription 'IHS-XPS'. The signification of these abbreviations, in mediaeval times, was 'Jesus, Saviour of mankind - Christ'. Below His feet we see the head of Adam, whose sin, according to theology, had made the appearance of a Saviour essential for the survival of man. This symbolic image also illustrates an ancient Hebrew tradition according to which the spot upon which the crucifixion took place was also that of the burial of the first man.

This work comes from the Benedictine Abbey of La Sauve, close to Bordeaux. As a parallel with the earliest prototypes of this type of composition, we have here enamelled figuration on a reserved background of gilt copper; but we also witness a transitional step which inverts the relationship of the techniques involved and wherein copper figures are contrasted with enamel backgrounds. A second cross within the main one, is studded with enamelled rosettes, technically quite different from the large cross. There is reason to believe that this work belongs to a homogeneous group, attributed to a single enameller working in the last years of the twelfth century. To this group belongs a cross kept at the Cleveland Museum (U.S.A.) and two small plaques from the altar of Grandmont, on view at the Cluny Museum in Paris.

46 RELIQUARY CROSS FOR THE TRUE CROSS

Gold and gilt silver on a wooden core with gemstones

0.27x0.17 (10½x6¾)

Second half of the twelfth century

This object is one of the earliest examples of the reliquary crosses, designed with the Orthodox second crosspiece, which appeared in the West towards the end of the eleventh century. It is generally accepted that this form follows a much earlier

Byzantine one, used specifically for reliquaries of the True Cross. The additional horizontal member is thought to be a misunderstood version of the Roman *titulus*, the inscription written on a small board attached to a cross and which identified the victim.

This particular cross was the reliquary for a sliver of the cross of Jesus given by Foulques de Clers and his son to a chapel erected in the name of the True Cross, started in 1158 near their castle of Roche-Foulques.

On one of the faces of this cross, the small golden cross believed to be more ancient than the larger work, was meant to hold the reliquary on a background of plates of gold and gilt silver, attached to a wooden core. The rest of the ornamentation is composed of filigree (see Cat. No. 16) with precious and semi-precious stones. In addition, the decoration uses six engraved pieces preserved from Classical antiquity and re-used here according to an accepted mediaeval goldsmithing tradition.

47 RELIQUARY OF SAINT STEPHEN

Champlevé and cloi sonne enamelled copper

0.12x0.20x0.08 (4 $\frac{3}{4}$ x8x3 $\frac{1}{4}$)

End of the twelfth century

To protect and honour holy relics, the enamelling artists of Limoges created, upon occasion, some remarkable and quite large works. In the thirteenth century, however, they virtually mass-produced much smaller rectangular reliquaries, completed by two panels much like a pointed roof, thus giving them the appearance of a house. Such intensive production often resulted in a loss of quality. This work, however, from the church of Malval (department of la Creuse), because of its early date, was not affected by that decadence. The strength of the colours, here, enhances the lively and elegant outlines. Not only a sense of movement is evidenced in this piece but also an indication of volume conceived in space, due to the emphasis given the folds of drapery, in a manner very similar to the linear treatment found in certain manuscripts of the same period and with the same geographical origin.

Technically, this work belongs to the earliest enamelling convention in which the figures are placed against a copper background. The heads of the figures, however, are merely reserved in the copper and gilded without colour. Moreover, the copper background is not plain but incised with floral and foliage patterns in a manner referred to as 'vermiculated'. This treatment came into use at the end of the twelfth and the beginning of the thirteenth centuries. Six plaques attached to a wooden structure adorn the exterior of this piece. On the back we find quatrefoils. An apostle appears at each end of the work. The principal side depicts the martyrdom, by stoning, of Saint Stephen. The saint is designated by the inscription 'Stephanus', while, among the executioners, one of the figures is designated by the inscription 'Saulus', Saul of Tarsus, the future apostle Paul. On the roof of the reliquary are seen two angels with outspread wings, holding the 'glory' surrounding a small naked figure symbolising Stephen's soul, borne to celestial glory.

48 CROSS CENTREPIECE

Champlevé copper, originally enamelled

0.22x0.14 (8 $\frac{3}{4}$ x5 $\frac{1}{2}$)

End of the twelfth or early thirteenth century

The reserved incised foliate pattern of this object, closely related to the group of works mentioned for No. 47, is distinguished by vermiculated backgrounds. However, this piece represents a stylistic period of transition which will evolve towards enamelled backgrounds and greater emphasis on giving an impression of volume and relief. The body of Christ, beneath the traditional IHS-XPS inscription, belongs to the stylised Byzantine formula, as in the case of the earliest examples and seen in No. 45. Here, the figure is merely reserved and not enamelled. The head was formed separately in low relief and added on. The sense of volume is given to the body by anatomical details deeply incised.

The virtual disappearance of the original enamel permits a clear analysis of the

champlevé technique as practised in Limoges.

This method required that the copper plate be of substantial thickness. The parts to receive enamel colour were then incised or hollowed out to some depth. The remaining areas of the original surface were, in the earliest form of this technique, left untouched or merely somewhat engraved to serve as background to the enamelled figuration.

Later, the figures were delineated in these reserved areas or hollowed out and thus formed raised divisions separating the areas to be enamelled, or compartments separated from each other by untouched partitions called *cloisons*.

49 PYXIS

Gilt chased and enamelled copper

H. 0.09 (3½)

Thirteenth century

In the course of the thirteenth century the developing skill of the craftsmen of Limoges accounted for an extensive production of small works for use in the Liturgy, such as pyxii, candlesticks, censers and incense boxes. Pyxii were small boxes designed to contain the consecrated host when Holy Communion was to be carried to the sick. Their shape was, invariably, that of small cylindrical boxes with conical covers, sometimes terminating in a ball or a fleuron. Most frequently however, as in the present case, the cover was crowned by a cross as a sign of the sacredness of their content.

The ornamentation of this particular Pyxis is quite typical of the most usual treatment, providing on a lapis lazuli enamel a fluid pattern of palmettoes and foliate shapes. In other examples, this simple but handsome formula includes the further adornment of half-length angels, enclosed in medallions.

50 TWO CANDLESTICKS

Enamelled copper

H. 0.254 & 0.260 Base 0.105 (10 & 10¼, Base 4¼)

Thirteenth century

During this period the workshops of Limoges created candlesticks in a great variety of shapes. Some of these could be folded so as to be used both at home and during travel.

Many, however, were destined for religious ceremonials, during which the uses of illumination were a symbolic reference to the divine light. The form of the stems in these examples, supported by two bulbous members, is explained by the tradition, according to mediaeval custom, in which the celebrating priest's acolytes carried candles to the altar or held candles during the service. The triangular bases are decorated with dragons and the rest of the ornamentation is foliate, following a widespread formula.

52 BOARD OF A BOOKBINDING

Gilt and enamelled copper

0.30x0.19 (11¾x7½)

First half of the thirteenth century

In the ornamentation of the boards or flat-sheets of bindings of precious manuscripts, champlevé enamels were frequently used in the thirteenth century as well as ivory and jewelled goldsmith work.

The present piece, because of its remarkable state of conservation, is of particular interest. The framing edges are intact. The superb quality of execution also lifts this piece above many others which have come down to us, displaying only some small variations in theme or in the manner of treatment. The subject here, Christ in glory, is one of those frequently selected by the enamellers of the Limoges area. The Crucifixion was usually chosen for the nether board of these precious bindings. Christ is shown in majesty between the first and last letters of the Greek alphabet, Alpha and Omega, symbolising the origin and completion of all things. Around Him the symbols of the Evangelists and half-length angels alternate with decorative

palmettoes. Such a composition carries into the thirteenth century a Romanesque tradition in which the Christ of the Apocalypse, is presented in a symbolic 'glory', while the corners of the rectangular space are occupied by the symbols of the four Evangelists. An inscription, engraved on the border's bevel, is written in characters that have the appearance of Kufic writing, underscoring the persistence of Moslem influence in Mediaeval Europe. However, in spite of the admixtures of styles from earlier periods, the technique of this enamel is an advanced one: an enamel background adorned by rosettes with engraved metal figures. By contrast, the figure of Christ is shaped in full relief in hammered repoussé work, chased and applied to the copper, rather than being a part of it. The range of colours is that which is specific to all goldsmith work of the Limoges area at this time, dominated by dark azure or turquoise blues, accompanied by green, red, yellow and white, three tints of each colour being used.

53 CROZIER WITH FLORAL ORNAMENT

Chased, gilt and enamelled copper

0.28x0.10 (11x4)

c1210x1220

More than 200 enamel croziers crafted in Limoges have come down to us. They are possibly the oldest type of works produced there in large quantities. Without exception, these croziers are made up of three distinct parts: a socket, a bulbous node and, finally, a volute. In iconography and style, however, these croziers, although of uniform design, fall into two groups.

The present one belongs to the earliest of these groups and can be dated between 1200 and 1240. About thirty of these objects have been counted whose volutes frame a large stylised flower. Gold and chased backgrounds are also accompanied here by enamel backgrounds. The heads in high relief were worked separately and soldered to the base.

The general composition of this piece, although belonging to the earlier group, is exceptional because of its high quality and a number of specific characteristics. Among these are the large play given to chasing; the use of angels instead of rosettes and busts of the four apostles on the node; the special elegance of the volute design in the form of the elongated body of a dragon, whose long wings are folded and whose eyes are made of enamel beads. Finally, among the special features of this piece is the delicacy of the large stylised flower, partially reminiscent of the decorative initials in the manuscripts produced in the Limoges area, but also intimating the new tendencies of emerging Gothic naturalism.

A great number of croziers have been found, during excavations, in the tombs of abbots and bishops, usually buried with the objects symbolic of their dignity. During an unrecorded exhumation and transferal of remains during the thirteenth century, this crozier was apparently placed in the tomb of Abbot Ayrard who died in the tenth century and had been buried in the Cathedral. It is there that it was discovered in the eighteenth century.

54 CROZIER WITH ST MICHAEL VANQUISHING THE DRAGON

Chased gilt and enamelled copper

0.305x0.14 (12x5½)

Middle of the thirteenth century

Towards the middle of the thirteenth century, floral decoration, such as seen in Cat. No. 53, is replaced, in the croziers produced in Limoges, by a second formula represented by a large number of surviving examples. This second group is the most important and was favoured up to the early years of the fourteenth century. Beyond that point croziers were not enamelled but, rather, executed in other media, such as ivory.

In the second, and later, group the socket portion and the upper node are given a decorative pattern that is almost uniform, composed of gilt copper reptiles surrounding the socket, with their heads at the lower extremity, while dragons decorate the node. The volute is used, henceforth, to frame small figures of various

types, either Christ, the enthroned Virgin, scenes of the Annunciation or of the crowning of the Virgin, Adam and Eve and a variety of saints. Serpents or monstrous creatures also serve in this pattern.

Among the frequently used themes of this type we find Saint Michael vanquishing the dragon – a symbol for the devil – as in the case of the present crozier which came from the Abbey of Anchin.

However, the composition here is unlike any of the others belonging to the group. Its originality consists in showing Saint Michael, clothed in a rather long robe, grasping in one hand one of the wings of the dragon while, with the other, he holds a short lance which he is pushing into the maw of the monster. The serpent forming the main volute bites one of the wings of the archangel.

55 RELIQUARY CROSS

Silver plaques partially gilded
over wooded cores with designs
in chasing, niello filigree and
intaglio.

0.62x0.43 (24½x17)

Middle of the thirteenth century

From the Abbey of the Paraclete, near Amiens.

Reliquary crosses in the thirteenth century were virtually always made of precious metals with elaborate ornamentation. This particular piece is possibly the most refined of all known examples. According to tradition, this cross was brought back from the Holy Land by Enguerrand de Boves at the beginning of the thirteenth century. Allegedly, it was given to him to the Abbey of the Paraclete, near Amiens, whose Abbess and Prioress were his daughters.

This Near Eastern tradition, however, can only relate to the relics themselves, for the decoration of this cross is entirely West European. Originally, the relics were to be found beneath six crystals on the edges of the cross and in a hollow on one of its faces, placed at the end of the right hand of Christ crucified. This latter cavity is closed by a small hinged sheet of metal decorated with a veiled or mourning female figure. On the side edge of the cross there is also an inscription, in Gothic lettering, enumerating all of the relics enclosed thus, the most precious of which was a sliver of the True Cross.

The design of the decoration is composed of an airy foliate pattern in filigree (Cat. No. 16), enclosing graven stones and gilt silver plaques in niello set in bezels. (Niello is a goldsmith's technique whereby engraved lines or intaglio surfaces are filled with either a black enamel or a bitumen mixture.) The fine character of the filigree work and the extensive incorporation of niello in the overall design, relate this piece to the work of the goldsmith Hugo d'Oignies, of Mons, who was active during the first half of the thirteenth century. Hence, it may be possible to consider this as having come from a workshop in the Mons region or from one in northern France, influenced by such a source.

56 RELIQUARY HEAD OF ONE OF THE ST URSULA MARTYRS

Gilded copper

0.31x0.18 (12¼x7)

Middle of the thirteenth century

Ex collection Maignan

It was not infrequent, during the Middle Ages, for reliquaries to be given the shape of the venerated remains which they contained. Hence, we have reliquaries in the form of an arm or, as in this case; of a head whose removable top covered the cavity containing the relics. A written text on the base of this piece, placed between two medallions adorned with angels, describes the nature of the relic enclosed, that of one of the 11,000 virgins in the train of Saint Ursula, martyred in Cologne towards the end of the third century.*

An identical object, identified with the same inscription, is in the Church of Saint Martin, in Brive. For quite a time it was thought that the two works had, at one

time, belonged to the Treasury of the Abbey of Grandmont, not far from Limoges, because it was known to have possessed relics of the virgin martyrs of Cologne. However, it has now been established that the workshops of Limoges produced quite a series of reliquary heads of this same type, such as can be seen in the Cluny Museum in Paris and the Museum in Berlin. The relationship between these works and a number of copper funerary masks, such as those belonging to the Louvre Museum and, again, the Berlin Museum encourages the belief that all of them, together with some faces prepared to be applied to different settings, came from the same Limoges workshops.

**(Translator's Note)*

The accepted legend of Saint Ursula's martyrdom, together with that of her followers, is undoubtedly based on historical fact. However, the figure of 11,000, a total improbability for a wide variety of reasons, is due to a minor, though misinterpreted, mistake of some early scribe using Roman numerals in conjunction with textual abbreviations. A transcribing copyist, at some point, misplaced the numerals composing 11, raising the martyr's number from 11 to 11,000 by a single stroke of the pen.

57 CHALICE AND PATEN

58 Gilded copper

(57) H. 0.145, Dia. Foot 0.120, Cup 0.117 ($5\frac{3}{4} \times 4\frac{3}{4} \times 4\frac{1}{4}$)

(58) Diameter 0.147 ($5\frac{3}{4}$)

Middle of the thirteenth century

These two objects, together with a crozier, a bishop's ring and some fragments, were discovered in 1892 on the site of the former Church of the Jacobins in Angers, which had been destroyed some 75 years earlier. There were found in the presumed tomb of Michael de Villoiseau, Bishop of Angers from 1240 to 1261.

A gold chalice having belonged to this prelate is known to have been in the former Treasury of the Angers Cathedral. The one on display here, made of mere gilt copper is in strong contrast with the often luxurious refinement of the majority of chalices, patens, vases and plates designed during this same period to hold or serve the consecrated wine and bread of the ritual of the Mass. Not only the poor metal but the simplicity of design in the present pieces as well as the place where there were uncovered, suggests that they had been especially produced to be entombed with the Bishop, in accordance with a well established custom. Since Michel de Villoiseau died in 1261, we can give this as a probable date for these small works.

The paten is merely decorated with a quatrefoil framing the hand of God, shown in benediction, which is engraved in the centre in front of a cross. The chalice, whose elements, cup, stem, node and foot follow a traditional liturgical usage, has great simplicity. Its beauty springs from the elegant purity of form of the very broad cup and from the fluted node. In both of these we see a derivation from the niello-ornamented chalice, produced around 1230, by the goldsmith Hugo d'Oignies, mentioned in connection with No. 55. The second work now belongs to the Museum of Namur.

59 MARTYR

Repoussé gilded copper

H.0.42 ($16\frac{1}{2}$)

End of the thirteenth century

This statuette of hammered gilt copper was discovered in a shop in Paris more than a century ago. The original intention of the piece and the identity of the figure are, thus, unrecorded. The pontifical robes, mitre and crozier obviously show him to be a bishop, while the palm frond in his hand signifies that he was a martyr. The perfect harmony between the various arts during the thirteenth century accounts for goldsmiths having created small figures which, in spite of their size, are very close in their design to the monumental statuary of the Cathedrals. These either served to adorn the great church-shaped reliquaries or were conceived as

reliquaries in their own right.

It seems probable that the present piece was meant for the latter use. Its monumental style, with its breadth and refinement of form, places this work towards the end of the thirteenth century. It can be compared with a number of other similar works and, in particular, with a statuette of Saint Blaise belonging to the Museum of Namur, in Belgium.

60 MESSENGER'S BOX

Gilt and enamelled copper

0.134x0.81 (5¼x31¾)

Second quarter of the fourteenth century

In spite of the nearly total disappearance of the original blue-and-green enamelled background, this box is rather representative of later Limoges enamelling. The traditional foliage patterns have lost, through lack of care, some of their earlier rhythms. We find here also an innovative reduction of the colour scale to flat areas of blue, red and green.

Another point of interest is that this piece is the oldest known example of this type of object of which only two others are extant. Messengers' boxes were probably used to contain letters in Mediaeval times. On the back of this box is a plaque hinged to the lower section which can be opened or shut at will. Such boxes were hung from the belt. They are mentioned or depicted in manuscripts as being the distinctive insignia and tools of foot messengers. Later, however, and as early as the fifteenth century, these boxes became true insignia without any practical use whatever. The present object can be assigned an approximate date because the armourial bearings are those of Bernard Brun, Bishop of Le Puy between 1327 and 1342.

61 THE MONTH OF MAY

0.71x0.97 (28x38)

62 THE MONTH OF SEPTEMBER

0.70x0.75 (27½x29½)

Canvas-backed paper

Twentieth century copies of early thirteenth century mural paintings in the Chapel of Pritz, Laval

Although the structure dates from the Carolingian era, the little chapel of Pritz contains the remains of a number of mural paintings from various periods. These scenes, illustrating the calendar, adorn the arch before the choir of the Chapel and can be dated as of the early thirteenth century. They can be compared with several other schemes devoted to the same subject that are recorded to have been or are still, to be found in the region around Laval. The technique and colour scale in the originals belong to the Romanesque period. However, the inspiration is Gothic in the emphasis given to the real world which is wittily described here in an earthy, rustic style.

The theme of the calendar, interpreted by scenes of the labours of the months, frequently accompanied by the signs of the zodiac, came into favour in Romanesque times. In the Gothic cathedrals the same theme flourishes on many portals as an admonishment on the merit of labour which, following the rhythm of the seasons, dignifies man by making him participate in his own salvation.

The months are usually represented by a traditional convention. May, as an example, being the month wherein gentlemen took to riding and hunting, is shown as a knight on horseback carrying a flower, symbolic of the renewal of natural growth. September is shown as a man crushing grapes from which wine will be made while, at the same time, biting a bunch of them.

63 SCENES FROM THE LEGEND OF ST EUSTACE

Two stained glass medallions

0.57x0.53 (22½x21)

c1215

These medallions probably belonged to the early Gothic lower windows in the nave of the Church of Saint-Pierre in Dreux. At some time they were inserted into the Flamboyant Gothic upper portions of windows constructed at a later date. The placing of earlier elements into framing developed later is not unusual when it is considered that some great Gothic cathedrals took 400 years to complete. Scenes from pious legends, as distinguished from those belonging to the Gospels, were treated according to a quite separate formula in the thirteenth century. In the handling of episodes from legend, descriptive medallions were inserted within more or less geometrical backgrounds. In the present instance we find depicted two scenes from the story of Saint Eustace, as recounted in the Golden Legend. The first shows the miracle which brought about the conversion to Christianity of Placidus, a Roman general. Blowing upon his hunting horn while chasing a deer, he sees Christ appearing between the animal's antlers. It should be remarked that, generally, illustrations of the incident show the crucifix between the deer's antlers rather than, as in this case, the half-figure of Christ.

In the second scene, the converted Placidus, now baptised under the name of Eustace and object of Roman persecution, is shown fleeing with his family in a ship, to Egypt.

The range of colours in these medallions is consistent with those favoured during the first quarter of the thirteenth century. In particular, the azure blue of the background is very close in tint to the light cobalt blue of the earliest Gothic stained-glass and, hence, helpful in dating this work. The clarity of the outlines used in this composition, the beautiful balance which holds them within the circular framework, the static and yet expressive style, bring these pieces into a very close relationship with a monumental stained-glass window at Chartres, consecrated between 1205 and 1210, which recounts the legend of Saint Eustace in identical iconographical terms in certain instances. It is even possible that the master who worked on the legend of Saint Eustace at Chartres could also be the artist of the two fragments seen here.

64 SCENES FROM THE PASSION

Stained glass

Three panels 1.40x0.83 (55¼x32¾)

c1245

The first scene in the lower portion depicts the arrest of Christ as Judas kisses Him. One of the soldiers carries a mace while, at the lower left, Saint Peter is shown cutting off the ear of a servant of the High Priest. Above this scene, we see the flagellation of Christ and the Saviour carrying the cross.

These three fragments belong to a series of five devoted to incidents of the Passion. The entire window is incomplete, since the major scene, that of the Crucifixion, is lacking. The original location of the entire window has not been determined. They were acquired from a Parisian antiquary at the beginning of this century, who gave a church in Sens as their origin. Some confirmation of this assertion results from similarities of style in certain windows dated 1230-1245 in the Cathedral of that city. A private American collection and the Walters Art Gallery, in Baltimore, hold elements belonging to the same series as does this group.

The style is clearly that of the second quarter of the thirteenth century by virtue of a number of factors: the elongated shape of the compartments; the background patterns of flowers and foliage; the design of the borders and, generally, by the vivacious manner in which the small figures are painted. Some of the details show a distinct influence received from the Parisian glass studios, particularly the one from which came the windows of the Sainte Chapelle. However, these pieces, with their delicate shadings of colour, differ considerably from the Paris windows, although they may have been inspired by them.

65 SOLOMON AND THE QUEEN OF SHEBA

Stained glass

0.52x0.63 (20½x24¾)

c1270

This medallion depicts the meeting of Solomon and the Queen of Sheba who, according to the Bible, had come to Jerusalem to visit the King of Israel because his reputation for wisdom and magnificence had impressed her from afar. The Queen is shown, accompanied by a maidservant, offering Solomon a chalice as a gift. Solomon is on his throne, crowned and holding the royal sceptre.

The windows of the choir of Saint-Thomas, built in 1270, were removed towards the end of the eighteenth century. Besides the present medallion, which formerly belonged to a side window of the choir, seven other panels illustrating the Old Testament or the story of Saint Thomas have been brought together at the museum. All eight belong to the later production of a stained-glass studio from which came windows for the Cathedral of Strasbourg and the Church of the Dominicans in the same city. Artistically, what we see here is a mixture of influences deriving from both French miniature painting and certain German trends, thus creating a different character than most French stained glass. The vigorous style is expressed in the colours in which green and yellow dominate, unlike French windows which usually, at this time, emphasised blues and reds.

66 ST JOHN

1.40x0.65 (55¼x26)

67 AN ANGEL

1.40x0.55 (55¼x21¾)

Wool woven by or under Nicolas Bataille

c1380

Fragments from the Tapestry of the Apocalypse from the Treasury of the Cathedral of Angers

These two fragments belong to the oldest suite of Mediaeval tapestries. They were executed between 1373 and 1380, in Paris, which was then an important centre of tapestry weaving. The design was by Hennequin de Bruges, court painter for King Charles V. The weaving was done by Nicolas Bataille for Louis I of Anjou, brother of the king.

This monumental series originally comprised seven immense tapestries, approximately 16 feet high by 75 feet wide, or about five metres by 24. In all seven pieces a large figure was seen reading a passage of the Apocalypse. At his side were an upper and a lower register of scenes whose backgrounds were alternately blue and red. These scenes depicted portions of the vision of Saint John as recounted in the book of the Apocalypse. This masterpiece was badly mutilated during the French Revolution so that only about two-thirds of it have survived. It has been possible to place the present two fragments into the overall scheme through comparisons with the manuscripts given to the painter to serve as models. The figure of Saint John belongs to the scene in which the Apostle prostrates himself before an angel who, then, raises him up (Apocalypse XII 6.21). The angel in the second fragment belonged to one of the two last tapestries in the suite, as determined by the foliate design of the background.

The style of the composition agrees with that of painting being done at that time in Paris. A strong decorative sense pervades these works whose craftsmanship is superlative. The small spectrum of colours used, allied to the absence of perspective and the strength of the outlines enclosing all the flattened forms, gives to these fragments and to what remains of the series, a surprisingly suggestive power.

68 MISSAL OF PARIS

Parchment – 360 sheets

0.325x0.218 (12¾x8½)

Mid thirteenth century

In response to the evolution of the liturgy, Missals began to appear as early as the tenth century. At first, they were used side by side with Sacramentaries, such as Cat. No. 4 in this exhibition. By the thirteenth century, the Missal had supplanted the Sacramentary as a guide to the celebration of the Mass. It brought together, and between the same covers, all the various texts and annotated chants of the ceremony.

The present volume was produced around the year 1250 and belonged to one of the chapels founded in Nôtre-Dame of Paris, according to an annotation made on one of the pages. The book is decorated with numerous illuminated initials with gold and coloured backgrounds, as well as initial letters in the manner of filigree, alternately vermilion and blue. One full page is devoted to the Crucifixion, as was the custom in many Missals. The intention behind such illustration was to underscore the theological parallel between the sacrifice of the Cross and the symbolic one of the Mass.

This volume has recently been compared with a Missal designed for the Cathedral of Rouen, and now in that city's library. The two works have so much in common that they may be from the same hand. The present volume can also be related to manuscripts attributed to the studio designated by the name of Jehan Grusch, a scribe who signed one of the most characteristic works in the group, active between 1235 and 1270. The major artist of the two who produced the Paris Missal employs stylistic elements that are typical of the output of this studio. These include the full page with round-faced figures, the elaborate ornamental letters and margins filled with hybrid monsters. To these features he adds a quite individual concept of drapery, emphasised by an irregular and very linear treatment. Beyond that, the general style is one whose influence is clearly discernible in certain English manuscripts of the same period.

69 BOOK OF HOURS OR PRAYER BOOK OF METZ

Parchment - 176 sheets

0.125x0.09 (5x3½)

Second half of the fourteenth century

Books of Hours were compilations of prayers to be said by the laity and, hence, quite different from breviaries used by the clergy in reciting the seven daily services which pace the official prayers of the Church. Books of Hours, then rather simpler than the breviaries, were quite varied in their composition. In general, a Book of Hours included a calendar, the office of the Virgin, the order of certain other church services, distributed according to the hours of the canon, and a variety of prayers in Latin or in French. These books first came into use in the thirteenth century and by the fourteenth century were still somewhat rare.

The binding of the present volume is the original cloth one, embroidered in gold and silver. We are certain that this book was designed for a woman because all of the prayers are in the feminine gender. According to an unfounded tradition, it allegedly belonged to Queen Isabeau of Bavaria. Its design is quite original inasmuch as the small miniatures devoted to Christ's Passion are each accompanied by an initial ornamented letter whose illuminated theme is the childhood of the Saviour. The latter theme is much more customary in Books of Hours than is the Passion. The textual content of this volume, referring to local religious usages, as well as the vigorous style of the painting combine to suggest that it was produced in Eastern France and belongs to the second half of the fourteenth century. The refined fantasy is that of the artists of that period, notably the elegant draughtsmanship, the charm of colour enriched by gold accents, the engaging quality of the initial letters and the decoration of the margins, where leafy vines are alive with imaginary creatures and quaint wildlife. These elements, taken together and including the use of grotesque creatures and figures, are clearly borrowings made as early as the first quarter of the fourteenth century from manuscript painting then prevalent in England and in the North of France.

70 GUILLAUME DE DIGULLEVILLE: LE PELERINAGE DE VIE HUMAINE

Parchment – 246 sheets

0.325x0.230 (12 $\frac{3}{4}$ x9)

1393

This book contains an immense allegorical poem composed in the first half of the fourteenth century in the manner of the 'Romance of the Rose', by Guillaume de Digulleville, a Cistercian monk. This copy of the book contains three frontispieces for each of its main divisions. It is, further, illustrated by a quantity of small paintings.

In the book we find the name of the scribe: Oudin de Carvaney; the date when the copy was completed, 29 April 1393 and, finally, the name of one of the painters who worked on the illustrations: Remiet. The latter could be the artist who illuminated and signed a work in which was transcribed a papal bull concerning the Celestine convent in Paris. This artist was named Pierre Remiet. The frequent use of grisaille, the handling of the backgrounds in the squares, lozenges or leafy spirals, the low-keyed colour scale, the delicacy of the drawing as well as the clarity of the modelling, reflect the aristocratic style that flourished at the end of the fourteenth century and was derived from the painters of Charles V.

71 ANGEL

Marble

0.31x0.26 (12 $\frac{1}{4}$ x10 $\frac{1}{4}$)

Early fifteenth century

Ex collection Maignan

Nothing is known of the purpose for which this angel was carved. Possibly, it may have been an element in the decoration of a tomb. Small angel figures or monastic praying figures were often, during this period, placed on funerary slabs at the sides of the recumbent figure of the deceased, seemingly watching over him. But this is but one of a number of possibilities.

The work is thought to have come from the province of Berry because comparisons with other sculptures from this area give substance to this belief and, hence, also suggest dates for it. The full face, framed in short curls, and the simple drapery with soft folds are not unlike certain characteristics found in sculptures from the area around Bourges. Nor is it far removed from the formula used by Jean de Cambrai, sculptor of the Duke Jean de Berry in the early part of the fifteenth century, which has the same simplicity and presence.

72 VIRGIN AND CHILD

Painted stone

0.70x0.26 (27 $\frac{1}{2}$ x10 $\frac{1}{4}$)

Attributed to Claus de Werve

First half of the fifteenth century

From the Sisterhood of Charity in Dijon

Claus Sluter, the court sculptor in the service of Philip the Bold, Duke of Burgundy, was the uncle of Claus de Werve. Sluter developed, at the end of the fourteenth century, a style of pitiless realism, notable for its expressive power and the virtuosity with which he treated capacious drapery. Sluter's influence is imprinted on much of French sculpture at the beginning of the fifteenth century, especially in Burgundy.

The present statue, coming from the region of Dijon, capital of Burgundy, strongly reflects, by the stockiness and energy imparted to the human form, the conscious ugliness of the pudgy-faced Child and the overdone richness of the drapery, the influence of Claus Sluter. Some facial details of the Virgin and the sweetness of her expression have been thought to create a definite relationship between this work and an altarpiece at Bessey-les-Citeaux attributed to Claus de Werve. This Virgin and Child, when examined in connection with the artist's more famous Dijon pieces, the great Well of Moses and the mourners ('pleurants') of the Duke's

tomb, makes it appear probable that it and the altarpiece, because of their heavier style, belong to the sculptor's later years.

73 ST MARGARET

Stone

0.80x0.48 (31½x19)

Attributed to Juan de la Huerta

Middle of the fifteenth century

From the Castle of la Grande Verrière

One version of the Golden Legend has Saint Margaret delivered from a dragon who had devoured her. The legend ascribes her deliverance to her prayers and the miraculous power of the sign of the cross while she was confined within the diabolical creature. As the virgin martyr of Antioch, Saint Margaret gave rise to any number of varied themes and images in the course of the Middle Ages.

During the second half of the fifteenth century, the Rolin family, important patrons of art in the Autun area, created a sculptural centre whose production was abundant, original and to a large degree devoted to the production of isolated statues in a style that is remarkably even.

This style stems undeniably from Dijon and Sluter's work there for the Burgundian court. However, the sculptors of Autun, though deeply realistic, gave to their work a more engaging and human interpretation. The Saint Margaret here is a fine example of this adapted style. The thick but well-rhythmed draperies, the delicacy in the handling of facial traits, the hair in hooked ringlets and a general expressiveness make this a very appealing image. These various attributes and, in particular, the reflective face and what has been called the pouting mouth have recently been searchingly studied. As a result, has come the attribution of this statue and some others from Autun, to a Spanish sculptor from Aragon. Juan de la Huerta had been called to Dijon to work on the tomb of John the Fearless. We know that the sculptor worked in Autun in 1449.

74 BUST OF ST MICHAEL

Painted stone

0.31x0.40 (12¼x15¾)

Attributed to Antoine le Moiturier

c1470

Because there are traces of wings which have disappeared, we know that this is a fragment of a larger statue of an angel. The downcast eyes and the manner in which the head is held, narrows down choices to Saint Michael, who was customarily shown piercing a dragon at his feet with his lance. In this context, the dragon is used as a symbol for the demon whom Michael vanquished and on whom he is usually made to stand.

This work is now attributed to Antoine Le Moiturier because his manner is known from statues existing both in Avignon, his birthplace, and in Dijon, where he was called to finish the tomb of John the Fearless in 1464. The details of style that identify this work with the hand of the sculptor, are a personal mixture of realism and serenity, as well as the styling of the hair and the individuality of the archangel's collar. Le Moiturier completed the work of Juan de la Huerta, who had left the tomb unfinished. The sculptor of this work exerted a powerful influence on the style of the latter half of the fifteenth century, subduing the harsh realism inherited from Claus Sluter and introducing a new feeling of inner calm and serenity in his figures.

75 HEAD OF A BISHOP

Stone

H. 0.34 (13½)

End of the fifteenth century

Because the head has been left in the rough at the back, it seems unlikely that it is

a fragment of a prone funerary figure but, rather of a standing one. The surmise appears confirmed by the facial expression and the slight inflection of the neck. This fragment probably came from the church at Avermes, subordinate to the Benedictine Priory of Souvigny. The rank of the unidentified bishop or abbot figure to which the head belonged is indicated by the rich mitre, worn atop an ecclesiastical skull cap.

The refined mixture of realism and elegance found in sculpture of the end of the fifteenth century, particularly in Berry, accounts for the charm of this head. The fine lines around the eyes, the treatment of the eyeballs and the sensitive handling of the mouth give this work a quiet but rather powerful presence, which is in contrast to the ornateness of the mitre.

76 THE VIRGIN OF THE ANNUNCIATION

Alabaster

0.80x0.50 (31½x19¾)

End of the fifteenth or early sixteenth century

From Neufchâtel-Urtière

This statue, which may have belonged to the private chapel of the castle at Neufchâtel-Urtière prior to the French Revolution, may well be an isolated work. The possibility remains, however, that it could have belonged to a group in which the Annunciating Angel would also have been included. French sculpture produced a number of compositions of this type in which the Virgin is shown in an averted attitude and expressing surprise, denoted in this case, by her uplifted hand.

The work is clearly the outcome of those Gothic attitudes which persisted into the late fifteenth or early sixteenth centuries, despite the introduction of certain novel Renaissance concepts, imported from Italy. The complexity of the cross-currents of trends evolving in sculpture at the end of the Middle Ages, is well exemplified here. This small statue, although unsophisticated in many ways, reflects not only the Burgundian tradition but, also influences from other regions and countries, such as Champagne and Flanders. The robe, in this case, has the broadness, perhaps unduly heavy, of the Burgundian style of the time but is adorned with embroidery and jewels so peculiar to sculpture from Troyes, as can also be seen in Cat. No. 81. It is, however, from Flanders that is derived a certain placidity in the facial characteristics, and also from there that, in a manner reminiscent of engraving or wood sculpture, are borrowed the broken folds of the drapery and the special concern with realistic details. As examples of this attitude one should note the book of prayers beneath the Virgin's hand and the reading stand which is a quite accurate rendering of furniture during the Flamboyant Gothic period.

77 MAN DRAWING WINE FROM BARREL

78 COOPER HOOPING A BARREL

Painted wood

0.29x0.35 (11½x13¾)

Early sixteenth century

Mercy seats from the Church of
Saint-Etienne-des-Tonneliers, Rouen

Towards the end of the Middle Ages the construction in church choirs of seats reserved for the clergy gave wood carvers many opportunities to express either their beliefs or their wit. Some of the resulting series, virtually three dimensional anecdotes, are admirable monuments to the spirit of these artists. Humorous episodes were frequently depicted, because of the casual nature of the purpose of these little works, although at the time sculpture was still basically reserved, in its more formal settings, for entirely mystical or religious topics. These so-called 'miséricordes', or mercy seats, were concealed beneath the folding seats fitted into choir stalls so that when, for liturgical purposes, the main seat was folded back,

the clergy, though appearing to stand, were able to have a point of rest during long ceremonies.

The present two examples come from a church which was rebuilt at the end of the fifteenth and the beginning of the sixteenth century and demolished during the French Revolution. It is known that, in the early part of the eighteenth century, the choir stalls were removed, during renovations in the style of the times, and then sold. The subject of these two fragments, handled with some lively earthiness, appear to be dedicated to the barrel-makers who had their workshops in the parish of the church named for them.

79 STATUE OF ST ROBERT OF MOLESMES

Marble

H. 0.50 (19 $\frac{3}{4}$)

Early sixteenth century

From the Cistercian Abbey of Migette

This statue of a monk wearing the cowl customary in monastic choir services, had been thought to be the image of Saint Bernard in his guise as founder of the Abbey of Clairvaux. The assumption had been made because a figure of the same iconographical type surmounted the tomb of the Saint at Clairvaux, although others in this category were common elsewhere at the end of the fifteenth century. It is now thought probable, however, that since the monk depicted here holds a model of two churches, the statue represents Saint Robert of Molesmes carrying the symbols of the two abbeys which he founded, the one at Molesmes, the other at Cîteaux. A number of other surviving figures of the holy abbot are also in the fifteenth century sculptural style peculiar to Champagne. The treatment of the facial features, the rumpled handling of the draperies, the style of the rounded shoes, all contribute to date this work from the beginning of that century.

80 HEAD OF A YOUNG MAN

Stone

H. 0.315 (12 $\frac{1}{2}$)

Early sixteenth century

From the Cathedral of Moulins

Four headless statues were excavated around 1850 during the enlargement of the former Collegiate Church of Moulins, a structure left unfinished in the sixteenth century, prior to its becoming a Cathedral. The present head was found at that same time. For no convincing reason it was designated as the fragment of a statue of either Saint George or Saint Maurice. All four of these statues seem to have belonged to the interior or the exterior ornamental niches of the church. Their style links them with the last stages of the construction of the Collegiate Church. Though started in 1474, it was still in the course of completion in the early years of the sixteenth century. These works are to be attributed to Jean de Chartres or his workshop.

This artist was a disciple of the sculptor Michel Colombe, noted for his carvings for the tomb of the parents of Queen Anne of Brittany, in the Cathedral of Nantes, executed in the years between 1499 and 1507. Jean de Chartres stayed in the service of Anne de Beaujeu when Colombe went to Tours. However, similarities of style due to a sustained relationship between the two sculptors, places the present piece in an obvious stylistic pattern of influences.

This head belongs to the mediaeval mainstream as it had evolved under the hand of Michel Colombe. However, the headgear, with its wreath of laurels – much in the manner of Donatello's David – inserts this work into the dawn of the Renaissance.

81 VIRGIN AND CHILD

Painted stone

H. 0.56 (22)

First quarter of the sixteenth century

One of the last centres of mediaeval art in France was active in and around Troyes. Sculpture flourished there, thanks to a brisk trade which made it a crossroads. Although Italianate influences had been felt elsewhere in France at the end of the preceding century, the sculptors of Troyes remained quite faithful to earlier traditions.

The present statuette is a good example of the sculpture of the area. What we see here reflects, by its embroideries, jewels and braid, the fashions and, also, the well-being of the local citizenry. In the physiognomy of the Virgin, a kind of melancholic charm suggests the coming evolution through such details as the long and curving tresses, the tiny mouth and the wide-eyed look from beneath a prominent forehead.

These are all small imitations of the preciousness which will develop later into the full humanistic qualities of the Renaissance. These hints of future evolution are very discrete, while the quiet simplicity of the drapery of the apron-like robe and the understated composition remain in the full tradition of Gothic sculpture.

All of the characteristics we note here are identical to those of quite a number of statues produced in the area whose most beautiful example is another Virgin and Child, in the church of Saint-Urain, in Troyes, undoubtedly contemporary with the present work.

82 A PIETA

Painted stone

0.79x0.56 (31x22)

First third of the sixteenth century

The theme of the Virgin of Pity, carrying on her knees the body of the dead Christ appeared in the middle of the fourteenth century in the Rhine region, in response to a very special spiritual climate, developed by the writings of a number of major mystics. The theme then spread to France in the course of the fifteenth century and came into wide favour, thanks to an evolution in popular religious thought brought about, to some degree, by the Hundred Years War.

The present work was originally meant to be seen only from the front. The carving on the back is of the slightest. It has been thought that it came from Cîteaux, in Burgundy. However, it does not have the emotional content nor the heaviness of drapery patterning which belong to the style of the Burgundian artists. In fact, the emotion of the piece is merely indicated by the downturn of the Virgin's mouth and by her tears. What we have here, therefore, is the restrained style common to many provinces of France at the close of the Middle Ages. In addition, the anatomical treatment of Christ's body and a visible concern with matters of style, prophesy the early inroads of Italian influences to come.

83 THE ENTOMBMENT

Painted enamel

0.195x0.222 ($7\frac{3}{4}$ x $8\frac{3}{4}$)

End of the fifteenth century

From the studio of the so-called Monvaerni

The decadence of *champlevé* enamelling in Limoges ultimately accounted for its total disappearance towards the end of the fourteenth century. A new alternative process was soon developed, painted enamel, under the influence of the translucent enamel technique which had come into favour and, also, in response to the impact of certain masters of stained-glass and such painters as Jean Fouquet. Fouquet has been thought to have produced a number of works in painted enamel. As many as fifteen kiln bakings were needed to carry out this intricate technique which restored to the workshops of Limoges a celebrity which found its peak in the sixteenth century, in response to the Renaissance flowering.

However, the earlier centres for painted enamels belong squarely within the Gothic tradition. The earliest of them all has been designated as that of the so-called 'Monvaerni', in consequence of apparent mis-readings of inscriptions found on plaques of this type.

Some fifty works, including this one, all closely related by special characteristics, are attributed to this workshop. Such details as the flowers which decorate the ground tie this group of small works together. They also have, in common, a harsh realism which, at times, comes close to ugliness, emphasised by a particular heaviness in the drawing and a near-brutality in the choice of colours.

84 MODEL PLAN OF THE CITY OF SOISSONS

Cast copper, chased, gilded and silvered

0.33x0.75x0.46 (13x29½x18)

End of the sixteenth century

This uncommon reliquary, closely tied to the Gothic spirit, has been dated from the end of the sixteenth century or the very early years of the seventeenth century, thanks to studies made of the buildings and monuments represented. In spite of the late period in which it was produced, the Gothic tradition of enclosing relics in house-like structures is handsomely displayed here. However, the relics, removed during the French Revolution, were placed in the towers of the churches, rather than in the body of the depicted monuments. This work is a very rare example of the representation of the topography of a community. It is also the earliest known town plan of Soissons and reflects, rather faithfully, its Mediaeval structures on a wooden base in imitation of the natural or military escarpments beneath the city walls.

This extraordinary work presents us with the main monuments, the towers, the fortified city gates and the crenellated walls of Soissons. Eight of the principal religious buildings of the city are enclosed within the fortifications. They are made of cut-out sheets of copper with detailed chasing and also cast elements attached to the basic structure of the model. The ramparts, the gates and the monument could not be more exactly represented and, even at the present time, can be clearly recognised. For example, the main body of the Cathedral with its rounded Southern transept is depicted with great fidelity, although the two towers are merely the invention of the artist. Care was taken to distinguish the earlier parts of the city from later, outlying districts. The first are shown as having streets paved with broad slabs while the later areas are shown to be unpaved by using a quite different chasing pattern. It would appear that, merely as an artistic liberty, pilasters and entablatures of Classical or Renaissance inspiration have been added to the design of the outer walls leaving, however, the structural lines unaffected and genuinely descriptive.

85 SCENES FROM THE LIFE OF ST PETER

Wool and silk

2.75x3.70 (108x145½)

Arras or Tournai

c1460

Tapestry belonging to a set

In this tapestry, three episodes illustrate either passages from the Acts of the Apostles or the Golden Legend. The upper inscriptions clearly identify each scene. From left to right, we see the Saint curing his daughter, Petronilla, the disciple George resurrected by the power of Saint Peter's staff and leaving his tomb and, lastly, Saint Peter healing the paralytic Aeneas.

The present tapestry belongs to a very important suite, devoted to the life of Saint Peter. It was given to the Beauvais Cathedral consecrated to him by Guillaume de Hellande, Bishop of Beauvais from 1444 to 1462. This gift was made to commemorate the treaty, signed between the kings of France and England, which brought to an end the Hundred Years' War. It is this intention which explains the repeated presence on each tapestry of the word PAIX (peace).

The entire series comprised ten tapestries, each of which carried the coat-of-arms of both the Bishop and the church chapter. At the time of the French Revolution the set was broken up: six of these tapestries remained at the Cathedral of Beauvais; one is now in the Cluny Museum, in Paris, and others, in more or less fragmentary

condition, are in the Boston Museum of Fine Arts and the National Gallery in Washington D.C.

It has been found to be impossible to designate, with any certainty, the origin of these tapestries. They could have been produced either in the workshops of Arras or in those of Tournai, the two most active tapestry-weaving centres of the fifteenth century which supplanted the Paris workshops, ruined by protracted war. Both Arras and Tournai maintained artistic relationships with each other and shared a common style, making their individual productions indistinguishable. The influence of Flemish painting appears here, modified only by the conventions imposed by the art of the tapestry-weaver. The concern with the composition, on one hand, and the refusal to accept empty space as a device, on the other, explain why the figures and the accessories belonging to the story seem crowded or even super-imposed one upon another. The peculiarity of the perspective is due to a very high horizon line. The naturalism of such things as the flowers in the foreground, the loaves of bread, the setting of the table, effectively enrich the narrative. The faces being deeply individualised, the combination of rich clothing for the figures and an engaging reflection of everyday detail offer a strong suggestion of reality.

It should also be noted that the weave, mixing wool and silk, and employing both cross-hatching and a variety of tonal modulations, is highly characteristic of tapestry work of the period and the region designated above.

86 BOOK OF HOURS ACCORDING TO THE LITURGY OF ROME

Parchment – 178 sheets

0.164x0.117 (6½x4½)

End of the fifteenth century

A great number of Books of Hours belonging to the fifteenth century have come down to us. Their special decoration developed rapidly, although the commercial mass-production of these volumes frequently impaired their quality. The present example contains prayers and offices as used in Rome, but the style is French in character. The dating of this volume is made possible by the inclusion, in its calendar, of the names of saints who were only canonised during the last quarter of the fifteenth century.

The decoration of the margins in the present volume is typical of the period, with colourful ornamentation in the form of vines, foliage, flowers and fruits. The illustrations, most of which are devoted to the childhood of Christ, are excellent reflections of the evolution of styles which introduced into the art of the miniaturist the representation of common things. In particular the backgrounds, which had, in earlier times, been filled with geometrical patterns, became settings for the depiction of interiors or landscapes.

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GLOSSARY

- ACANTHUS:** Roman, *Byzantine*, *Mediaeval* or *Renaissance* architectural ornament, used mostly in capitals, in imitation of the leaves of a prickly plant of that name.
- ARCADE:** A series of arches supported on piers, pillars, columns, as in a cloister.
- AUREOLA:** In representations of the Deity, Christ, the Virgin Mary and saints, a radiance or luminous cloud surrounding the entire figure.
- BARBARIANS:** Those belonging to areas beyond the frontiers of the Roman Empire, especially from Northern and Eastern Europe.
- BASILICA:** Originally a building in which Greek kings or rulers dispensed justice. In Roman Church usage, a title conferred on certain churches and cathedrals by the Pope.
- BAS-RELIEF:** Low relief sculpture, the figures projecting only slightly from their background.
c.: See *circa*.
- CALLIGRAPHY:** From a combination of Greek words that mean: 'beautiful writing'. Mediaeval calligraphy, written with pens made from bird quills, varied in its styles as much as any other of the minor arts.
- CAPITAL:** From a Latin word meaning: head. The uppermost part of a pillar, serving as a crown to the shaft and as transition to any portion of the structure above the column.
- CAROLINGIAN:** The Frankish royal dynasty (623-987 A.D.) which followed the Merovingian Kings. Named for its founder, Charles Martel.
- CHALICE:** The silver or gold wine-cup used in the celebration of the Lord's supper (mass), composed of a wide foot, a knob on the stem and a cup.
- CHAMPAGNE:** Province annexed to France in 1325. Troyes and Reims are its most important cities.
- CHAMPLEVÉ:** In Mediaeval enamelling, a technique in which the copper support is hollowed out with graver's tools to make receptacles for enamel pastes, leaving ridges between enamel colour areas, prior to firing in a kiln.
- CHANSONS de GESTE:** A vast collection of long narrative epics or poems which appeared in the eleventh century, dealing with Frankish history, set to verse by Norman or North French trouvères or roving minstrels. Their source was the Charlemagne Cycle of Romances, written, in the ninth to the eleventh centuries, by monks setting down the Frankish ballads about Charlemagne's twelve paladins, of whom Roland and Oliver were the most notable. The Song of Roland was written by the Norman trouvère, Turpin, between 1066 and 1095.
- CHOIR:** That part of a church reserved for singers or choristers, often separated from the rest of the building by a 'chancel' (see Cat. No. 2) or, later, by a choir-screen or rood-screen.
- CIRCA:** Latin word meaning 'about' or 'around', used when exact dates cannot be determined. Abbreviated 'circ', 'ca' or 'c'.
- CLOISONNÉ:** An enamel technique on thin silver or copper (see Champlevé) in which outlines are made by bands of metal, bent to the shape of the pattern, soldered to the base, filled with enamel paste to be vitrified in the heat of a kiln.
- CLOISTER:** Any *arcade* or colonnade round an open, rectangular, interior court. An arched way or covered walk running round the walls of certain parts of monastic or church buildings, usually with a wall on one side and a series of arcades. Designed for the exercise and recreation of the clergy.
- CROZIER:** A bishop's pastoral staff, about five foot long, ending in a curve, in the manner of a shepherd's crook.
- CRYPT:** From a Greek word for 'hidden', referring to early shrines hidden in the catacombs of ancient Rome. Part of an ecclesiastical building, church, abbey or cathedral, below the chief floor, used for monumental purposes, burial, or as a shrine.
- CUFIC (KUFIC):** Pertaining to the characters of the Arabic alphabet used in the time of Mohammed, in which the Koran, the Moslem scriptures, were first written, more angular and regular than cursive Arabic script.
- DIPTYCH:** From a Greek word meaning 'double-folded'. A pair of pictures or carvings on two panels hinged together.
- EGG-AND-DART:** A Greek and, later, a Roman decorative architectural ornamental moulding, alternating partial egg shapes with forms akin to darts or lance-heads, pointing down.
- EMBRASURE:** The enlargement of the opening of a door or window on the inside of a wall to provide more room or light.
- ENAMEL:** A vitreous substance or glass, applied to a metal surface and bonded to it by heat as a coating. Enamel may be opaque or transparent and variously coloured for purposes of decoration. It consists of easily fusible salts, such as silicates or borates to which earths and metallic oxides are added. Under moderate temperatures in a kiln, the dry or moistened powders melt or fuse to produce the desired colour.

- ENTABLATURE:** In Renaissance architecture, the lintel supported by columns, as in Greek or Roman pillared buildings.
- FILIGREE:** Ornamental gold and silver wire formed, by goldsmiths, into the most delicate tracery of networks, scrolls and other patterns. Also made of minute grains or plates of metal soldered to a background.
- FLAMBOYANT:** The last stage of the French ornate Gothic style in which the tracery of windows, the ribs of vaulting and stone openwork were given wavy, flamelike shapes.
- FOLIATE:** Said of more or less conventionalised representations of leaves, flowers and vine branches, often in spiral form used as decoration in architecture, goldsmith work, the backgrounds of manuscript illumination and tapestry.
- FRESCO:** True fresco is painting, usually in earth pigments mixed with water or hydrate of lime, upon a wet surface, attached to a wall, made of lime and pure quartz sand. The pigments thus become permanently incorporated and cannot peel or flake.
- GOTHIC:** Word used to denote the style of architecture and decoration prevalent in Europe during the Middle Ages, notable for the invention of the ribbed, pointed or ogival, vault, pointed windows and doors. The Gothic is one of the noblest and most complete styles of architecture ever developed. It lasted from the eleventh century to the revival (Renaissance) of study of Classical models in the fifteenth and sixteenth centuries.
- GRISAILLE:** Method of painting in shades of grey (French: 'gris') from lightest, a near-white, to darkest, a near-black, either as decoration or to represent figures and objects as if in *relief*.
- HIGH RELIEF:** A *relief* in which the projection from the background is at least that of half the circumference of the figure represented in order to stand out boldly.
- ICONOGRAPHY:** The subject matter depicted in a work of art, or the study of the symbols which identify the subjects illustrated or the conventions governing such illustrations.
- ILE-de-FRANCE:** The centre of royal government of France; capital, Paris. Bounded by the provinces of Picardy on the north, Champagne on the east, Orleanais on the south and Normandy on the west. Called Isle of France because it was included between the rivers Seine, Marne, Aisne, Oise and Ourcq.
- ILLUMINATION:** Pictorial ornamentation of manuscripts in the Middle Ages, comprising not only decoration of initial letters and margins but, in particular, illustrations of the text by paintings of reduced size. An art practiced at first only in monastic 'scriptoria', later taken over by secular artists.
- INTAGLIO:** Incised engraving of a surface, in contrast to raised forms. Sunken outlines or chased patterns or forms in metal or other solid materials. (In those graphic arts not represented in this exhibition: the treatment of a plate from which a print is taken, such as copper engraving, etching, etc., as opposed to a relief plate, such as a woodcut. Term also used for the print taken from a surface or plate so treated).
- LINTEL:** The horizontal member, stone or timber, resting on the jambs of a door, window or above open spaces between columns, supporting the weight of the structure above.
- MANNERISM:** A style or a period in the evolution of a style in which a refinement of forms is consciously sought, often resulting in a loss of forthright expressiveness.
- MEDALLION:** A space reserved in a decorative scheme, usually circular, for the depiction of a specific theme against a patterned background.
- METOPE:** The carved areas in a frieze above a series of columns in the Doric architecture of ancient Greece; hence, by extension, similar decorated elements sometimes used in Mediaeval buildings.
- MISSAL:** The book containing all the liturgical forms necessary for celebrating the mass throughout the year, repacing the Sacramentary (which also contained the offices for other sacraments), the antiphony, lectionary and evangeliary.
- MOSAIC:** Made of small pieces of stone or coloured glass, set in a fine mortar called grout, against a stable support. Glass mosaic is composed of small sections cut from coloured glass rods of appropriate shapes, then used to create pictures by inlaying the pieces, called tesserae.
- NAVE:** The main body, lengthwise, of a church extending from the chief entrance to the choir.
- NIELLO:** A design in black on a surface of silver, as that of a plaque, chalice cross or any ornamental or useful object, formed by engraving the design and then filling up the incised furrows with an alloy composed of silver, copper, lead, crude sulphur and borax to be fused in an oven, thus producing the effect of a black drawing on the bright surface.
- NIMBUS:** A halo or disk of light surrounding the head in representations of divine or sacred personages.
- PALMETTO (or PALMETTE):** Ornament resembling, more or less, a palm frond.
- PATEN:** Ecclesiastical vessel, flat plane on which the consecrated bread, or Host, is served. It must be of the same metal as the chalice.
- PIETA:** The compassionate representation of the lamentation of the Virgin over the body of Christ, descended from the cross.
- PILASTER:** An engaged square pillar extending from a wall or pier to one-quarter or one-third of their breadth.
- POLYPTYCH:** A figuration, painted or carved, on a combination of more than three hinged panels.
- PROVENANCE:** The place of origin and subsequent history of a work of art.

- QUATREFOIL:** Ornament or opening resembling four petals of a flower in the form of a cross.
- RELIC:** An object held in reverence because of connection with some sacred person deceased.
- RELIEF:** In architectural adornment, a form of sculpture in which the figuration is carved so as to project from a background plane, the degrees of projection being known as bas-relief, or low relief, and high relief. In the latter, the projection is at least one half of the circumference of the figure.
- RELIQUARY:** A container usually precious or highly decorated, for hallowed remains of sainted persons or objects having belonged to them.
- RENAISSANCE:** The transition in Europe from the Mediaeval to a new spirit, attitude and outlook, reviving Classical models in the arts and in literature, after Byzantine scholars fled Constantinople (Istanbul) in 1453, and brought Greek learning and unmutilated texts to Italy.
- REPOUSSE:** Raised in relief by hammering from the reverse side, the metal being thin and destined, after finishing by chasing, to become decorative either as part of an ornamental scheme or as an object.
- RIB:** A plain or sculptured arch supporting groined or angular vaults in a manner that controls the thrusts of weight and distributes in the most elegant and economical fashion. The supreme achievement of the Gothic architects.
- RINCEAU:** A vine-like pattern of leafy scrolls, flowered spirals or intertwining leafy or floral shapes.
- ROMANESQUE:** A very broad term for the style of architecture which prevailed in Western Europe from the fifth to the twelfth centuries, most notable for its reliance on round-arched and round-vaulted solutions to the structural problems of great buildings.
- ROOD SCREEN:** The screen which separates the nave from the chancel of a church. So called because it supported the 'rood' or image of the crucified Christ.
- SAGITTARIUS:** An archer but, specifically, a centaur, half man, half horse, armed with bow and arrows in Greek myth.
- SALVER:** Ornamented plate or tray on which things are offered in a gesture of courtly submission.
- SARCOPHAGUS (Plural-agi):** A stone coffin, usually decorated with low and high reliefs, in use in ancient Egypt, imitated by the Greeks and the Romans until the fall of that empire in the fourth century.
- SCONCHEON:** The triangular space where the ribs of two arches meet at their base, also the part of an aperture from the back of the jamb or reveal of the interior of the wall.
- STOOP:** A basin for holy water, usually placed in a niche or against the wall at the entrance to a Roman Catholic church, but also used in private houses.
- TABERNACLE:** A recess with a door over and behind a high altar with a design in relief and, usually, a canopy, reserved for the pyx containing the eucharist or host.
- TRIPTYCH:** Picture but particularly carving in three hinged compartments side by side, used as an altar piece or as a private chapel.
- TYMPANUM:** A space clearly bounded by an arch above a door or window between its lintel and the top of the arch. (Plural: Tympana).
- VOLUTE:** A spiral scroll, as in Ionic or Corinthian Greek and Roman capitals. In Mediaeval decoration, spirals, helixes used often in the form of leafy or flowered vines.
- VOUSSOIR:** A stone in the shape of a wedge, part of a ribbed arch on which the vault rests in Gothic construction. The middle voussoir at the top of a vault, where the ribbing of voissours intersect, is called the keystone.

Colour Section

In the statement of dimensions, height precedes width. With sculpture and objects, width precedes depth. Those measurements given first are in centimeters, those in brackets are in inches.

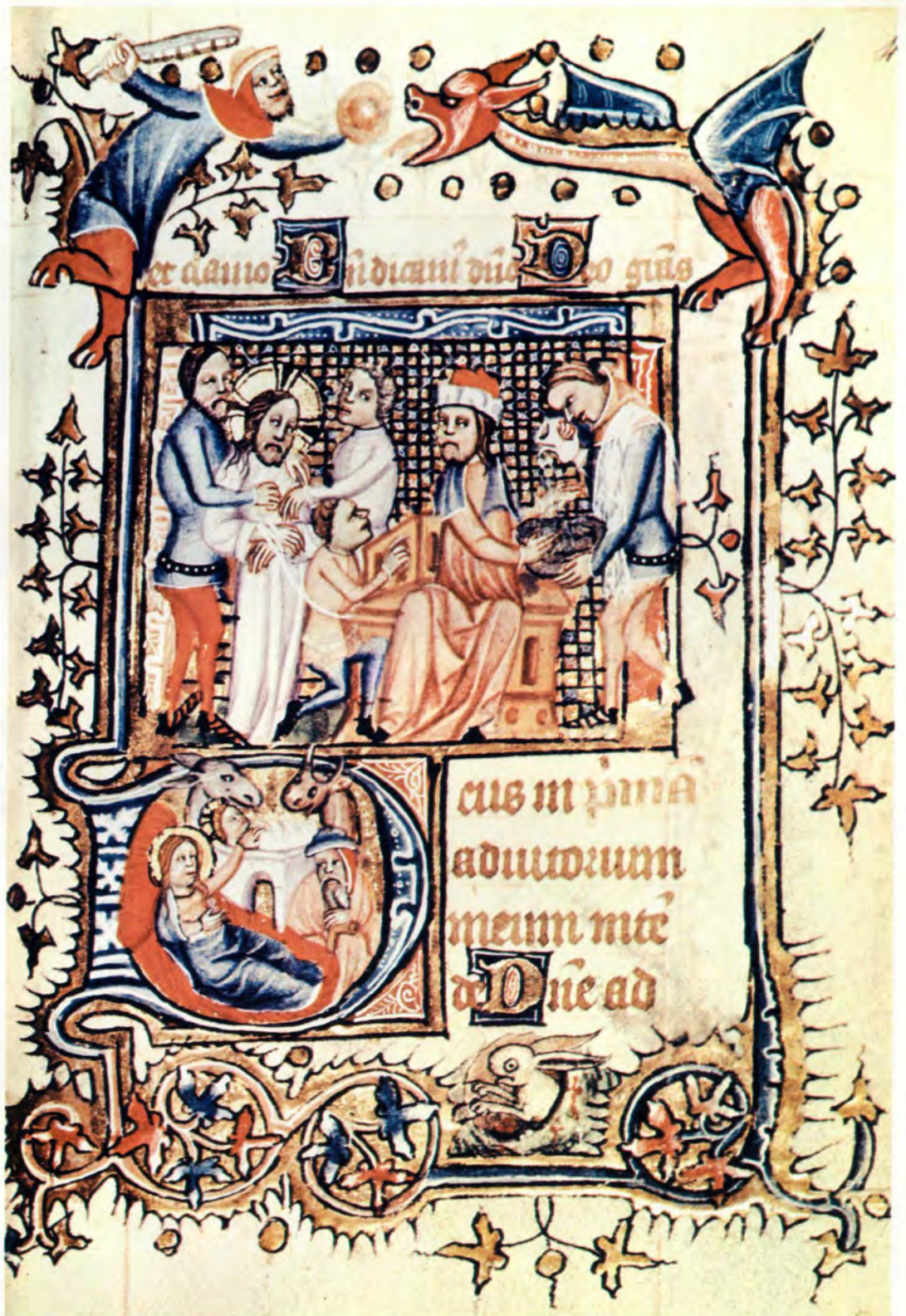
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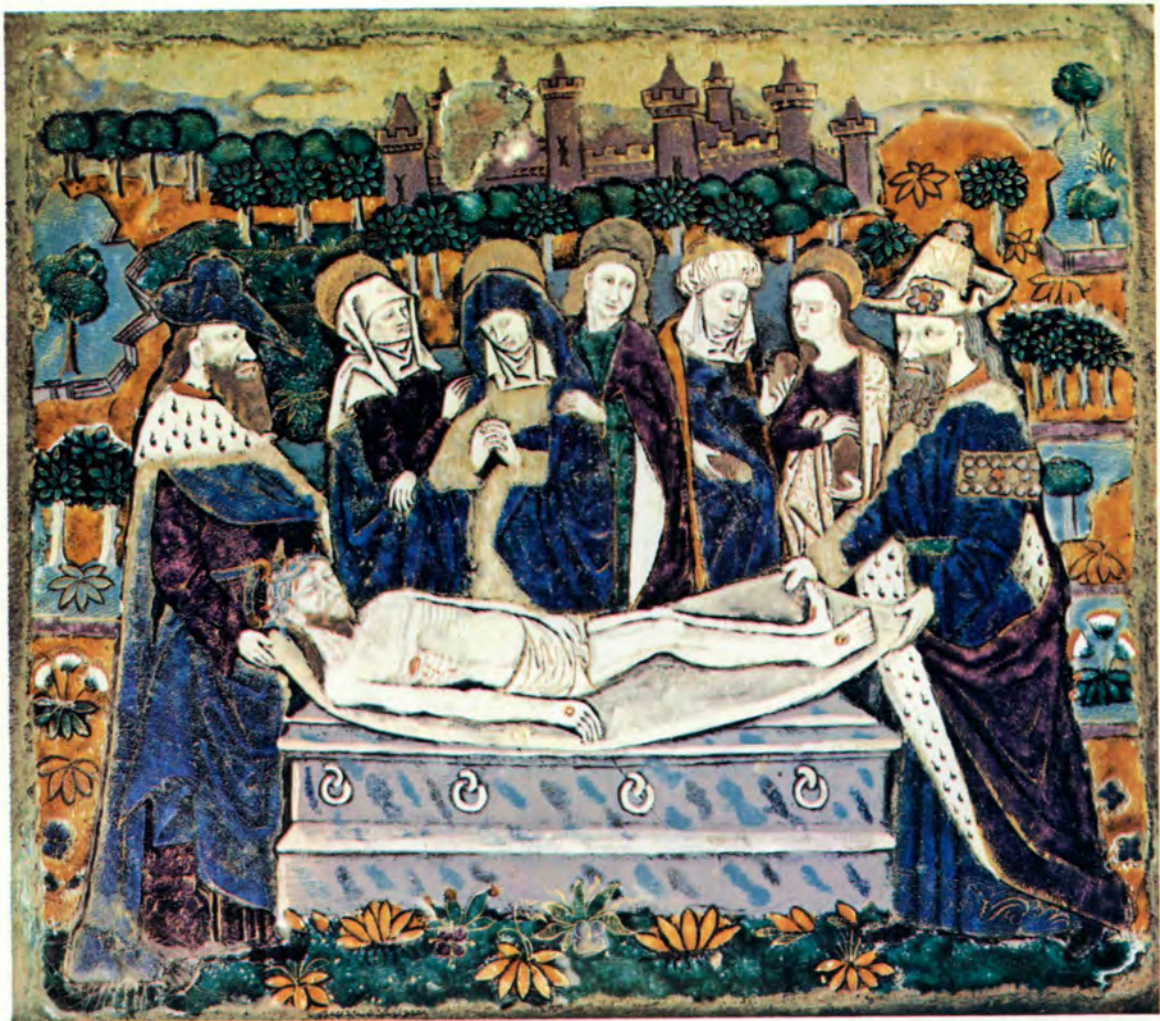
49 PYXIS
Gilt chased and enamelled copper
H. 0.09 (3½)
Thirteenth century



59 MARTYR
Repousse gilded copper
H.0.42 (16½)
End of the thirteenth century



69 BOOK OF HOURS OR PRAYER BOOK OF METZ
Parchment – 176 sheets
0.125x0.09 (5x3½)
Second half of the fourteenth century



83 THE ENTOMBMENT

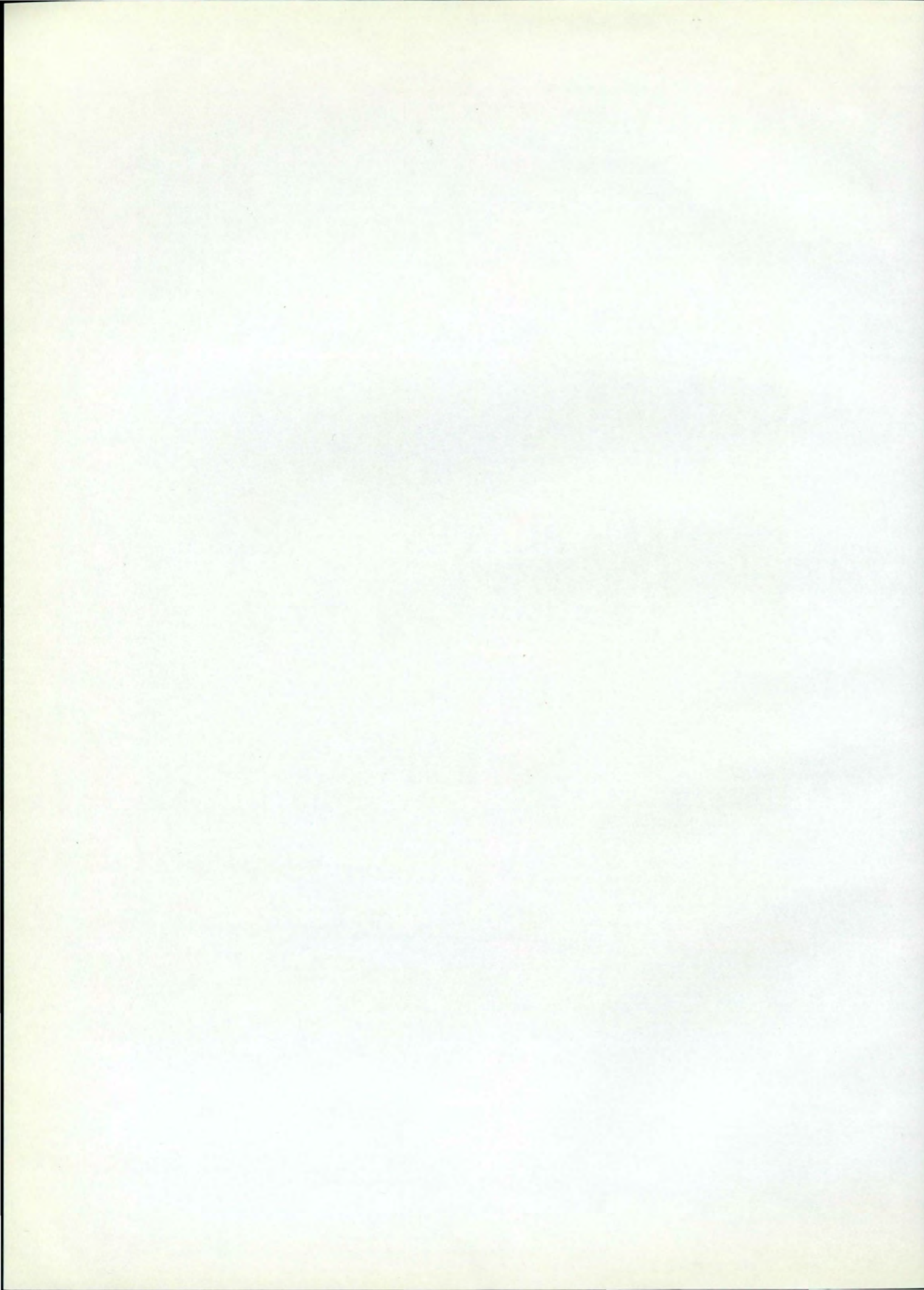
Painted enamel

0.195x0.222 (7 $\frac{3}{4}$ x8 $\frac{3}{4}$)

End of the fifteenth century

From the studio of the so-called Monvaerni

PLATES





1 COLUMN CAPITAL
Marble
0.49x0.42 (19¼x16½)
Seventh century

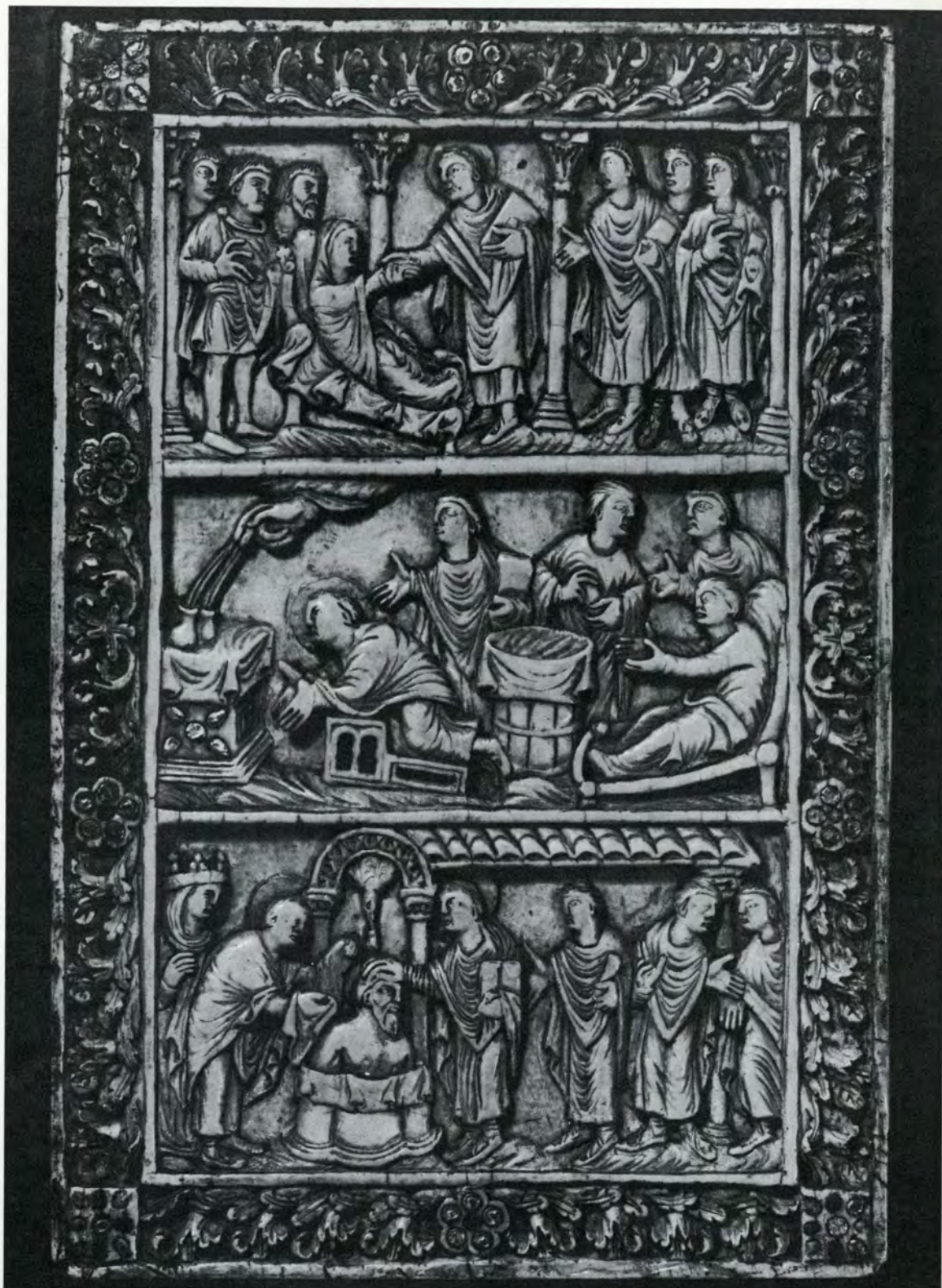


2 CHANCEL SLAB

Stone

0.77x0.54 (30 $\frac{1}{4}$ x21 $\frac{1}{4}$)

Seventh to ninth century



3 SCENES FROM THE LIFE OF SAINT REMI

Ivory

0.18x0.11 (7x4¼)

Ninth to tenth century



4 BOOK OF RITUAL OR SACRAMENTARY OF NONANTOLA
 Parchment – 111 sheets
 0.275x0.205 (10³/₄x8)
 End of the ninth century



5 THE LAST JUDGEMENT

Stone Capital

0.36x0.52 (14 $\frac{1}{4}$ x20 $\frac{1}{2}$)

End of the eleventh century

From the cloister of Notre-Dame de la Daurade, Toulouse



6 ARMED HORSEMAN

0.38x0.20 (15x8)

Stone

Early twelfth century

Relief from the Abbey Church of Notre-Dame de la Regle, Limoges



7 HORSE

0.20x0.28 (8x11)

Stone

Early twelfth century

Relief from the Abbey Church of Notre-Dame de la Regle, Limoges



8 SCENES FROM THE MARTYDOM OF JOHN THE BAPTIST

Stone

0.32x0.555 (12½x21¾)

First quarter of the twelfth century

Imbedded capital for twin columns from the cloisters of the Cathedral of Saint-Etienne,
Toulouse



9 RELIEF DECORATED WITH A SAGGITTARIUS
Marble
0.23x0.45 (9x17 $\frac{3}{4}$)
First half of the twelfth century



10 ORNAMENTED CAPITAL

Stone

0.62x0.62 (24½x24½)

Middle of the twelfth century

From the former church of Saint-Aricle, Nevers



11 CAPITAL DEPICTING THE MASSACRE OF THE INNOCENTS

Marble

0.30x0.137 (11 $\frac{3}{4}$ x5 $\frac{1}{2}$)

Last quarter of the twelfth century



12 CAPITAL WITH MASKS AND FOLIAGE

Stone

0.52x0.40x0.25 (20½x15¾x9¾)

End of the twelfth century



13 AN ELDER OF THE APOCALYPSE
Ivory
0.115x0.045 ($4\frac{1}{2} \times 1\frac{3}{4}$)
Middle of the eleventh century



14 OLIPHANTS

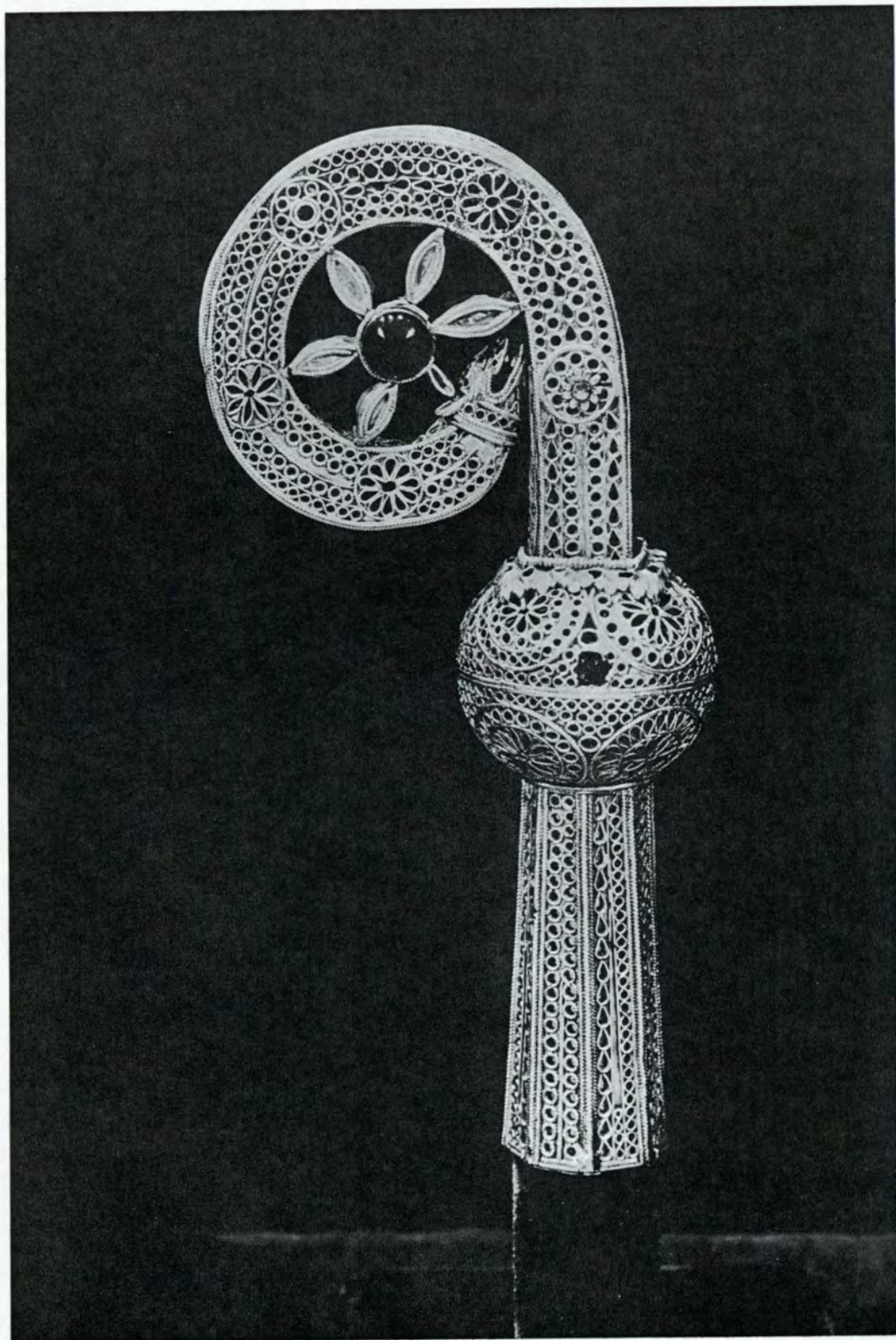
Ivory

0.60x0.135 (23½x5¼)

Thirteenth century



15 BACKGAMMON DRAUGHT
Ivory
Dia. 0.052 (2)
Second half of the twelfth century



16 CROZIER CALLED SAINT ROBERT'S

Gilt silver and stones

H.0.25 (9 $\frac{3}{4}$)

Beginning of the twelfth century



**17 TWO ANGELS CARRYING THE HAND OF GOD
JUDAS HANGED
THE CENTURION**

Canvas-backed paper, copy by Socard, 1934

0.725x1.040 (28½x41)

End of the eleventh century

Scale copy of mural paintings from the church of Saint-Savin-sur-Gartempe



18 MARTYRDOM OF SAINT VINCENT

0.90x0.62 (35½x24½)

Canvas-lined paper, copy by Yperman, 1893

Early twelfth century

Copy of a mural painting in the Chapel of Berzé-la-Ville



CONTRA

PROPHETAM DAN

HELEM duo decimum

librum scribit porphi

ruus. nolens eum ab ipso cui

scriptum est nomen esse compositum.

scilicet aquodam quodammodo;

antiochi quod appellat est

epiphanius fuerit in iudea. et non tam dan helem uentura
duxisse quam illum narrasse perierit. Denique quicquid usque
ad antiochum dixerit ueram historiam continere. siquid autem
ultra opinatur sit quod futura nescierit esse incertum. Cuius solent
sine responderunt heulibus cesariensis episcopi tribus; uolu
mibus; octauo decimo. et nono decimo. et uicesimo.
apollinaris quoque uno grandi libro. hoc est uicesimo sexto
et ex parte methodius. Verum quod nobis propositum est. non aduer
sari calumpniis respicit. quae longum sermonem indigent
scilicet ea quae prophetae dicta sunt nisi dilatare id est exponere. illud
prophetae confirmatione. nullis prophetarum tam apte dixisse
de christo. Non enim solum retribuit eum esse uenturum
quod est commune cum ceteris. sed quo tempore uenturus sit docuit.
et reges potestate dixerit. et annos enumerat. ac manifestis
et signis pronunciat. Quae quae uidet porphyrius
universa copiosa. et transacta negare non potuit. sicut
historiarum ueritate in hanc praeput calumpnia. ut ea quae
in summatione mundi de antichristo futura dicuntur.



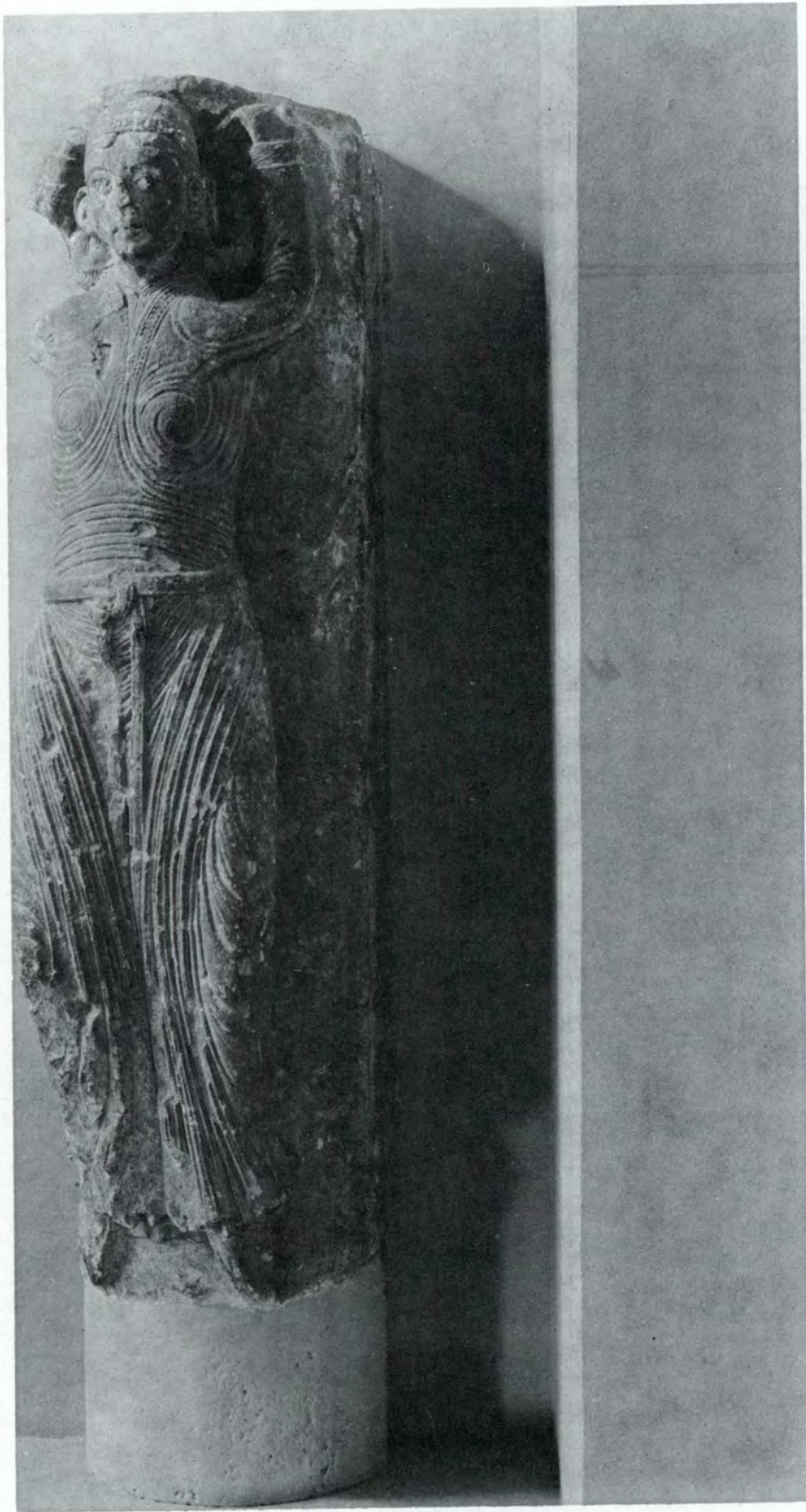
21 THE VISITATION; THE NATIVITY; THE MESSAGE TO THE SHEPHERDS

Stone

0.45x0.65 (17 $\frac{3}{4}$ x25 $\frac{1}{2}$)

Middle of the twelfth century

Capital from the Collegiate church of Saint-Etienne, Drieux



22 COLUMNAR STATUE

Stone

1.00x0.40 (39 $\frac{1}{2}$ x15 $\frac{3}{4}$)

Second half of the twelfth century

Discovered in Cambrai



23 PYRAMUS AND THISBE

Stone

0.75x0.62 (29½x24½)

Second half of the twelfth century

Typanum from Cambrai



24 HEAD OF A KING

Stone

0.45x0.20 (17 $\frac{3}{4}$ x8 $\frac{3}{4}$)

Second half of the twelfth century



25 CAPITAL FOR A CORNER COLUMN
Stone
0.32x0.25 (12½x10¾)
Second half of the twelfth century



26 ANGEL'S HEAD

Stone

H.O.17 (6 $\frac{3}{4}$)

Last quarter of the twelfth century

From the western facade of the Cathedral of Senlis



27 CAPITAL ORNAMENTED WITH FIG LEAVES
Stone
0.52x0.40 (20½x15¾)
c1215-1220
Originally from the Cathedral of Auxerre



28 THE SACRIFICE OF ISAAC
Sandstone
1.00x0.65 (39½x25½)
c1240



29 KING CHILDEBERT

Painted stone

H.1.80 (70 $\frac{3}{4}$)

c1240

From the Abbey of Saint-Germain-des-Près, Paris



30 MARTYRED DEACON

Stone

1.10x0.55 (43 $\frac{1}{4}$ x21 $\frac{3}{4}$)

Middle of the twelfth century

Fragment of portal arch from the Cathedral of Bourges



31 A SCONCHEON WITH AN ANGEL

Stone

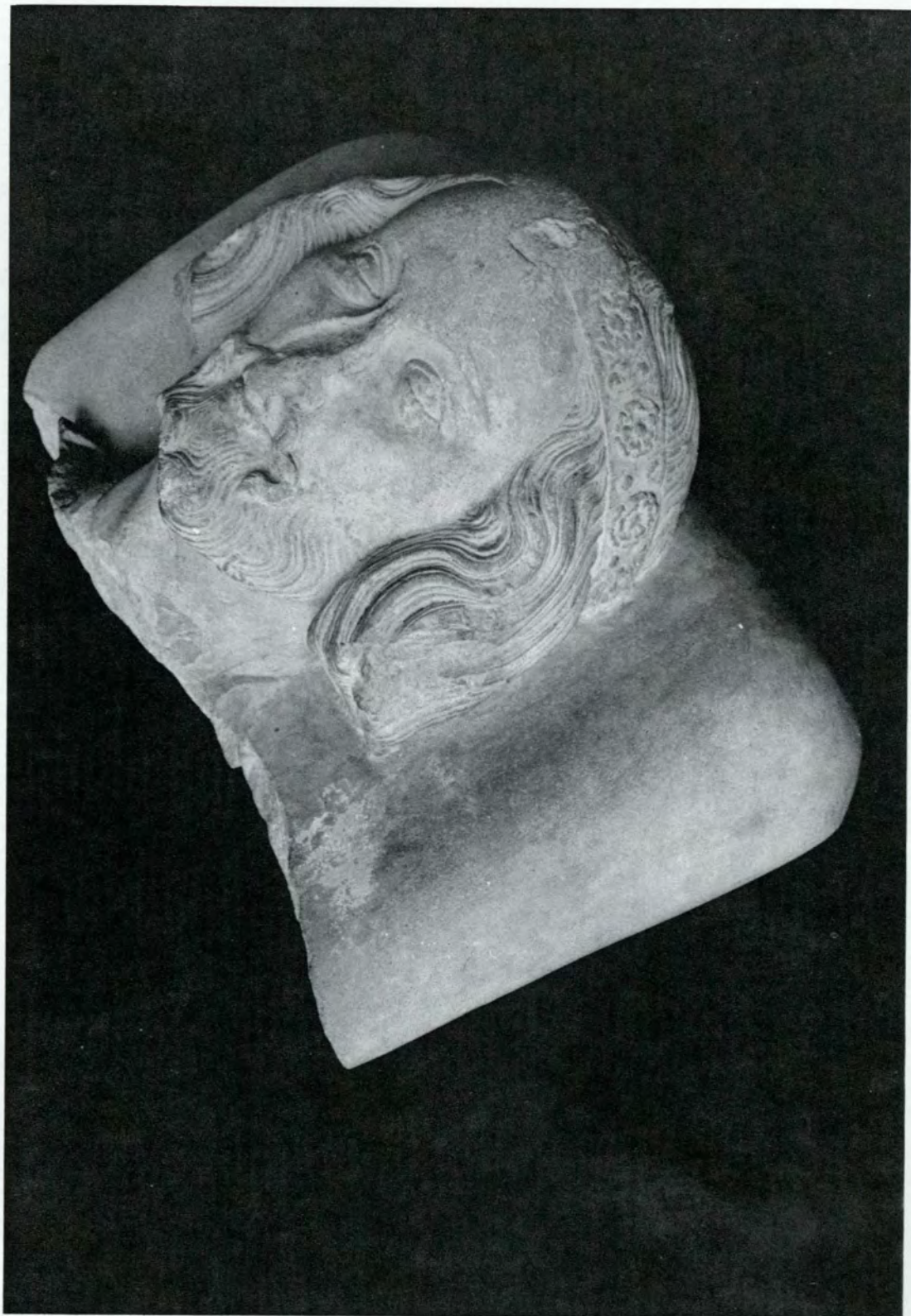
0.60x0.91 (23 $\frac{1}{2}$ x35 $\frac{3}{4}$)

Second half of the thirteenth century

From the cloister of the former Cathedral of Arras



32 MARY MAGDALENE
Stone
H.0.87 (34½)
End of the thirteenth century



33 FUNERARY HEAD
Stone
0.29x0.47 (11½x18½)
Beginning of the fourteenth century



34 TWO FIGURES FROM A FUNERARY RELIEF

Stone

0.48x0.47 (19x18½)

Early fourteenth century



35 EPITAPH OF MASTER PIERRE BOUTET

Stone

0.23x0.37 (9x14½)

Second quarter of the fourteenth century

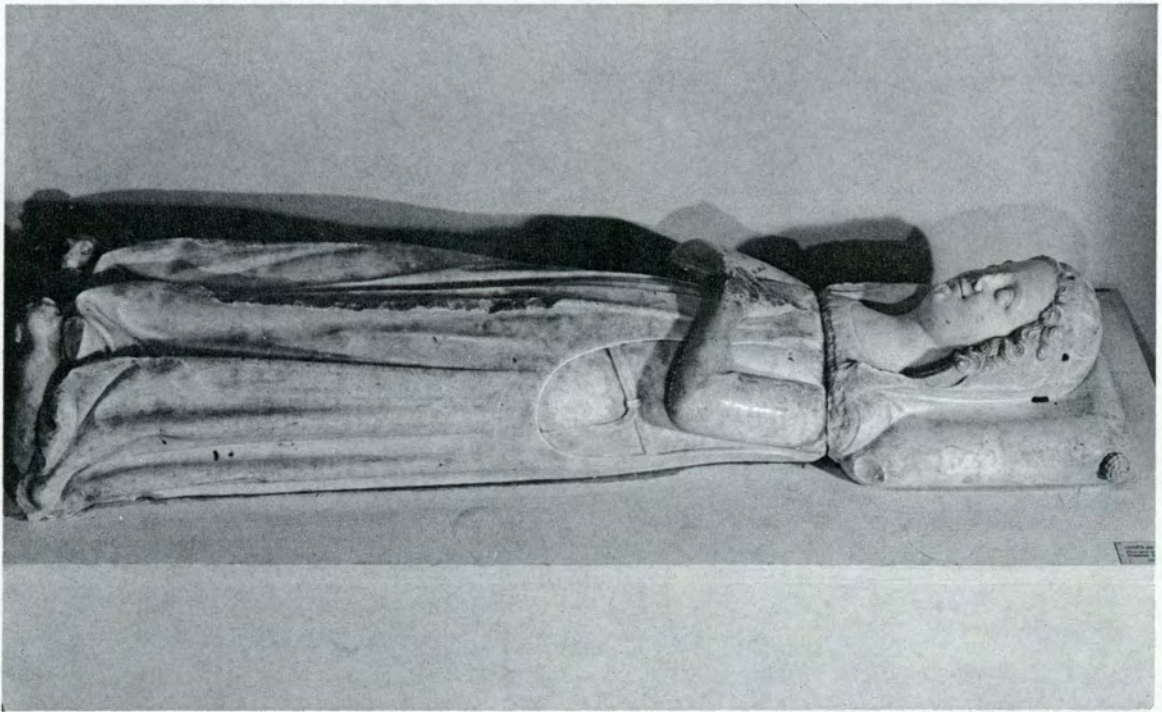


36 VIRGIN AND CHILD

Marble

H. 1.00 (39½)

Second quarter of the fourteenth century



37 RECUMBENT FUNERARY FEMALE FIGURE

Marble

L. 1.17 (46)

Second half of the fourteenth century

Presumed to be from the church of Pierre-de-Bresse Dorothée de Poitiers



38 THE CROWNING OF THE VIRGIN

Sandstone

Dia. 535 (21)

c1370-1380

From the church of the Célestins in Metz



39 LID FOR A MIRROR CASE: THE SIEGE OF LOVE'S CASTLE

Ivory

Dia. 0.10 (4)

First half of the fourteenth century



40 A BOX LID: THE LADY OF VERGI

Ivory

0.112x0.238 (4½x9½)

First half of the fourteenth century

Ex collection C. Côte



41 TRIPTYCH: TABERNACLE

Ivory

0.33x0.25 (13x9 $\frac{3}{4}$)

Middle of the fourteenth century

Ex collection Turpin de Crissé



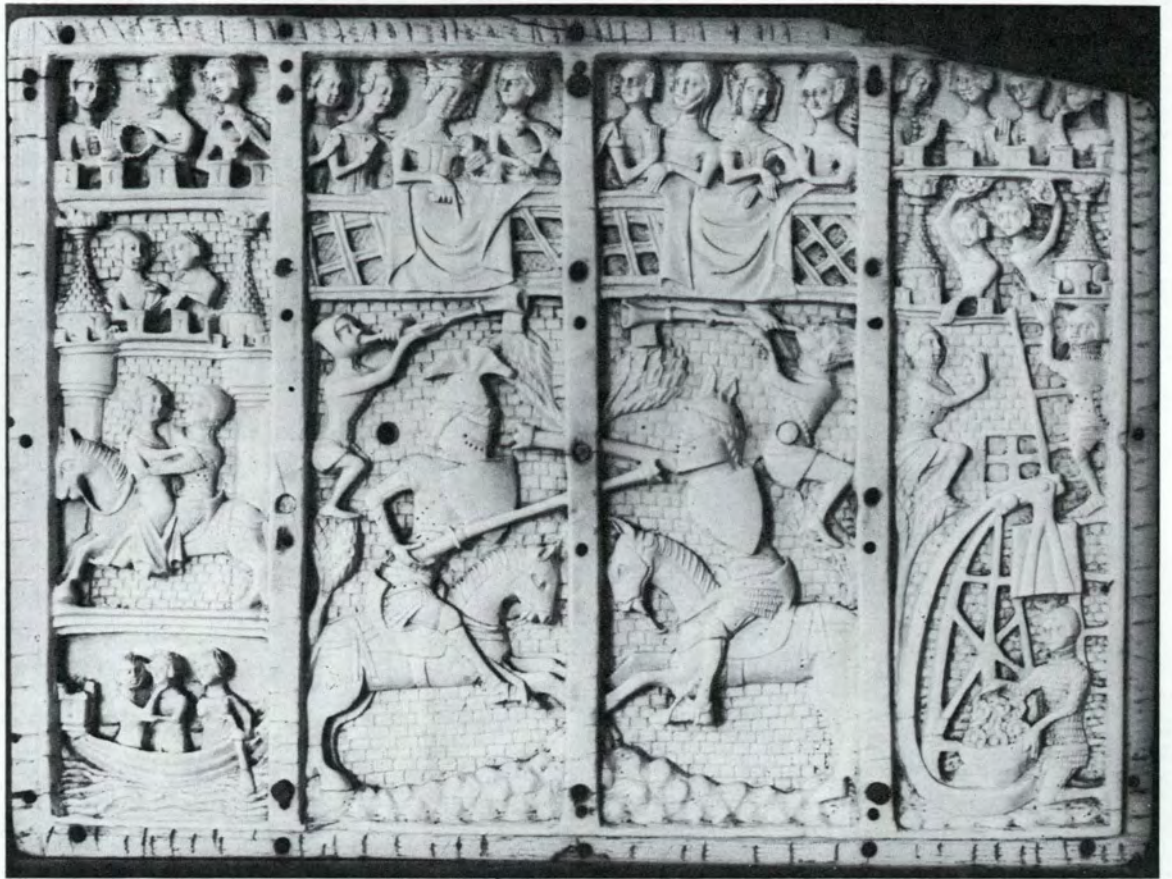
42 DIPTYCH: SCENES FROM THE LIFE OF CHRIST
AND THE LIFE OF THE VIRGIN

Ivory

0.242x0.134 (9½x5¼)

Second quarter of the fourteenth century

Ex collections: de Vica, de Wismes and Soltykoff



43 BOX LID: SIEGE OF LOVE'S CASTLE
Ivory
0.153x0.212 (6x8 $\frac{1}{4}$)
Second half of the fourteenth century

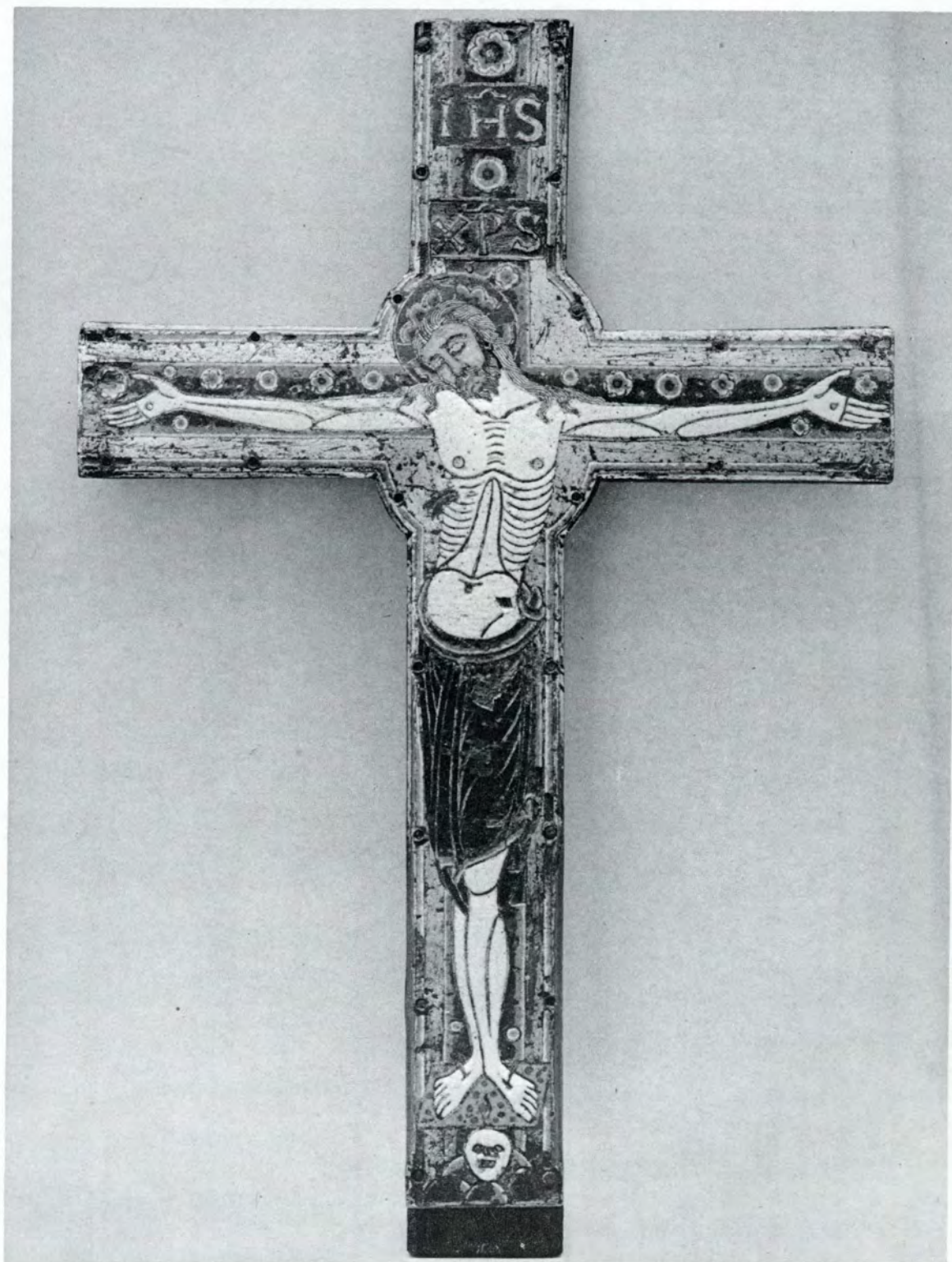


44 VIRGIN AND CHILD

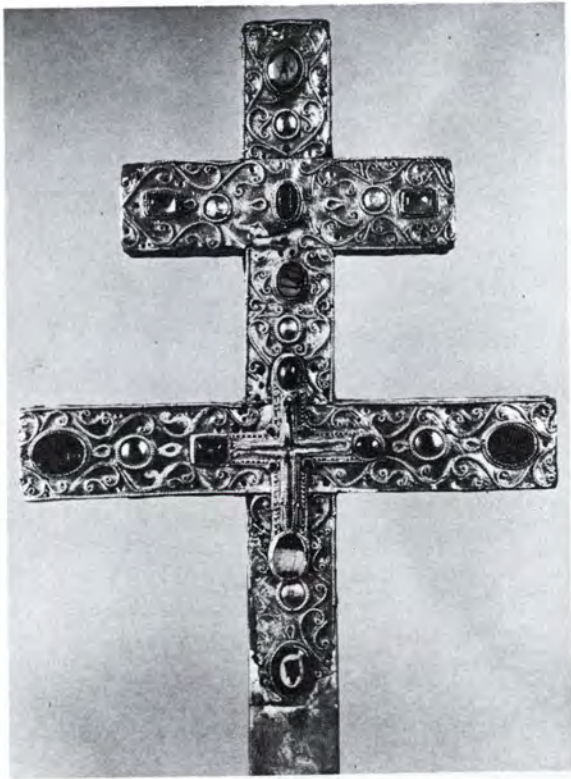
Ivory

H. 0.20 (8)

Second half of the fourteenth century



45 ENAMELLED CROSS
Champlevé enamelled copper
0.370x0.255 (14½x10)
Last quarter of the fourteenth century



46 RELIQUARY CROSS FOR THE TRUE CROSS
Gold and gilt silver on a wooden core with gemstones
0.27x0.17 (10½x6¾)
Second half of the twelfth century

47 RELIQUARY OF SAINT STEPHEN
Champlevé and cloi sonne enamelled copper
0.12x0.20x0.08 (4¾x8x3¼)
End of the twelfth century



48 CROSS CENTREPIECE

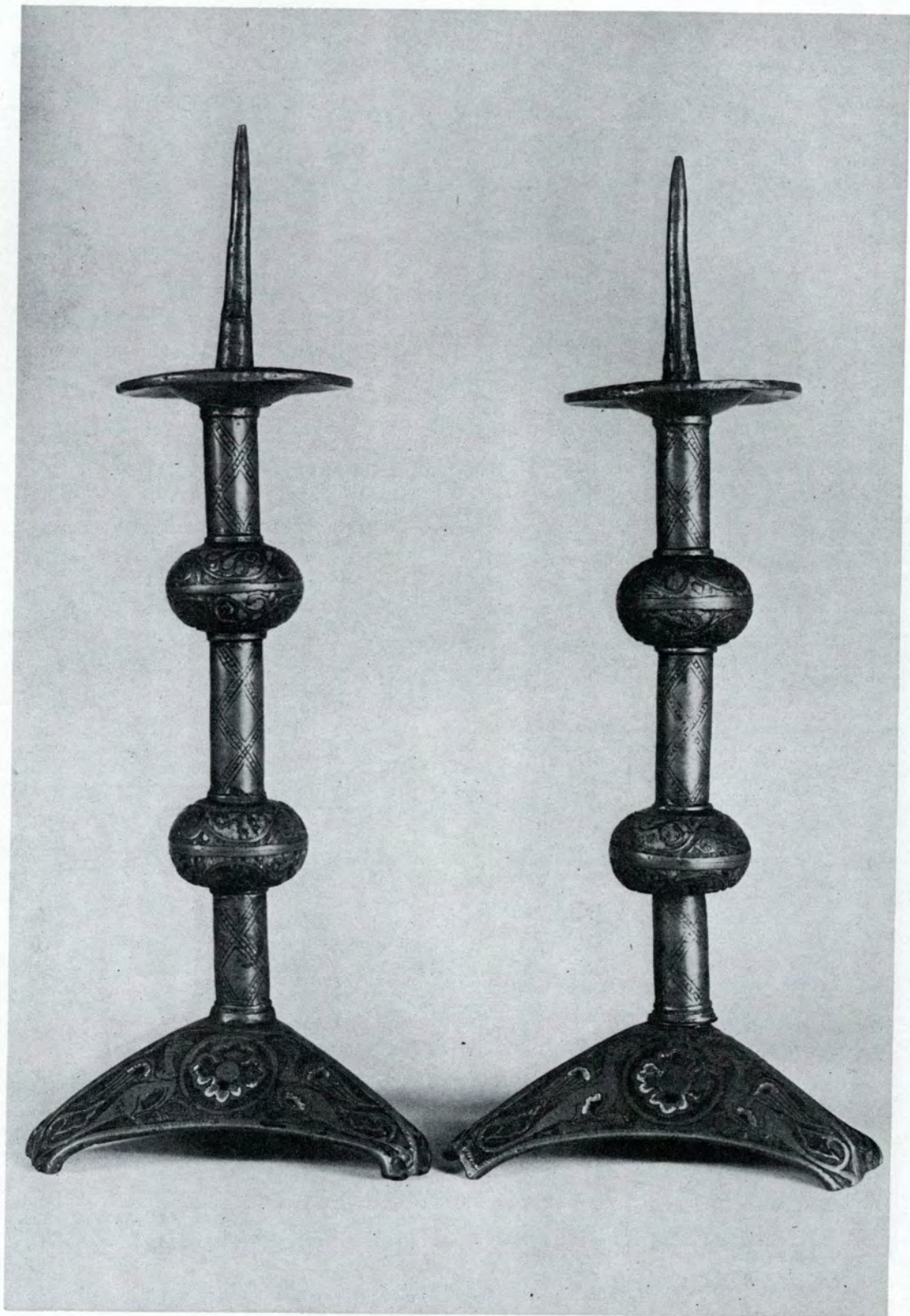
Champlevé copper, originally enamelled

0.22x0.14 (8 $\frac{3}{4}$ x5 $\frac{1}{2}$)

End of the twelfth or early thirteenth century



49 PYXIS
Gilt chased and enamelled copper
H. 0.09 (3½)
Thirteenth century



50 TWO CANDLESTICKS

51 Enamelled copper

H. 0.254 & 0.260 Base 0.105 (10 & 10 $\frac{1}{4}$, Base 4 $\frac{1}{4}$)

Thirteenth century

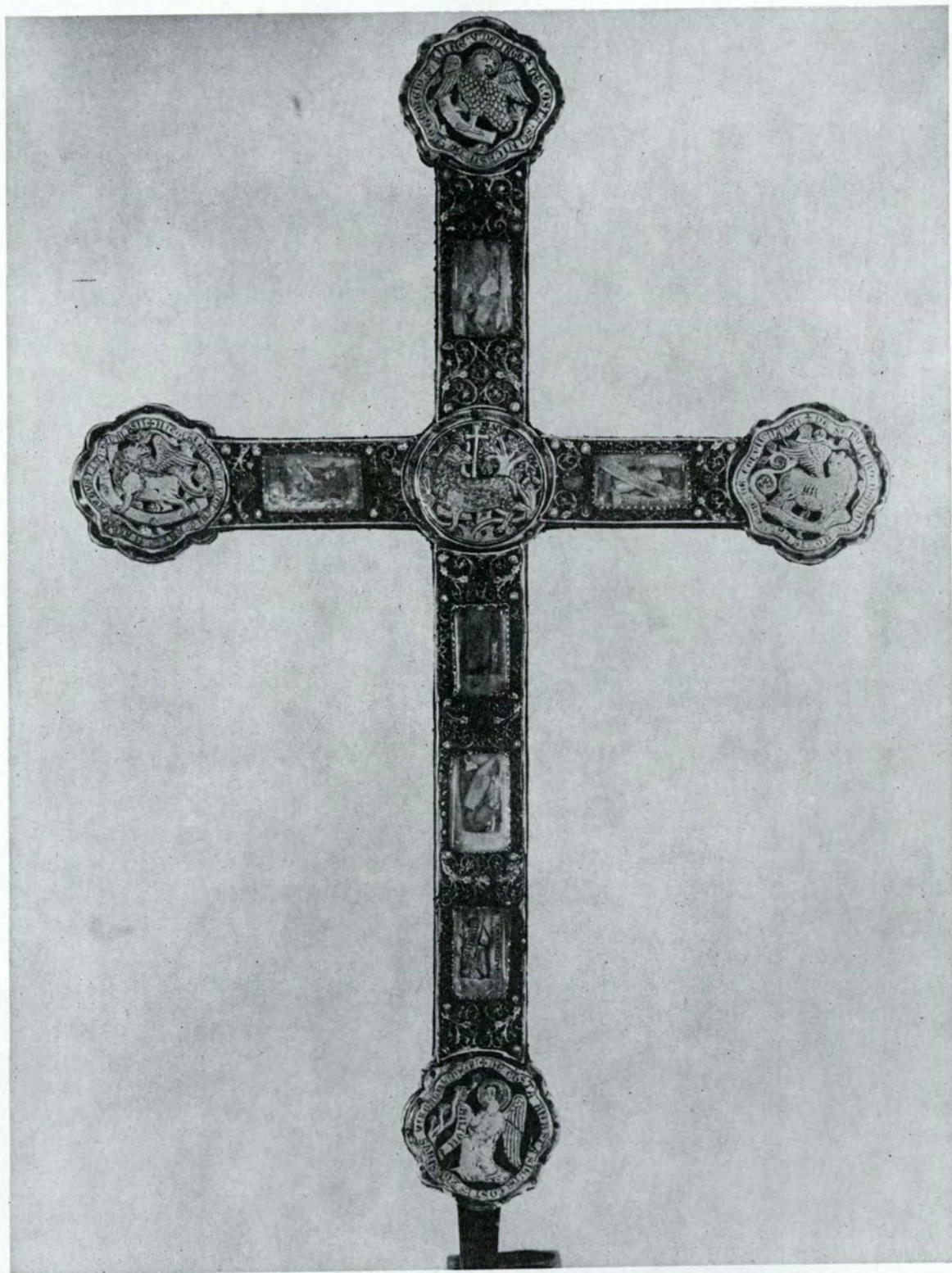


52 BOARD OF A BOOKBINDING
Gilt and enamelled copper
0.30x0.19 (11 $\frac{3}{4}$ x7 $\frac{1}{2}$)
First half of the thirteenth century

53 CROZIER WITH FLORAL ORNAMENT
Chased, gilt and enamelled copper
0.28x0.10 (11x4)
c1210x1220



54 CROZIER WITH ST MICHAEL VANQUISHING THE DRAGON
Chased gilt and enamelled copper
0.305x0.14 (12x5½)
Middle of the thirteenth century



55 RELIQUARY CROSS

Silver plaques partially gilded over wooded cores with designs in chasing, niello filigree and intaglio.

0.62x0.43 (24½x17)

Middle of the thirteenth century

From the Abbey of the Paraclette, near Amiens.



56 RELIQUARY HEAD OF ONE OF THE ST URSULA MARTYRS
Gilded copper
0.31x0.18 (12 $\frac{1}{4}$ x7)
Middle of the thirteenth century
Ex collection Maignan



57 CHALICE AND PATEN

58 Gilded copper

(57) H. 0.145, Dia. Foot 0.120, Cup 0.117 ($5\frac{3}{4} \times 4\frac{3}{4} \times 4\frac{1}{4}$)

(58) Diameter 0.147 ($5\frac{3}{4}$)

Middle of the thirteenth century



59 MARTYR
Repousse gilded copper
H.0.42 (16½)
End of the thirteenth century



60 MESSENGER'S BOX
Gilt and enamelled copper
0.134x0.81 (5 $\frac{1}{4}$ x31 $\frac{3}{4}$)
Second quarter of the fourteenth century



61 THE MONTH OF MAY

0.71x0.97 (28x38)

Canvas-backed paper

Twentieth century copy of early thirteenth
century mural painting in the Chapel of
Pritz, Laval



62 THE MONTH OF SEPTEMBER

0.70x0.75 (27½x29½)

Canvas-backed paper

Twentieth century copy of early thirteenth
century mural painting in the Chapel of
Pritz, Laval



63 SCENES FROM THE LEGEND OF ST EUSTACE
Two stained glass medallions
0.57x0.53 (22½x21)
c1215



64 SCENES FROM THE PASSION

Stained glass

Three panels 1.40x0.83 (55 $\frac{1}{4}$ x32 $\frac{3}{4}$)

c1245



65 SOLOMON AND THE QUEEN OF SHEBA

Stained glass

0.52x0.63 (20½x24¾)

c1270



66 ST JOHN

1.40x0.65 (55½x26)

Wool woven by or under Nicolas Bataille

c1380

Fragment from the Tapestry of the Apocalypse from the Treasury of the Cathedral of Angers



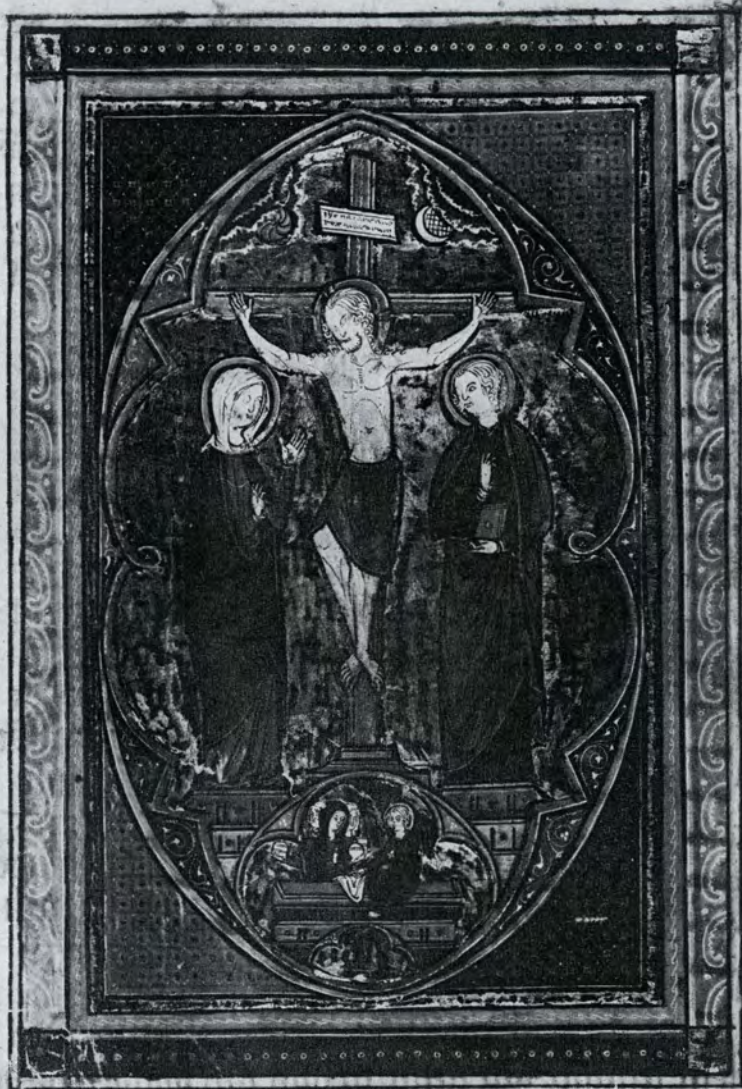
67 AN ANGEL

1.40x0.55 (55 $\frac{1}{4}$ x21 $\frac{3}{4}$)

Wool woven by or under Nicolas Bataille

c1380

Fragment from the Tapestry of the Apocalypse from the Treasury of the Cathedral of Angers



68 MISSAL OF PARIS
Parchment – 360 sheets
0.325x0.218 (12 $\frac{3}{4}$ x8 $\frac{1}{2}$)
Mid thirteenth century



69 BOOK OF HOURS OR PRAYER BOOK OF METZ
Parchment – 176 sheets
0.125x0.09 (5x3½)
Second half of the fourteenth century

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Hout sans delay ens entray
Et m'aignay et m'y lauay
Et out meust li com croy saine
Se leusse plus enduire
Mais tantost men illy / car mie
N'auoie apus tel baingnerie
Pas ne ressembloie a dauid
Qui disoit que toutes les nuys
De les larmes baing se faisoit
Et en son lit les ebandoit.
Quit ainsi fui du baing illu
Par grace dieu me dist cudes tu

70 GUILLAUME DE DIGULLEVILLE: LE PELERINAGE DE
VIE HUMAINE

Parchment - 246 sheets

0.325x0.230 (12 $\frac{3}{4}$ x9)

1393



71 ANGEL
Marble
0.31x0.26 (12 $\frac{1}{4}$ x10 $\frac{1}{4}$)
Early fifteenth century
Ex collection Maignan



72 VIRGIN AND CHILD

Painted stone

0.70x0.26 (27½x10¼)

Attributed to Claus de Werve

First half of the fifteenth century

From the Sisterhood of Charity in Dijon



73 ST MARGARET

Stone

0.80x0.48 (31½x19)

Attributed to Juan de la Huerta

Middle of the fifteenth century

From the Castle of la Grande Verrière



74 BUST OF ST MICHAEL
Painted stone
0.31x0.40 (12 $\frac{1}{4}$ x15 $\frac{3}{4}$)
Attributed to Antoine le Moiturier
c1470



75 HEAD OF A BISHOP
Stone
H. 0.34 (13½)
End of the fifteenth century



76 THE VIRGIN OF THE ANNUNCIATION
Alabaster
0.80x0.50 (31½x19¾)
End of the fifteenth or early sixteenth century
From Neufchâtel-Urtière



77 MAN DRAWING WINE FROM BARREL

Painted wood

0.29x0.35 (11 $\frac{1}{2}$ x13 $\frac{3}{4}$)

Early sixteenth century

Mercy seats from the Church of
Saint-Etienne-des-Tonnelliers, Rouen



78 COOPER HOOPING A BARREL

Painted wood

0.29x0.35 (11½x13¾)

Early sixteenth century

Mercy seats from the Church of
Saint-Etienne-des-Tonneliers, Rouen



79 STATUE OF ST ROBERT OF MOLESMES
Marble
H. 0.50 ($19\frac{3}{4}$)
Early sixteenth century
From the Cistercian Abbey of Migette



80 HEAD OF A YOUNG MAN

Stone

H. 0.315 (12½)

Early sixteenth century

From the Cathedral of Moulins



81 VIRGIN AND CHILD

Painted stone

H. 0.56 (22)

First quarter of the sixteenth century



82 A PIETA
Painted stone
0.79x0.56 (31x22)
First third of the sixteenth century



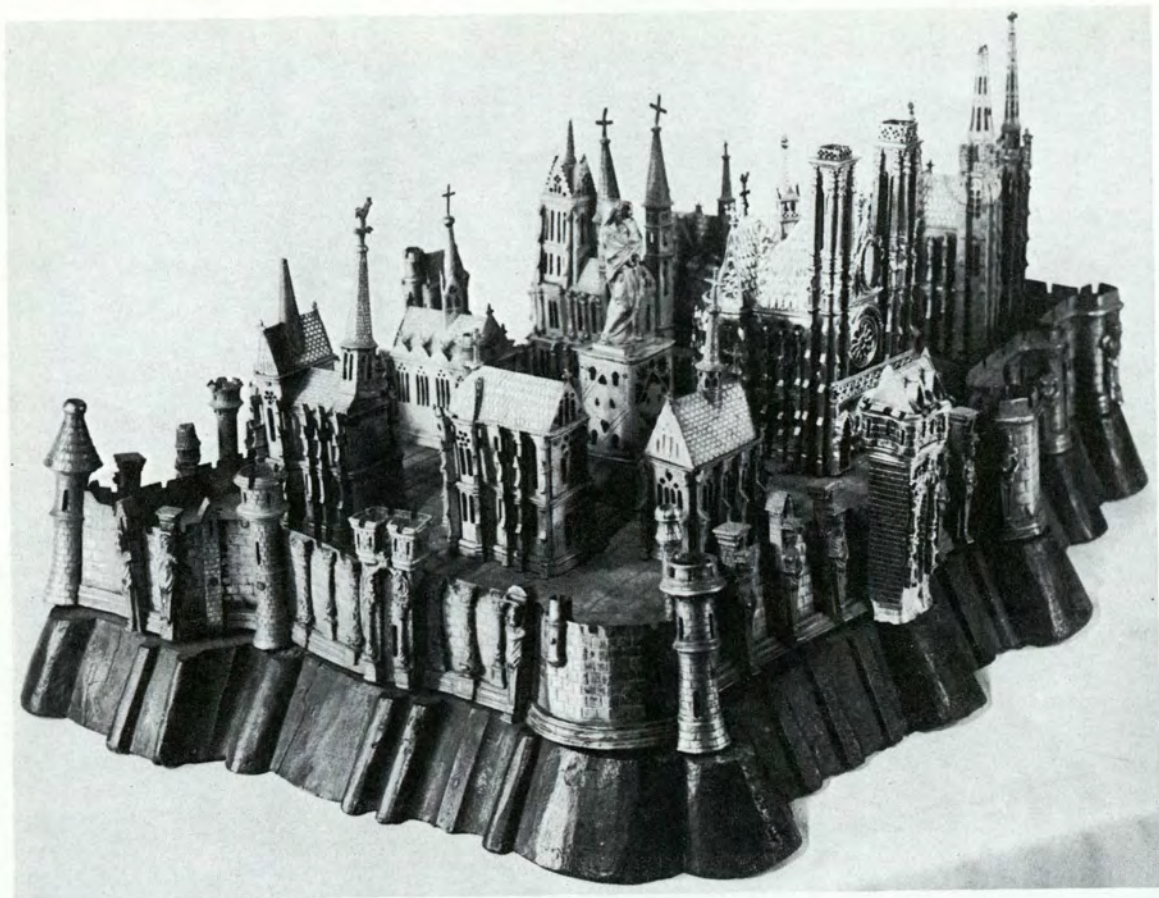
83 THE ENTOMBMENT

Painted enamel

0.195x0.222 ($7\frac{3}{4}$ x $8\frac{3}{4}$)

End of the fifteenth century

From the studio of the so-called Monvaerni



84 MODEL PLAN OF THE CITY OF SOISSONS

Cast copper, chased, gilded and silvered

0.33x0.75x0.46 (13x29½x18)

End of the sixteenth century



85 SCENES FROM THE LIFE OF ST PETER

Wool and silk

2.75x3.70 (108x145½)

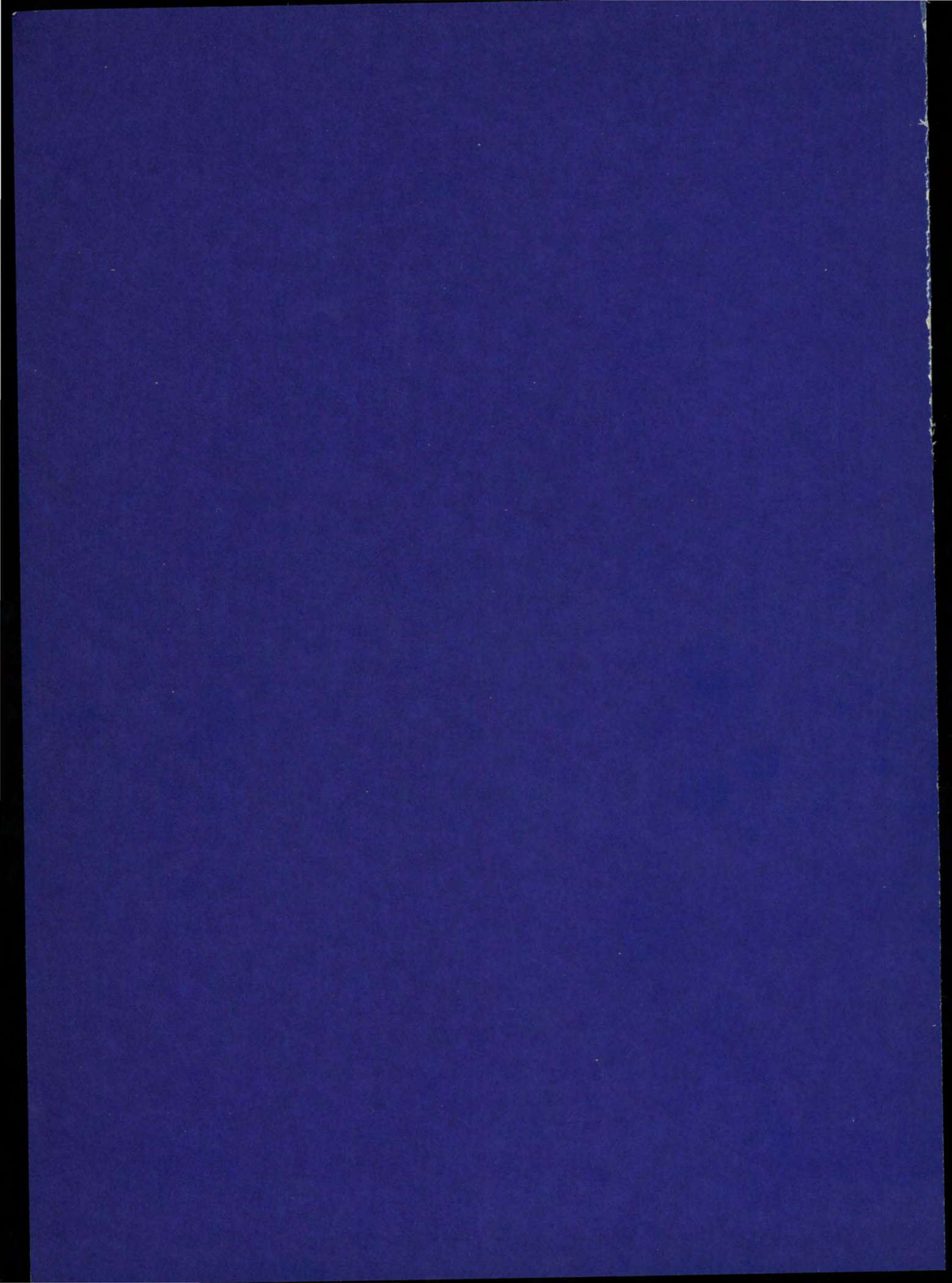
Arras or Tournai

c1460

Tapestry belonging to a set



86 BOOK OF HOURS ACCORDING TO THE LITURGY OF ROME
Parchment – 178 sheets
0.164x0.117 (6½x4½)
End of the fifteenth century



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