

# Histoire

Quarante ans après le premier volume consacré à la ville de Poitiers sous la direction de Robert Favreau, le 25<sup>e</sup> tome du *Corpus des inscriptions de la France médiévale* vient enrichir la série de trois départements de la région Centre : l'Indre, l'Indre-et-Loire et le Loir-et-Cher. Avec 162 inscriptions datées du VIII<sup>e</sup> au XIII<sup>e</sup> siècle, dont 81 pour le seul département de l'Indre-et-Loire du fait de la ville de Tours, cette région offre un patrimoine épigraphique particulièrement riche, abondant et varié.

Les textes associés à des images, très nombreux dans ce volume, volent la vedette aux inscriptions funéraires. Autre particularité de la documentation de la région Centre : la moitié des inscriptions sont datées des XI<sup>e</sup> et XII<sup>e</sup> siècles, ce qui permet de documenter, notamment au niveau paléographique, une période généralement sous-représentée. Latines, accompagnant des images et leur donnant du sens, plus rarement en français vernaculaire, tel ce nom de *Galopin*, lisible dans les peintures murales de l'église de Gargilesse-Dampierre, ces inscriptions plongent le lecteur au cœur des réalités sociales du Moyen Âge.

Ce volume est aussi remarquable par les nombreuses compositions littéraires à caractère épigraphique, telles celles d'Alcuin pour l'époque carolingienne, ou encore celles de Baudri de Bourgueil à l'aube du XII<sup>e</sup> siècle. Dans un tout autre genre, les deux longs textes à caractère diplomatique autrefois placés sur les portes de la ville de Blois et rappelant les obligations mutuelles liant les habitants aux comtes présentent un intérêt majeur pour la compréhension des inscriptions reprenant le contenu d'actes de la pratique, privée ou publique.

Couvrant désormais 65 départements, le *Corpus des inscriptions de la France médiévale* constitue aujourd'hui une collection de référence pour le Moyen Âge et son étude. Dépassant l'érudition savante et locale, il contribue au renouvellement des interrogations scientifiques sur la culture écrite du Moyen Âge.

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# Corpus des inscriptions de la France médiévale

## 25

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Gouin, plaque de plomb avec  
identification des restes de saint  
Baudl, XI<sup>e</sup> ou XII<sup>e</sup> siècle.



Collection directed by Cécile Treffort

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# Introduction

*Vincent Debiais and Estelle Ingrand-Varenne*

Forty years after the first volume dedicated to Poitiers under the direction of Robert Favreau, the *Corpus of Inscriptions of Medieval France* is continuing its survey work and its publication of preserved or lost epigraphic texts from French soil. Thanks to the project's steady progress over the last four decades, three quarters of France are now covered (65 departments, 15 regions). The East, the North and the region of Paris are the next sites to be worked on. Since 1974, the authors of the CIFM (*Corpus of Inscriptions of Medieval France*) have been committed to adapting to the evolution of research. Changes in editing standards and the constant enrichment of the documentation of the twenty-four volumes already published, through archaeological discoveries or information from local partners, make this initiative, rather than a closed piece of work, an open and evolving corpus. These forty years of publishing go hand in hand with as many years of studying medieval epigraphy, teaching, and developing the subject, which allow to revise the older volumes nowadays, and soon, to release special editions in addition to the ordinary collection.

This twenty-fifth edition covers the three departments of Indre, Indre-et-Loire and Loir-et-Cher, leaving the Pays de la Loire region which was the object of the last two issues, and entering the particularly rich Centre region. With 162 inscriptions from the 8<sup>th</sup> to the 13<sup>th</sup> century,<sup>1</sup> of which 81 from the Indre-et-Loire department alone due to the high concentration in the city of Tours, this region displays an abundant and varied epigraphic heritage. Although stone remains the material of choice for inscriptions, especially in the funeral field, this edition contains almost as many painted texts. The religious buildings and collections created in the 12<sup>th</sup> or 13<sup>th</sup> century in Lourouer-Saint-Laurent (no. 25-27a), in Nohant-Vic (no. 32-35), in Chemillé-sur-Indrois (no. 49), in Lignières-de-Touraine (no. 65-68) or in Tavant (no. 78-81), are all remarkable examples of this design on the scale of a monument, where very short figures depicting a scene or a character are placed alongside longer inscriptions commenting the image or the whole decor. The epigraphic practice of text in a picture is very present in this issue, overshadowing funeral inscriptions, which there are traditionally more of. Engraved on tombs or on independent plaques, inserted or not in the structure of the monument, these inscriptions lead to a better understanding of prayer requests and appeals to the reader – especially frequent in the Carolingian period. Large funeral collections are rare, and there is usually only one or two identified or preserved inscriptions in one building.

Although epigraphic documentation as a whole began to increase from the 1200s, half the inscriptions presented in this publication date from the 11<sup>th</sup> and 12<sup>th</sup> centuries, and allow to gather information about a very under-represented period, especially from a paleographic point of view. These two factors (limited number of funeral inscriptions and significant presence of texts from earlier than 1200) partially explain the minimal use of the vernacular language. In fact, it is only used four times: for two epitaphs, a construction account and a name. Latin is the favoured writing language in

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<sup>1</sup> Inscriptions from the 14<sup>th</sup> and 15<sup>th</sup> centuries have not yet been published, but have been inventoried and can be consulted at the CESCO in Poitiers.

this region, as in the rest of French epigraphic documentation. The use of French in the Centre of France only appeared in the last two decades of the 13<sup>th</sup> century, but still remains typical of the use of vernacular language in medieval epigraphic documentation. The word *Galopin*, which can be read on the mural paintings in the church of Gargillesse-Dampierre (no. 24), can be interpreted either as a proper or a common noun, and it is a typically French word, plunging the spectator into the heart of social realities in the Middle Ages. Moreover, although they can sometimes be translated or slightly latinised by means of a flexional ending, family names of vernacular origin are the first words to have established their French forms within Latin texts. In both of the concerned funeral inscriptions, the vernacular language is aimed at non-religious people: the Count of Blois, Jean de Châtillon, who died in 1280 (no. 133), and a lady named Jacqueline in 1298 (no. 57). On the latter's epitaph both languages coexist: after the prayer for the deceased's soul to be in heaven, the liturgical Latin formula *requiescat in pace* is added.

Besides these general considerations concerning the contents of the 25<sup>th</sup> edition of the *Corpus of Inscriptions of Medieval France*, it is worth drawing the reader's attention to the publishing norms of epigraphic texts. The norms used since the beginning of the CIFM project are inspired by Ancient and Christian epigraphy, as well as European experiments, mostly from Germany for medieval inscriptions. But as there was no institution or committee to bring these different practices together, the *Corpus of Inscriptions of Medieval France* has developed its own customs since its beginnings. Since 2008, the team from Poitiers has been working on the edition of medieval inscriptions, in cooperation with its European partners, and is improving its work over time, thanks to documentary experiences and the proofreading of kind colleagues, who wish to contribute to the clarification and the systematisation of ecdotics for inscriptions. Considering editing standards means considering the relationship between the historian and the material, and searching for satisfactory solutions to the need for finding a balance between the nature of the documents, the editing conditions, the profile of the users and the current themes of research. It also means finding an answer to researchers' questions, and working on medieval studies around writing and the history of texts.

Until a summary paper has been written about these questions on medieval epigraphy, and in order to make the information as usable as possible, we refer the reader to the introduction of the volume 23<sup>2</sup>, and point out that editing work is fully historical but also always interpretative. According to the protocol established in 2003, the epigraphic text is presented in three forms: a transcription, a critical edition and a translation. These different versions of the text are due to the complexity of an epigraphic object, which is difficult to apprehend, and can help to adapt to new research possibilities. Whenever possible, photographs placed opposite the transcription accompany the inscription, offering a graphical version of the text, always different and complementary of the ones before. This logical order shows the many stages in the examination of a text. It is preceded by more substantial paleographic commentary, which allows the reader to understand the text and to avoid the need for some elements of the transcription. While the first stage of deciphering favours visual elements and the writing style, the critical edition restores the meaning and the translation allows easier understanding. Thus the user can clearly identify what is part of the medieval period and what

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<sup>2</sup> *CIFM* 23, p. 5.

corresponds to the editor's work; he can choose the form which meets his needs, keeping in mind, however, that the three versions of the text are interdependent.

Before and after the text, each note in the volume provides a certain amount of information about the studied inscription. First comes a descriptive sequence, sometimes preceded by an introduction of the edifice in which the inscription was found, which indicates its use, its form, its precise location, its current state, its size, and proposes a date, indicating what criteria it is based on. Next, there are bibliographic indications which trace the main stages of the transmittal of the text, and the paleographic commentary. Lastly, a commentary which endeavours to briefly explain the studied inscription (meaning, structure, formula, biblical or liturgical sources) and to fit it into a general historical context.

Before leaving the reader to discover the epigraphic richness of Blois, Tours and Châteauroux, let us briefly point out some truly remarkable pieces from this twenty-fifth volume. The impressive collection of Carolingian funeral inscriptions preserved or known in Tours and in Touraine is quite remarkable in its size, its date and the form of the texts. It was the object of an indepth study by Cécile Treffort in the context of a special edition of the *Corpus of Inscriptions of Medieval France*, in which the whole of the detailed commentary on writing style, the language or the historical context of the inscriptions can be found. This is why the notes concerning this collection are limited to descriptions of the pieces, and the critical edition and translation of the texts.

This volume also stands out by the many epigraphic literary compositions. From the Carolingian era, it is interesting to read the *tituli* composed by Alcuin for St. Martin of Tours (no. 96a-k) and make the connection with the texts by the same author for St. Hilary of Poitiers or the monastery of Nouaillé,<sup>3</sup> particular attention must be paid to Alcuin's epitaph, a poem which was entirely or partially copied several times since the 9<sup>th</sup> century (no. 112). This epitaph could be the perfect model of funeral inscriptions from the Early Middle Ages, not only because it concentrates a great number of formulas and funeral topics, but also because of the very impersonal feel, even though it is written in the first person. A whole dialogue with the reader and bystander (which is rare in such proportions), the voice from beyond the grave speaks little about itself. If Alcuin's name did not appear at the line 23, no biographic indication would allow to identify him, except his style, which is a true poetic signature.

Dating from right at the end of the 11<sup>th</sup> century, Baldric of Dol's compositions shed light on the diversity of medieval poetic practice. Amongst the eleven epigraphic texts published here and written by Baldric during his abbatial service in Saint-Pierre de Bourgueil, two collections are original (nos. 13-17 and 105-108). They consist of two series of four different epitaphs for a same person: Pierre, prior of the Abbey of Déols, and Alexandre, a young man. It is not known if any one of them was chosen to be engraved in stone. The poet develops free variations on a same theme; they have less to do with the content or poetic form of the texts, than with the way the information is transmitted. The four epitaphs for Pierre of Déols are brief compositions, only four or five elegiac couplets. Although one of them reflects the colours of lamentation and offers thoughts about death, the three others use

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<sup>3</sup> *CIFM* I-1, 31-58, p. 35-59.

the same pattern (name of the deceased, function, qualities, mention of his relationship with the archbishop of Bourges, his good deeds for the community, a wish for him to rest in peace, and a prayer). The poet, who uses the *variatio* writing method, shows a great deal of richness of expression (lexical, syntactic, rhetoric) and displays all of his poetic and creative ability.

Amongst the remarkable funeral inscriptions, the one destined to the first abbot of the Fontgombault Abbey, Pierre de l'Etoile, is particularly notable due to its unusual configuration. With a rare kind of recumbent statue for the first half of the 12<sup>th</sup> century, (the funeral effigy is carved out in shallow relief) the tombstone presents an inscription carved into the chamfer. The writing is not facing the inside of the tomb but the outside, which is why the text starts not at the head of the deceased but at his feet, which means the reader must stand in front of the statue. *Petrus*, the name of the deceased, is the first word of this four-hexameters-long poem, which is written very conventionally, with no biographic elements.

In an entirely different genre, two long diplomatic texts were formerly placed on the gates of the town of Blois, which reminded citizens of the mutual obligations they had towards the counts. These texts are of great interest for understanding inscriptions which reproduce the content of private or public deeds (no. 130-131). Formerly wrongly known as “lapidary charters”, these still little-known documents bring about inquiries about the real function of exposed writing. The inscriptions of Blois have no actual legal value, but allow a formal display and a contextualisation of the decisions, which over time and with the symbolic value of writing, could have replaced the original documents. It will become obvious to the reader that the question of the function of inscriptions, after being partly resolved by the concept of “publicity” by Robert Favreau,<sup>4</sup> is back in the foreground of epigraphic problems. The inscriptions of Pontlevoy (no. 141), of Romoranthin-Lanthenay (no. 143) or of the castle of Plaincourault in Méridon (no. 143) all show that the commemorative function does not sufficiently explain the use of epigraphic writing, and that its public dimension can be very limited.

Amongst the many painted collections, a few stand out: the inscriptions of Lignières-de-Touraine, recently recovered, or those of the crypt of Saint-Aignan-sur-Cher. The large cathedral chapter of Saint-Aignan had the task of healing bodies and relieving spirits. Recent studies on the paintings in the crypt of the collegiate church (Christ in Majesty, the fresco depicting the life of St. Giles, the Raising of Lazarus) underline the theme of confession. Taking into account the inscriptions, especially the text painted onto the phylactery of St. James, seen as the junction of the set of images, has allowed art historians to have a new perspective on these paintings which are otherwise very well-known.

There is still a long way to go to until we can precisely define the epigraphic object in its variety of forms and functions. This new edition of the *Corpus of Inscriptions in Medieval France* is a new step towards this knowledge. That is why, besides the notes classified by department, then in alphabetical order of the towns they were found which make up the main part of the work, the reader will find a list of later or uncertain inscriptions, and different indexes: by proper nouns, themes, the most important words of the text and in chronological order, which make it a true working tool. The authors of this volume would also like to thank all the people from Poitiers, the Centre of France or

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<sup>4</sup> FAVREAU R., *Épigraphie médiévale*, Turnhout, 1997, p. 5 et 31.

elsewhere, who in any way helped to make its publication possible. The photos are the results of field missions carried out by Jean Michaud (†) and Robert Favreau in the late 1990s; more work was done in 2009, 2010 and 2011, and the newest shots were taken by Isabelle Fortuné, Eva Avril and Jean-Pierre Brouard, whom we thank most kindly.<sup>5</sup>

This volume could not be concluded without the authors expressing their deep gratitude to Claude Arrignon, assistant engineer at the CNRS, who has ensured all the operations allowing the edition, publication and circulation of the *Corpus of Inscriptions of Medieval France* almost since its creation, right up until the proofreading of this volume, before embarking on a well-deserved retirement. Anyone who had the opportunity to come and work at the Centre of Advanced Studies in Medieval Civilisation can tell of her competence, the warmth of her welcome and her flawless efficiency. The *Corpus of Inscriptions of Medieval France*, the CESCUM, the CNRS and all the medievalists of Poitiers and elsewhere will forever be in her debt.<sup>6</sup>

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<sup>5</sup> The photos from the notes nos. 114 et 114 were taken by Christophe Raimbault are reprinted with kind permission if the General Council of Indre-et-Loire. Those of the notes nos. 150-157 are licenced to CESCUM-Amelot April 2012.

<sup>6</sup> Translation: Siân Ellis.

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**Tours**, cathedral, identification in the stained glass window of the story of St. John the Evangelist, second half of 13<sup>th</sup> century

**Tours**, cathedral, identification in the stained glass window of the story of St James the Great, second half of 13<sup>th</sup> century

**Tours**, cathedral, identification of the portrayal of a saint in mural paintings from Beaumont-Village, late 13<sup>th</sup> century

**Tours**, cathedral, identification of the portrayal of a saint in mural paintings from Beaumont-Village, late 13<sup>th</sup> century

**Tours**, cathedral, identification of a donator in a stained glass window of the story of St. Maurice, second half of 13<sup>th</sup> century

**Tours**, cathedral, mention of donators in a stained glass window of the Tree of Jesse and the Childhood of Christ, second half of 13<sup>th</sup> century

**Tours**, church of St. Julian, identifications in mural paintings of the story of Moses, late 11<sup>th</sup> century

**Tours**, fragment of a funeral inscription, 9<sup>th</sup> century

**Tours**, funeral inscriptions for Alexander by Baldric of Dol, 1078/82-1107

**Tours**, Marmoutier, church, tombstone of the abbot Barthélemy, 1083-1084, 13<sup>th</sup> -14<sup>th</sup> century

**Tours**, Marmoutier, fragment of an inscription, 9<sup>th</sup> century

**Tours**, Marmoutier, funeral inscription for Bodo, 852

**Tours**, Marmoutier, funeral inscription for Dodenus, 834

**Tours**, museum of the Hôtel Gouin, identification of the remains of St. Bauld, 11<sup>th</sup> -12<sup>th</sup> century

**Tours**, Museum of St. Martin, fragment of a tombstone, late 13<sup>th</sup> or 14<sup>th</sup> century

**Tours**, Museum of St. Martin, identification in mural paintings of the Virtues, 12<sup>th</sup> century

**Tours**, Museum of St. Martin, identification in mural paintings of St. Florent, 12<sup>th</sup> century

**Tours**, Museum of St. Martin, identifications of characters in mural paintings of the charity of St. George, 12<sup>th</sup> century

**Tours**, St. Julian, signature of commanders for the repairing of the vaults, 13<sup>th</sup> or 14<sup>th</sup> century

**Tours**, St. Martin, collection of epigraphic poems composed by Alcuin for St. Martin of Tours, late 8<sup>th</sup> or early 9<sup>th</sup> century

*Tours*, St. Martin, fragment of a funeral inscription, early 9<sup>th</sup> century  
*Tours*, St. Martin, fragments of an inscription, late 8<sup>th</sup> or early 9<sup>th</sup> century  
*Tours*, St. Martin, identifications of characters in mural paintings of the Crowning of Saints, 12<sup>th</sup> century  
*Tours*, St. Martin, inscription commemorating the transfer of the relics of St. Brice, 913 or 1185  
*Tours*, St. Martin, funeral inscription composed by Alcuin for Paul, late 8<sup>th</sup> or early 9<sup>th</sup> century  
*Tours*, St. Martin, funeral inscription by Alcuin for himself, late 8<sup>th</sup> or early 9<sup>th</sup> century  
*Tours*, St. Martin, funeral inscription for Adalberga, 830 ou 840  
*Tours*, St. Martin, funeral inscription for Botmerus, 9<sup>th</sup> century  
*Tours*, St. Martin, funeral inscription for Erveus, 10<sup>th</sup> century  
*Tours*, St. Martin, funeral inscription for Sidrac, 9<sup>th</sup> century  
*Tours*, St. Martin, funeral inscription for a deacon, 814-840  
*Tours*, St. Martin, funeral inscription for Waltarius, second half of 9<sup>th</sup> -first half of 10<sup>th</sup> century  
*Tours*, St. Martin, tomb inscription of Hervé, treasurer of St. Martin, 11<sup>th</sup> century  
*Veigné*, chapel of Saint-Laurent-des-Bois, identification of saints in mural paintings, 12<sup>th</sup> century  
*Veigné*, chapel of Saint-Laurent-des-Bois, inscription mentioning a construction by the chapter of St. Martin of Tours, 12<sup>th</sup> century

### Loir-et-Cher

*Areines*, church, identification of St. Béat, second half of 12<sup>th</sup> century  
*Beauvilliers*, church of Notre-Dame, biblical quote on an altar stone, 12<sup>th</sup> century  
*Blois*, cathedral, crypt, fragment of an inscription traced onto a key brick, before 12<sup>th</sup> century  
*Blois*, cathedral, crypt, funeral inscription for Marie, 11<sup>th</sup> century  
*Blois*, chapel of St. Fiacre, inscription commemorating a remission for inhabitants of Blois by the Count Thibaut, second half of 13<sup>th</sup> century  
*Blois*, church of St. Lazare, funeral inscription for a prior, 1232 or 1264  
*Blois*, city gates, inscription commemorating a concession for inhabitants of Blois by the Count Etienne, late 11<sup>th</sup> or early 12<sup>th</sup> century  
*Blois*, rue Vauvert (Hôtel de Jasaud), inscription informing of a limit in the walls, 12<sup>th</sup> century  
*Chouzy-sur-Cisse*, Notre-Dame-de-la-Guiche, funeral inscription for Jean Châtillon, 1280 or later  
*Coudde*, church of St. Christophe, identification in mural paintings of the legend of St. Christophe, late 12<sup>th</sup> or early 13<sup>th</sup> century  
*La Chapelle-Saint-Martin-en-Plaine*, chapel of Villers, identification of the apostles in the mural paintings of the apse, early 13<sup>th</sup> century  
*Les Roches-l'Evêque*, chapel of St. Gervais, identification of a character in the shrine scene of St. Giles, late 12<sup>th</sup> century  
*Montoire-sur-le-Loir*, chapel of St. Gilles, identifications in mural paintings on the arch separating the transept from the nave, mid 12<sup>th</sup> century  
*Montoire-sur-le-Loir*, chapel of St. Giles, fragmented inscription in mural paintings of the Christ in majesty in the apse, early 12<sup>th</sup> century  
*Montoire-sur-le-Loir*, chapel of St. Gilles, mention of Alpha and Oméga in mural paintings of the transept, mid 12<sup>th</sup> century  
*Nouray*, church of Notre-Dame, funeral inscription for Hugues de Bisol, knight of Fontenailles, 1298  
*Orçay*, church of St. Saturnin, inscription commemorating the consecration of the church in a stained glass window, second half of 13<sup>th</sup> century  
*Pontlevoy*, church of St. Pierre, mention of the consecration of an altar, 1035-1040  
*Romoranthin-Lanthenay*, church of Notre-Dame and St. Étienne, inscription alluding to the consecration of the church, late 12<sup>th</sup> century  
*Saint-Aignan*, collegial church, crypt, identifications in mural paintings of the resurrection of Lazarus, second half of 12<sup>th</sup> century  
*Saint-Aignan*, collegial church, crypt, identifications in mural paintings of the life of St. Giles, second half of 12<sup>th</sup> century

*Saint-Aignan*, collegial church, crypt, identifications and quotes in mural paintings of the central room, second half of 12<sup>th</sup> century

*Saint-Aignan*, collegial church, identification on the capital of Hercules, early 12<sup>th</sup> century

*Saint-Aignan*, collegial church, identifications in mural paintings of the Tetramorph, mid 12<sup>th</sup> century

*Saint-Aignan*, collegial church, identifications in mural paintings of the resurrection of Lazarus, mid or late 12<sup>th</sup> century

*Saint-Aignan*, collegial church, identifications on the capital of the beheading of Jean Baptiste, early 12<sup>th</sup> century

*Saint-Jacques-des-Guérets*, church, commentary on an episode of the life of St. Nicolas, late 12<sup>th</sup> or early 13<sup>th</sup> century

*Saint-Jacques-des-Guérets*, church, commentary in mural paintings of the Pride and Despair, first quarter of 13<sup>th</sup> century

*Saint-Jacques-des-Guérets*, church, commentary in mural paintings of Christ in limbo, late 12<sup>th</sup> or early 13<sup>th</sup> century

*Saint-Jacques-des-Guérets*, church, identification or commentary in mural paintings of the resurrection of Lazarus, late 12<sup>th</sup> or early 13<sup>th</sup> century

*Saint-Jacques-des-Guérets*, church, partial identification in a fragment of mural painting, late 12<sup>th</sup> or early 13<sup>th</sup> century

*Saint-Jacques-des-Guérets*, church, identifications in mural paintings of the Crucifixion, late 12<sup>th</sup> or early 13<sup>th</sup> century

*Saint-Jacques-des-Guérets*, church, identifications in mural paintings of Christ in Glory, late 12<sup>th</sup> or early 13<sup>th</sup> century

*Saint-Jacques-des-Guérets*, church, identifications in paintings portraying knights led by George, mid 13<sup>th</sup> century

*Saint-Jacques-des-Guérets*, church, identifications of St. George and of St. Augustine, late 12<sup>th</sup> or early 13<sup>th</sup> century

*Saint-Jacques-des-Guérets*, church, identifications of St. James in mural paintings depicting his martyrdom, late 12<sup>th</sup> or early 13<sup>th</sup> century

*Thésée*, church of St. George, invocation of St. George or commemoration of a donation, 10<sup>th</sup> -11<sup>th</sup> century

*Tréhet*, church of Notre-Dame, identification of St. Laurent in paintings of his martyrdom, around 1200

*Vendôme*, abbey of La Trinité, identifications and comments on the reliquary of St. Larme, 12<sup>th</sup> century

*Vendôme*, abbey of La Trinité, funeral inscription for Geoffroi de Vendôme, around 1226 or later



## Examples of inscriptions

### 35. Nohant-Vic, church of St. Martin de Vicq – Identification and biblical quotes in mural paintings portraying David and Moses.

The church of St. Martin de Vicq has the distinctive architectural feature of a nave which is practically cut off from the choir by means of a large screen wall which clearly separates the two spaces. The building was probably entirely painted, although most of the decoration was concentrated in the eastern part of the church, on the two sides of the screen wall, and on the four walls of the central part of the choir and in the apse. The architectural characteristics show that the church's construction dates from the end of the eleventh century or the beginning of the twelfth century, and the paint layer which is visible today from the middle of the twelfth century. The program of the church of St. Martin is complex, and as M. Kupfer points out, "the disregard of conventional iconographic formulas, especially in story telling, must be seen as the essential feature of an original artistic design."<sup>7</sup> The analysis of the images should be used alongside the edited inscriptions below.

Identification of characters and abridged biblical quote.

Mural paintings. Inscriptions preserved *in situ*. Location: inside, chevet, western wall (screen wall) either side of the opening towards the nave. Partial inscriptions; state of preservation: average.

Dating: mid 12th century [stylistic dating of the paintings].

Reading from the original.

HUBERT, « Vic », 1932, p. 561, note 3 [text] ; HUBERT, « Les peintures murales de Vic », 1945, p. 77-78 [text] ; KUPFER, « L'église Saint-Martin de Vicq », p. 100 [text] ; POLACK, *Les fresques de Saint-Martin de Vic*, 2012, p. 58 [text and illustration].

All the inscriptions are in a horizontal disposition; horizontally for the identification of Moses; following the angle of the phylactery for the other texts. One line per text. Very careful writing, much like in the rest of the central room of Vicq. It is composed of a mix of capital letters and uncial letters: the D of David, E of *propheta*, the first D, the second E and the N of *descendit*. A with a broken bar. The dimension of the letters is quite irregular, rather small, and the thickness of the line fluctuates. In these inscriptions like in all texts in the collection, a lot of care has visibly been taken for the writing to be elegant, with vertical lines doubled for the capitals and ornamental lines added into the curves of the uncials. Punctuation by a series of dotted lines between *David* and *propheta*. No abbreviation.



<sup>7</sup> KUPFER, « L'étude globale d'un décor », 1988, p. 50-51.

First register on the south of the arch onto the nave (David), on the phylactery:

DAVIT : PROPHETA

First register on the north of the arch onto the nave (Moses), word separated either side of the character's head:

MOY/SEN

On the phylactery:

DESCENDIT A [---

*Davit propheta. Moysen. Descendit a [---*

The prophet David. Moses. He came down...

It is impossible not to notice the variation in the disposition of the characters' names. David's name is written on the phylactery which he holds in front of him, whereas Moses' name is written separated either side of the character's head. Both are very common dispositions in mural paintings; the prophets painted on the wall and on the choir also have their names written in the phylactery. On the one presented by Moses, only the word *descendit* appears, although it is not one of the sentences that are often attributed to this biblical character in medieval art. The word *descendit*, however, occurs over 90 times in the Old Testament, associated with Moses several times, especially in the chapter 19 of Exodus, at the theophany of Mount Sinai.<sup>8</sup>

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### 63. L'Ile-Bouchard, priory of St. Léonard – Identification on the capital of the Entry into Jerusalem.

Little is known about the early days of the priory of St. Leonard of l'Ile-Bouchard. Its foundation dates without a doubt from the last quarter of the 11<sup>th</sup> century or the first years of the 12<sup>th</sup> century. The priory appeared in writing for the first time in 1108, at which time it was dependant on the abbey of Déols. It became a parish in the 12<sup>th</sup> century. Today, only a few ruins remain of the priory, but the quality of the sculptures of the apse and the ambulatory seem to prove the beauty of the former Roman edifice. Art historians compare its sculptures with other examples from Tours, but also with the capitals of Chauvigny (Vienne) or sculptures from Berry from the same period.<sup>9</sup>

Identification of the scene.

Stone. Inscription preserved in situ. Location: church, inside, ambulatory, fourth capital from the north, southern and western sides, inscription written on a band above the characters, under the eave of the capital. Intact inscription. State of preservation: quite good.

Dating: 12<sup>th</sup> century [dating by paleography and the materials].

Reading from the original.

CROZET, « Les chapiteaux de l'ancien prieuré Saint-Léonard », 1942-43, p. 104 [illustration], p. 103 [text] ; LELONG, *Touraine romane*, 1977, pl. 92 [illustration].

Horizontal disposition, no frame or ruling, on one line. Writing of a great quality, perfectly regular. Many uncials are present amongst the very straight capitals: 4 of the 9 E are uncial, as well as the H and the M of *Jherusalem*. There is only one abbreviation: IHERLM (with a barred L) for *Jherusalem*. Several ligatures: NTE in *exeuntes* and AVE in *obviaverunt*. The S of *exeuntes* is upside down. A with chevron in *obviaverunt*. Regular punctuation, with three vertical points, as elegant as the rest of the palaeography.

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<sup>8</sup> See Ex XIX, 14 : *Descenditque Moses de monte ad populum et sanctificavit eum cumque lavissent vestimenta sua* ; Ex XIX, 25 : *Descendit Moses ad populum et omnia narravit eis*.

<sup>9</sup> CROZET, « Les chapiteaux de l'ancien prieuré Saint-Léonard de l'Ile-Bouchard », 1942-43, p. 98.



Eastern side:

EXEVNTES : DE : IHERLM : PVERI : HEBREI : OB

Northern side:

VIAVERV[..]

*Exeuntes de Jher(usa)l(e)m pueri Hebrei obviaveru[nt].*

Coming out of Jerusalem, the Hebrew children went before [the Lord].

The entry of Christ into Jerusalem is mentioned in the New Testament by all four evangelists.<sup>10</sup> The text graved onto the capital, however, cannot be found in any of the biblical versions; it is inspired by a biblical text. The first antiphony of the of the distribution of palms, on Palm Sunday, is: *Pueri Hebraeorum portantes ramos olivarum, obviaverunt Domino, clamantes, et dicentes : Hosanna in excelsis.*<sup>11</sup> It is surprising to not find the word *Domino* on the northern side of the capital. The sentence construction is close to the liturgical phrase, and allows the inscription to present a complete syntactical structure. The disposition of the text on the stone can mean that the text was not entirely engraved. The part of the commentary which concerns the children is placed above their portrayal, whereas no text is in the epigraphic field above Christ. If we imagine the text continuing using the word *Domino*, this word would be above the portrayal of Jesus. An examination of the stone on the northern side confirms that it is not missing text, as there is no trace of an engraving on the epigraphic field.

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#### 141. Pontlevoy, church of St. Pierre – Mention of the consecration of an altar.

Notre-Dame of Pontlevoy, Benedictine abbey, was founded in 1034 or 1035 by Gilduin, Lord of Saumur, who populated it with holy men of Saint-Florent. It was looted in 1562 and 1568. The church of St. Peter, where the inscription was found, existed before the foundation in 1034, but was given to the monks at the time of the construction by Gilduin. The church still has some remains of the primitive construction of the 11th century, but has been renovated several times, from the 12<sup>th</sup> century.

Inscription mentioning the consecration of an altar.

Stone. Inscription discovered in 1841 in the paving, under the altar of the north apse chapel (the exact conditions of the discovery are not known: reclaiming, primary context, etc.). Current location: church, inside, northern wall, just before the entry of the north chapel, at 1.65m up from the floor. Independent inscription, no frame, engraved on four of the six sides of the stone. Double ruling on the front side and the left side; single

<sup>10</sup> Mt XXI, 1-11 ; Mc XI, 1 ; Lc XIX, 28-38 ; Jn XII, 12-15.

<sup>11</sup> *Corpus antiphonalium officii*, III, n° 4416, p. 418.



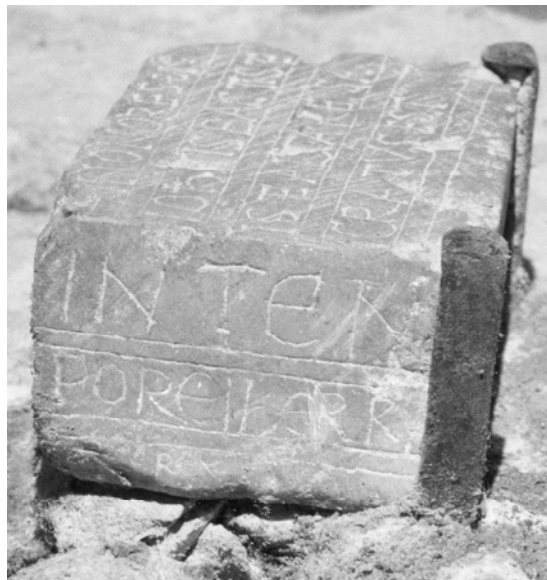
ruling on the two other sides. Size of the block: 22cm x 14.5cm; depth: 9.5cm. Complete inscription (although partially unreadable currently, because of its position against the northern wall); state of preservation: average.

Dating: 1035-1040 [dating by the people mentioned in the text; compatible with the paleography of the inscription].

From the original, seen on site the 4th June 1992, for the two sides still visible today (sides 1 and 2); from the photos published in HARDION, BOSSEBOEUF, *L'abbaye de Beaulieu-lès-Loches*, 1914, p. 62 for the sides 3 and 4.

*Revue des sociétés savantes*, 1872, p. 475-476 [texte] ; *Le Loir-et-Cher historique*, 1897, col. 211-212 [fac-similé] ; HARDION, BOSSEBOEUF, *L'abbaye de Beaulieu-lès-Loches*, 1914, p. 62 [picture] ; LESUEUR, *Les églises de Loir-et-Cher*, 1969, p. 297-298 [text] ; MICHAUD, *Épigraphie et liturgie*, 1978, p. 201 [text].

Horizontal disposition on twelve lines, distributed over four of the six sides of the stone. Height of the C of *sacratus*: 2cm. Irregular and untidy writing, of which a large majority is made up of capitals; some uncials: H, E, M. Some remarkable letters: L of *altare* with a horizontal bar curved downwards; R of *sacratus* with a wavy crossbar; M of *primi* completely closed on the left; A with no horizontal crossbar in *Ansberti, abbati, Adenor* and *femina* ; stem doubled in the H of *Herrico*. Ligature of the T and E in *Bactiste* and *iste*. Nesting of the O in the C of *Herrico*. Stacking of the I and the N in the *in* of the front side. Abbreviation with barred letters in *sancti* and *Johannis*. No punctuation. A cross is traced at the beginning of the first line on the front side of the stone.



Front side:

- 1 + IN ONORE SCI
- 2 IOH[.]IS BACTISTE
- 3 ISTE ALTARE SA
- 4 CRATVS EST

Left lateral side:

- 1 IN TEN
- 2 PORE HERRICO
- 3 REX

Back side:

- 1 IN TENPORE
- 2 ANSBERTI PRIMI
- 3 ABBATI ADENOR
- 4 FEMINA FIERI

Right lateral side:

IVSIT

+ *In onore s(an)c(t)i Joha[n](n)is Bactiste iste altare sacratus est in tempore Ansberti, primi abbati ; Adenor femina fieri jussit in tempore Herrico rex. Ou*

+ *In onore s(an)c(t)i Joha[n](n)is Bactiste iste altare sacratus est in tempore Herrico rex ; in tempore Ansberti, primi abbati, Adenor femina fieri jussit. Ou*

+ *In onore s(an)c(t)i Joha[n](n)is Bactiste iste altare sacratus est in tempore Herrico rex, in tempore Ansberti, primi abbati. Adenor femina fieri jussit.*

In the honour of St. John the Baptist, this altar was consecrated at the time of Ansbert, first abbot; Adénor, woman, ordered it should be done at the time of King Henry. *OR*

In the honour of St. John the Baptist, this altar was consecrated at the time of King Henry; at the time of Ansbert, first abbot, Adénor, woman, ordered it should be done. *OR*

In the honour of St. John the Baptist, this altar was consecrated at the time of King Henry; at the time of Ansbert, first abbot. Adénor, woman, ordered it should be done.

Several altered forms are noticeable in the latin: *honore* without H, *Bactiste* for *Baptiste*, *sacratus* for *sacratum*, *tempore* for *tempore*, *Herrico* for *Henrico*, *altare* as a masculine.

The edition of this text presents many challenges because of the division of the text onto four of the six sides of the stone, because of the mention of two facts (separate or not), the command and the consecration, and the mention of two dating elements. In order to understand and edit the text correctly, the reading direction on each side must be determined. The lateral right side necessarily comes after the back side (to form the expression *fieri jussit*). The cross at the start of the first line on the front side seems to mark the start of the text. What now needs to be determined is if the back side is the next side to be read, with a first dating element, then the right lateral side, finishing with the left lateral side (which would make this text: *In honore sancti Johannis Baptiste iste altare sacratus est in tempore Ansberti, primi abbati ; Adenor femina fieri jussit in tempore Herrico rex*; In the honour of St. John the Baptist, this altar was consecrated at the time of Ansbert, first abbot; Adénor, woman, ordered it should be done at the time of King Henry), or if the front side should be read first, then the left lateral side, the back side and finishing with the right lateral side (which would make this text: *In honore sancti Johannis Baptiste iste altare sacratus est in tempore Herrico rex ; in tempore Ansberti, primi abbati, Adenor femina fieri jussit*; In the honour of St. John the Baptist, this altar was consecrated at the time of King Henry; at the time of Ansbert, first abbot, Adénor, woman, ordered it should be done). With a different punctuation of this second version, we could also have this text with an accumulation of two dating elements: *In honore sancti Johannis Baptiste iste altare sacratus est in tempore Herrico rex, in tempore Ansberti, primi abbati. Adenor femina fieri jussit*. Both solutions in the order of the sides are plausible; the second seeming more obvious in that the text would be read around the stone in a circle, the first meaning the larger sides would be read first, then the smaller ones, which is just as possible as a circular reading order. The distinction in the single or double ruling of the front and left sides from the back and right sides could be in favour of a circular reading order, such as in the second solution. The question also still remains as to the meaning of the expression *fieri jussit*. What was the order of Adénor, wife of Guendouin (or Gilduin), Lord of Saumur and founder of the abbey of Pontlevoy which

the church of St. Peter depended on? Which chronological indication precises this order? What action could justify this type of inscription?

The text mentions several people. The king spoken about on the left lateral side is Henry 1st, King of France from 1031 to 1060. Adénor is the wife of Guendouin (or Gilduin), Lord of Saumur and founder of the abbey of Pontlevoy, in 1034.<sup>12</sup> As specified in the inscription, the abbot Ansbert was the first abbot of Pontlevoy, who came from Saint-Florent de Saumur<sup>13</sup> with the first monks. The dates of his abbatial service vary; it doubtlessly begins at the same time as the foundation of the abbey, but the date of his death is more confused and seems to be around 1040 or 1042. It is possible to tell from the people mentioned that the inscription refers to an event dating from 1034, the foundation of the abbey, to 1040 or 1042<sup>16</sup>, the death of Ansbert. Since the inscription only commemorates the consecration and recalls the memory of a commander, it could have been written a posteriori. The writing could correspond to the middle of the 11 century, without excluding the possibility of its creation in the early 12<sup>th</sup> century, especially taking into account the shape of the M.

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<sup>12</sup> LESUEUR, *Les églises de Loir-et-Cher*, 1969, p. 297.

<sup>13</sup> *Gallia christiana* 8, col. 1379.

**F**orty years after the first volume dedicated to the city of Poitiers under the direction of Robert Favreau, the 25<sup>th</sup> edition of the *Corpus of Inscriptions in Medieval France* adds to the series with three departments of the Centre region: Indre, Indre-et-Loire and Loir-et-Cher. With 162 inscriptions dated from the eighth to the thirteenth century, of which 81 are from the department of Indre-et-Loire alone because of the city of Tours, this region offers a particularly rich, plentiful and varied epigraphic heritage.

This is why texts associated with images are highly represented in this volume, and outnumber the usual funeral inscriptions. Another distinctive feature of the documentation of the Centre region is that half of the inscriptions are dated from the 11<sup>th</sup> and 12<sup>th</sup> centuries, which allows to document a generally under-represented time period, especially from a paleographic point of view. The inscriptions, which accompany the images and help them make sense, are in Latin, or less often in vernacular French, such as the word *Galopin*, which can be seen in the mural paintings of the church of Gargilesse-Dampierre. They bring the social realities of the Middle Ages to life for the reader.

This volume is also outstanding by the many epigraphic literary compositions, for example by Alcuin in the Carolingian era, or those of Baldric of Dol in the early 12<sup>th</sup> century. In another style entirely, the two long diplomatic texts, which were formerly placed on the town gates of Blois and reminded citizens of the mutual obligations they had towards the counts, are of great interest for understanding inscriptions which reproduce the content of private or public deeds.

Now covering 65 departments, the *Corpus of Inscriptions of Medieval France* is a reference collection on the Middle Ages and their study. Exceeding the limits of local and specialised scholarship, it contributes to the revival of scientific questions on the culture of writing in the Middle Ages.

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