The Pietà in French Late Gothic Sculpture

REGIONAL VARIATIONS

William H. Forsyth

THE METROPOLITAN MUSEUM OF ART

The Pietà in French Late Gothic Sculpture

REGIONAL VARIATIONS

The Pietà in French Late Gothic Sculpture

REGIONAL VARIATIONS

William H. Forsyth

To the memory of Albert Mathias Friend, Jr.,
scholar, teacher, friend

Contents

Illustrations

Page numbers are given in *bold italics*.

Preface

This survey of French sculpted Pietàs of the fifteenth and sixteenth centuries is the result of many years of intermittent study. The work progressed through field trips, informal discussions with regional specialists, letters, and a search of written sources. It is impossible to estimate the number of Pietàs that have been lost. Nevertheless, an astounding number have survived war, revolution, religious fanaticism, and changes in taste.

In the narrative, priority has been given to classifying the statues by type and dating them. There is special emphasis on the Pietàs of Burgundy and Champagne, where the classifications can be most clearly made. The rest of the Pietàs are divided into three categories: those of northern France; central France, including the lower Loire valley; and southwestern France. (A map at the beginning of each chapter will help the reader visualize the wide distribution of the sculptures.) Although the Catalogue lists a number of Pietàs in Picardy, Normandy, Brittany, and southeastern France, these regions require further research and analysis.

The subject of attribution to individual sculptors is in a fluid state due to the lack of firm evidence and of evaluation. It needs much more research to be significant. Reference has not been made to other images of late medieval piety. Thus, the relation of the Pietà to the Lamentation over the body of Christ, to his Deposition from the cross, or to his Entombment is seldom mentioned. That topic belongs to the wider theme of late Gothic devotion. To my regret, the special reverence shown the Pietà on Good Friday and other particular times in the liturgy also cannot be addressed here.

Because of the great number of Pietàs, only those of the late Gothic period and the transitional ones from Gothic to Renaissance have been included. All those that I knew about when this text was written have been listed in the Catalogue, which begins on page 149. Only basic facts are given there. In an effort to share my research, I have provided even sketchy information in the hope that these partial entries will serve as useful clues for the researchers who come after.

Among the Pietàs not listed are most reliefs, small sculptures, fragments, and those too rustic to be significant. Evaluations of quality and comparisons to other sculptures have also been omitted.

The Catalogue is organized alphabetically according to place name. Each is followed by its geographical region, or *département*; and, when needed to differentiate towns of the same name, the *arrondissement* (the subdivision of the département, abbreviated *ar.*) is also given. These listings follow the *Dictionnaire national des communes de France* (Paris: Albin Michel/Berger-Levrault, 1984). Many small towns have, over time, been subsumed by growing *communes* (abbreviated *com.*). In such cases, the entry is given under the name of the commune, as the place is known today, and there is a cross-reference from the earlier name.

The individual entries are organized as follows: site (church, museum,

château, etc.), page number (in bold italics) if mentioned in the narrative, and figure number (in bold italics) if illustrated; date, medium, height (in both inches and centimeters); comments; references listed by author and date of publication, keyed to the Bibliography at the end of the book. Almost all surviving Pietàs have changed location several times. When known, this information is given. Sometimes a single building contains several Pietàs, which are then numbered in the Catalogue; when needed for identification, the appropriate number, in parentheses, accompanies mention of such Pietàs in the narrative.

Translations and paraphrases of documents used in the text have been made by me unless otherwise stated.

This book is a companion to my earlier book, *The Entombment of Christ: French Sculptures of the Fifteenth and Sixteenth Centuries* (Cambridge, Mass.: Harvard University Press, 1970). The two books are more interrelated than the reader of either may realize, for Pietàs were probably associated with Entombments much more often than is now apparent.

My interest in this subject came from working under the late Albert Mathias Friend, Jr., Marquand Professor of Art and Archaeology, Princeton University, and Director of Studies at the Dumbarton Oaks Research Library and Collection in Washington. Professor Friend suggested the Pietà as a subject of research when I was a student at Princeton, and I began to collect material under his guidance. During my thirty-seven years at The Metropolitan Museum of Art, the administration furthered this project through travel grants and leaves of absence; and the staff, especially in the Department of Medieval Art, provided valuable support. The Board of Trustees made a generous commitment to the publication of this book. As Director, the late Francis Henry Taylor first opened the official door to my study of Pietàs and the late James J. Rorimer approved the time I spent on the project. The present Director, Philippe de Montebello, whose approval was essential, gave it willingly and maintained a sympathetic interest in the work. I also thank Bradford D. Kelleher, Consultant for Publishing and Merchandise Activities, for his efforts and support. Since my retirement, the staffs of the Marquand Art Library and the Index of Christian Art, both of Princeton University, have given invaluable help.

Innumerable other debts have piled up. Many French colleagues have been unflagging in their enthusiastic cooperation; some already mentioned in the Entombment book have continued to help. The late Francis Salet, former Conservateur-en-Chef of the Département des Objets d'Art at the Musée du Louvre and Directeur of the Musée de Cluny, was a support in many ways, as has his successor, Alain Erlande-Brandenburg. Special thanks go to Jean and Danielle Gaborit and Françoise Baron at the Musée du Louvre. The late Jean Vergnet-Ruiz, Inspecteur Général of provincial museums, was indefatigable in supplying information and lists.

The extensive documentation in the Paris office of the Monuments Historiques de France was made available by Jacques Dupont, Jean Feray, Jacques Esterle, and others. Marie-Madeleine Gauthier, Chargée de Recherche at the Centre National de la Recherche Scientifique, opened avenues of information in Limousin. Antoinette Rézé-Huré, Conservatrice of the Musée National de l'Art Moderne, and Annie Cloulas-Brousseau shared their collected riches in Champagne and in Bas-Limousin with me. Professor Léon Pressouyre of the University of Paris did the same for northern Champagne and elsewhere. Jacqueline Boccador of Paris was most kind and generous.

In the provinces of France, generosity has also been the rule. In Burgundy, the late Pierre Quarré, Conservateur of the Musée des Beaux-Arts in Dijon, and his wife, Madeleine, were kind beyond measure. Yves Beauvalot, former Secrétaire-Général of the Inventaire de Bourgogne, and Canon Jean Marilier, former Conservateur d'Objets d'Antiquités of the Côte-d'Or, repeatedly supplied lists and photographs. Pierre Gras, former Librarian of the Bibliothèque Municipale of Dijon, and many of his associates were always available. Professor Jean Richard, of the University of Dijon, and his wife, Monique, of the Musée des Beaux-Arts, both gave full support; as did the Archives Départementales of the Côte-d'Or. For southern Burgundy, Abbé Denis Grivot, Conservateur d'Antiquités of the Saône-et-Loire, and Raymond Oursel, Directeur des Archives Départementales, gave basic help.

Important support in Franche-Comté came from Marie-Claude Mary, Secrétaire-Général of the Inventaire of that province. Sympathetic help came also from Abbé Pierre La Croix, of the Grand Séminaire at Lons-le-Saunier, and Abbé Gabriel Sage, former Curé of Saint-Hippolyte at Poligny.

For Lorraine, Professor J. A. Schmoll gen. Eisenwerth and his wife, Helga D. Hofmann, generously made available their own lists and photographs as well as those of the University of the Saar. In Nancy, Abbé Jacques Choux, Conservateur of the Musée Historique, and the late Professor Paul Denis made important contributions, as did Gerald Collot, Conservateur of the Musée d'Art et d'Histoire at Metz.

In Champagne, Jean-Pierre Sainte-Marie, Conservateur of the museums of Troyes, and Msgr. André Marsat, Conservateur des Objets d'Art of the Aube, both gave great and continual aid. Janine Bibolet, Librarian of the Bibliothèque Municipale of Troyes, was also most kind. Henry Ronot, Conservateur of the Haute-Marne, and Gilles Cugnier, Conservateur of the Haute-Saône, likewise made available photographs and material. The Archives Départementales of both the Marne and the Ardennes under several directors supplied many photographs. Hubert Fandre of Reims rendered signal service.

In the Midi, among the many who assisted were Professor Marcel Durliat in Toulouse, Professor Jean Secret in Périgueux, Professor Jacques Bousquet, now in Montpellier, Professor Paul Roudié, of the University of Bordeaux, as well as Louis Balsan, Conservateur des Antiquités of Aveyron, and Mathieu Méras, Directeur des Archives Départementales at Montauban. Successive conservators of the Musée des Augustins of Toulouse, as well as Marguerite de Bévotte, were also most courteous and helpful. For many years, Robert Didier, Librarian of the Institut Royal du Patrimoine Artistique of Brussels, has shown constant good will.

I owe an immeasurable debt in the complete rewriting of the manuscript to Jo Ann Connell without whose perseverance and clear head the book probably would never have been finished. Pamela Long also contributed to the preparation of the manuscript. Acknowledgment is especially due to Jacolyn A. Mott for her intelligent and careful editing. Jean Wagner and Rodolfo G. Aiello were diligent in checking facts and bibliography. Michael Shroyer designed the elegant blend of text and photographs and added visual clarity to the text by his arrangement. Teresa Egan managed, in beautiful fashion, the editorial supervision of the book.

My wife, Agnes Mitchell Forsyth, has supported and encouraged me at all times and in all ways.

W. H. F.

Fig. 1. Coburg, Germany, in Scheuerfeld fortress, from Cistercian monastery at Sonnenfeld. *Foto Marburg, Marburg an der Lahn*

Introduction

New images of devotion evolved in Europe in the fifteenth and sixteenth centuries as the result of a revolution in religious thinking partly caused by the ravages of the Black Death and the Hundred Years' War. People were no longer satisfied with traditional representations. They required new interpretations that enhanced the immanent sense of divine presence. A striking and poignant image caught the popular imagination: the Pietà, the pictorial or sculptural depiction of the Virgin Mary holding in her lap the dead body of Christ after it had been taken down from the cross.

Pietàs were usually given or bequeathed to religious establishments for altars, niches, and tombs. Many, probably most, have disappeared—lost in war and revolution or discarded in the inevitable wear and tear to which all church furnishings are subject. Of those that have survived, few can be firmly attributed to specific sculptors.[1]

The Pietà was not the invention of an individual theologian or artist; it developed gradually over five centuries. The subject is not mentioned in the four gospels, nor is it known in any surviving text of the early church fathers.[2] Although the Pietà did not appear in Byzantine art, its roots go back to the Byzantine theme of the *Threnos*, that is, the Lamentation of the Virgin over the dead body of Christ. The emergence of the Threnos and its subsequent development have been traced by Kurt Weitzmann, Gabriel Millet, and others so convincingly and thoroughly that only brief references to their works are needed here.[3] The Pietà first appeared in Italo-Byzantine painting as a scene separate from the Lamentation. Erwin Panofsky says that the Pietà was created by fusing the Threnos and the Madonna of Humility (shown as a humble figure sitting on the ground rather than a member of the nobility in a chair or on a stool).[4]

It was in Germany that sculptors first grasped the possibilities of the Pietà as sculpture in the round.[5] This medium gives an immediate sense of physical presence. Such emphasis seems to have been inspired by the vision of fourteenth-century German mystics contemplating the Passion. The sculptured Pietà became integral to German piety, theology, and art more than a century before it became popular in France.[6] The earliest example of the German Pietà usually cited is a lost sculpture from Cologne, dated 1298. However, the seventeenth-century chronicler who described it used only vague terms.[7] The earliest existing German Pietà, ca. 1320, is now at Coburg (Fig. 1).[8] It shows the

Fig. 2. Tongres, Belgium, in
cloister of Notre-Dame.
Copyright A. C. L., Brussels

Virgin holding Christ's body, which is seated rigidly on her lap. The grim
starkness of this image is a unique and terrible interpretation. The Virgin is
stiffly transfixed, her dolorous face turned toward the contorted body of Christ.
Such Germanic Pietàs are to be found in southeastern Belgium (see Fig. 2),
much of which was part of the Holy Roman Empire in the fourteenth century
and served as a corridor of influence between the German Rhineland and
France.[9] However, the intolerable intensity of the Coburg Pietà was never picked
up by the French.

The International Style, arising in the eastern parts of the German Empire
in the second half of the fourteenth century, produced a new version, the so-
called *Schöne Pietà*, which, with its softer modeling and gentler mood, came
closer to the French point of view.[10] Although this "beautiful" type spread

throughout most of Europe during the reign of the German emperor Charles IV
(1355–78), only a few French examples directly reflect its influence.[11] A great
political and cultural rapprochement took place between France and Germany in
1378, when the emperor, with his son, the king of Bohemia, went to Paris on a
state visit to his nephew and ally, King Charles V of France. The devotional idea
of the Pietà, which must have been in the air, could well have been transmitted
by such contacts.[12]

A specifically French interpretation of the theme is seen in illuminations
commissioned between 1384 and 1409 by the duke of Berry for his library. The
earliest example, cited by both Panofsky and Meiss, is a half-page illustration in
the *Très Belles Heures de Notre-Dame* of Jean, duke of Berry.[13] The page was
composed, Meiss says, no later than 1384. This *bas-de-page* may be considered a
proto-Pietà, recalling the Madonna of Humility and the Italian Lamentation.
In a second example, in the *Petites Heures de Jean de Berry*, the Virgin, no longer
seated on the ground, rests Christ's body firmly on her knee.[14] A third Pietà, in
the *Grandes Heures*, is composed so that the bodies of Christ and the Virgin form
two intersecting diagonals.[15]

At the same time that the duke of Berry commissioned these manuscripts,
his brother the duke of Burgundy, Philip II, who was called Philip the Bold,
ordered the first sculptured Pietà of which we have a record in France (July 4,
1388).[16] It was intended for his Paris residence, the Hôtel d'Artois. Two years
later, on August 4, 1390, the duke paid to transport from Paris to his newly built
monastery of Champmol at Dijon "un ymage de Notre Dame laquelle tient
embracié notre Seigneur et de deux petits angeles" (an image of Our Lady, who
holds our Lord in her embrace, and of two small angels).[17] These references may
have been to the same statue, but we cannot be sure. In both instances, the
Pietà was said to be accompanied by a pair of angels. What is important is the
attachment of the duke to the Pietà, which he used in his private oratory and in
the religious establishment that he founded to perpetuate intercessions for
himself and his family.

The Pietà was introduced into French sculpture as the result of complex
interrelated forces from different geographic areas and a variety of media.
During the fourteenth century, the image had not yet reached its full popularity
and was still comparatively rare, whether in manuscript, sculpture, or painting.[18]
Furthermore, deteriorating economic conditions during the Hundred Years' War
militated against artistic patronage except by people of high rank. It was only
with the economic and cultural revival in the second half of the fifteenth
century that the Pietà became common.

Burgundy

Saint-Fargeau Etalante HAUTE-SAÔNE Rhine R.
Epoisses Chanceaux
COTE-D'OR Saône R.
Saint-Seine-l'Abbaye Fontaine-lès-Dijon Frasne-le-Château
Pouilly-en-Auxois Dijon DOUBS
Loire R. Arnay-le-Duc Beaune Doubs R. Baume-les-Dames
Montcenis Salins-les-Bains Chaumont
Gergy JURA Poligny
Chalon-sur-Saône Saint Lothain
SAÔNE-ET-LOIRE Beaufort L. Geneva
Azé Ain R. Rhone R.
Allier R. AIN

FRANCE

Rhone R.

miles 0 25 50
kilometers 0 40 80

Chapter I: Burgundy

The Burgundian state, comprising all the lands subject to the dukes of Burgundy in the fifteenth century, was one of the most spectacular centers of political power in late medieval Europe. At their greatest extent, the Burgundian holdings stretched from the North Sea to the Mediterranean in a nearly unbroken belt. The dukes, although nominally subject to the French crown, conducted themselves like the independent princes they actually were. It is not surprising that these dukes and their successors favored the arts, which they used to enhance the image of their power and eminence.

Beginning in 1433, Isabella of Portugal, the wife of Philip the Good, gave endowments to several monasteries, including Champmol and Basel, to perpetuate masses and prayers for the ducal family. By 1450, engraved copper plaques, all following the same model, had been installed to commemorate these foundations.[1] In the center of each plaque is a Pietà; Isabella, her husband, and their three sons (two of whom had died) all kneel in supplication (Fig. 3). Charles (later Charles the Bold), as the only son then living, was doubtless the subject of his mother's special concern and the impelling reason for her foundations. The plaques, which are close in style to those made in Tournai, Ghent, and Bruges, may have been exported from one of those cities.[2] The position of the figures, with Christ half seated, implies some affiliation with Pietàs of the International Style. Pierre Quarré raised the question of a possible relationship between these plaques and the Pietà (now lost; discussed in the Introduction) that had been brought to the monastery of Champmol in 1390 by Philip the Bold, the grandfather of Isabella's husband.[3]

Undoubtedly, there were other instances of this theme in Burgundy. At least one Pietà must have been intermediate in date and style between that of 1390 and the extant Pietàs that form the subject of this chapter. Evidence for this assumption stems from a Burgundian Pietà (Fig. 4) now in the Liebieghaus at Frankfurt am Main (no. 1).[4] The discordance between its composition and execution is striking and can be explained in such a way. A certain tameness of carving is apparent in the Virgin's flaccid hands, the summary treatment of Christ's head and face, and the lack of articulation of his arm and torso. In contrast, the bold originality and monumental dynamism of the composition suggest the genius of Claus Sluter (died 1406), who was head of Philip the Bold's ducal workshop and the foremost Burgundian sculptor of the time.[5] The composition of this Pietà is unsurpassed in the stunning contrast of the Virgin's swirling drapery and the sweeping curve of Christ's body. In several important respects, the sculpture reflects the innovative archetype that must have supplied

the dominant characteristics of Burgundian Pietàs. The Virgin gazes at Christ with poignant intensity. Heavy drapery sharply outlines her crossed legs, which firmly support Christ's body. She holds him gently with both hands. His torso and drooping head are turned outward toward the worshiper, and his left leg is drawn slightly behind the right.

A fine Pietà housed in the former chapel of the Holy Cross of Jerusalem in the General Hospital of Dijon (Figs. 5–6) likewise bears evidence of the influence of the ducal workshop.[6] It is similar to the Frankfurt model in its general appearance and mood of tender pathos. The clarity of the Frankfurt composition, however, is here somewhat obscured by the full and complex folds of the mantle over the Virgin's lap. This complex drapery recalls sculptures of Claus de Werve and Jean de la Huerta, successors in turn to Claus Sluter as head of the ducal workshop.[7] The careful rendering of Christ's anatomy and features (Fig. 6) also derives from figures of Christ by Claus de Werve on the Calvary of Saint-Bénigne at Dijon (Fig. 7) and from the Entombment of Langres Cathedral (Fig. 8).[8] The Dijon hospital's Pietà serves as the key piece of a small, tightly knit group.

The second Pietà in this group is in the Musée des Beaux-Arts in Dijon

Fig. 3. Basel, Switzerland, votive plaque, in Historisches Museum, from nearby Carthusian monastery of Val-Sainte-Marguerite. *Photo: M. Babey. Courtesy Director of Historisches Museum, Basel*

Fig. 4. Frankfurt am Main,
Germany, in Liebieghaus.
*Foto Marburg, Marburg
an der Lahn*

(no. 2; Fig. 9). Its derivation is indicated by the position of the figures and the modeling of Christ's body. The folds of fabric clustered around the Virgin's head and below her lap, while still following the fundamental composition, have been simplified. Her face is somewhat coarsened.

A third Pietà, in the church of Saint-Désiré at Lons-le-Saunier (Fig. 10), southeast of Dijon in Franche-Comté, is drawn into the sphere of the Dijon hospital group by its near identity to the two just discussed. It follows the simplifications of the Dijon museum Pietà rather than the complex drapery of the hospital Pietà. In all three statues, the headcloth of the Virgin, heavily folded across her throat and shoulders, recalls the *cagoule*, or cowl, worn by many of the mourning figures known as *pleurants* on Burgundian tombs.[9] The figures that surround the Lons Pietà are arranged formally in a rectangle,[10] as they are in an Entombment at Dijon hospital (Fig. 11). In both the Pietà and the Entombment, a shroud is held up gracefully behind the body of Christ. The bearded faces of the bearer of the shroud at Christ's feet in Figure 10 and the one at his head in Figure 11 derive from Sluter's Isaiah on the Well of Moses at Dijon.[11] A fourth Pietà, at Rouvres-en-Plaine near Dijon, can be included in the hospital group. The posture of both figures is similar in spite of increased stiffness. The mantle, however, falls around the Virgin's feet with the same soft folds as in the Dijon museum Pietà rather than the well-defined creases of the hospital Pietà.

Fig. 5. Dijon, in General
Hospital museum. *Photo:
Robert David, Paris*

Fig. 6. Dijon, head of Christ,
detail of Figure 5. *Courtesy
Inventaire Général, Bourgogne*
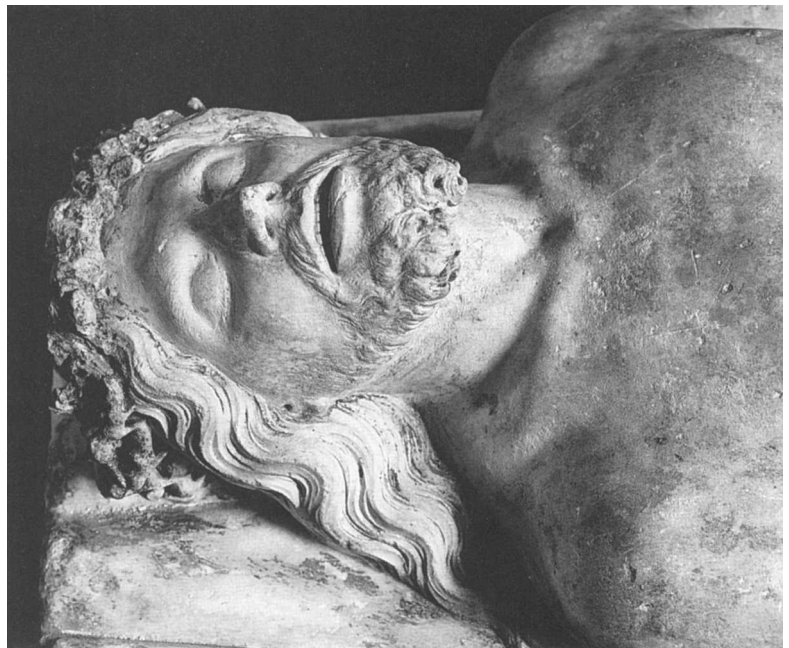
Fig. 7. Dijon, head of Christ, in Musée Archéologique, from Calvary of Saint-Bénigne. *Courtesy Pierre Quarré and Musée Archéologique, Dijon*

Fig. 8. Langres, head of Christ, in chapel of convent of the Annunciads, the only extant figure from an Entombment of 1420 that was in the cathedral. *Courtesy Dr. Henry Ronot, Paris*

Fig. 9. Dijon, in Musée des Beaux-Arts. *Courtesy Caisse Nationale des Monuments Historiques et des Sites © Arch. Phot. Paris/ S.P.A.D.E.M.*

Fig. 10. Lons-le-Saunier, in church of Saint-Désiré. *Courtesy Pierre Lacroix, Lons-le-Saunier*

Fig. 11. Dijon, left half of Entombment, ca. 1459, in General Hospital museum, in altar niche. *Courtesy Maimponte, Paris*

A large number of sculptures, all roughly contemporary and all bearing an unmistakable family resemblance, make up another group of Burgundian Pietàs. Found outside the Dijon area, they nonetheless appear to derive, at least indirectly, from the Pietàs of the hospital group. Arnay-le-Duc and Pouilly-en-Auxois, both strongholds of ducal power and fairly near each other, provide examples of this second group: Figures 12 and 13 clearly follow the model established by the Dijon hospital group but with a difference. The Virgin's head and shoulders are not so heavily muffled in drapery; her legs, with the left crossed in front of the right, are clearly defined, as in the prototype at Frankfurt

am Main; and her narrowed lap accentuates the vertical composition. Christ's legs drop straight to the ground. His body seems insecurely held on the Virgin's lap and lacks the visible support characteristic of the Dijon hospital group. The very low loincloth is unique to the second group.

The Pietà at Arnay-le-Duc has enough affiliations with a statue of Saint Anne now in the Musée Rolin at Autun to suggest that both could be works of the Autun school, perhaps even done by the same hand.[12] The Virgin's face is nearly identical to Saint Anne's; and the elegant, delicate folds of their wimples and the gathered material of their gowns are very similar.

The dependence of Pouilly-en-Auxois on Arnay-le-Duc is obvious. The postures of the Virgin and Christ are the same. In both, the Virgin's left leg is sharply defined by deeply undercut drapery, and the upper half of Christ's torso seems to float without support. The heads of the Pouilly Pietà, however, are in the local Auxois style, broad across the temple and mouth.[13] Again in contrast to Arnay, the end of the Pouilly Virgin's headcloth is thrown across her shoulders in a sweeping curve that reveals the throat. This Pietà is one of a series of sculptures that originally may have been mounted on a *jubé*, or choir screen. The existence of such a structure is implied by cuts in the capitals on opposite sides of the church where the ends of a screen would have been attached to the walls.

A Pietà now in the Musée du Louvre (no. 3; Fig. 14), from the commandery of Montmorot at Fraignot near Dijon, follows Arnay and Pouilly in the general posture of the figures.[14] As at Arnay, the Virgin sits on a ledge

Fig. 12. Arnay-le-Duc, in church of Saint-Laurent. *Courtesy Inventaire Général, Bourgogne*

Fig. 13. Pouilly-en-Auxois, in church of Notre-Dame-Trouvée. *Courtesy Inventaire Général, Bourgogne*
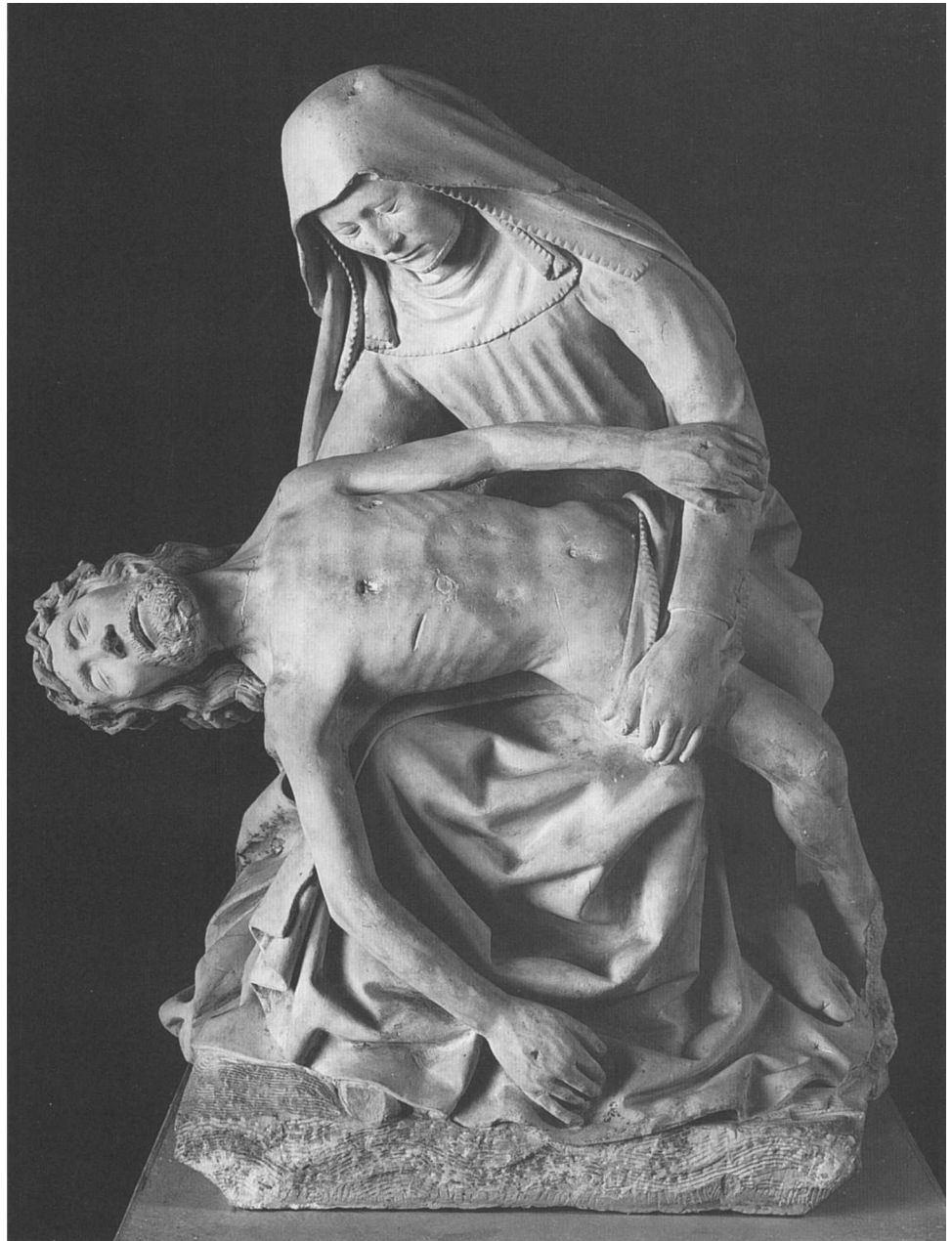
Fig. 14. Paris, in Musée du Louvre. *Courtesy Réunion des Musées Nationaux, Paris*

representing the rock of Golgotha.[15] Her headcloth resembles the one worn by the Arnay Virgin. The turbulent drapery below the lap, however, is different from that of either of the two previous Pietàs. Christ's head is in the Auxois style seen at Pouilly. His body again seems unsupported. The Montmorot Pietà resembles the Dijon hospital Pietà in the position of Christ and the Virgin's left arm. Christ's left leg is drawn back as at Dijon, but the legs are constricted as at Pouilly. His waist is narrowed and the loincloth worn low in the style of Arnay and Pouilly.

A Pietà from Asnières-en-Montagne (Fig. 15) is an offshoot of this group. Although lacking their suavity, it has a sober strength. The wide shoe belies the early date implied by the stiffly articulated figures and the exaggerated size of the hand. The donor, represented by the miniature figure, was probably a member of the Rochefort family.[16] He may have supplied a more sophisticated model to his local sculptor (*imager*), who interpreted it as best he could.

A Pietà in the church at Thoisy-le-Désert (Fig. 16) is the key piece in a third group. Here, in contrast to the Arnay and Pouilly Pietàs, the vertical composition has given way to a horizontal one, and Christ's body no longer seems to be floating. The Virgin's headcloth is much simpler; and her face, rounded and more childlike.[17] The folds below her lap have been reduced to smooth curves as regular as the segments of a circle. She sits upon the rock of Golgotha in a reverie. A Pietà at Montmirey-la-Ville in Jura has many of the same elements, treated in a rustic manner. In two nearby Pietàs, at Beurizot (Fig. 17) and Chevannay, the sculptors followed the horizontal posture and curved drapery of Thoisy but with the deeply undercut folds of Arnay. They also enlarged Christ's body and consciously widened the Virgin's lap to accommodate it. Her face, neck, and hair are more exposed. At Chevannay, Christ's body has greater support, allowing him to lie naturally on his back.

A Pietà in the church of Notre-Dame at Beaune (Fig. 18) also falls into the third group. The Virgin turns toward Christ with greater intensity, however, and

Fig. 15. Asnières-en-Montagne, in church. *Courtesy Caisse Nationale des Monuments Historiques, Paris*

Fig. 16. Thoisy-le-Désert, in church. *Photo: Robert David, Paris*

Fig. 17. Beurizot, in church. *Courtesy Caisse Nationale des Monuments Historiques, Paris*

Fig. 18. Beaune, in church of Notre-Dame. *Courtesy Caisse Nationale des Monuments Historiques, Paris*

Fig. 19. Beaune, in hospital museum. *Foto Marburg, Marburg an der Lahn*

Fig. 20. Chanceaux, in church of Saint-Antoine. *Courtesy Canon Jean Marilier, Dijon*

Fig. 21. New York, in The
Cloisters, The Metropolitan
Museum of Art. *The Cloisters
Collection, 1925 (26.63.36)*

grips him firmly with both arms. In the museum of the hospital at Beaune, a
statuette of a Pietà (Fig. 19), originally in a niche in the wall of a house near the
church, follows the Notre-Dame Pietà in posture and drapery without being a
direct copy. At Chanceaux is a Pietà (Fig. 20) that is a more developed version
of the same group. It depends upon the Pietà in the hospital museum at Beaune
for Christ's arched position, the Virgin's encircling arms, and the elaborate
drapery beneath her ample lap. She sits in a frontal position. The angle of her
left leg and tilted foot is slightly reminiscent of the Dijon hospital Pietà. The
wimple, the mantle encompassing her entire body, and Christ's crossed legs are
typical of the Burgundian groups discussed so far. These motifs appear again in
a Pietà at Cervon in Nièvre, outside Burgundy proper.

    A statuette now in The Cloisters in New York (no. 3; Fig. 21) is an elegant
variation of Chanceaux. It is similar in the pose of Christ as well as the flaring
mantle of the Virgin and the drapery below her lap.[18] The composition of the
two figures, however, has been contracted to allow space for the flanking saints,

James the Great and Nicholas.[19] Instead of grasping Christ's body as at Chanceaux, the Virgin sits in an attitude of meditation with her hands (now missing) together in prayer.

In a delicately carved and painted Pietà at Chamesson, the Virgin leans forward as at Thoisy, and her childlike face is similar but more refined. She wears a wimple and headcloth much like those of the Arnay Virgin. Nearby, at Quemigny-sur-Seine, is a somewhat coarser version. A distinctive example found in Yonne at Saint-Fargeau (Fig. 22) follows the underlying structure of the third group in the position of Christ—tipped outward, legs crossed. The drapery of the Virgin's lap repeats much of the basic pattern, but the arrangement of the headcloth is an elaborated version of the one at Thoisy. The influence of this third Burgundian group can be traced into eastern Champagne to a fine Pietà in the church of Saint-Jean-Baptiste at Chaumont (Fig. 23). Here, as at Beaune, Christ's body turns outward and is tightly gripped by the Virgin. As at Chanceaux, her diagonal left leg is half hidden by drapery. The multiple folds break with brittle, sharp edges in contrast to the treatment in most Burgundian Pietàs. In all, the Chaumont Pietà gives a more tumultuous effect than the others of this group. A similar Pietà at Beaufort (Fig. 24) is of inferior quality.

A fourth group of Pietàs, scattered across the northern half of Franche-Comté, is epitomized by the Pietà at Salins-les-Bains (Fig. 25). Several characteristics distinguish it from the previous group: the Virgin's bulkiness is emphasized by the close fit of her headcloth with its shallow, tight folds over the head and shoulders; her wide, solid lap firmly supports Christ's body; the bottom edges of her garments are almost completely flat on the ground; and Christ's loincloth is tied with a loop. This loincloth with stiff, fan-shaped lappets is identical to one worn by Christ on a tomb at Gray, attributed to Claude Lulier.[20] Others in the Salins group with the same heaviness and wide lap include the Pietàs at Saint-Lothain (Fig. 26) in Jura, Baume-les-Dames (Fig. 27),

Fig. 22. Saint-Fargeau, in church. *Courtesy Alice Bertin, Nancy*

Fig. 23. Chaumont, in church of Saint-Jean-Baptiste. *Foto Marburg, Marburg an der Lahn*

Fig. 24. Beaufort, in church. *Courtesy Pierre Lacroix, Lons-le-Saunier*

Fig. 25. Salins-les-Bains, in church of Saint-Maurice. *Courtesy Caisse Nationale des Monuments Historiques, Paris*

Fig. 26. Saint-Lothain, in church. *Courtesy Inventaire Général, Besançon. © 1974 Inventaire Général*

Fig. 27. Baume-les-Dames, in church of Saint-Martin. *Courtesy Conway Library, Courtauld Institute of Art, London © G. Zarnecki*
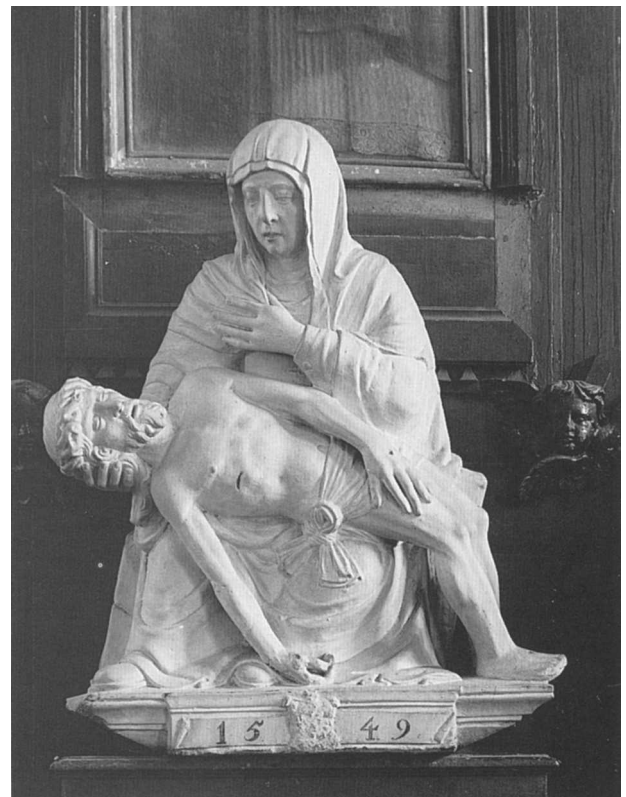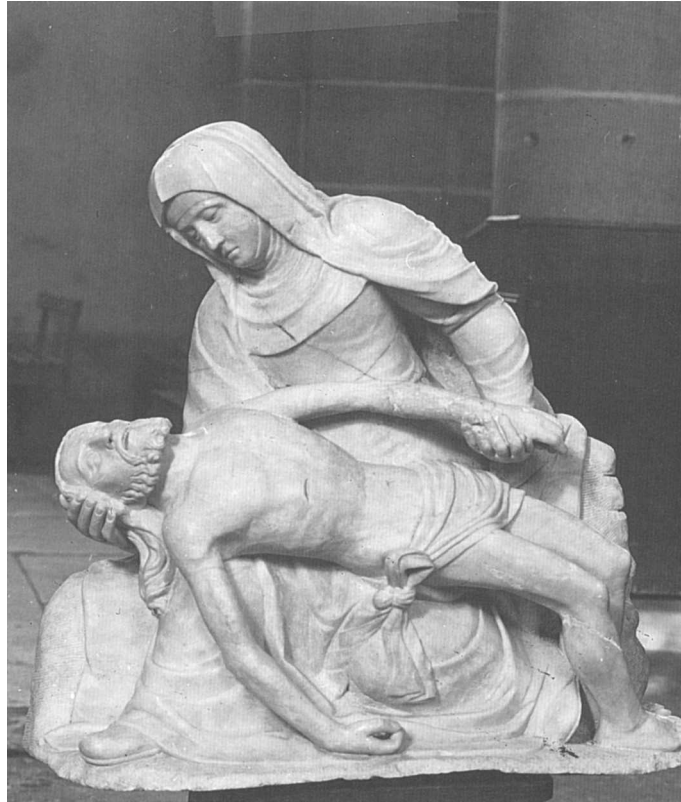
Fig. 28. Frasne-le-Château, in church. *Courtesy Gilles Cugnier, Luxeuil-les-Bains*

Fig. 29. Poligny, in church of Saint-Hippolyte. *Courtesy Conway Library, Courtauld Institute of Art, London*

Fig. 30. Epoisses, in château.
Photo: Robert David, Paris

Frasne-le-Château (Fig. 28) in Haute-Saône, Cugney, and Sornay. They are made of alabaster, probably quarried near Salins.[21] All but Frasne-le-Château have the same kind of molding on the base.

At Poligny, above the south doorway of the church of Saint-Hippolyte, is a Pietà of similar ponderous proportions (Fig. 29). The Virgin's feet are planted solidly on the ground and partly covered by the flat folds of her garment. This Pietà, however, is also allied with the two at Beaune (Figs. 18–19) in the way the Virgin grasps Christ's body. The headcloth is distinct from those of the Salins group.[22]

In a Pietà of superior quality at Epoisses (Fig. 30), the Virgin sits with her hands in prayer instead of reaching out to clasp Christ's body.[23] This pious gesture makes her seem withdrawn; she is more like the chief mourner adoring the Lord than an actual participant in the Passion and thus sets the mood for the worshiper praying before her. Perhaps this change in emphasis can be explained by the growth of the cult of Notre-Dame de Pitié and its incorporation into the liturgical life of the Church. Although there are other praying Pietàs in Burgundy,[24] only one of them, at Saffres, depends directly upon Epoisses. Epoisses had more influence in central and southwestern France than it did in Burgundy. ·

The Pietà at Epoisses breaks with tradition not only in its iconography but also in composition and style. The drapery unifies the sculpture in an enclosing ellipse, which is formed by the upper half of the Virgin's silhouette and by Christ's right arm and the deeply cut folds of the Virgin's garments below his body. Emphasis on elliptical structure is characteristic of the later work of Jean de la Huerta, that most original Burgundian sculptor.[25] The Epoisses Pietà
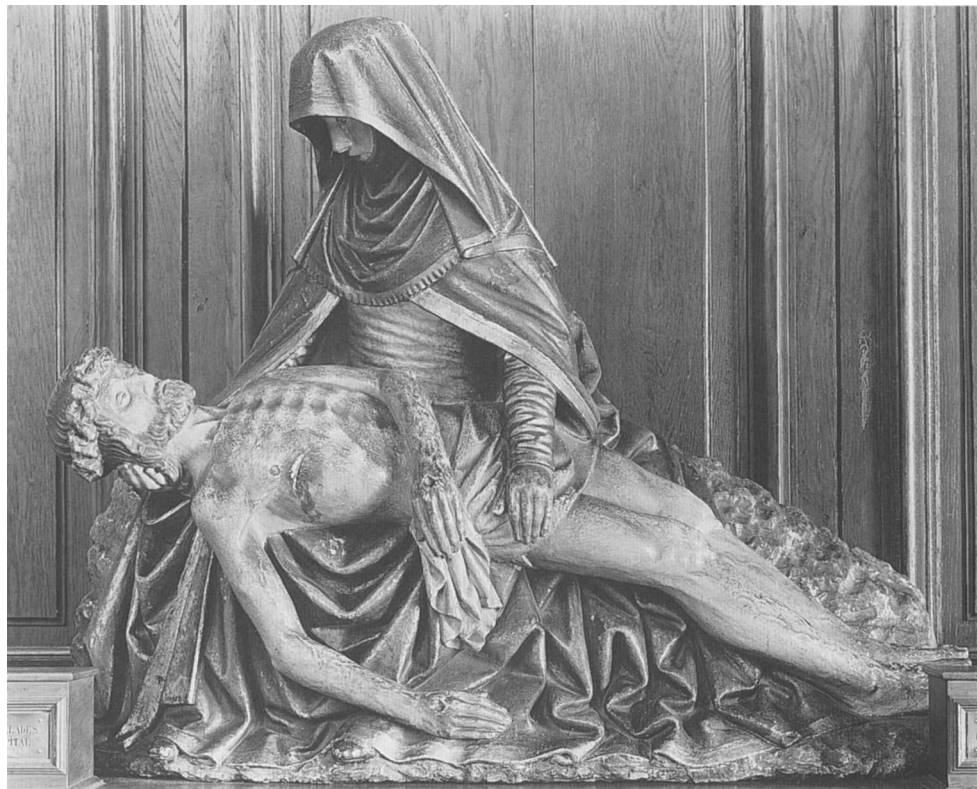
Fig. 31. Chalon-sur-Saône, in hospital chapel. *Foto Marburg, Marburg an der Lahn*

Fig. 32. Saint-Christophe-en-Bresse, in church. *Courtesy Abbé Denis Grivot, Autun*

Fig. 33. Gergy, in church
of Saint-Germain-d'Auxerre.
*Courtesy Lescuyer through
Abbé Denis Grivot, Autun*

Fig. 34. Chalon-sur-Saône,
Education of the Virgin,
showing Saint Anne, in
Musée Denon. *Courtesy
Musée Denon, Chalon-sur-
Saône*

Fig. 35. Montcenis, in
church. *Courtesy Abbé Denis
Grivot, Autun*
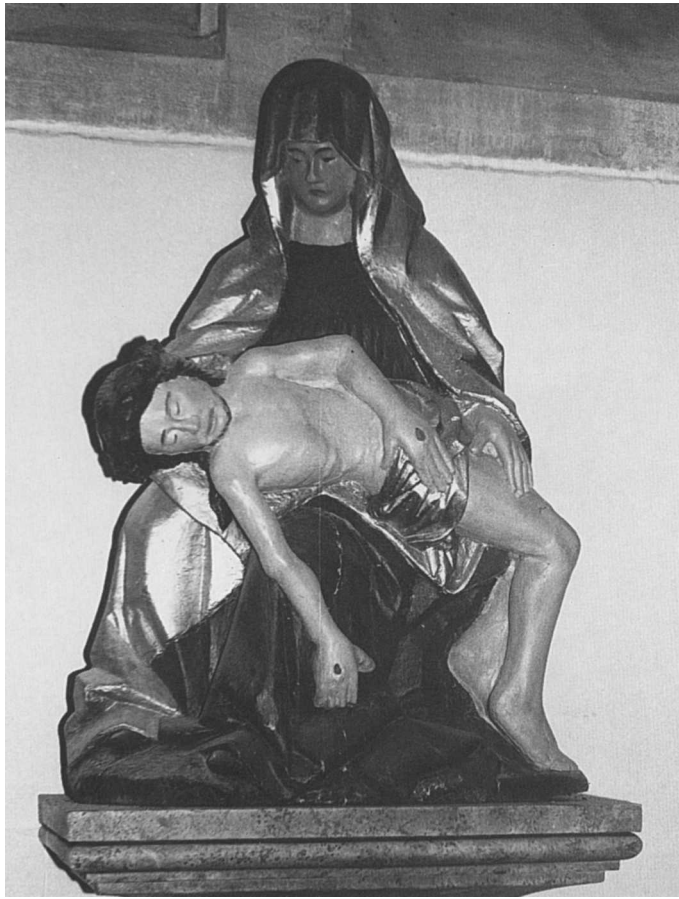
Fig. 36. Saint-Denis-de-Vaux, in church. *Courtesy Abbé Denis Grivot, Autun*

Fig. 37. Marcilly-lès-Buxy, in church. *Courtesy Abbé Denis Grivot, Autun*

Fig. 38. Cluny, in Musée Ochier. *Courtesy Abbé Denis Grivot, Autun*
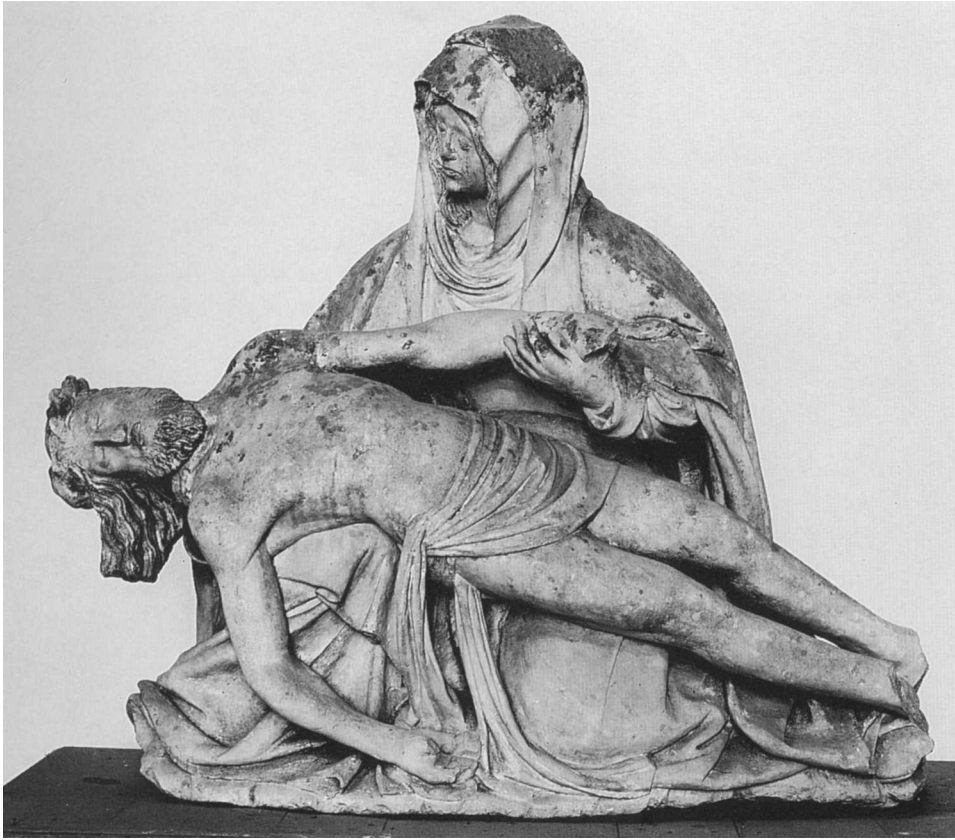
Fig. 39. Saint-Seine-l'Abbaye,
in abbey church. *Courtesy
Inventaire Général, Bourgogne*

indeed has been attributed to him because of its vigorous composition and
harshly angular drapery.[26] Other elements, however, such as Christ's very large
head, his bulky loincloth, and the exaggerated use of bunched drapery beneath
his legs, suggest that this is merely a workshop piece.

An outstanding Pietà of southern Burgundy, in the hospital chapel at
Chalon-sur-Saône (Fig. 31), also cannot be classified in a specific group. Its
relationship to Epoisses is somewhat ambiguous. There is a similarity in the
bunched drapery and the diagonal position of Christ's body, with its bony rib
cage. However, the Virgin's rigid posture, her taut headcloth and mantle, and
the heavily folded bodice create a tension in the Chalon Pietà that is alien to
Epoisses. At Chalon, the deeply undercut folds of the Virgin's wimple are
repeated twice in her garments below Christ's body. The confrontation of the
two figures heightens the drama. Three more Pietàs of this type are in Chalon
itself: one in the hospital refectory and two in the church of Saint-Laurent,
where Bishop Jean Germain established a chapel in 1442 dedicated to Notre-
Dame de Pitié. Others, suggesting semi-independent workshops, are located in
the vicinity, at Châtenoy-le-Royal, at Saint-Christophe-en-Bresse (Fig. 32), at
Gergy (Fig. 33), at Gourdon, and, slightly farther away, at Azé near Mâcon.

The last four differ stylistically from each other but are iconographically
similar. The Virgin's left leg is placed at an angle so low that the tip of her shoe
points upward and outward in a curious tilt that is an exaggeration of the one
depicted in the third group, particularly at Thoisy-le-Désert and Beurizot. The
Gergy Pietà has some relation to the Dijon hospital Pietà in the soft drapery
around her leg and over her neck and shoulders. A comparison of this Virgin's
face to that of a statue of Saint Anne (Fig. 34) in the Musée Denon at Chalon-

Fig. 40. Dijon, on house, rue du Chaignot. *Courtesy Caisse Nationale des Monuments Historiques, Paris*

Fig. 41. Etalante, in church of Saint-Martin. *Courtesy Inventaire Général, Bourgogne*

Fig. 42. Dijon, in Musée des Beaux-Arts. *Courtesy Conway Library, Courtauld Institute of Art, London*

Fig. 43. Dijon, Figure 42 from back. *Courtesy Conway Library, Courtauld Institute of Art*

sur-Saône and of a Pietà at Montcenis (Fig. 35) near Chalon implies a proficient local workshop affiliated with Dijon.

Three Pietàs of a different type and well above average in execution are found at Saint-Denis-de-Vaux (Fig. 36), at Saint-Jean-de-Vaux, and at Marcilly-lès-Buxy (Fig. 37). They are related in the position of Christ and the way the Virgin's legs are drawn under her so that the drapery is thickly bunched at the base. A number of other Pietàs, somewhat rustic and differing in style from each other, follow this same, fifth type.[27] In still another variation, Christ lies flat on his back. Examples can be seen at Saint-Gengoux-de-Scissé, Sassenay, and Cheilly-lès-Maranges.[28] An unusual Pietà from Bissy-la-Mâconnaise, now in the

Fig. 44. Esbarres, in church.
Courtesy Canon Jean Marilier, Dijon

Fig. 45. Savigny-sous-Mâlain, in church of Saint-Etienne. *Courtesy Inventaire Général, Bourgogne*

Musée Ochier at Cluny (Fig. 38), combines the sophisticated drapery of the third group with a stiffly archaic Christ.

A sixth group centers around an important Pietà in the monastic church at Saint-Seine-l'Abbaye (Fig. 39) in the heart of Burgundy.[29] Here, emphasis has shifted from the mother to her son. In contrast to Epoisses and Chalon, the diagonal sweep of Christ's body is uninterrupted and takes on increased prominence. Christ is no longer an accessory to the Virgin's grief. Her dynamic
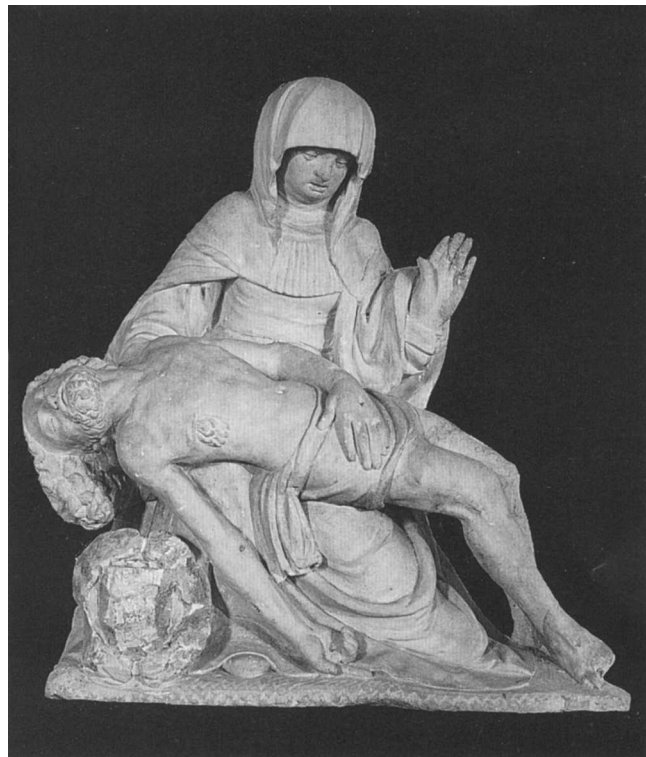
posture, with head turned and left leg dropped, unifies the composition without creating the tension apparent at Chalon. Her tipped-up foot may have been suggested by the more pronounced tilt already noted in Pietàs in the south of Burgundy.[30]

Three others of the group pick up the same sweep of Christ's diagonal body. The first, a small sculpture on the façade of a house on the rue du Chaignot in Dijon (Fig. 40), is a softer version of the Pietà at Saint-Seine. The half-kneeling posture is the same, but rounded folds have replaced the complicated drapery. This Pietà has regained the quiet, brooding tenderness of the first group. On the Virgin's left side, her silhouette merges into that of Christ in one unbroken diagonal. In a Pietà at Etalante (Fig. 41), the same composition is used. In a third, at Dijon, from the rue de la Préfecture and now in the Musée des Beaux-Arts (no. 1; Figs. 42–43), the Virgin perches precariously upon a narrow seat formed by the torus molding that crowned a wall. The thrust of the figures from right to left creates a strong diagonal composition.

By the mid-sixteenth century, the Burgundian regional groups, like those in other provinces, had opened to outside influences and begun to lose their distinctive features. Variations of the diagonal Pietà proliferated. The Virgin's lap sinks under the weight of Christ's body (Esbarres, Fig. 44) and her knees sag, sometimes to the right (Savigny-sous-Mâlain, Fig. 45, and Fontaine-lès-Dijon, Fig. 46), sometimes to the left (Drée, Fig. 47). Christ's body becomes increasingly prominent, until it takes on the proportions of a pagan hero. Such a loosening of the composition clearly came a long way from the close-knit organization of the Frankfurt am Main Pietà and the Dijon hospital group. As Burgundy was gradually absorbed into the political and social structure of France under Louis XI and his successors, Burgundian style continued to influence sculpture throughout France.

Fig. 46. Fontaine-lès-Dijon, in church. *Courtesy Conway Library, Courtauld Institute of Art, London*

Fig. 47. Drée, in church of Saint-Denis. *Courtesy Inventaire Général, Bourgogne*

Champagne

MOSELLE

• Reims

• Souain-Perthes-lès-Hurlus

MARNE

Moselle R.

Marne R.

• Vertus

MEUSE

• Mailly-le-Camp

Saint-Nicolas-de-Port •

•Saint-Ouen-Domprot

• Provins

• Joinville

Meuse R.

Seine R.

Aube R.

•Méry-sur-Seine

Origny-le-Sec•

AUBE

Le Pavillon-Sainte-Julie•

Piney• •Brévonnes

Troyes •

Rigny-le-Ferron •

•Bouilly

•Bayel

Saint-Parres-lès-Vaudes•

•Bar-sur-Seine

Villeneuve-au-Chemin•

Ervy-le-Châtel•

Saint-Phal

Les Riceys•

•Mussy-sur-Seine

Yonne R.

COTE-D'OR

| miles | 0 | | 25 | | 50 |
| kilometers | 0 | | 40 | | 80 |

FRANCE

Chapter II: Champagne

North of Burgundy and east of Paris lies Champagne, which in the Middle Ages extended north into lands controlled by the archbishop of Reims. One of the richest and most influential schools of sculpture in France evolved in Troyes, the capital city of Champagne. Its famous workshops produced a series of Pietàs so closely interrelated that until now they have been considered as one type.[1] There are, however, significant differences within the type, which themselves point to identifiable groups.[2]

Two examples of the earliest form of Pietà in Champagne are at Bar-sur-Seine in the church of Saint-Etienne (Fig. 48) and at Troyes in the church of Saint-Nizier (Fig. 49). They represent the classic type—forerunners of almost all the later Pietàs of Champagne. Their differences are those of different craftsmen and probably different workshops, but the sculptures nonetheless show common characteristics.

The earlier of the two, and surely one of the finest in Champagne, is the Pietà in the church of Saint-Etienne at Bar-sur-Seine. Its prime condition matches its quality. The beautifully supple drapery and careful distinction between the various textures and thicknesses of the fabrics reflect the professional interest of the inhabitants of Champagne, who made and sold fine cloth that was famous throughout Europe.[3] The Virgin's headcloth falls in unbroken folds over her narrow shoulders to her waist, forming a silhouette that suggests a triangle. Below her lap, the mantle is adroitly drawn around her legs in large sweeping folds that seem to support Christ's body. The small and fragile Virgin, enhanced by her mantle, becomes a figure of great dignity as she raises one hand to her heart in the traditional gesture of grief.[4] Christ's childlike size recalls earlier, German Pietàs but does not suggest a clear derivation.[5]

The Pietà in the church of Saint-Nizier at Troyes follows the one in Saint-Etienne at Bar-sur-Seine in the posture, proportions, and facial type of the figures, the arrangement of the Virgin's garments, and the modeling of her hands. There is a general elaboration of the uninterrupted folds—looser, less crinkly, and more deeply undercut. A border has been added to the bottom of her mantle. Christ's torso is a little longer and more softly modeled, and more gore flows from the wound in his side. The lappet of his loincloth is drawn up and tucked under his body in the same distinctive way, but the folds are more deeply looped.

The classic type of Saint-Etienne and Saint-Nizier can be found in a simplified version in the chapel of the Hôtel-Dieu-le-Comte at Troyes (Figs. 50–51). Here are the same postures and proportions, the same arrangement of
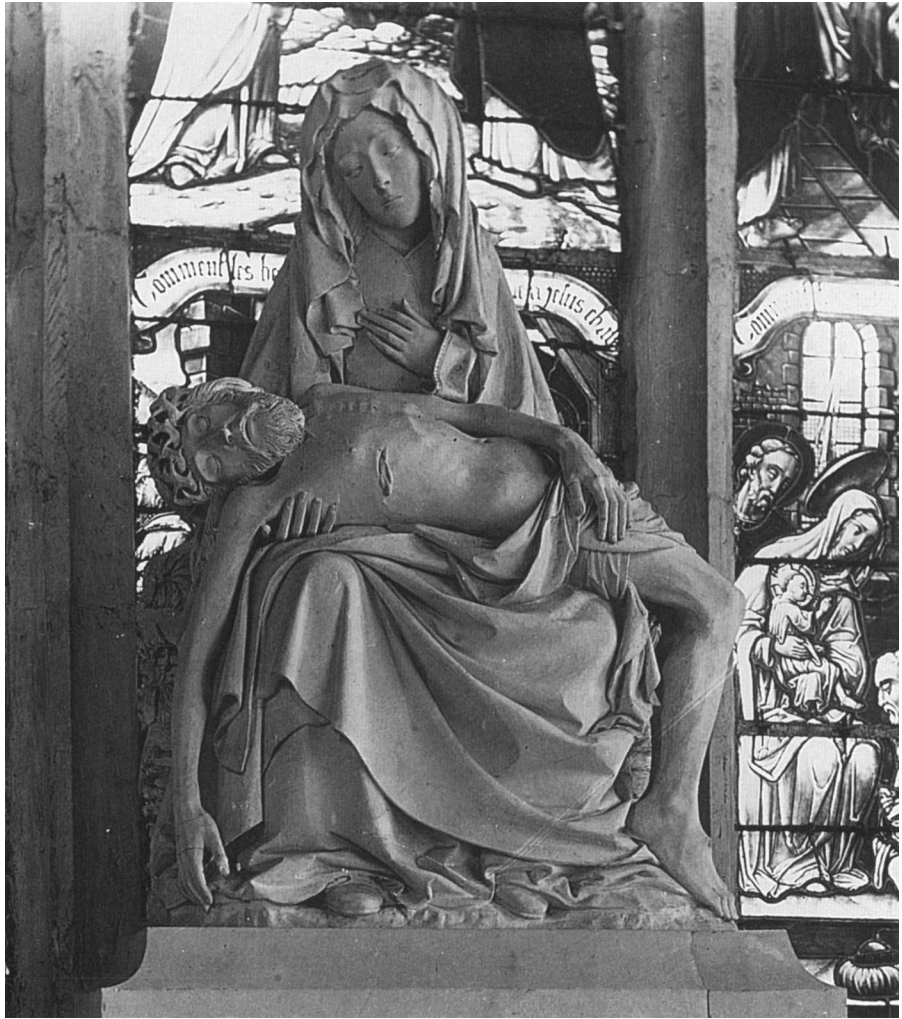
Fig. 48. Bar-sur-Seine, in
church of Saint-Etienne.
*Courtesy Caisse Nationale des
Monuments Historiques, Paris*

drapery over the Virgin's head and lap, and the same gesture of her left hand.
Despite its inferiority to the first two, the carving still shows finesse. There are
several analogies to Burgundian Pietàs in the emaciated body of Christ, the
Virgin's swollen eyelids, and the cushionlike rock base decorated with clusters of
incised lines representing tufts of grass.

Another simplified version, in the church of Saint-Jean at Troyes (Fig. 52),
is close to Saint-Nizier in its deeply undercut drapery. The Virgin's loosely
falling hair and Christ's narrow loincloth with similar lappets ally the statue
with the Hôtel-Dieu-le-Comte Pietà. A still looser interpretation of the same
formula can be seen at Ricey-Bas (now part of Les Riceys) in the church of
Saint-Pierre-en-Liens (Fig. 53). It repeats the soft folds in the gown below the
Virgin's hand that were evident in the Hôtel-Dieu-le-Comte Pietà. Although the
rhythm of the drapery around her legs is accentuated, its folds follow the same
direction and pattern as those of Saint-Etienne and Saint-Nizier; and the bottom
edge of her mantle splays outward as in the four other statues in this group.

So conservative were the workshops of Troyes that echoes of these Pietàs
can still be found in a much later one at Le Pavillon-Sainte-Julie (Fig. 54).
Nonetheless, much has changed. The Virgin's head tilts sideways in a doll-like
attitude, and her left hand is held in a gesture of affected elegance. Her dainty
bodice is precisely detailed. Christ's body has much the same angle as in earlier

Pietàs, but the new mode is obvious in the loincloth that clings to his body in a series of wet folds. The sculptor has placed grim reminders of Golgotha on the base: a skull beneath Christ's feet and the nails from the cross (looking a bit like the fluted drapery of the loincloth).

A second group of Pietàs in Champagne includes four from a single workshop: one is now in the Hôtel de Vauluisant (Fig. 55) at Troyes; the others are at Villadin (Fig. 56), Crésantignes (Fig. 57), and Saint-André-les-Vergers (Fig. 58). All show a fundamental dependence upon the first group in the Virgin's posture, the gesture of her hand, many costume accessories, and the position of Christ's body. A chief point of difference is the arrangement of the lower part of the Virgin's mantle. The drapery no longer sweeps around her left leg but lies quietly over her lap, one end falling diagonally from her right knee to the ground and creating a V-shaped pattern. The Virgin looks directly at the

Fig. 49. Troyes, in church of Saint-Nizier. *Photo: Studio Brunon, Troyes. Courtesy Musées de la ville de Troyes*

face of her son. His head hangs limp, and his body clings to her lap. The hallmark of this group and of derivative Pietàs is the treatment of the ends of the loincloth, which are conspicuously tied in a bow, instead of being tucked under his body as in the Saint-Etienne and Saint-Nizier Pietàs.[6] The Virgin's raised hand holds one end of her headcloth, caught up with a strand of hair.

Fig. 50. Troyes, in Hôtel-Dieu-le-Comte. *Courtesy Musées de la ville de Troyes*
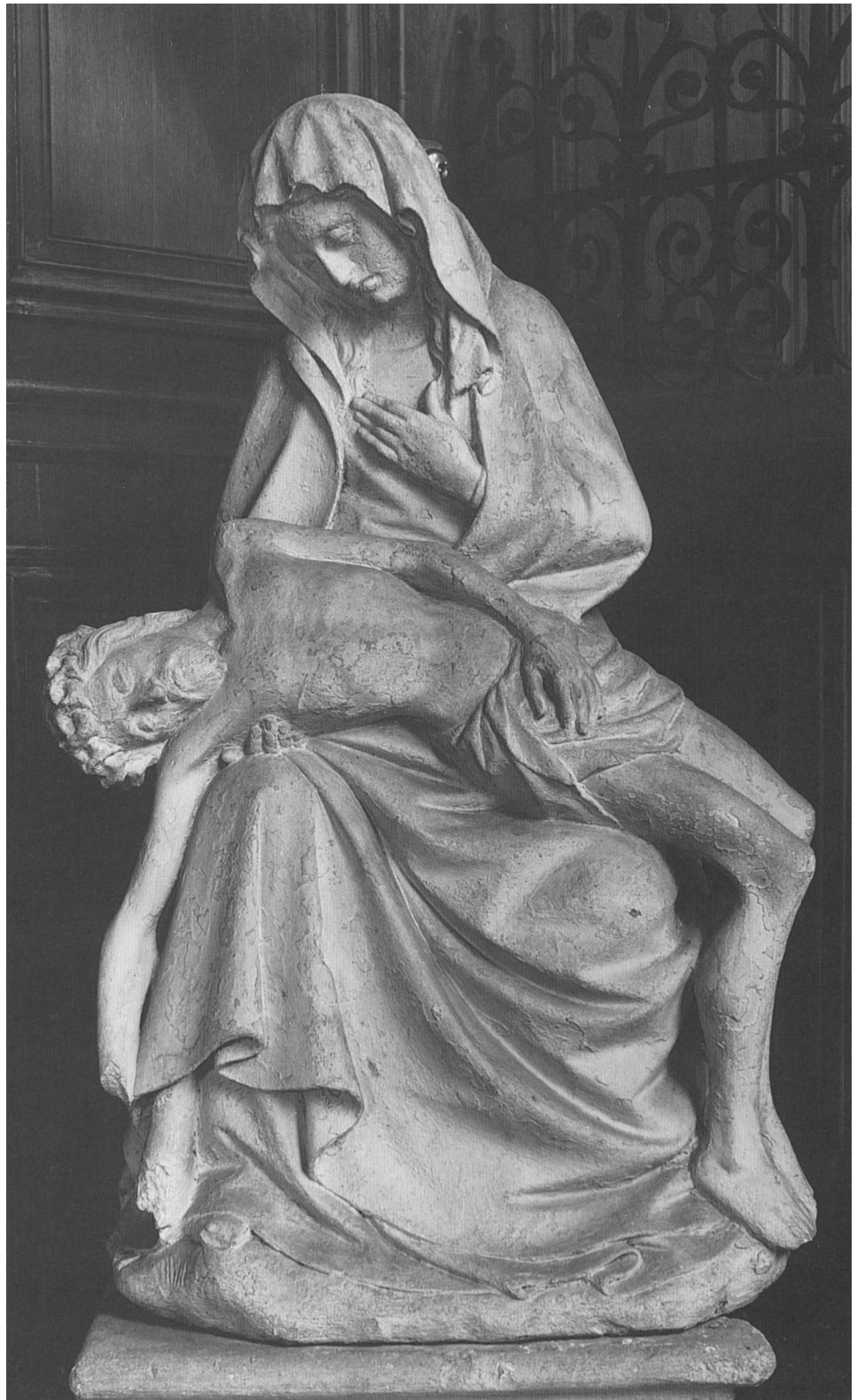
Fig. 51. Troyes, Virgin, detail of Figure 50. *Courtesy Musées de la ville de Troyes*

The gesture of grief has become specific: she is about to wipe away the tears on her cheeks. As in the earlier group, one edge of the bodice crosses over the other; but now a small dickey fills the opening at the neckline—a motif picked up again and again in later Pietàs. The mantle has a beautifully carved border of great delicacy.

Despite its worn condition, the key piece in this group, the Hôtel de Vauluisant Pietà, is masterfully carved. Narrow proportions give it something of the slim elegance and erect bearing of the Saint-Etienne Pietà. The Virgin's mantle has a sharply defined structure and a simplicity that others in the group lack. Villadin and Crésantignes are like twins, so similar are their proportions, postures, gestures, and details of drapery. All three Pietàs have a similar acanthus vine on the border of the garments.[7] The lower border at Crésantignes

Fig. 52. Troyes, in church of Saint-Jean. *Courtesy Musées de la ville de Troyes*
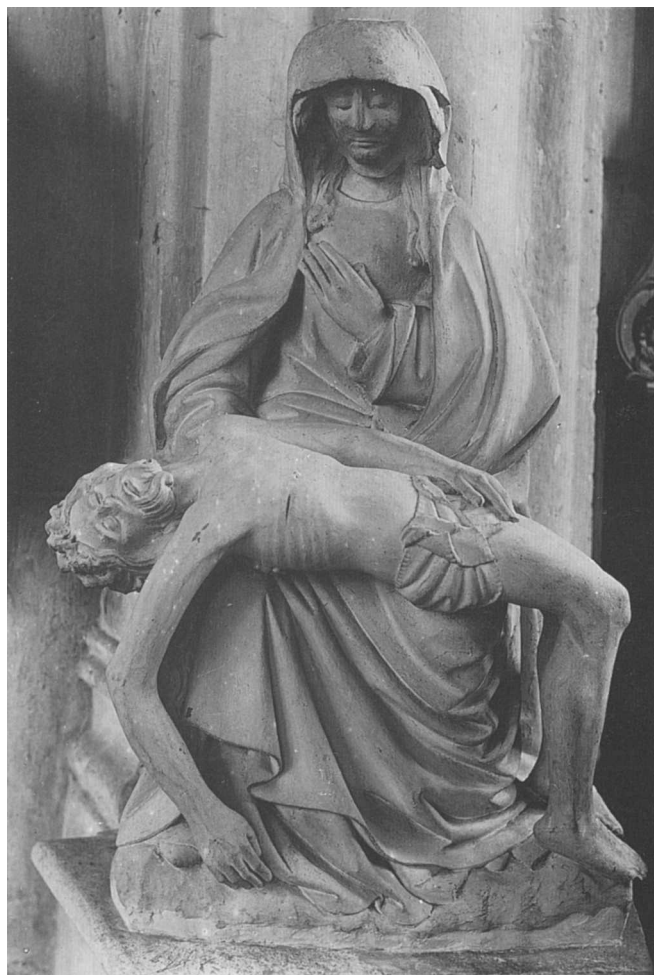
Fig. 53. Ricey-Bas (com. Les Riceys), in church of Saint-Pierre-en-Liens. *Courtesy Msgr. André Marsat, Troyes*
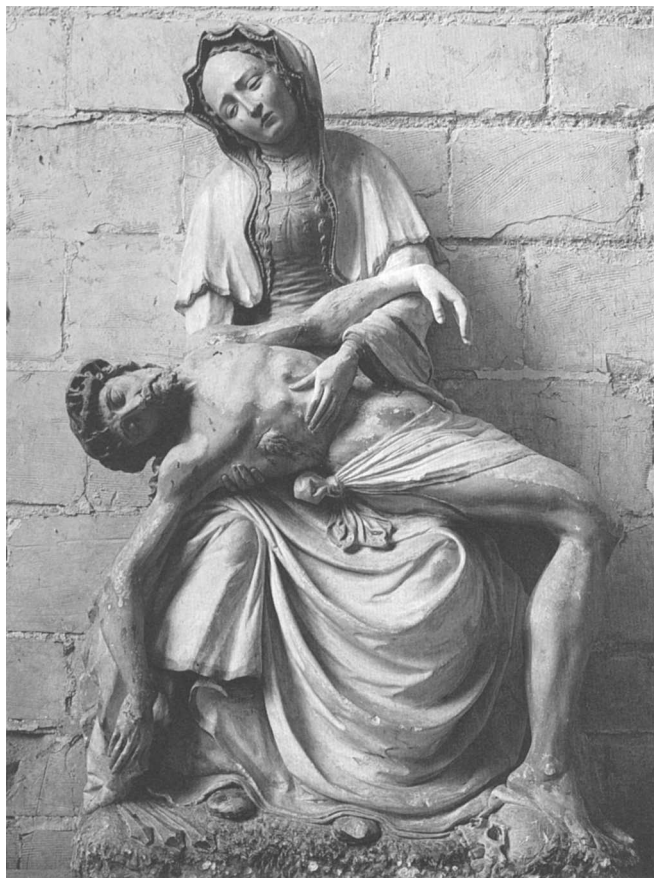
Fig. 54. Le Pavillon-Sainte-
Julie, in church of the
Nativity of the Virgin.
*Photo: A. Godin, Troyes.
Courtesy Musées de la ville
de Troyes*

Fig. 55. Troyes, in Hôtel de
Vauluisant. *Courtesy Musées
de la ville de Troyes*
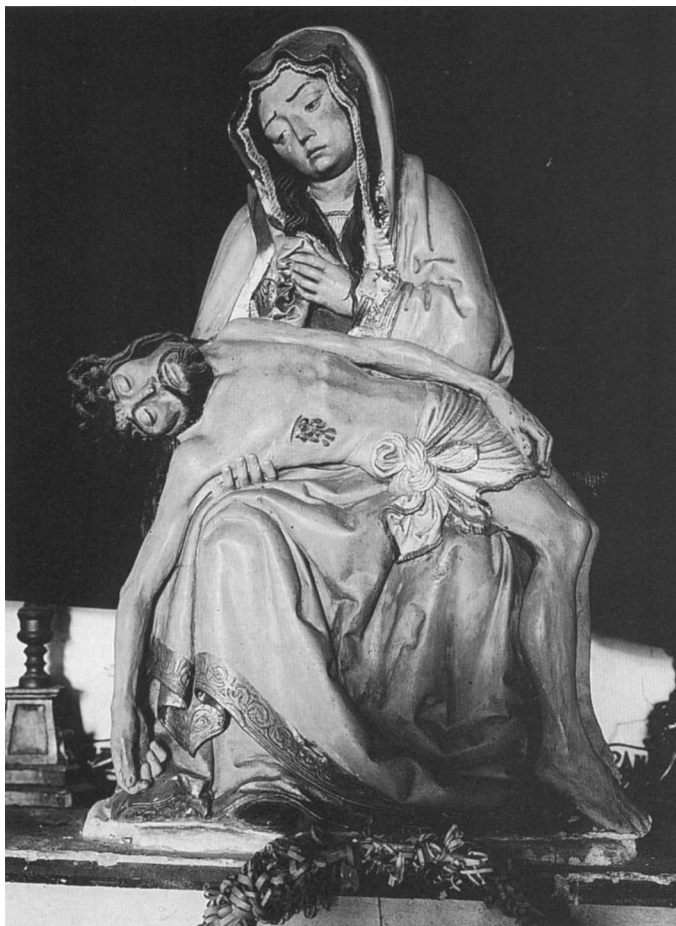
Fig. 56. Villadin, in church of Saint-Martin-et-Saint-Maur. *Courtesy Msgr. André Marsat, Troyes*

Fig. 57. Crésantignes, in church of Saint-Sebastien. *Courtesy Caisse Nationale des Monuments Historiques, Paris*

is lettered.[8] The carving of the Villadin Pietà is a little finer and more precise than at Crésantignes and implies an earlier date of execution. The fourth Pietà of the group, at Saint-André-les-Vergers, southwest of Troyes, may be called a sister to the twins. Christ's loincloth lacks the side knot typical of the group but retains the loose lappet, which is pulled up over the loins and hangs down as in the Saint-Etienne Pietà.

Pietàs at Rouilly-Saint-Loup (Fig. 59) and Origny-le-Sec (Fig. 60) also belong to the second group. They are directly dependent on the workshop just discussed. The drapery of the Virgin's mantle again falls diagonally from the right knee. Her plump left hand holds the bunched headcloth. However, the square necklines of the outer and inner garments, the gathered sleeves, and the square-toed shoes indicate a later date, as does the slight increase in the size of Christ's body. The Virgin's figure is more ample. What is definitely new in Rouilly is the emphasis upon the diagonal position of the Virgin's left leg, clearly defined beneath her mantle. A Pietà at Longpré-le-Sec (Fig. 61) relates to the second group in the Virgin's posture and gesture, the position and proportions of Christ's body, and his knotted loincloth. The Virgin's mantle is draped over her knees, however, as it was in the first group (Saint-Etienne and Saint-Nizier).

A Pietà at Isle-Aumont (Fig. 62), an ancient Gallo-Roman site just south of Troyes, falls a little outside the second group and shows a hint of Burgundian influence, as at Pouilly-en-Auxois, in the angle of the Virgin's left leg and the

way she wears the headcloth across her shoulders. The fluttering folds at the end of this headcloth and the way her sleeve is gathered at the wrist suggest a date later than the other Pietàs of the second group. The crown of thorns has been removed from Christ's head and placed under his hand. The unusually delicate carving, made possible by the fine grain of the stone, and such minute details as the tears on the Virgin's face indicate that the statue was intended to be seen at close range, perhaps to be used in private devotions.

A Pietà of high quality in the second chapel on the north side of the church of Sainte-Savine at Troyes (Figs. 63–64) holds an intermediate position, after the first two groups and before the later ones. This Virgin retains much of the triangular silhouette of the Saint-Etienne Pietà at Bar-sur-Seine, as well as the facial type and the simple gesture of grief. Her mantle, with broken and creased folds, is wrapped around one leg but lacks the sweep found in the Saint-Etienne and Saint-Nizier Pietàs. The mantle, as it drapes over her other leg, hangs down in the manner of the second group, at Longpré-le-Sec and Isle-Aumont; but its tip is placed on the inner, rather than the outer, side of the leg. The second group is also recalled in the Virgin's neckline, in the acanthus design on the border of her mantle, and in the bulky knot and loop of Christ's loincloth. The statue and its corbel, carved from a single block of stone, with a supporting angel below (Fig. 64), remind one of similar corbels outside Champagne.[9] The difficulty of inserting such a large corbel into a wall suggests that the statue is in its original location.

Fig. 58. Saint-André-les-Vergers, in church of Saint-André, north aisle. *Courtesy Msgr. André Marsat, Troyes*

Fig. 59. Rouilly-Saint-Loup, in church of Saint-Denat. *Courtesy Msgr. André Marsat, Troyes*

Fig. 60. Origny-le-Sec, in church of Saint-Denis. *Courtesy Msgr. André Marsat, Troyes*

Fig. 61. Longpré-le-Sec, in church of Saint-Pierre-en-Liens. *Courtesy Msgr. André Marsat, Troyes*

Fig. 62. Isle-Aumont, in church of Saint-Pierre. *Courtesy Musées de la ville de Troyes*

At Monétay-sur-Loire in Allier in central France, it is surprising to find a
Pietà (Fig. 65) apparently by the same hand as that in the church of Sainte-
Savine. Its iconography and style, particularly the headcloth, facial type, and
drapery, are almost identical. The acanthus border of the Virgin's mantle and
the pleating of her bodice recall the tunic of the angel on the Sainte-Savine
corbel. The bottom edge of the Virgin's mantle and the loose lappets of Christ's
loincloth hark back to the Saint-Etienne Pietà at Bar-sur-Seine and are further
indications of the evolution of the Sainte-Savine workshop from the earlier
group.

At Trouan-le-Grand (now part of Trouans; Fig. 66), the Virgin is more
supple and relaxed. In contrast to the treatment of the first two groups,
however, the mantle below her lap is now sharply divided, each half clearly
marked by the converging borders of the drapery. Although the lower part of
the border is lettered as at Crésantignes, the lettering is less legible and more
decorative.[10] The Virgin's coiffure and the way she holds the end of her
headcloth relate to the second group, but the sweep of drapery below her left
knee is reintroduced from the first group. Christ's loincloth, curling into her
lap, recalls Saint-André-les-Vergers. The whole interpretation is larger and more
facile than in the Champagne Pietàs previously discussed. A Pietà at Rhèges-
Bessy (Fig. 67) is a later variation of Trouan-le-Grand, which it follows in such
features as the Virgin's raised left hand, the slight turn of her head, and the
arrangement of the headcloth with its crimped inner edge.

We turn now, after these four intermediate examples, to a clearly definable
third group in which the Virgin sits with her left leg prominently akimbo. The
key piece of this group is a second Pietà in the church of Sainte-Savine in
Troyes (Fig. 68). It develops the posture already implied at Rouilly-Saint-Loup.
There is a new ease in the attitude of the Virgin's body and the beginning of a
horizontal accent. The triangle of the upper silhouette is reflected below, forming
a diamond-shaped composition. The Virgin's face and the fluted edge of her veil
follow the tradition of the second group. As at Isle-Aumont, she steadies Christ's
body with her left hand, abandoning the sorrowful gesture toward her heart.
Christ's arms form a graceful arc that balances the arc of his head, torso, and
legs. The artistic quality is remarkable, and this Sainte-Savine statue ranks
among the finest Pietàs of Champagne. The postures and the arrangement of the
garments are echoed in a less distinguished Pietà at Verrières.

A pair of Pietàs from neighboring churches, at Saint-Parres-lès-Vaudes
(Fig. 69) and Vaudes (now missing; Fig. 70) follow the same drapery scheme and
disposition of the legs as in the just-discussed second Pietà in Sainte-Savine. The
statue at Saint-Parres is much finer than the simpler, dependent version at
Vaudes, particularly in the delightfully complicated drapery around the Virgin's
head. In much the same way as in the second group, both the Saint-Parres and
Vaudes Virgins grasp the end of the headcloth with index finger raised.

Another pair of Pietàs, more loosely affiliated with the second Sainte-
Savine Pietà, are at Torvilliers (Fig. 71) and Ormes (Fig. 72). The Virgin's legs
are akimbo. The facial type is the same, although Ormes is disfigured by modern
paint. In both cases, headcloths with stiff vertical folds cover the Virgin's
forehead. Torvilliers, probably the model for Ormes, emphasizes the V-shaped
drapery below the lap. At Ormes, one lappet of Christ's loincloth curls as at
Trouan. The Virgin holds up Christ's left hand to draw attention to the wound
in his palm. Plantains, which often appear on the bases of Pietàs in Champagne,

Fig. 63. Troyes, in church of Sainte-Savine. *Courtesy Musées de la ville de Troyes*

Fig. 64 (opposite, below). Troyes, corbel and supporting angel, detail of Figure 63. *Courtesy Musées de la ville de Troyes*

are carved here directly under Christ's right hand and foot in reference to the plant's healing and restorative virtues. *The Grete Herbal* of 1526 says, "Longe [long-leaved] plantagne is good against fystales [fistulas], yf the iuce be put in them dyvers dayes, it healeth and sleeth [stanches] them."[11]

A Pietà at Pougy (Fig. 73) is an interesting composite of influences. The Virgin's upper body harks back to the Hôtel de Vauluisant Pietà, whereas the drapery below her lap and the position of Christ's body recall Torvilliers and Ormes. His loincloth closely follows Ormes. At Pouy-sur-Vanne (Fig. 74), Christ

Fig. 65. Monétay-sur-Loire, in church. *Photo: M. Raynaud. Courtesy Michel Maréchal, Archives Départementale d'Allier, Yzeure*

Fig. 66. Trouan-le-Grand (com. Trouans), in church of Saint-Georges. *Courtesy Msgr. André Marsat, Troyes*

Fig. 67. Rhèges-Bessy, in church of Saint-Antoine-et-Saint-Sulpice. *Courtesy Caisse Nationale des Monuments Historiques, Paris*

Fig. 68. Troyes, in church of Sainte-Savine. *Courtesy Msgr. André Marsat, Troyes*

Fig. 69. Saint-Parres-lès-Vaudes, in church of Saint-Parres. *Courtesy Msgr. André Marsat, Troyes*

Fig. 70. Vaudes, now missing, formerly in church of Saint-Clair. *Courtesy Msgr. André Marsat, Troyes*

Fig. 71. Torvilliers, in church of Saint-Denis. *Courtesy Msgr. André Marsat, Troyes*
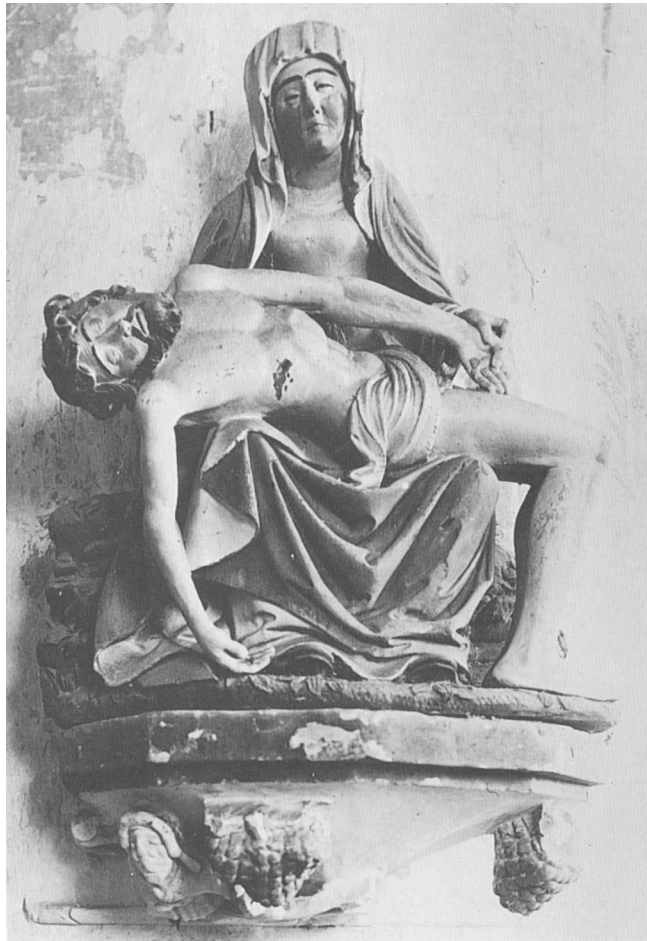
Fig. 72. Ormes, in church of Saint-Gengoul. *Courtesy Msgr. André Marsat, Troyes*

is held at the same angle. His left arm arches over that of the Virgin, much as at Torvilliers. Her bodice is looser and more finely modeled, and her right foot has the animated tilt typical of late sculpture from Troyes.[12] The Pietàs at Le Gault-Soigny (Fig. 75), Colombé-la-Fosse (Fig. 76), Villeneuve-au-Chemin (Fig. 77), and Villehardouin (now part of Val-d'Auzon; Fig. 78) follow the third group in general and Torvilliers and Ormes in particular (in the position of Christ's body and the Virgin's legs and in the drapery of her lap). The wimple covering her throat in these four is an unusual feature among the Pietàs of Champagne. In the Villeneuve-au-Chemin and Villehardouin Virgins, the width of the lap is emphasized by sagging drapery.

A Pietà at Saint-Julien-les-Villas (Fig. 79) lies somewhat outside the third group. It reflects Burgundian influence in the Virgin's crossed ankles, the veil drawn across her shoulders, and especially the arc of Christ's body and the position of his legs. Christ's loincloth has the knot and lappets usual in Champagne. On the corbel supporting the statue is an exceptionally large crown of thorns, which suggests a special devotion to this holy relic (purchased by Saint Louis in the thirteenth century and carried in procession through Champagne on the way to the Sainte-Chapelle in Paris).[13] A later Pietà, in the church of Saint-Ayoul at Provins (Fig. 80), follows the general form but not the style of Saint-Julien. In a Pietà at Chamoy, both figures are somewhat closer to Saint-Julien. In another, at Rosnay-l'Hôpital, the figure of Christ is a variant of Saint-Julien and Chamoy, whereas the drapery below the Virgin's lap echoes the second group of Pietàs. Her feet are pigeon-toed as at Isle-Aumont.

Near the border between Champagne and Burgundy, on an important east-west trade route, is Mussy-sur-Seine. Its church contains a Pietà (Fig. 81), which, like the town itself, stands apart from the rest of Champagne. Although the Virgin's face and the general style are *champenois,* the sharp-edged carving of the drapery contrasts with the school of Troyes. Some of the other sculptures in this richly endowed church have still less relation to Champagne proper and the Troyan school in particular.[14] The two most striking features of the Pietà are the Virgin's disheveled hair—a universal sign of grief—and the grimace of death on Christ's face, which evokes a sense of horror more typical of German Pietàs. The composure of the traditional French Pietà has been shattered. Nails, a

Fig. 73. Pougy, in church of Saint-Nicolas. *Courtesy Caisse Nationale des Monuments Historiques, Paris*

Fig. 74. Pouy-sur-Vanne, in church of Saint-Jean-Baptiste. *Courtesy Msgr. André Marsat, Troyes*

Fig. 75. Le Gault-Soigny, in church. *Courtesy Archives de la Marne, Chalons-sur-Marne*

Fig. 76. Colombé-la-Fosse, in church of Saint-Louvant. *Courtesy Msgr. André Marsat, Troyes*

Fig. 78. Villehardouin (com. Val-d'Auzon), in church of Saint-Martin. *Courtesy Msgr. André Marsat, Troyes*

Fig. 79. Saint-Julien-les-Villas, in church of Saint-Julien. *Courtesy Msgr. André Marsat, Troyes*
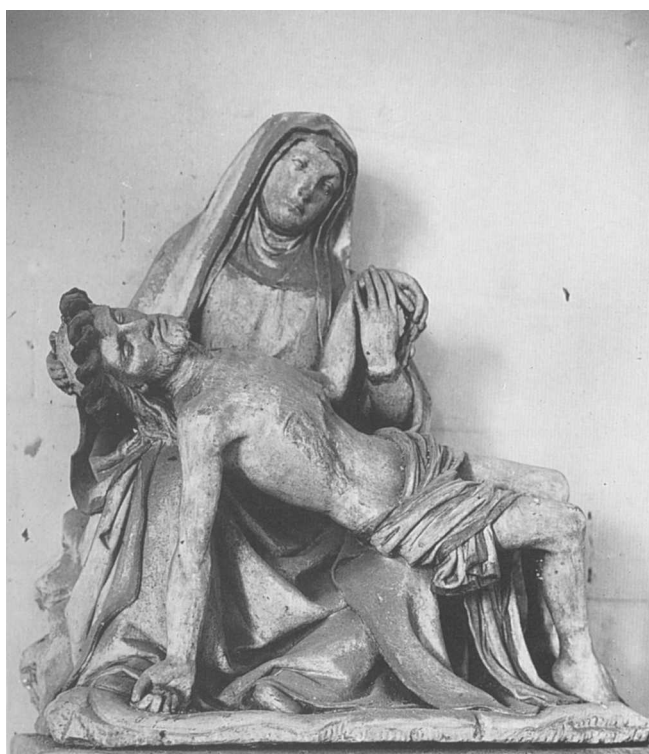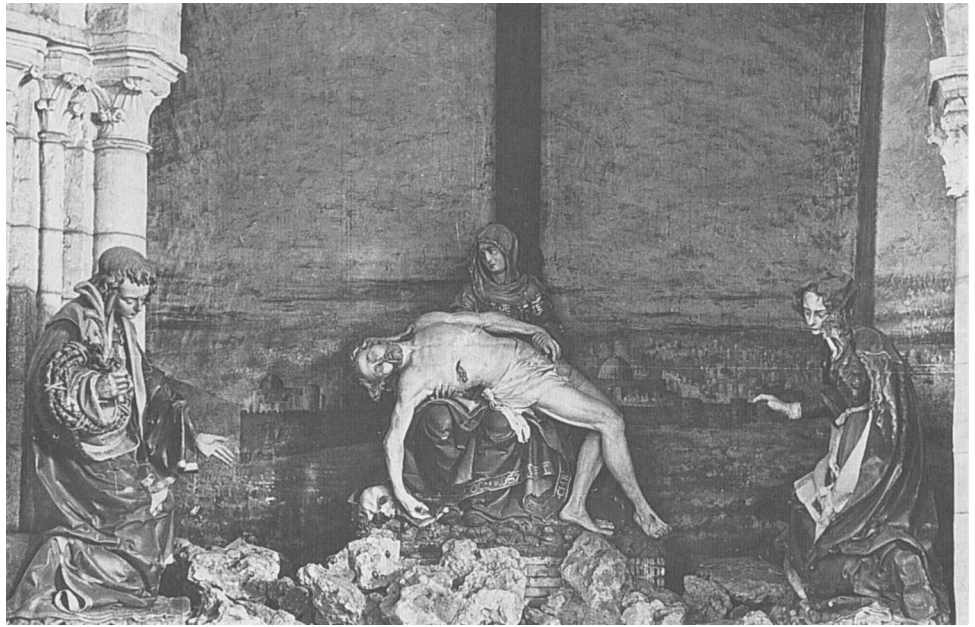
Fig. 80. Provins, in church of Saint-Ayoul. *Foto Marburg, Marburg an der Lahn*

Fig. 81. Mussy-sur-Seine, in church of Saint-Pierre-en-Liens. *Photo: Robert David, Paris*

Fig. 82. Eclance, in church of Saint-Brice. *Courtesy Msgr. André Marsat, Troyes*

hammer, and pliers, symbolizing Golgotha, are heaped on the base. The lizard, toad, and snail have a dual symbolism: they represent not only evil and death but also resurrection.[15] Christ wears an unusually heavy crown of thorns, presumably hawthorn, tied in front with a cord.[16] The exceptionally long and narrow proportions of his head may have been inspired by the Christ de Pitié, introduced into Champagne and Burgundy from Brabant and the Lowlands early in the sixteenth century.[17] The Virgin holds Christ tightly on her lap with her left arm completely around his body in a gesture associated with Burgundian Pietàs, such as those in the churches at Beaune and Chaumont. A modification of the school of Troyes is seen in the Virgin's facial type and hooded headcloth. The head is large. The mantle and bodice, with flutings of gathered material, have the rich border typical of Champagne. The Virgin's shrouded shoulders and her proportions relate the figure to the Pietà in the church of Saint-Etienne at Bar-sur-Seine. The arrangement of the mantle over her knees, however, conforms to the pattern of the third group.

A softened and simplified version of Mussy-sur-Seine can be found at Eclance (Fig. 82). The Virgin's gesture and her wide, flat sleeve and wavy hair are the same as at Mussy. The similarities in these two Pietàs, despite differences in style and handling, may indicate that the donors had roots in common. The probable donors are, at Mussy, the bishop of Langres and, at Eclance, Pierre d'Aigremont, who died in 1523 and is buried there. Pierre's family must have originated in Aigremont, which is close to Langres; and he may therefore have known of the bishop's Pietà.

Two unusual Pietàs, at Bouilly (Figs. 83–85) and Villy-le-Maréchal (Fig. 86), form a bridge between the first three groups and the later Pietàs in

Fig. 83. Bouilly, in church of Saint-Laurent. *Photo: Robert David, Paris*

Champagne. Despite obvious differences, they are interrelated in general posture and particularly in the position and size of Christ's body. The Bouilly Virgin sits in quiet resignation, as if the weight of her son's body is only a small part of the burden of suffering that she is called upon to bear. Her oval face has a sad, gentle expression. Her puffy eyes are swollen with tears. The sculptor has beautifully enclosed her head and bust in two vertical falls of the mantle. She wears the typical bodice of Champagne, held closed with pins. The V-shaped creases of her lap, so striking in the second group, have been muted. The structure of her body is obscured by the complicated folds spread out around her, which themselves seem to support Christ's body. The entire figure forms a triangular silhouette, in contrast to the diamond-shaped composition of the second Sainte-Savine Pietà. Christ's flexed legs reinforce the triangularity, although his head, now missing, would have interrupted it. His right arm, also missing, would not have hung down but would have lain across the abdomen as clearly indicated by roughness in the stone. The base resembles several layers of shale overlaid with sod. Such stone was used as fill in the walls of old houses in Troyes. Carved into the rocky seat on the Virgin's left is a miniature landscape showing a small figure walking beneath a tree in front of a cliff (Fig. 85). This is

Fig. 84. Bouilly, detail of Figure 83. *Courtesy Msgr. André Marsat, Troyes*

Fig. 85. Bouilly, Figure 83 from side. *Courtesy Msgr. André Marsat, Troyes*

Fig. 86. Villy-le-Maréchal,
in church of the Nativity.
*Courtesy Caisse Nationale des
Monuments Historiques, Paris*

a picturesque rendering of Golgotha, which may be unique on a Pietà. The Pietà
at Villy-le-Maréchal, on the other hand, shows a more relaxed Virgin than at
Bouilly. Her shoulders are a little wider, and her looser bodice partially indicates
her breasts. Her legs are not smothered under a mass of drapery but, as in the
third group, are defined by its simple folds. Christ's anatomy is more detailed,
indicating a later date than Bouilly.

A Pietà at Saint-Phal (Fig. 87) is the key sculpture in a fourth group. Flesh,
bones, muscles, and veins are modeled in sophisticated detail. Christ's body has
become so large that the Virgin's left knee sinks under its weight. The drapery

Fig. 87 (top, left). Saint-Phal, in church of Saint-Phal. *Courtesy Msgr. André Marsat, Troyes*

Fig. 88 (left). Auxon, in church of Saint-Loup. *Courtesy Caisse Nationale des Monuments Historiques, Paris*

Fig. 89 (top, right). Chennegy, in church of Saint-Martin. *Courtesy Msgr. André Marsat, Troyes*

over her right knee falls in the traditional way. Its elegance and complexity are noteworthy. The arrangement of the headcovering recalls the prototype of Burgundian Pietàs at Frankfurt am Main (Fig. 4) with its hooded mantle, but at Saint-Phal an inner headcloth and wimple have been added. The Virgin's gesture of sorrow recalls the Pietàs of the second group. On the base are again symbols of Golgotha: three nails, a jawbone, and a snail (not visible in Fig. 87 because the base is covered with black cloth). The donor was possibly Jacques de Vaudrey, the local seigneur, whose coat of arms appears in the church on a similar statue—a Madonna and Child—and also on an Entombment.[18]

Fig. 90. Méry-sur-Seine, in church of the Assumption. *Courtesy Msgr. André Marsat, Troyes*

Fig. 91. Brantigny (com. Piney), in chapel of the Assumption. *Courtesy Jean-René Prod'Homme, Piney*

Fig. 92. Montiéramey, in church of the Assumption. *Courtesy Msgr. André Marsat, Troyes*

At Auxon (Fig. 88), the composition is the same as at Saint-Phal, except for an increasingly diagonal tendency in Christ's body, which is emphasized by his outstretched legs and by the taut, parallel folds below the Virgin's knees. In both Pietàs, her gesture and the treatment of her headcloth and mantle are almost identical. At Auxon, the execution is not quite so delicate, and the tension is increased. A Pietà at Saint-Ouen-Domprot echoes the one at Saint-Phal with a simple charm that avoids the rustic and excuses the rather shallow carving and Christ's stubby proportions. At Chennegy (Fig. 89), the Virgin's legs follow the model of Auxon, while the upper part of her figure is still traditionally vertical. Except for the right arm, Christ's body is in the same position as at Bouilly.

Another Pietà of the fourth group, at Méry-sur-Seine (Fig. 90), is equal in quality to that at Saint-Phal. The Virgin's face has the same melancholy expression, but the slant of her legs is the reverse of Saint-Phal and Auxon. The diagonals formed by Christ's legs and his right arm are opposed by the diagonals of the Virgin's legs. Her lap sagging to the right and her head gently bending to the left create a dynamic balance. The swirling edge of her mantle breaks into turbulent folds as it touches the ground. Her left arm supports his in the same gesture as at Bouilly. The long splashes of gore dripping from Christ's side and the base of matted sod over shalelike rocks are also treated in the same way as at Bouilly. A Pietà in the chapel of the Assumption at Brantigny (now part of Piney; Fig. 91) depends directly upon the one at Méry-sur-Seine. The execution is less fine and the drapery more tumultuous. A distant variant of the Méry-sur-Seine Pietà can be found at Montiéramey (Fig. 92). There the Virgin's angled legs again form a wide lap.

The Pietà at Bayel is justly renowned (Figs. 93–94). The mother bends toward her son and partly envelops him; her gesture of reserved tenderness is in

Fig. 93. Bayel, in church of Saint-Martin. *Photo: Robert David, Paris*

Fig. 94. Bayel, Christ, detail of Figure 93. *Photo: R. G. Phelipeaux Pheliphot, Auxerre. Courtesy Musées de la ville de Troyes*

Fig. 95. Troyes, Saint Martha, in church of Sainte-Madeleine. *Photo: R. G. Phelipeaux Pheliphot, Auxerre. Courtesy Musées de la ville de Troyes*

perfect harmony with the stillness of his body. Her face, drained by sorrow, is surrounded by deep shadows from her hood. All lines lead to the two heads.[19] Christ's body stretches out in monumental dignity. There is no longer an attempt to adjust it to the lap of the Virgin; now her figure adjusts to his. Her lap thus becomes an unobtrusive support. Bayel is one of four sculptures associated with the workshop of the master who produced the statue of Saint Martha (Fig. 95), indisputably the finest surviving sculpture of the school of Troyes.[20] The Bayel Pietà has some of the verve and freedom and the easy

posture of the Saint Martha. A closely related group stemming from the same
master helps to date Bayel. The Entombment at Chaource, carved in 1515, is the
earliest dated sculpture from his workshop.[21] The Deposition now at Villeneuve-
l'Archevêque (Yonne) dated 1528, is the last.[22] The Bayel Pietà, which seems to
be bracketed stylistically—and therefore chronologically—by these two, can
perhaps be dated to about 1520. It may be by the hand of the master himself,
although the carving is somewhat perfunctory. Its unwieldy shape and its good
condition suggest that this statue has not been moved about, as smaller
sculptures often were.

Other Pietàs show a composition generally similar to Bayel but with
variations. At Souain-Perthes-lès-Hurlus (Fig. 96), Christ's rigid body is turned
sharply outward in a precarious balance on the Virgin's right knee.[23] Less
distinguished versions of the diagonal Christ, at Vertus (Fig. 97) and
Dommartin-Lettrée, not far from Souain, show less influence of the workshops
of Troyes. The Virgin raises Christ's left hand to display its wound. At Ervy-le-
Châtel (Fig. 98), Christ's body is again diagonal, and Burgundian influence is
evident in the Virgin's crossed ankles. The same general arrangement occurs at
Mailly-le-Camp (Figs. 99–100). At Braux (Fig. 101), Christ's slumped body has
slipped farther from the Virgin's lap. Both these Pietàs recall elements of the
Saint Martha workshop of Troyes. In two closely related Pietàs, at Nogent-
l'Abbesse (Fig. 102) and Blanzy-la-Salonnaise (Fig. 103), the Virgin holds
Christ's arm on her clasped hands in a dramatic and tender gesture. Christ's
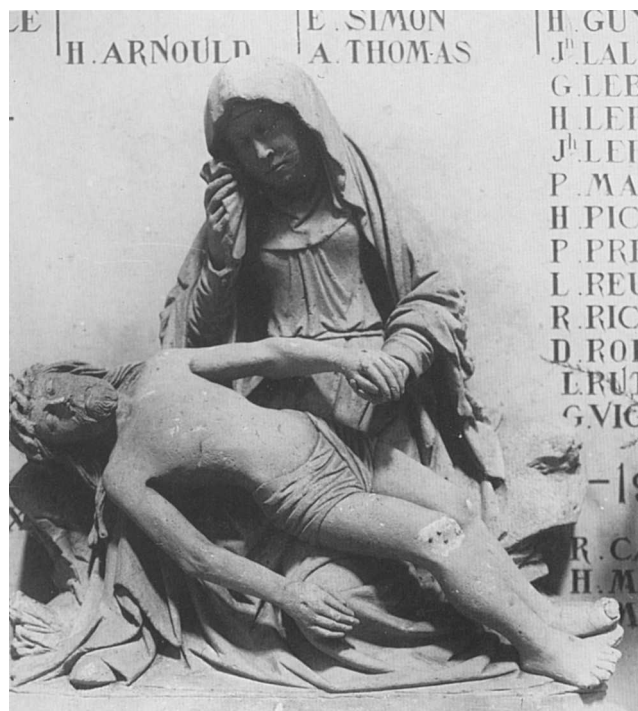
Fig. 97. Vertus, in church. *Courtesy Archives de la Marne, Chalons-sur-Marne*

Fig. 98. Ervy-le-Châtel, in church of Saint-Pierre-en-Liens. *Photo by author*

Fig. 99. Mailly-le-Camp, in church of Saint-Jean-Baptiste. *Courtesy Msgr. André Marsat, Troyes.* See also Figure 100.

body slumps in the same way as at Braux but is not turned outward. At Marolles-lès-Bailly (Fig. 104), the Pietà remains dominant but is surrounded by attendant figures as in a Deposition or Entombment. At Brévonnes (Fig. 105), Burgundian elements are introduced in the Virgin's heavy wimple and flaring mantle and the drapery that is bunched beneath Christ's legs as at Epoisses and at Chalon-sur-Saône in the church and the hospital.

Fig. 100. Mailly-le-Camp,
Figure 99 from right.
*Courtesy Msgr. André Marsat,
Troyes*

The influence of the Saint Martha workshop extended to the north. A Pietà
tucked away in a little church at Givonne (Figs. 106–7) is like enough in style
to the Bayel Pietà and the Entombment at Chaource to be attributed to a
sculptor associated with the workshop but active in or near Reims.[24] The
Givonne Virgin reappears in two sculptures in Reims: one is a Pietà in the
Musée Saint-Rémi (Fig. 108) and the other, an Entombment in the church of
Saint-Rémi (Fig. 109). In the Musée Saint-Rémi Pietà, the Virgin's legs are
angled as in the prototype of the third group, at the church of Sainte-Savine
(Fig. 68) in Troyes. Her hands are clasped, however, instead of supporting or
holding Christ's body. Despite the mannerisms and costume accessories of the

Fig. 101. Braux, in church of Saint-Martin. *Courtesy Msgr. André Marsat, Troyes*
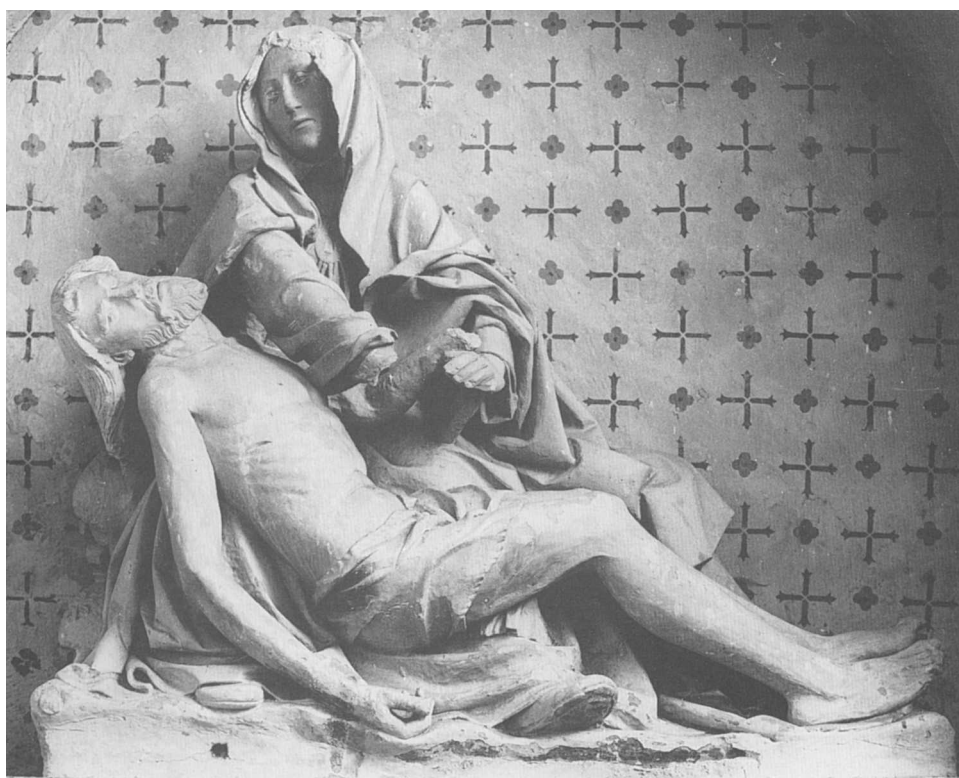
Fig. 102. Nogent-l'Abbesse, in church. *Courtesy Archives de la Marne, Chalons-sur-Marne*

Fig. 103. Blanzy-la-Salonnaise, in church. *Courtesy Caisse Nationale des Monuments Historiques, Paris*

Fig. 104. Marolles-lès-Bailly, in church of Saint-Rémy. *Courtesy Msgr. André Marsat, Troyes*

Fig. 105. Brévonnes, in chapel of Le Marmoret. *Courtesy Msgr. André Marsat, Troyes*

Fig. 106. Givonne, in church of Saint-Etienne. *Courtesy Caisse Nationale des Monuments Historiques, Paris.* See also Figure 107.
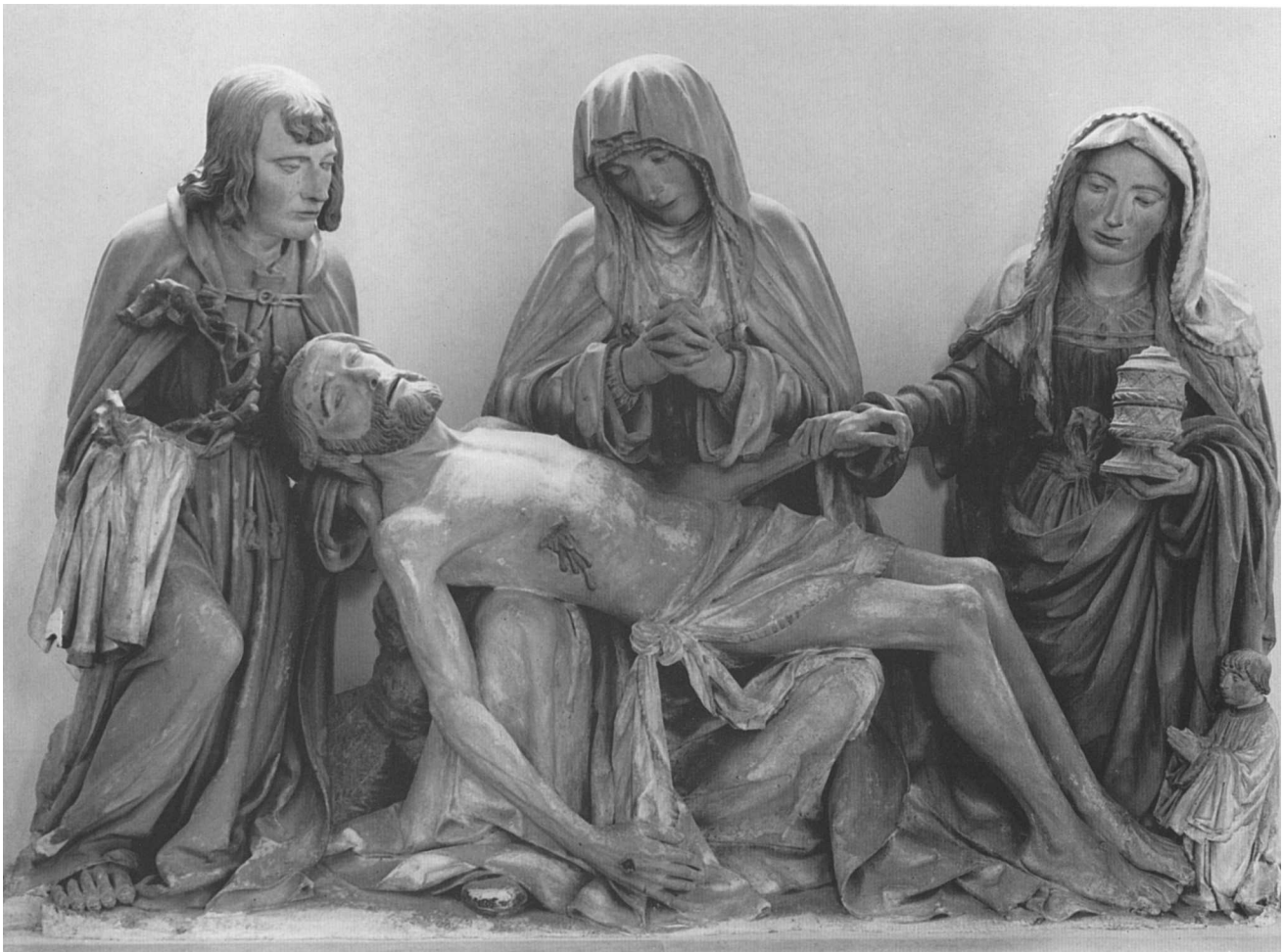
Fig. 107. Givonne, Virgin and Mary Magdalene, detail of Figure 106. *Courtesy Archives des Ardennes, Charleville-Mézières*

Fig. 108. Reims, in Musée Saint-Rémi. *Courtesy Hubert Fandre, Reims*
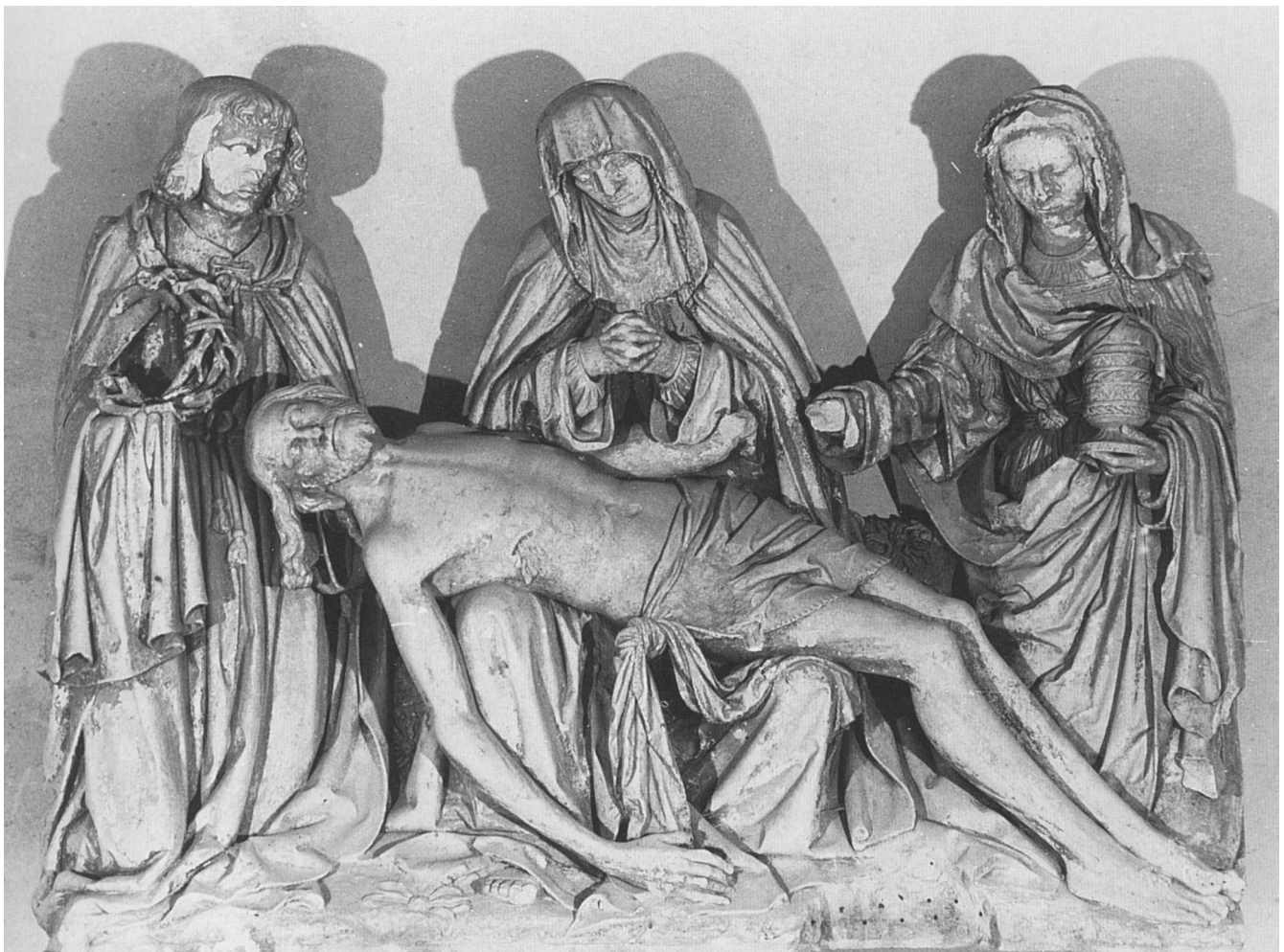
Fig. 109. Reims, Virgin
and John, in church of
Saint-Rémi, detail of an
Entombment of 1531.
Photo: La Photothèque, Paris

Saint Martha workshop, this sculptor's work is distinctive in the sharper
features, greater elongation of bodies and hands, and tighter folds of drapery.
Like the Pietà at Bayel, the Musée Saint-Rémi Pietà can probably be dated
between the Chaource Entombment, 1515, and the Villeneuve-l'Archevêque
Deposition, 1528. Certainly it precedes the Reims Entombment, which dates
from 1531 and has many features of a later style.

The Pietà at Rigny-le-Ferron (Figs. 110–11) is a superb and skillful piece of
carving, as individual in style as it is unique in iconography. The mood of the
sculpture is different from others of the school of Troyes. The women have a
stiff, rather tense grace that matches the uncompromising rigidity of Christ's
body. The early concept of the mother holding her dead son as her child in her
lap has been totally lost, and the sculpture is evolving toward an image of Christ

Fig. 110. Rigny-le-Ferron,
in church of Saint-Martin.
Photo: Robert David, Paris

Fig. 111. Rigny-le-Ferron,
Marie d'Anglure as Saint
Paula, detail of Figure 110.
Photo: AGRACI, Paris
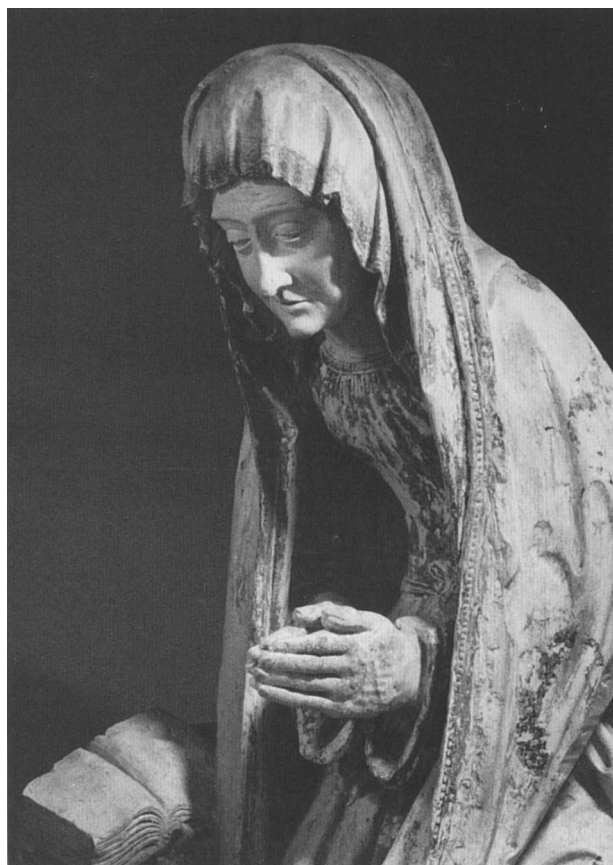
laid out for burial. The Virgin's lap has become a low podium for the body, which is greatly increased in scale. It lies close to the ground, tipped outward on her crumpled lap, with no visible means of balance other than her hand under the left forearm. The bottom edge of her garment forms three graceful scallops. The horizontal line of Christ's body was originally counterbalanced by a large cross that rose behind the Virgin, as in paintings by Rogier van der Weyden and others.[25] The sculpture and the paintings also have in common a prominently depicted muscle from the sunken abdomen to the distended chest.[26] The kneeling figure of an older woman (Fig. 111) probably represents the donor, Marie d'Anglure, the wife of the seigneur, in the guise of Saint Paula, patron

Fig. 113. Vy-le-Ferroux, in church of Saint-Martin. *Courtesy Gilles Cugnier, Luxeuil-les-Bains*

Fig. 114. Joinville, in church of Notre-Dame. *Courtesy James Austin, London*
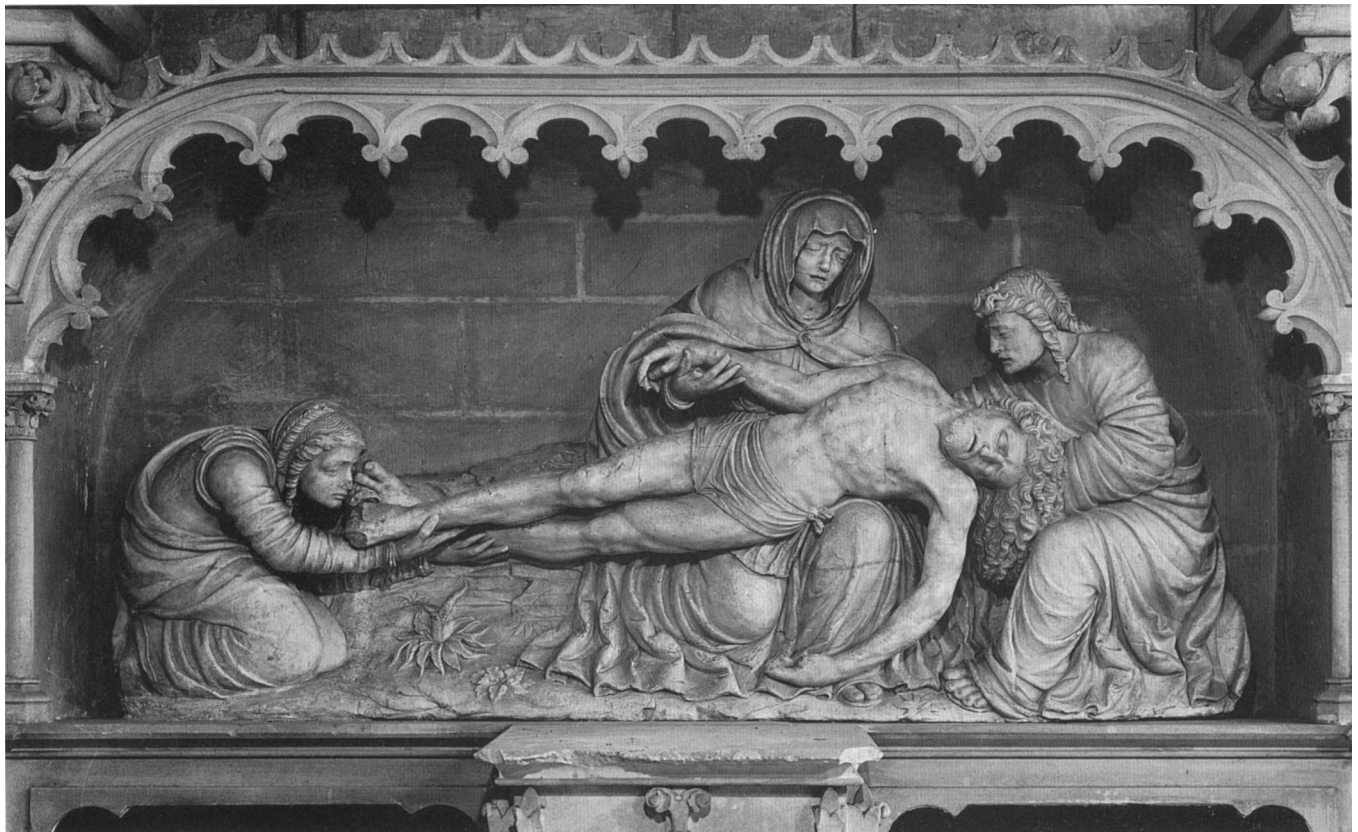
saint of the Chaumont family.[27] This figure can be compared to two statues of the Virgin in Troyes—one in a Pietà from Laines-aux-Bois in the annex of the cathedral treasury and the other (Fig. 112) in the Entombment group in the church of Saint-Nizier.[28] At Vy-le-Ferroux (Fig. 113) in northern Franche-Comté, one finds much the same composition as in the Rigny-le-Ferron Pietà. The same elongated Christ lies in almost exactly the same position. The scalloped edge of drapery seen at Rigny has been changed to the edge of a shroud, held by John and Mary Magdalene—emphasizing the burial theme. Another Pietà with a nearly horizontal Christ, this time reversed but again flanked by John and Mary Magdalene, appears at Joinville (Fig. 114), which is located between Champagne proper and Franche-Comté. Mary Magdalene crouches in a posture of adoration that is found in Italo-Byzantine art.[29]

In the church of Saint-Jean at Troyes is a second Pietà (Fig. 115), which shows Christ having slipped off his mother's lap onto the ground while the Virgin maintains her traditional place behind his body.[30] The sculptor must have been acquainted with the Saint Martha workshop but, like the master of Givonne, evolved a different, distinctive interpretation, particularly in the facial types. In this Saint-Jean Pietà, semi-independent figures are carved from a single block, leaving a large cavity cut roughly through the base behind the figures. Jacques Bachot carved a Pietà for the church of Saint-Jean during 1506 and 1507.[31] It may have been destroyed, however, in the great fire of 1524. If not, the date still seems early for the existing Pietà, unless allowance is made for the precocity of such a famous sculptor. Because all of Bachot's known work has

Fig. 116. Saint-Nicolas-de-Port, in church of Saint-Nicolas. *Courtesy Archives Photographiques d'Art et d'Histoire, Paris*

disappeared, this speculation cannot be verified. Another Pietà of style and composition similar to the workshop of Troyes can be found in the church at Saint-Nicolas-de-Port (Fig. 116) in Lorraine. Bachot worked there after 1510, but the lesser quality of this Pietà also prevents a direct attribution. A further developed version of the Saint-Nicolas-de-Port Pietà is found at Bragelogne-Beauvoir (Fig. 117).[32] There the body of Christ lies limply against his mother's knee.

Looking back on the groups of Pietàs in Champagne, one can see their coherence and organic sequence. The change from one group to the next is neither great nor abrupt; it is a slight, though distinct, modification. Each group impinges upon a previous one and points toward future innovation.

Fig. 117. Bragelogne-
Beauvoir, in church of
Saint-Pierre-en-Liens.
*Photo: A. Godin, Troyes.
Courtesy Musées de la ville
de Troyes*

Northern France

●Doullens

PICARDY

Marville●

●Jumièges

NORMANDY

●Metz

Louviers● ●Les Andelys

Marne R.

Nomeny●

●Paris

Pont-à-Mousson●

●Nancy

●Le Folgoët

Villedieu-
les-Poêles

Marcilly-
sur-Eure

LORRAINE

Seine R.

Vezelise● ●Charmes

BRITTANY

●Plogonnec

●Elliant

Loire R.

Rhone R.

Garonne R.

miles 0   50   100
kilometers 0   80   160
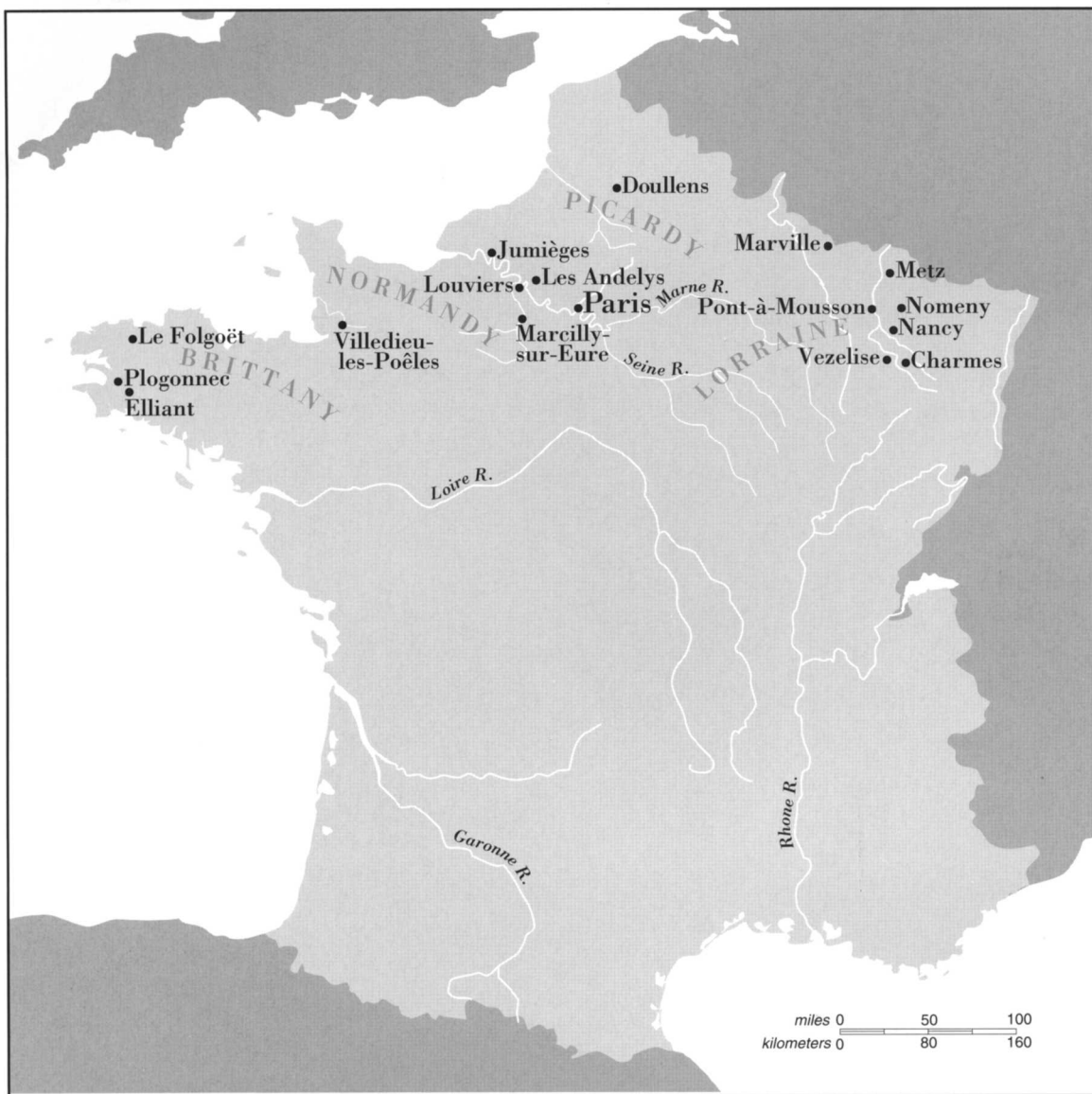
Chapter III: Northern France

Lorraine, the southern part of the ancient kingdom of Lotharingia, was subject to the ebb and flow of French and German influences throughout the Middle Ages. Its art reflects its dual political affiliations and semi-independence.[1] French influences stem mainly from Champagne and Burgundy.[2] The figures of the half-crouching John and the praying Virgin in a Pietà at Les Thons[3] (Fig. 118) are comparable to those of the Pietà from northern Champagne that is now at Givonne (Figs. 106–7). Another, at Prény, has the plantain of Champagne carved on its base; and, except for the position of his right arm, Christ lies as he does in the Champagne Pietàs at Méry-sur-Seine and Brantigny (Fig. 91). A later Lorraine Pietà, at Deuxville, east of Nancy, shows direct connections to the Saint Martha workshop at Troyes in the aristocratic heads and the treatment of the drapery.

A distinctive Pietà at Pont-Saint-Vincent (Figs. 119–20), attributed to the Netherlandish sculptor Jan Crocq,[4] is a striking example of Germanic influence intruding into Lorraine via the Lowlands. Crocq's sharply defined drapery probably influenced other Lorraine sculpture.[5] The Virgin holds up the end of her headcloth in a rare gesture slightly different from that used in the second Champagne group but found in a group of Germanic Pietàs.[6] A modified version, at Vassincourt, uses the same gesture and repeats many details.

A German model is implied in an early fifteenth-century Pietà in the church of Saint-Côme-et-Saint-Damien at Vézelise (Fig. 121). The diagonal position of Christ, his rope crown, and the parallel vertical folds of the Virgin's drapery echo its Germanic antecedents. The sculpture is a later, gentler version of the severe Coburg Pietà (Fig. 1).

The imperial German city of Metz had strong political, cultural, and religious ties to Lorraine. A Pietà in its church of Saint-Eucaire (Figs. 122–23) forms part of a funerary monument with an approximate date of 1439. There, Christ is held in much the same way as at Pont-Saint-Vincent. The taut, vertical folds of fabric are a modified version of the Coburg Pietà. At Metz, however, as all through Lorraine, the style is softer and looser. Three later, interrelated Lorraine Pietàs are in cemetery chapels at Marville, Nomeny, and Noviant-aux-Prés.

The chapel at Gare-le-Col on the outskirts of Toul contains a Pietà (Fig. 124) that is gentle and touching. It blends French and German influences. The mantle enfolds the Virgin's left leg as in the first Champagne group and forms a smooth, deep hood over her head as in German sculptures of the International Style. The narrow, vertical proportions suggest an ultimate derivation from the Rhineland. Gare-le-Col was widely known as a pilgrimage center, and its Pietà may have been the model for a group that includes those at Laneuveville-devant-Nancy, Bulligny in the war memorial chapel, Azelot, and Nancy (Musée Historique Lorrain, no. 5).

Fig. 118. Les Thons, in church of Saint-Pancrace. *Courtesy Henri David and Bibliothèque Municipale, Dijon*

Fig. 119. Pont-Saint-Vincent, in church of Saint-Julien. *Photo: H. Boockmann and J. A. Schmoll-Eisenwerth, Kunsthistorisches Institut der Universität des Saarlandes. Saarbrücken*

In another group of Pietàs, at Pont-à-Mousson (Fig. 125), Charmes, and Bauzemont (Fig. 126), the Virgin holds Christ's left arm so that the wounded hand shows, as in many Champagne Pietàs. The Virgin is represented with the short neck and stocky proportions and the bulky hood of Burgundian sculpture. The Bauzemont Christ lies on his mother's lap, his feet partly crossed, as they often are in Burgundy.

In spite of outside influences, most Lorraine Pietàs retained their robust size and heartiness, elements that were already present by the fourteenth century.[7]

Picardy, to the west of Champagne, has never been adequately studied and would repay closer research. The sculpture, often of high quality, displays two opposing tendencies: a conservative tenacity of the regional style and a borrowing from outside models.[8] The Pietà at Monchy-Saint-Eloi (Fig. 127)

Fig. 120. Pont-Saint-Vincent, Virgin, detail of Figure 119. *Photo: H. Boockmann and J. A. Schmoll-Eisenwerth, Kunsthistorisches Institut der Universität des Saarlandes, Saarbrücken*

Fig. 121. Vézelise, in church of Saint-Côme-et-Saint-Damien. *Photo: Paul Denis, Nancy*

Fig. 122. Metz, in church of Saint-Eucaire. *Courtesy Musées de Metz*

Fig. 123. Metz, Christ, detail of Figure 122. *Courtesy Musées de Metz*

Fig. 124. Gare-le-Col (com. Toul), in private chapel of Notre-Dame. *Courtesy Alice Bertin, Nancy*

follows those of Champagne at Rhèges-Bessy in the church of Saint-Antoine-et-Saint-Sulpice (Fig. 67), Vaudes (Fig. 70), and Pougy (Fig. 73) in the treatment of Christ's head and short neck and the way his body lies across his mother's lap with his right arm hanging over her knee and the back of his hand resting on the ground. Her creased sleeves and the mantle projecting over her elongated face suggest the Pietà by Germain Pilon in the Musée du Louvre, which may be earlier in date but is too developed in style to be included in this book.[9] The base of the statue at Monchy-Saint-Eloi is carved to represent chunks of shale covered by a thin layer of sod, exactly as at Bouilly (Figs. 83, 85) in Champagne.

The Pietà in a church at Labruyère (Fig. 128) shows Burgundian influence in the drapery and Christ's crossed ankles. The statue recalls those at Beaune in the church of Notre-Dame (Fig. 18) and at Chaumont in the church of Saint-Jean-Baptiste (Fig. 23). A small Pietà of about 1506 at Amiens exemplifies the sophisticated work of that cathedral town. Located in the church of Saint-Germain-l'Ecossais above a much larger Entombment, the Pietà follows the diagonal composition then current in Champagne, at Auxon (Fig. 88) and Bayel (Fig. 93). Another small Pietà, at Doullens (Figs. 129–30), was carved about seventy-five years later, in 1583. It is similar to the Amiens Pietà in both its size and its placement above an Entombment; but the Doullens Pietà conserves the

Fig. 125. Pont-à-Mousson, in church of Saint-Laurent. *Courtesy Inventaire Général de Lorrain, Nancy*
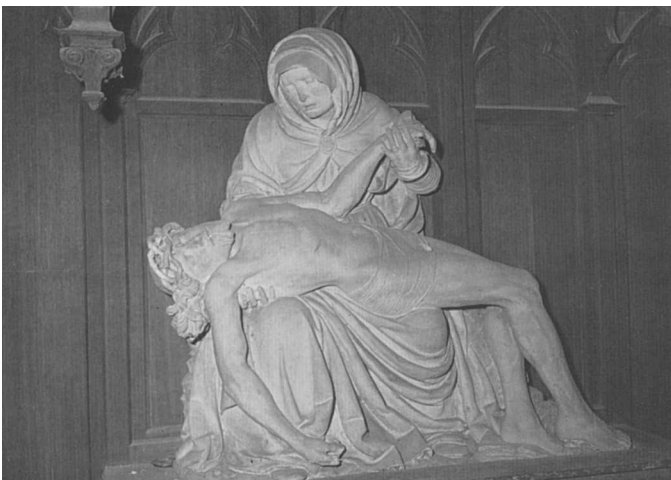
Fig. 126. Bauzemont, in church. *Photo: Paul Denis, Nancy*

Fig. 127. Monchy-Saint-Eloi, in church. *Courtesy Georges Loeffel and Musée Départemental de l'Oise, Beauvais*

traditional Burgundian form of the Pietàs at Isle-Aumont (Fig. 62) and Beaune (Fig. 18). A Pietà at Folleville also occupies a subordinate position as part of the decoration of the tomb niche, or *enfeu*, of Raoul de Lannoy and his wife. This Pietà can be dated between 1513 and 1519.

In Normandy, to the west of Picardy, sculpture was abundant and richly varied. Here, too, a more systematic investigation is needed before the Pietàs can be adequately grouped.[10] Therefore, only a few examples are cited. Individual Pietàs, such as those at Huest and Jumièges, show the influence of Champagne and Burgundy. The supple drapery and monumentality of the indigenous style can be seen in a Pietà at Paluel and two at Verneuil-sur-Avre in the church of Notre-Dame. These Notre-Dame Pietàs (Figs. 131–32 and 133) are related to an Entombment in the neighboring church of La Madeleine. All three fine sculptures are attributed to the large workshop apparently brought to Verneuil from Rouen by Artus Fillon. This native son was a canon of Rouen cathedral and in 1506 made important gifts to the church of La Madeleine.[11]

Fig. 128. Labruyère, in
church. *Courtesy Georges
Loeffel and Musée
Départemental de l'Oise,
Beauvais*

Normandy had close political and cultural ties to England. That
relationship is reflected in a group of Pietàs in which the Virgin holds a small
Christ in an almost vertical position. Most of the group are near the coast, where
access to England was easy. The sculptures at Tamerville, Le Grand Andely (now
part of Les Andelys; Fig. 134), Marcilly-sur-Eure, Villedieu-les-Poêles, and
Louviers (no. 3) appear to be Norman-French copies of English alabasters.
There are a number of others, in alabaster, that were imported from England.[12]

I n Brittany, devotion to the Pietà was "inexhaustible."[13] Many Pietàs are part
of heavily carved Calvaries. Although touching in their simple, direct style,
they are rather crude in execution and therefore are not included in this book.[14]
Others not on Calvaries are higher in quality. They include the Pietàs of
Plogonnec, Elliant, and Pencran.[15] The Pietà at Le Folgoët resembles those of
Normandy—for example, Le Grand Andely—in the semi-upright position of
Christ.
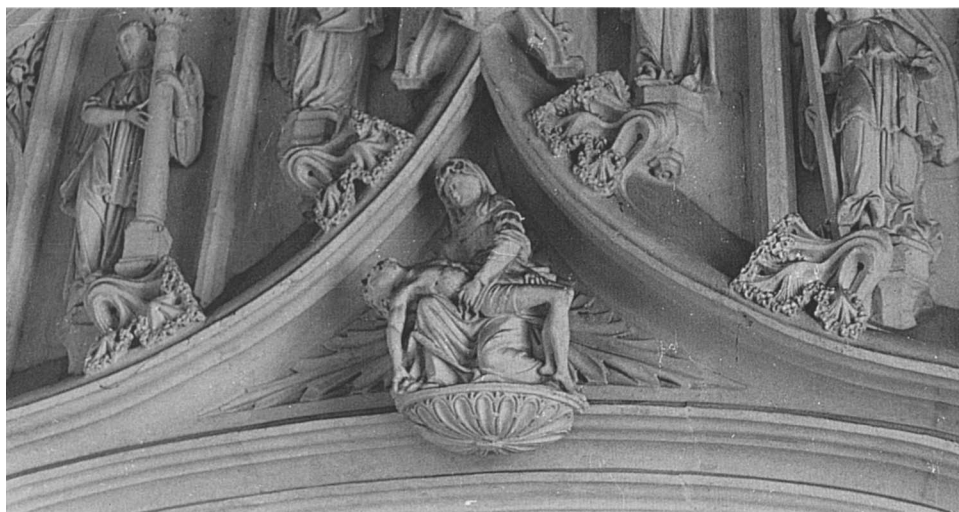
Fig. 129. Doullens, in church of Notre-Dame. *Courtesy René Cazin, Verdun*
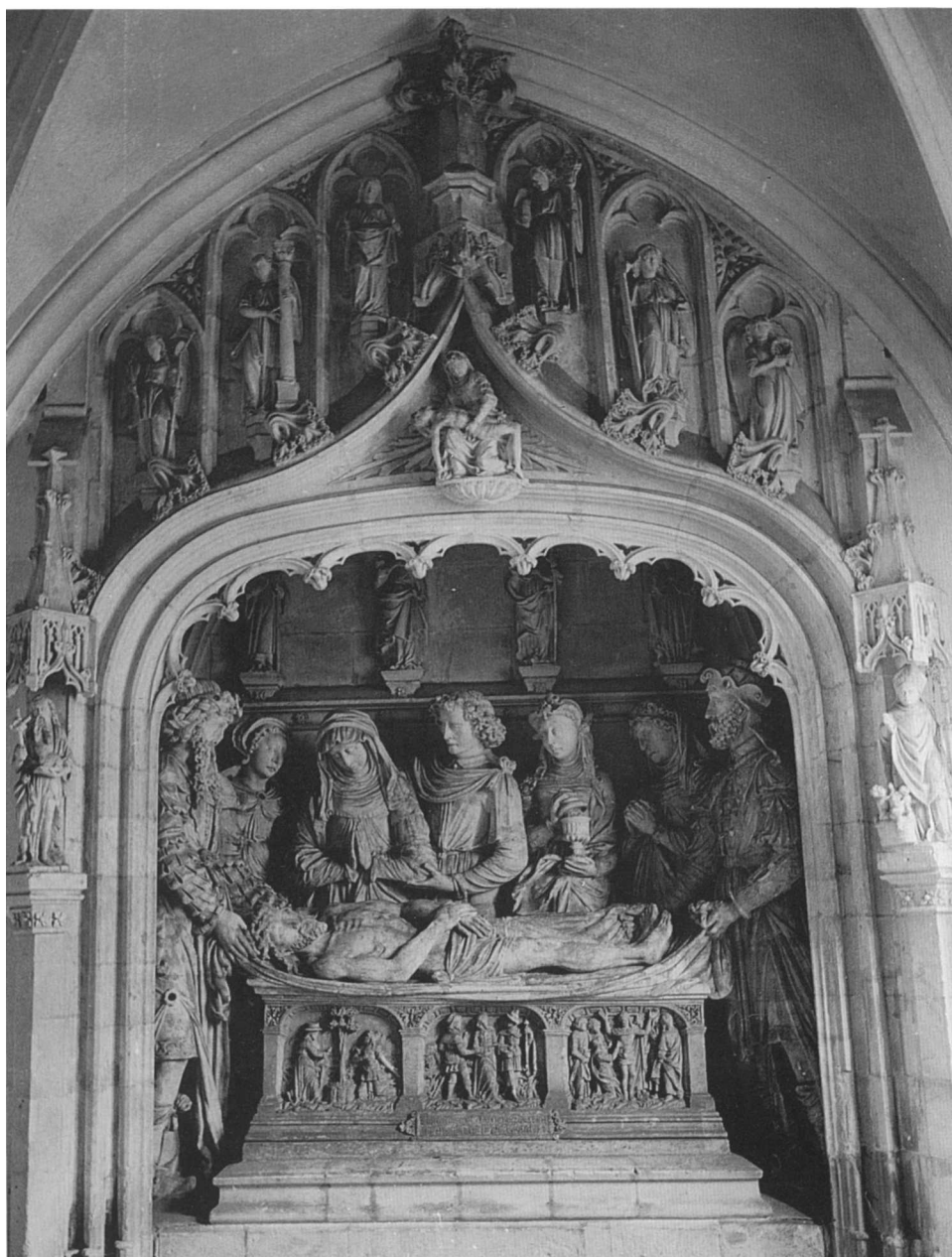
Fig. 130. Doullens, view of Figure 129 in its architectural setting in arch above an Entombment. *Foto Marburg, Marburg an der Lahn*

Fig. 131. Verneuil-sur-Avre, in church of Notre-Dame (no. 1). *Photo by author*

Fig. 132. Verneuil-sur-Avre, detail of Figure 131

Fig. 134. Le Grand Andely (com. Les Andelys), in church of Notre-Dame. *Courtesy Caisse Nationale des Monuments Historiques, Paris*

Fig. 133. Verneuil-sur-Avre, in church of Notre-Dame (no. 2). *Courtesy Maimponte, Paris*

Central France

Domfront

Evron•

Solesmes•

•Vendôme

Seine R.

Loire R.

NIVERNAIS

•Orvault   •**Angers**

•**Nantes**

Cher R.

•Cervon

Prémery•

TOURAINE   **Bourges**

•**Nevers**

La Chapelle-Blanche-
Saint-Martin•

Indre R.

Chalon-sur-Saône•

Lurcy-Lévis•

BERRY   BOURBONNAIS

•La Châtre

Saint-Pierre-le-Moutier

•Lusigny

Villefranche-d'Allier•   •Saint Menoux

Montluçon

Saône R.

Rhone R.

Allier R.

Dordogne R.

•Beaumont

FRANCE

Garonne R.

miles 0   25   50
kilometers 0   40   80

Chapter IV: Central France

Bourbonnais lies near the center of France. It was controlled during the late fifteenth and early sixteenth centuries by its duke, Pierre II, and his wife, Anne of Beaujeu, who were also regents of France.

Three Pietàs in Bourbonnais show a relationship to the diagonal type developed in Burgundy in the hospital chapel at Chalon-sur-Saône (Fig. 31) and in Champagne at Bayel (Figs. 93–94). These three Bourbonnais Pietàs are at Montluçon in the church of Saint-Pierre (Figs. 135–37), at Jaligny-sur-Besbre (Fig. 138), and at Varennes-sur-Tèche (Fig. 139). Two of this trio—Montluçon and Jaligny—are so near in style that they may well be by the same hand. Jaligny, in turn, is a simplified version of the lifesize Pietà at Varennes, only a few miles away. All are probably dependent upon the workshop of a follower of Jean de Chartres, the chief sculptor to the ducal family.[1] They depict Christ stretched out on his mother's lap with his head resting on the rock of Golgotha, which forms an extension of her seat. Drapery spills down in thick, ample folds that recall the Pietàs of Burgundy and Champagne; but in Bourbonnais a softness adds grace and tranquillity. The Virgin's face is characteristic of the province and appears also in the lower Loire valley.[2] Her mantle is folded back from her face much as at Bouilly (Figs. 83–84) in Champagne. It falls in a loop across Christ's left arm at Jaligny and Varennes (following the style of Bouilly) but not at Montluçon.

The Montluçon Pietà may have been made for the church, which was a seat of the confraternity of La Bonne Mort.[3] The Pietà at Jaligny-sur-Besbre was undoubtedly given by Guyon de Ravel, seigneur of the town from 1489 to 1508.[4] The Pietà at Varennes-sur-Tèche includes a figure of the donor, Hugues de Montjournal, seigneur of nearby Précord from 1499 to 1506.

Another Pietà at Montluçon (Fig. 140) is in the church of Notre-Dame. It has been attributed to the sculptor Jacques Morel. Duke Charles I of Bourbon presumably gave it to the church in 1454 when he endowed a foundation in honor of the Virgin.[5] The statue recalls the Burgundian style as seen at Epoisses (Fig. 30). In both, the Virgin is shrouded in a thickly gathered mantle drawn lightly over her arms. Her hands are held in prayer, and she gazes with downcast eyes at the body of her son. This praying type of Pietà appears elsewhere in Bourbonnais, at Le Brethon, Villefranche-d'Allier, and Lusigny. Nonetheless, the type based on the Bourbonnais trio, with the Virgin's hand on Christ's body, continued to flourish at the same time—for example, at Lurcy-Lévis and Saint-Menoux (Fig. 141).

Fig. 135. Montluçon, in
church of Saint-Pierre.
Photo: Robert David, Paris

Fig. 136. Montluçon, head of
Christ, detail of Figure 135.
Photo: La Photothèque, Paris

Fig. 137. Montluçon, Virgin,
detail of Figure 135. *Photo:
Robert David, Paris*

The influence of Bourbonnais sculpture radiated beyond the province.
To the northwest in the richly endowed abbey of Solesmes is a supple and
impressive version (Figs. 142–44) of the Pietàs at Jaligny-sur-Besbre and
Varennes-sur-Tèche. The sculptor has clothed the Virgin in a sumptuous mantle
with thick folds that enhance her dignity without overburdening her. Many
details are similar: the segment of the mantle that is looped across Christ's left
arm, the simplified drapery below the Virgin's lap, her full face, the wimple, and
the rocky ledge under Christ's head. The Pietà stands above an altar built or
perhaps rebuilt by the prior Guillaume Cheminart, a generous benefactor who
died about 1500 and who may have supplied funds for the statue. A related Pietà
in the abbey at Evron and another in the church of the Trinity at Vendôme
resemble Solesmes.

A group of Pietàs within a small area stretching east of Solesmes share an
unusual iconography. Angels hold Christ's head and, in most cases, his feet, as
he lies on his mother's lap. One of the group, perhaps the earliest, is in the

Fig. 138. Jaligny-sur-Besbre, in church. *Photo: La Photothèque, Paris*

Fig. 139. Varennes-sur-Tèche, in church. *Photo: La Photothèque, Paris*

Fig. 140. Montluçon, in church of Notre-Dame. *Courtesy Caisse Nationale des Monuments Historiques, Paris*

Fig. 141. Saint-Menoux, in church of Saint-Menoux. *Foto Marburg, Marburg an der Lahn*

Fig. 142. Solesmes, in abbey
of Saint-Pierre-et-Saint-Paul.
Courtesy Abbaye de Solesmes

Fig. 143. Solesmes, head of
Christ, detail of Figure 142.
Courtesy Abbaye de Solesmes

Fig. 144. Solesmes, left half of Figure 142. *Courtesy Abbaye de Solesmes*

former monastic church at Cunault (now part of Chênehutte-Trèves-Cunault; Fig. 145) on the Loire River. A copy is in the crypt under the Ecole Nationale des Arts et Métiers, formerly the church of the abbey of Roncéray, at Angers. Another Pietà, now lost, was prominently displayed in Le Mans cathedral on the left end of a choir screen decorated with the initials and arms of Philip of Luxembourg.[6] A drawing (Fig. 146) in the Musée de Tessé at Le Mans shows this Pietà under an elaborate baldachino and flanked by saints. It served as a model for the Pietà at nearby Domfront-en-Champagne (Fig. 147). In both these works, the Virgin holds her hands in prayer, as she does in Bourbonnais.

Berry, lying between Bourbonnais to the south and Touraine to the northwest, shares their art-historical importance. A loosely related group of Pietàs, including La Châtre (Fig. 148), Morlac (Fig. 149), and Saint-Jeanvrin,

Fig. 147. Domfront-en-Champagne, in chapel of L'Habit. *Courtesy Musées du Mans*

Fig. 145. Cunault (com. Chênehutte-Trèves-Cunault), in priory church. *Foto Marburg, Marburg an der Lahn*

Fig. 146. Le Mans, in Musée de Tessé, detail of drawing of cathedral choir screen (now lost). *Courtesy Musées du Mans*
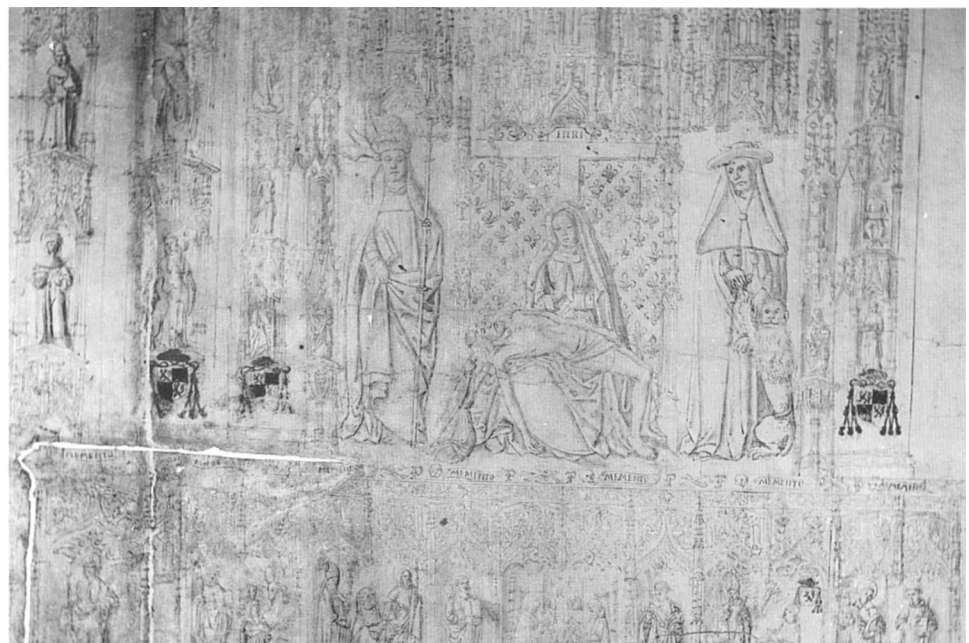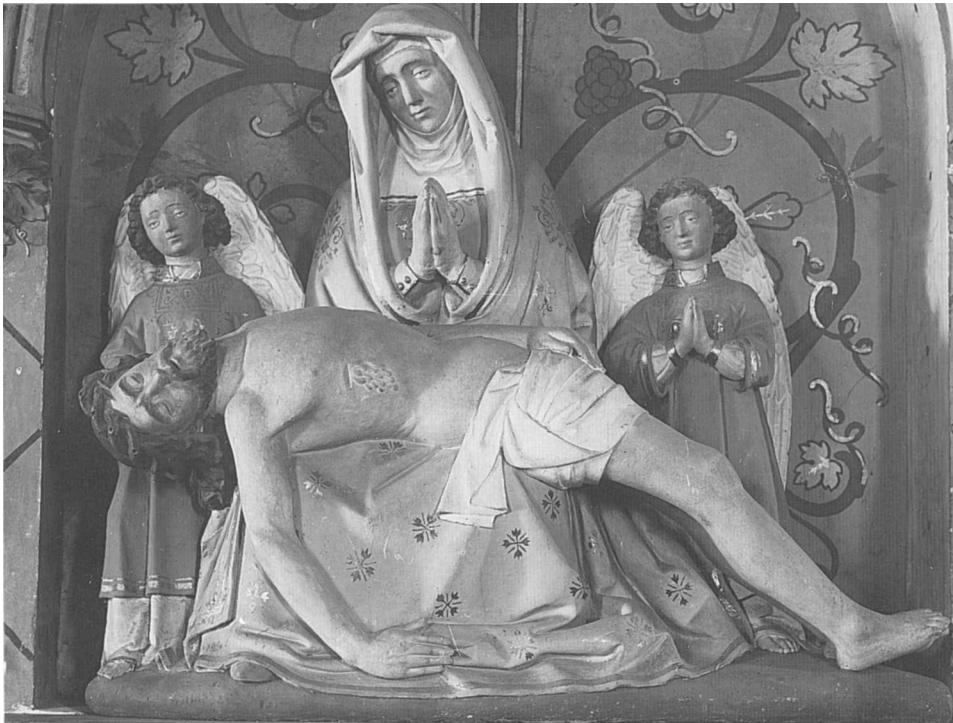
depends upon the Bourbonnais trio (Figs. 135–39) and its offshoot at Solesmes.
The Virgin bends toward Christ as he lies on her lap, his head hanging down. La
Châtre is the closest to the Bourbonnais trio in the position of the figures and in
the soft hood of the Virgin's mantle. At Morlac she sits as in the Notre-Dame
Pietà at Montluçon, her mantle tucked under her arms, her hands in prayer.
Christ's loincloth has a similar hanging lappet. The calmness and balance of the
Morlac sculpture are emphasized by two angels in deacon's vestments that frame
the Virgin like acolytes attending a priest at the altar.[7] Saint-Jeanvrin repeats the
praying attitude and certain other elements of the composition at Morlac. A
Pietà at Bussy (Fig. 150) stands somewhat apart from this group. Christ's body
and the drapery of the Virgin's bodice are stiff and severe, although the

Fig. 150. Bussy, in church of
Saint-Pierre-et-Saint-Paul.
*Courtesy Caisse Nationale des
Monuments Historiques, Paris*

Fig. 151. Bourges, in
cathedral of Saint-Etienne.
*Courtesy Caisse Nationale des
Monuments Historiques, Paris*

Fig. 152 (top, left). Beaumont, in church. *Courtesy Jacques Baudoin, Clermont-Ferrand*

Fig. 153 (left). Beaumont, Virgin, detail of Figure 152. *Courtesy Jacques Baudoin, Clermont-Ferrand*

Fig. 154 (top, right). Beaumont, head of Christ and donor's coat of arms, detail of Figure 152. *Courtesy Jacques Baudoin, Clermont-Ferrand*

Fig. 155. Dierre, in church.
Courtesy Caisse Nationale des Monuments Historiques, Paris

Fig. 156. Autrèche, in church of Notre-Dame. *Courtesy Caisse Nationale des Monuments Historiques, Paris*

Fig. 157. Angers, in Musée
Jean Lurçat. *Photo: J. Evers,
Angers. Courtesy Musées
d'Angers*

arrangement of the figures and the soft, thick folds of the Virgin's hood are
similar to those at La Châtre. Other Berry Pietàs, which do not form a group,
are worthy of note. The small Pietà in the sacristy of Bourges cathedral (Fig.
151) is less detailed and inferior in quality. Its iconography combines the
praying Virgin of Morlac and the small Christ with flexed legs and rope crown of
Gare-le-Col in Lorraine. A Pietà in the Musée Jacques Coeur (no. 3) at Bourges
portrays the Virgin with crossed legs as in Burgundy. A miniature from a
manuscript made before 1489 represents the interior of the Sainte-Chapelle at
Bourges with a Pietà above an altar of Notre-Dame-de-Pitié.[8] This lost Pietà
appears comparable to a mutilated one also in the Musée Jacques Coeur (no. 1),
in storage.

To the south, at Beaumont in Auvergne, is a Pietà (Figs. 152–54) related by
its thick drapery and gesture of prayer to both the Pietà at Saint-Jeanvrin in
Berry and the Notre-Dame Pietà at Montluçon in Bourbonnais. Christ's head,
with heavy waving locks, tilts back sharply. Just below, on the base, is the
donor's coat of arms (Fig. 154).

The royal province of Touraine, comprising part of the valley of the lower
Loire River, became a favorite place of the French kings in the fifteenth
century. It had close artistic connections with neighboring Berry and
Bourbonnais, explained in part by the migration to Touraine of Michel Colombe,
the great French sculptor.[9] The many sanctuaries in Touraine dedicated to
Notre-Dame de Pitié point to a devotion to the Pietà.[10]

In eastern Touraine, near the royal city of Amboise, are a group of Pietàs,
including those at Dierre (Fig. 155), Autrèche (Fig. 156), Limeray, and Noizay.

Fig. 158. Nantes, in Musée Thomas Dobrée. *Courtesy Musées Départementaux de Loire-Atlantique, Nantes*
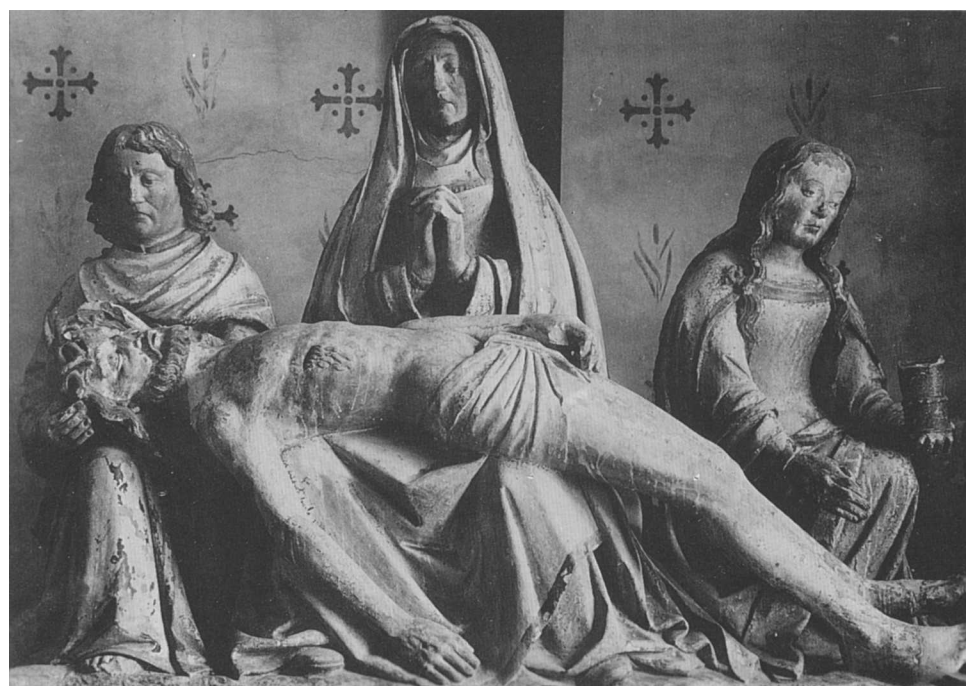
Fig. 159. Saint-Pierre-le-Moutier, in church. *Foto Marburg, Marburg an der Lahn*

This group recalls the Bourbonnais trio (Figs. 135–39) in the slight arc of Christ's body and (except for Limeray) the unusual extension of the rock of Golgotha under Christ's head. The praying gesture of the Virgin repeats the Notre-Dame Pietà at Montluçon (Fig. 140).

The first of these Pietàs of the Amboise region is in the church at Dierre. The statue has a grave monumentality enhanced by beautifully sculptured drapery in both the Virgin's garments and Christ's loincloth. The church was enlarged in 1480 with the help of the royal treasury, and the Pietà may have been carved in connection with that project. The Pietà at Autrèche, just north of Amboise, comes from the nearby abbey of Fontaines-les-Blanches, famous for other sculptures of equal merit.[11] The Virgin in this Pietà has an unusually fine head with the full oval face typical of sculpture in the Loire valley. An unusual feature is the death-mat on which Christ is laid. Such a mat appears under the effigy of Pons de Gontaut at Biron.[12] A third Pietà of this Amboise group is at Noizay. Despite the battering it has received, there remains some of the quality of Autrèche and Dierre. It is in a niche in a chapel once part of the château of La Rochère, belonging to the seigneurs of Marolles.

Pietàs related to this group are found in the Loire valley below Touraine. One now in the Musée Jean Lurçat (no. 3; Fig. 157) at Angers shows the Virgin sitting upright, her hands (now missing) folded in prayer. Her left knee sags inward as in others of the group. A Pietà from the château of La Tour at Orvault is now in the Musée Thomas Dobrée at Nantes (Fig. 158). There the Virgin's head tilts gently, and she raises one hand in a gesture of sorrow as at Drée in Burgundy.

Outside the Amboise group are two other Pietàs in Touraine. The first, a relief, is remarkably early. It is an altar retable made for the archbishop of Tours between 1455 and 1464.[13] This Pietà is now in the château of Valmer at Chançay. Its type is also seen in the Pietà at Bayel (Figs. 93–94) in Champagne. The second, at La Chapelle-Blanche-Saint-Martin, is in its original niche in the church and therefore datable to 1520, when the church was rebuilt. Christ is depicted in the traditional position, whereas the Virgin crouches low to the ground.

Between Berry-Bourbonnais and Burgundy lies Nivernais, an area under Burgundian influence.[14] The Pietàs at Saint-Pierre-le-Moutier (Fig. 159), at Prémery, at Nevers in the church of Saint-Gildard, and at Neuville-lès-Decize follow a type that was to become dominant in the south. All of them show Christ flat across his mother's lap as at Morlac and Saint-Jeanvrin in Berry. Pietàs at Cervon and at Chalon-sur-Saône in the convent of the Sisters of Nevers reveal a Burgundian association in Christ's crossed legs and the Virgin's heavy drapery. The latter Pietà may have been brought from Nevers to Chalon-sur-Saône by the Sisters of Nevers.

Southwestern France

Map of Southwestern France showing the following locations:

- Ahun
- Saint-Sylvestre
- Bonnac-la-Côte
- Saint-Léonard-de-Noblat
- Limoges
- LIMOUSIN
- Egletons
- Hautefort
- Tulle
- Terrasson-la-Villedieu
- Aubazines
- Libourne
- Plazac
- Lanteuil
- Bretenoux
- Bordeaux
- Dordogne R.
- Sarlat-la-Canéda
- BORDELAIS
- Cancon
- Grand-Vabre
- Gréalou
- Rodelle
- Bazas
- Lot R.
- Montcuq
- Montpezat-de-Quercy
- Moissac
- Rodez
- Monestiès
- Avignon
- Garonne R.
- Puycelci
- Albi
- Tarn R.
- Le Cambon (Saint-Affrique)
- Salon-de-Provence
- Montredon
- Toulouse
- LANGUEDOC
- Carcassonne
- Arques
- Allier R.
- Loire R.
- Rhone R.
- FRANCE

miles 0   50   100
kilometers 0   80   160

Chapter V: Southwestern France

S outh of central France lies Limousin, gateway to the Midi. Here new
interpretations of themes already encountered become part of the standard
southern iconography. The quietness seen in the Pietàs of central France
predominates in Limousin and deepens in Languedoc and Bordelais. The Virgin
in Limousin is represented as a serene young girl, often with a childlike face,
bending gently toward Christ's head. Her mantle flattens out into smooth,
flaring folds at the sides of her head.

In the main group of Limousin Pietàs, Christ's body lies slightly arched
across the Virgin's low, broad lap as in the Bourbonnais trio (Figs. 135–39) and
at Dierre (Fig. 155). The chief variations of the group involve the Virgin's
gestures. In two fine sculptures, at Saint-Léonard-de-Noblat (Fig. 160) and
Bonnac-la-Côte, for example, she holds Christ's body with restraint and tender
emotion.[1] A variation showing the Virgin with her hands in prayer is
exemplified by two Pietàs at Limoges, one in the cathedral and the other in the
chapel of Sainte-Anne (Fig. 161) in the church of Saint-Michel-des-Lions.[2]

A second Pietà in the church of Saint-Michel-des-Lions at Limoges, in the
chapel of the Holy Crucifix (Fig. 162), is also a praying type. It stands somewhat
apart from those just mentioned, however, because of the Virgin's stiffly erect
posture. A specific correspondence between this Pietà and the one at Morlac
(Fig. 149) in Berry must indicate an untraced connection. In both, three
unusual motifs appear: an angel behind Christ's head; a long, stiffly pleated
lappet hanging from his loincloth; and the tucking of the outer edges of the
Virgin's mantle beneath her arms. In the church of Saint-Pierre-du-Queyroix,
also at Limoges, the last two motifs are repeated; but the Virgin crosses her arms
over her breast as in Entombment sculptures and crucifixes.[3] A praying Pietà at
Saint-Sylvestre (Fig. 163) bears the coat of arms of its donor, Guillaume
Briçonnet (died 1514), and can therefore be dated.

In still another variation, the Virgin raises her hands in a gesture of
sorrow—for example, at Le Chalard and Saint-Martin-Terressus, where the
hands are partly missing.[4] This type of Pietà can also be seen at Ahun (Fig. 164),
which is between Limousin and Bourbonnais.

The Pietàs of Bas-Limousin generally follow these stylistic variations but
with a provincial charm of their own. The figures, particularly the Virgin, are
often stocky. In the Pietàs at Saint-Bonnet-Avalouze and Egletons, the Virgin
follows Saint-Léonard-de-Noblat and Bonnac-la-Côte. The one at Sarran follows
Ahun and repeats her gesture of sorrow. At Lanteuil and Chapelle-Spinasse, she
crosses her arms as at Saint-Pierre-du-Queyroix.

Fig. 160. Saint-Léonard-de-Noblat, in church of Saint-Léonard. *Photo: Portraits Jove, Limoges. Courtesy Société Archéologique et Historique du Limousin*

Fig. 161. Limoges, in church of Saint-Michel-des-Lions, chapel of Sainte-Anne. *Photo: Portraits Jove, Limoges. Courtesy Société Archéologique et Historique du Limousin*

One of the most monumental Pietàs is at Saint-Aulaire (Fig. 165). It is superior in execution although regional in style. The sawtooth decorations cut into the lower edges of the Virgin's wimple and mantle are repeated on the bases of other Pietàs in Bas-Limousin.[5] The unusual, long, diagonal sweep of drapery below the Virgin's lap is also found in Limousin at Oradour-Saint-Genest, Beaumont-du-Lac, and Panazol. A Pietà at nearby Tulle (Fig. 166) in the church

Fig. 162. Limoges, in church of Saint-Michel-des-Lions, chapel of the Holy Crucifix. *Photo: Portraits Jove, Limoges. Courtesy Société Archéologique et Historique du Limousin*

Fig. 163. Saint-Sylvestre, in church. *Courtesy Caisse Nationale des Monuments Historiques, Paris*
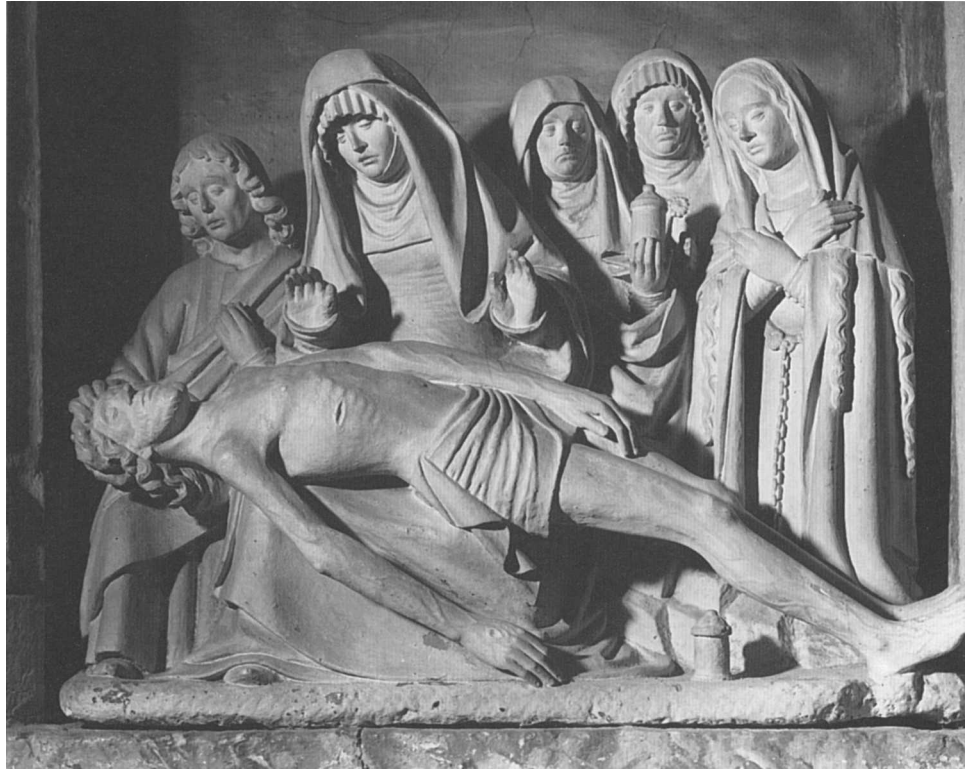
Fig. 164. Ahun, in church of
Saint-Sylvain. *Courtesy Caisse
Nationale des Monuments
Historiques, Paris*

Fig. 165. Saint-Aulaire, in
church. *Courtesy Annie
Cloulas-Brousseau, Paris*

Fig. 166. Tulle, in church of Saint-Jean. *Photo: Durante, Tulle. Courtesy Annie Cloulas-Brousseau, Paris*

of Saint-Jean is dependent on Saint-Aulaire in most particulars. The way Christ's arm rests on the Virgin's arm, however, recalls the Champagne Pietàs at Méry-sur-Seine (Fig. 90) and Brantigny (Fig. 91). At Aubazines (Fig. 167), in a gesture unusual for this region, the Virgin encircles Christ's body with both arms and interlaces her fingers.[6] Additional Pietàs with little or no relationship to those just discussed can be found in Limousin at Saint-Sulpice-les-Feuilles and Saint-Léger-la-Montagne (chapel of Notre-Dame de Sauvagnac) and in Bas-Limousin at Pierrefitte.[7]

Rustic variations of the main Limousin group with much simplified drapery are scattered throughout Périgord, just to the south and west. Such Pietàs, with the Virgin holding Christ, are at Hautefort, Sarlat-la-Canéda, and Terrasson-la-Villedieu. Others, with the praying gesture, are at Saint-Pierre-de-Chignac, Plazac, and Saint-Jory-las-Bloux.

L anguedoc is the core of the Midi. It consists of three parts: (1) Rouergue, the rugged northern section around the episcopal city of Rodez; (2) Albigeois, the central part of which was controlled by Louis d'Amboise (died 1503), a princely bishop and statesman and the confidant of three kings; and (3) Toulousain to the south, with its ancient capital, Toulouse, the site of the royal parliament. The Pietàs of Languedoc show influences from the north, probably in part because its royal governors came from the seigneurial families of Bourbonnais and Amboise.

In Rouergue, a tightly knit group of Pietàs can be seen at Onet-le-Château in the church of Saint-Martin-de-Limouze (Fig. 168), at Rodez in the Musée Fénaille, and at Luc, Villelongue (now part of Nages), and Arques.[8] The style is characterized by the Virgin's large, full face, by the rippling mantle that flares slightly at the sides, and by her extremely small, high waist. This group includes

Fig. 167. Aubazines, in church. *Courtesy Caisse Nationale des Monuments Historiques, Paris*

two smaller Pietàs in high relief, at Grand-Vabre (Fig. 169) and Lagnac (now part of Rodelle). Figures accompanying the Grand-Vabre Pietà are so similar to those on the tomb relief of Alzias de Saunhac (died 1418) at Belcastel, known to have been made by a local workshop, that we may assign the entire group to this source.[9]

A more loosely interrelated group of Rouergue Pietàs includes those at Le Cambon (now part of Saint-Affrique; Fig. 170), Gramond (Figs. 171–72), and Coubisou. These sculptures have doll-like faces and complicated headcloths (like those in Limousin) that hug the tops of the heads and then flare widely.[10] As at Grand-Vabre, Christ lies across the lap of the Virgin, who joins her hands in prayer. John and Mary Magdalene kneel at either side. These Pietàs are similar in iconography to Grand-Vabre but different in scale and style. The Gramond statue must have been carved before 1520, for that is known to be the date when its donor, Guillaume de Malroux, died.

Among the Pietàs of Albigeois, southwest of Rouergue, the one at Albi in the church of Saint-Salvi (Figs. 173–74) is the centerpiece of a group of outstanding quality. The Virgin sits quietly, her hands joined in prayer, as she gazes calmly at the body of her son, whose head, with long flowing hair, tilts sharply backward. This Pietà reflects the refinement of the workshops patronized by Louis d'Amboise, who consecrated the main altar of the church in 1490.[11]

Closest to it stylistically is the Pietà at Labastide-Dénat (Fig. 175) in a church that was a direct possession of the diocese of Albi. The Virgin's delicate face, the arrangement of her garments, and the angle of Christ's head repeat those of the trio of Pietàs in Bourbonnais (Figs. 135–39). The composition also

Fig. 168. Onet-le-Château, in church of Saint-Martin-de-Limouze. *Courtesy Caisse Nationale des Monuments Historiques*

Fig. 169. Grand-Vabre, in church. *Photo: Robert David, Paris*

Fig. 170. Le Cambon (com. Saint-Affrique), in church. *Photo: Robert David, Paris*
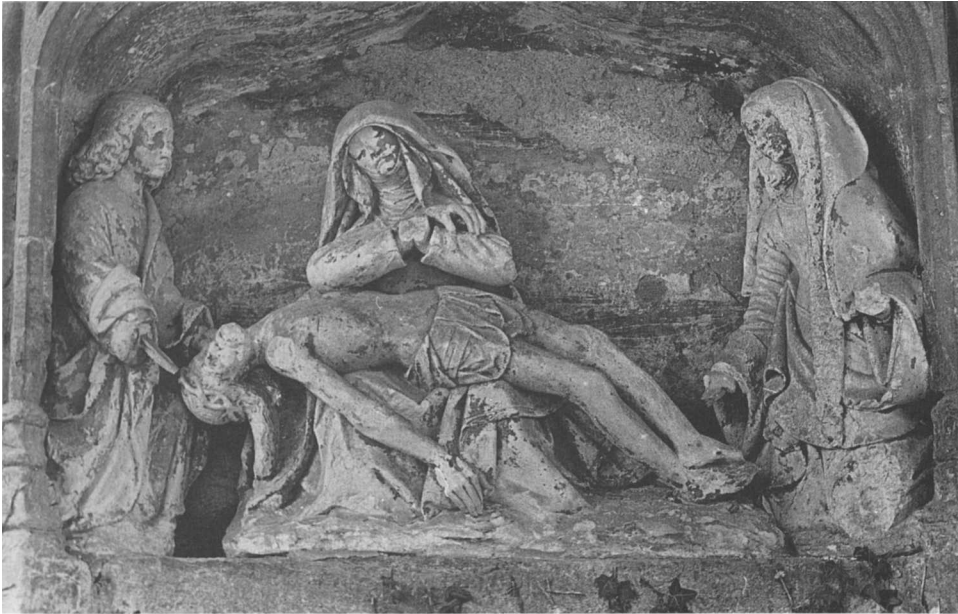
Fig. 171. Gramond, in oratory. *Courtesy Louis Balsan, Rodez*

Fig. 172. Gramond, Virgin, detail of Figure 171, after replacement of hands and cleaning. *Photo: Robert David, Paris*

Fig. 173. Albi, in church of Saint-Salvi. *Courtesy Gilbert Bou*

Fig. 174. Albi, Virgin, detail of Figure 173. *Courtesy Jacques Baudoin, Clermont-Ferrand*

bears a relationship to the Gramond Pietà, but here the drapery is more supple.
At Castelnau-de-Lévis in the church of Sainte-Croix (Fig. 176) and at Cagnac-les-
Mines, the characteristic postures are largely retained. Another Pietà at
Castelnau-de-Lévis, in the church of Le Carla, combines this praying type with
an awkward variation in which Christ is held sideways, his left arm akimbo. This
position is repeated in the Pietà at Puycelci.

Another distinctive Pietà, contemporary with Saint-Salvi, is at Monestiès
(Fig. 177). It was originally placed by Louis d'Amboise in the chapel of his
château at Combefa as part of a monumental retable.[12] Stylistically as well as
geographically, it seems to stand halfway between the sculptures at Albi and
Rodez. The drapery shows a relationship to the choir sculpture of Albi
cathedral,[13] while the faces have some affinity with those of Rouergue.[14]
The postures of Christ and the Virgin and the way her praying hands point
unobtrusively forward recall the two Pietàs in the church of Saint-Michel-des-
Lions in Limoges. The figures of John and Mary Magdalene both bend away

Fig. 176. Castelnau-de-Lévis, in church of Sainte-Croix. *Courtesy Caisse Nationale des Monuments Historiques, Paris*

Fig. 177. Monestiès, in hospital of Saint-Jacques. *Photo: La Photothèque, Paris*
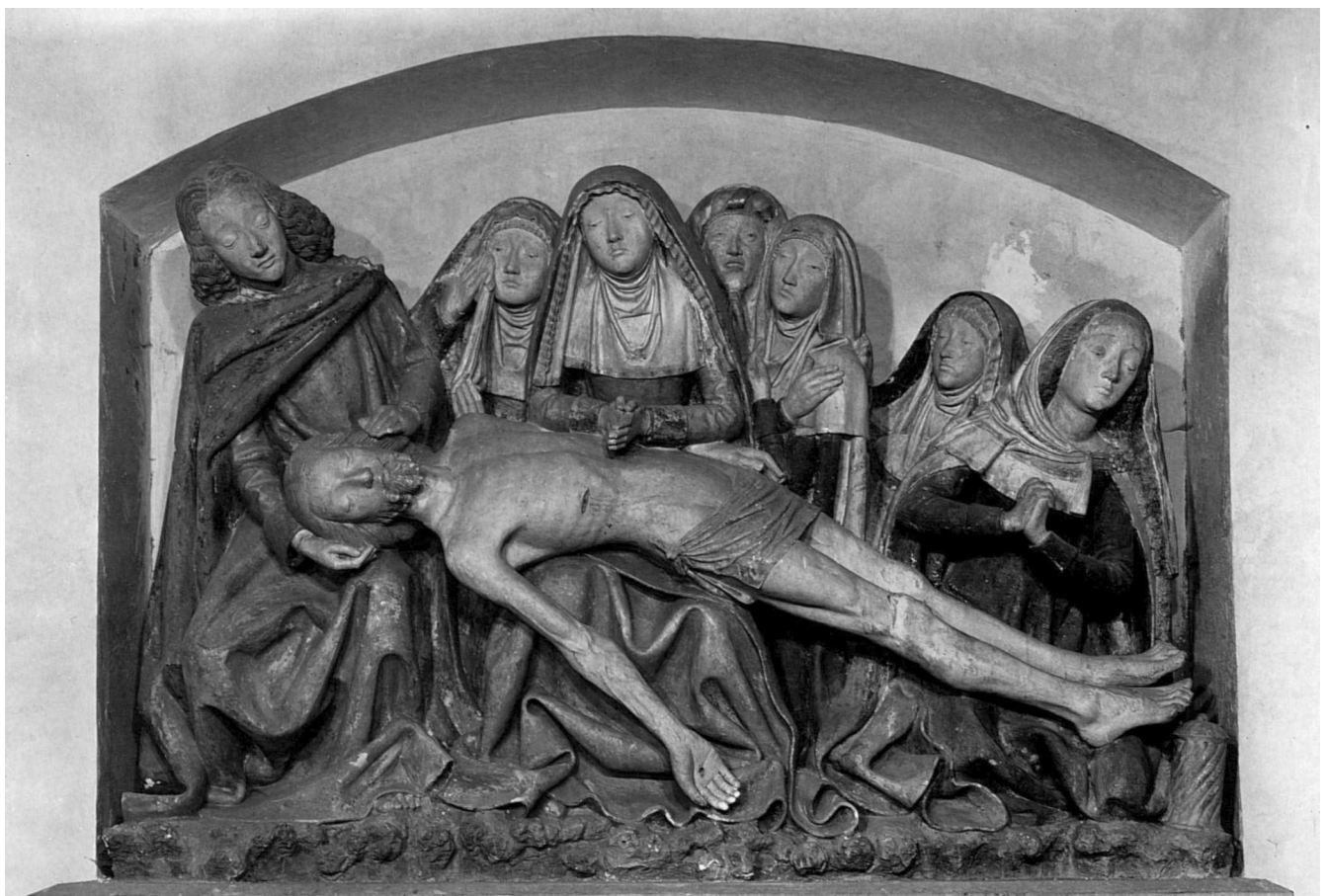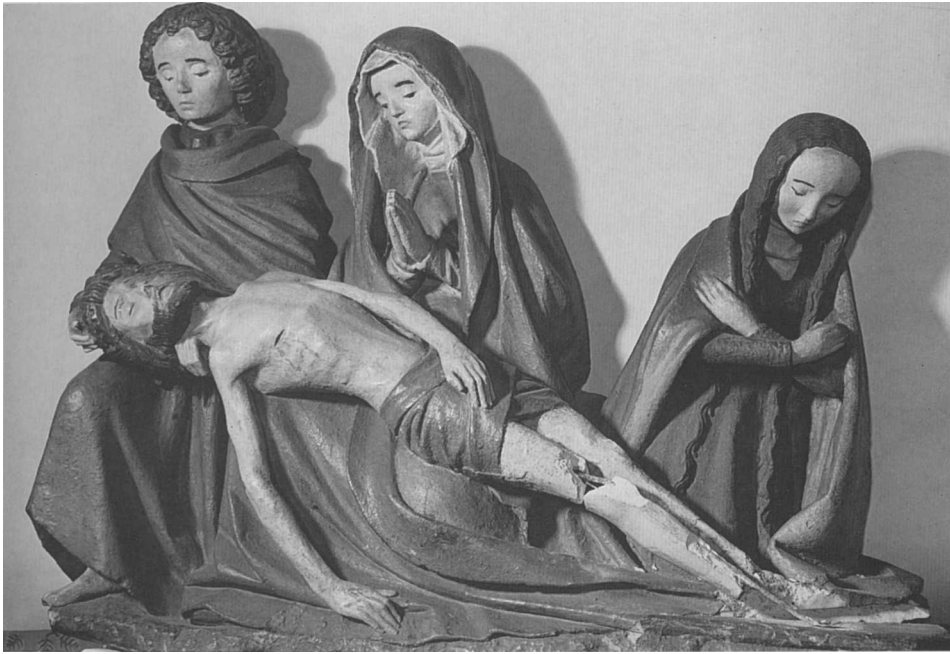
Fig. 178. Montcuq, in church. *Photo: Bernard Biraben, Bordeaux*

Fig. 179. Montpezat-de-Quercy, in church. *Photo: Robert David, Paris*
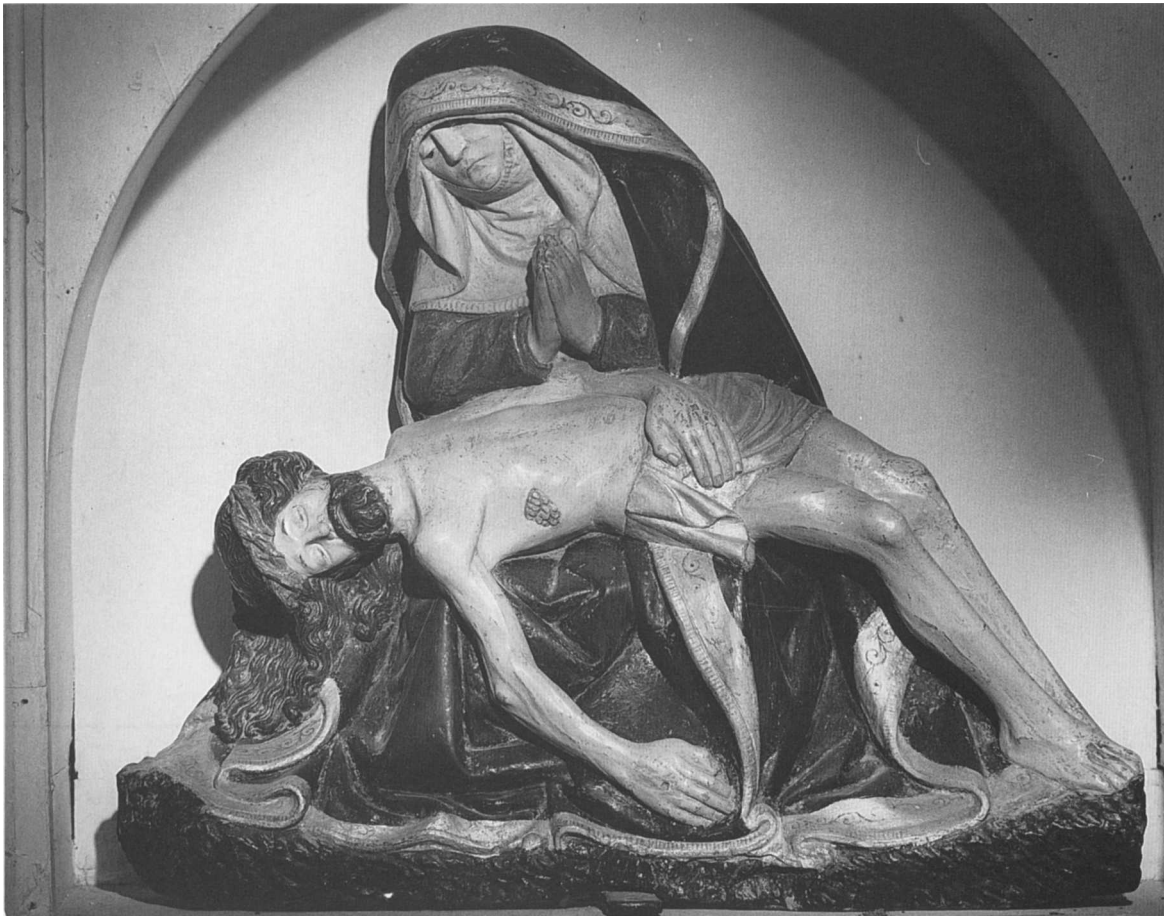
Fig. 180. Moissac, in abbey church of Saint-Pierre, with two small figures of donors. *Photo: Robert David, Paris*

from the center. A curious echo of their position is found in a Pietà in the church at Campes (now part of Saint-Marcel-Campes).

Influences of Rouergue and Albigeois are felt in varying degrees in the province of Quercy, to the west of Languedoc.[15] At Montcuq (Fig. 178), Christ's stiff body and the kneeling figure of Mary Magdalene, bending sideways, point to a possible connection with Monestiès in Rouergue.

At Montpezat-de-Quercy (Fig. 179) is a Pietà that is typical of this province and the finest of a group. Christ's arched body, his thickly falling hair, the Virgin's soft but heavy drapery, and her praying attitude relate to Beaumont (Figs. 152–54) and to the Saint-Salvi group; whereas her face, enshrouded in a wimple and widely flaring mantle, can be associated with the second Rouergue group at Le Cambon, Coubisou, and Gramond. Others in the Montpezat group include Bretenoux, Ginouillac, Gréalou, Montredon, and Quissac.[16]

In the famous abbey church of Moissac is a Pietà (Figs. 180–82) probably by one of the Rouergue sculptors who migrated to the province of Quercy in the late fifteenth century.[17] The facial types and the flowing mantles of the Virgin and Mary Magdalene (Fig. 182), kneeling at Christ's feet, are again close to the second Rouergue group. Two diminutive kneeling figures of the donors are identified in an inscription on the base that dates the Pietà to 1476.

Toulouse, in the south of Languedoc and its political and cultural heart, has always been the great city of the Midi. One of its finest and most influential Pietàs, now in the Musée des Augustins (no. 3; Fig. 183), originally came from the local monastery of the Récollets where it was probably associated with the altar dedicated to Notre-Dame de Pitié. Christ's well-modeled body lies in a

gentle arc on the softly draped lap of his mother. When this Pietà is compared to the ones in Albigeois at Albi in the church of Saint-Salvi and at Labastide-Dénat, the relationship is obvious in the postures of the figures and the headcloth and facial type of the Virgin. Slight differences appear in the drapery. The Virgin's praying hands are similar to those in both Pietàs in the church of Saint-Michel-des-Lions at Limoges. The muted gestures and smaller scale of John and Mary Magdalene do not disturb the general sense of repose. There is a similar figure of John in the same museum.[18]

Fig. 181. Moissac, view of Figure 180, including John and Mary Magdalene. *Courtesy Musée des Augustins, Toulouse*

Fig. 182. Moissac, Mary Magdalene, detail of Figure 181. *Foto Marburg, Marburg an der Lahn*

Fig. 183. Toulouse, in Musée
des Augustins (no. 3), from
monastery of the Récollets.
Photo: La Photothèque, Paris.
Courtesy Musée des Augustins,
Toulouse

Fig. 184. Toulouse, in Musée
des Augustins (no. 8).
Courtesy Musée des Augustins,
Toulouse
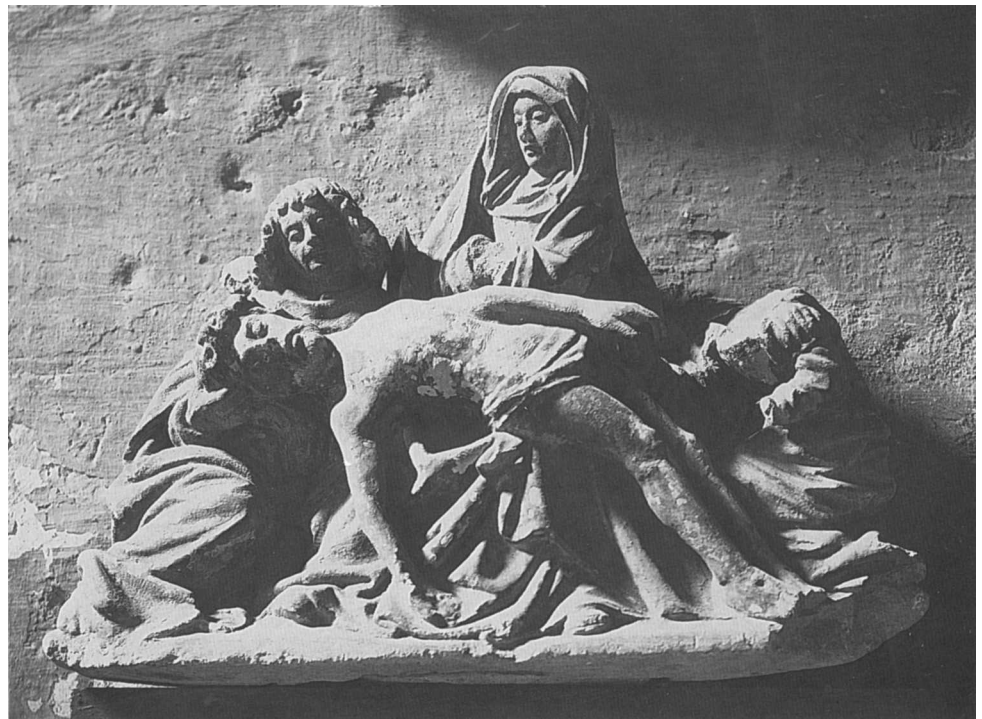
Fig. 185. Carcassonne, in church of Saint-Nazaire. *Foto Marburg, Marburg an der Lahn*

Fig. 186. Avignon, in Musée du Petit Palais. *Courtesy Musée Calvet, Avignon*

Fig. 187. Salon-de-Provence, in church of Saint-Laurent. *Courtesy Caisse Nationale des Monuments Historiques, Paris*
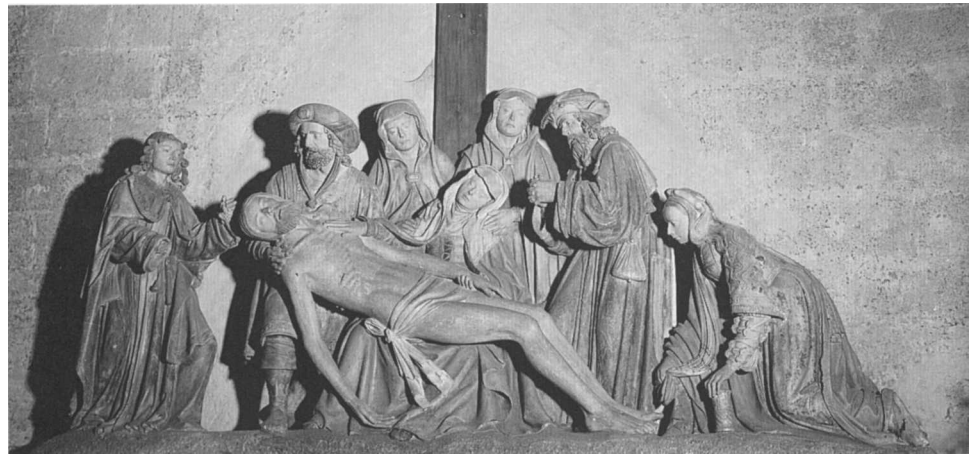
Fig. 188. Salon-de-Provence, John, detail of Figure 187. *Foto Marburg, Marburg an der Lahn*
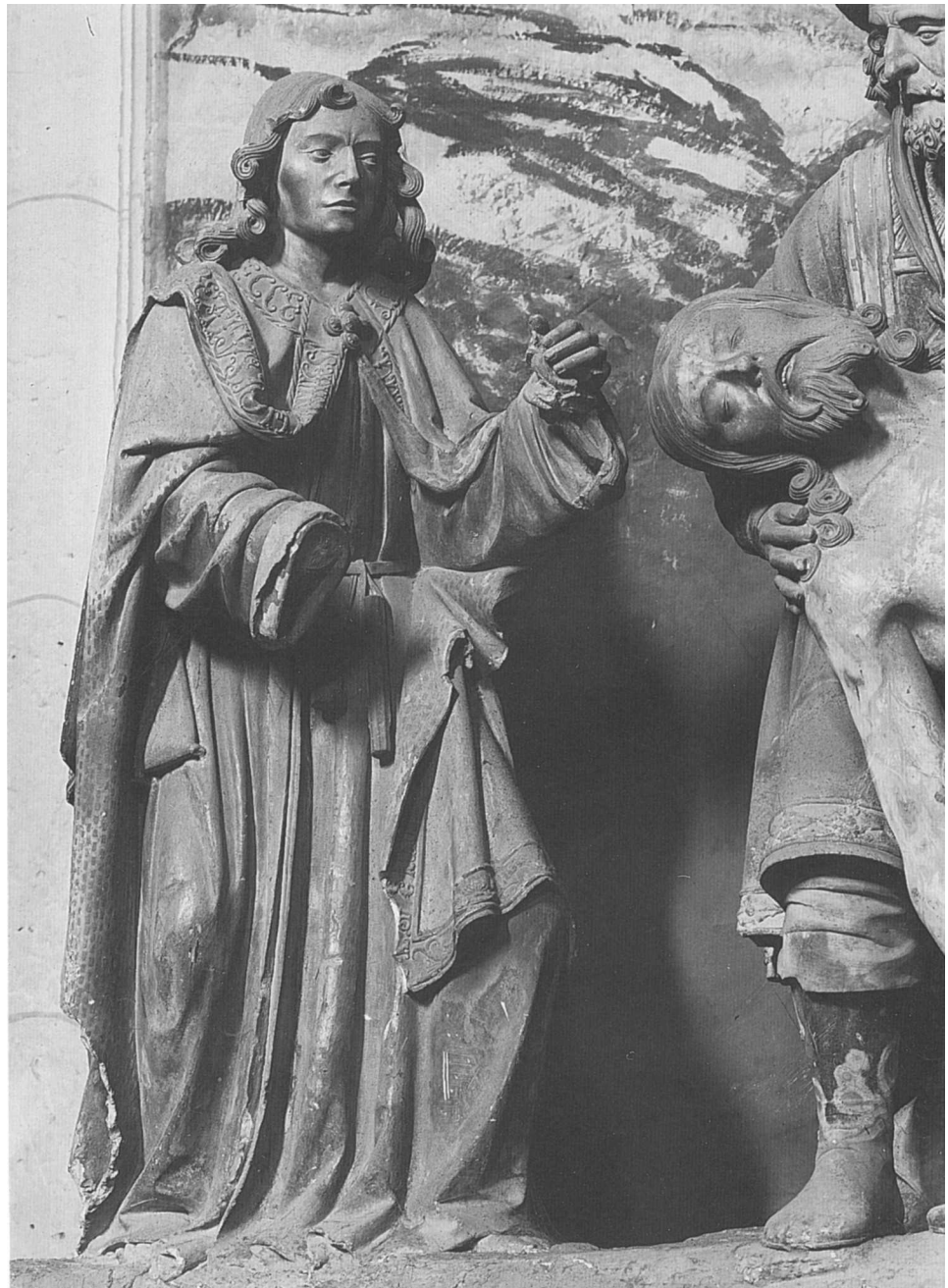
Fig. 189. New York, in The Metropolitan Museum of Art, with Pons de Gontaut (right) and his brother Armand. Gift of J. Pierpont Morgan, 1916 (16.31.1)

Fig. 190. New York, Virgin, detail of Figure 189.
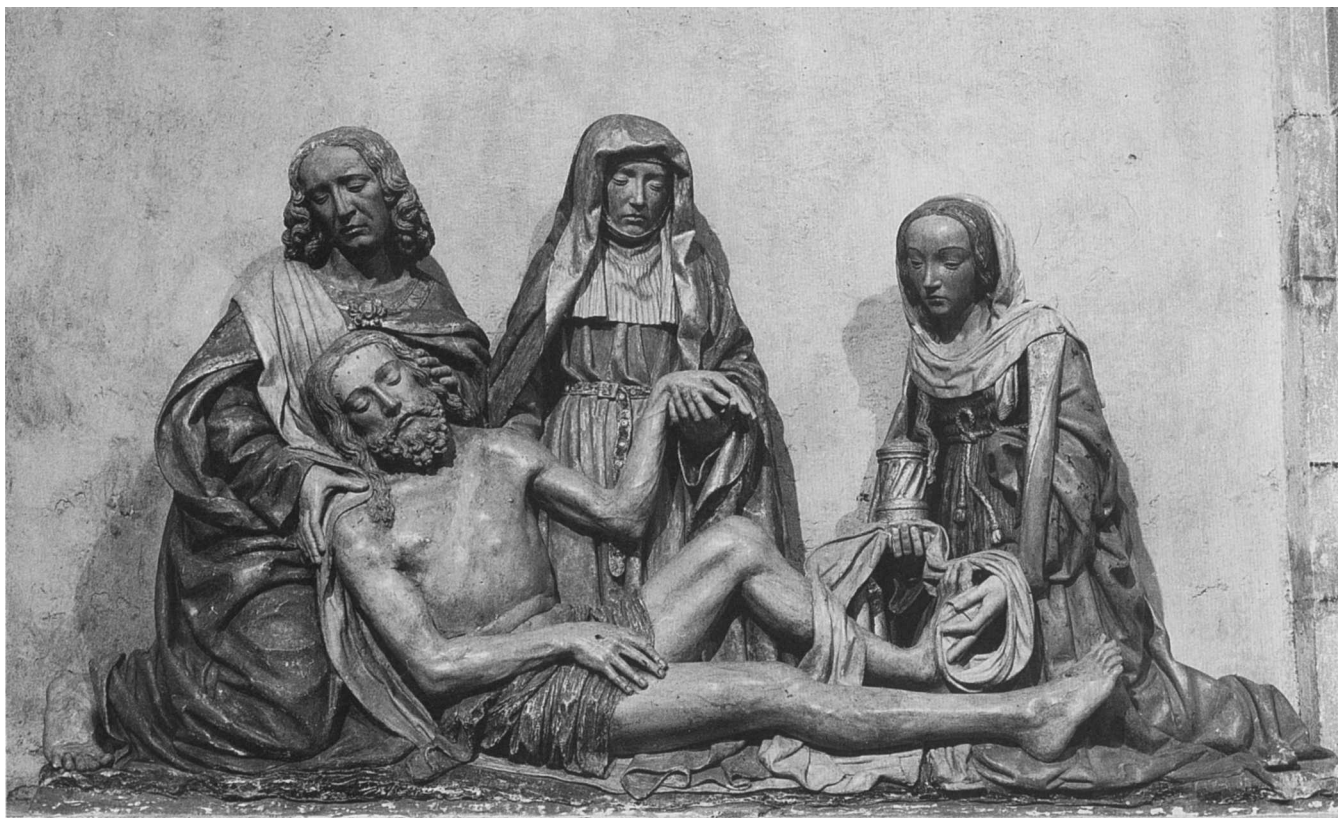
Fig. 191. Carcenac (com. Salmiech), in church. *Photo: Robert David, Paris*

Fig. 192. Carcenac, left half of Figure 191, including John. *Courtesy Maimponte, Paris*
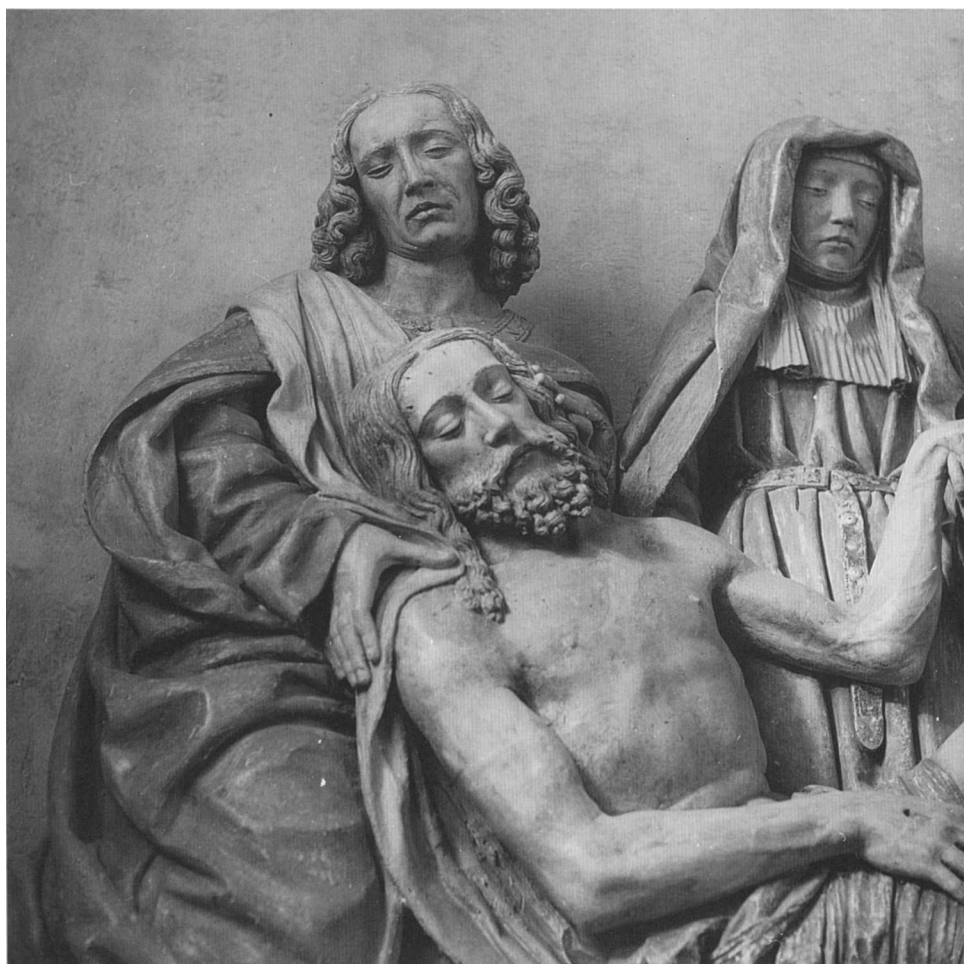
The Musée des Augustins also contains a small Pietà (no. 8; Fig. 184) like the one of the Récollets except that John and Mary Magdalene turn actively sideways (especially John, whose posture is sharply contorted). Another Pietà, in the church of Saint-Pierre-des-Chartreux at Toulouse, is heavier and slightly more rustic.

A gracious and moving Pietà in the church of Saint-Nazaire at Carcassonne (Fig. 185), east of Toulouse, is a free interpretation of various Languedoc Pietàs. Christ lies in an easy curve on the Virgin's lap as in the Labastide-Dénat and Récollets Pietàs. The Virgin's face resembles those of Albigeois, in particular Labastide-Dénat; whereas her flaring mantle relates her to Rouergue as at Gramond. Another important Pietà in this context is in the Musée du Petit Palais at Avignon (Fig. 186). Despite its geographical distance from Toulouse and the rest of Languedoc, there is a connection in the way Christ's body arches and in the quiet, praying attitude of the Virgin.

At Salon-de-Provence, southwest of Avignon, is a Pietà (Figs. 187–88) surrounded by a large group of mourners. The open composition and the enriched costume of the kneeling Mary Magdalene suggest a date in the 1520s or 1530s. The restrained gestures and the attire of the accompanying figures, especially John (Fig. 188), come straight from Champagne sculpture, for instance, the Pietà at Givonne (Figs. 106–7). We note here how tenacious these traditions can be.

Fig. 194. Rodelle, Virgin,
detail of Figure 193. *Courtesy
Jacques Baudoin, Clermont-
Ferrand*

Fig. 195. Albi, in church of
Saint-Salvi, head of Virgin,
detail of Figure 173. *Courtesy
Jacques Baudoin, Clermont-
Ferrand*

Central French influence upon the Midi is apparent in the work of a master who carved several sculptures for the chapel of the château of Biron in southern Périgord.[19] His monumental Pietà from Biron, now in The Metropolitan Museum of Art in New York (no. 2; Figs. 189–90), shows a derivation from the style of Jean de Chartres (whose influence has also been noted in the Bourbonnais trio, Figs. 135–39). The maturity of the Virgin's face (Fig. 190) contrasts with the sweet girlish faces that are typical of Languedoc. The graceful fall of Christ's arm and the sinuous curving lappet of his loincloth are delicate foils for the strong vertical accents formed by the stalwart kneeling figures of the donor and his brother.

A Pietà-Deposition at Carcenac (now part of Salmiech; Figs. 191–92) is a later work of the Biron master.[20] The Virgin's face is somewhat softer, but the arrangement of her mantle and wimple is much the same. The composition of the two flanking figures, John and Mary Magdalene, is fundamentally similar.[21] The two central figures represent a later phase in the iconography of the Pietà in which emphasis shifted from the Virgin to an enlarged figure of Christ (Fig. 192) laid partly on the ground. The curious flexed position of Christ's leg was seen in Burgundy at Fontaine-lès-Dijon (Fig. 46) and Créancey. This composition also occurred in Champagne-style sculptures such as the second Pietà in the church of Saint-Jean at Troyes (Fig. 115) and the Pietà at Saint-Nicolas-de-Port (Fig. 116) in Lorraine. The type was popularized throughout Europe by the woodcuts of Albrecht Dürer and the sculpture of Tilman Riemenschneider.[22]

Fig. 196. Beaumont, in church, head of Virgin, detail of Figure 152. *Courtesy Jacques Baudoin, Clermont-Ferrand*

Attributed to the Biron master but probably by a close follower is a beautiful Pietà at Rodelle (Figs. 193–94) in Rouergue.[23] Some influence from the Récollets Pietà in Toulouse is also apparent here. The pensive sadness of the young Madonna is unforgettable (Fig. 194). Her face, softer and younger than the Biron Virgin's, can be more closely compared to those of southern France as in the Pietà at Albi in the church of Saint-Salvi (Fig. 195) and the one at Beaumont (Fig. 196) in Auvergne. The latter has already been related to the Pietàs of central France.

The last region to be examined in this survey is Bordelais on the Atlantic coast in the southwest corner of France, centered around the seaport of Bordeaux. The depopulation of this area during the Hundred Years' War was

Fig. 197. Bordeaux, in church of Saint-Michel, north aisle. *Photo: Bernard Biraben, Bordeaux*

Fig. 198. Bordeaux, in church of Saint-Michel, Ferron Chapel. *Photo: Bernard Biraben, Bordeaux*
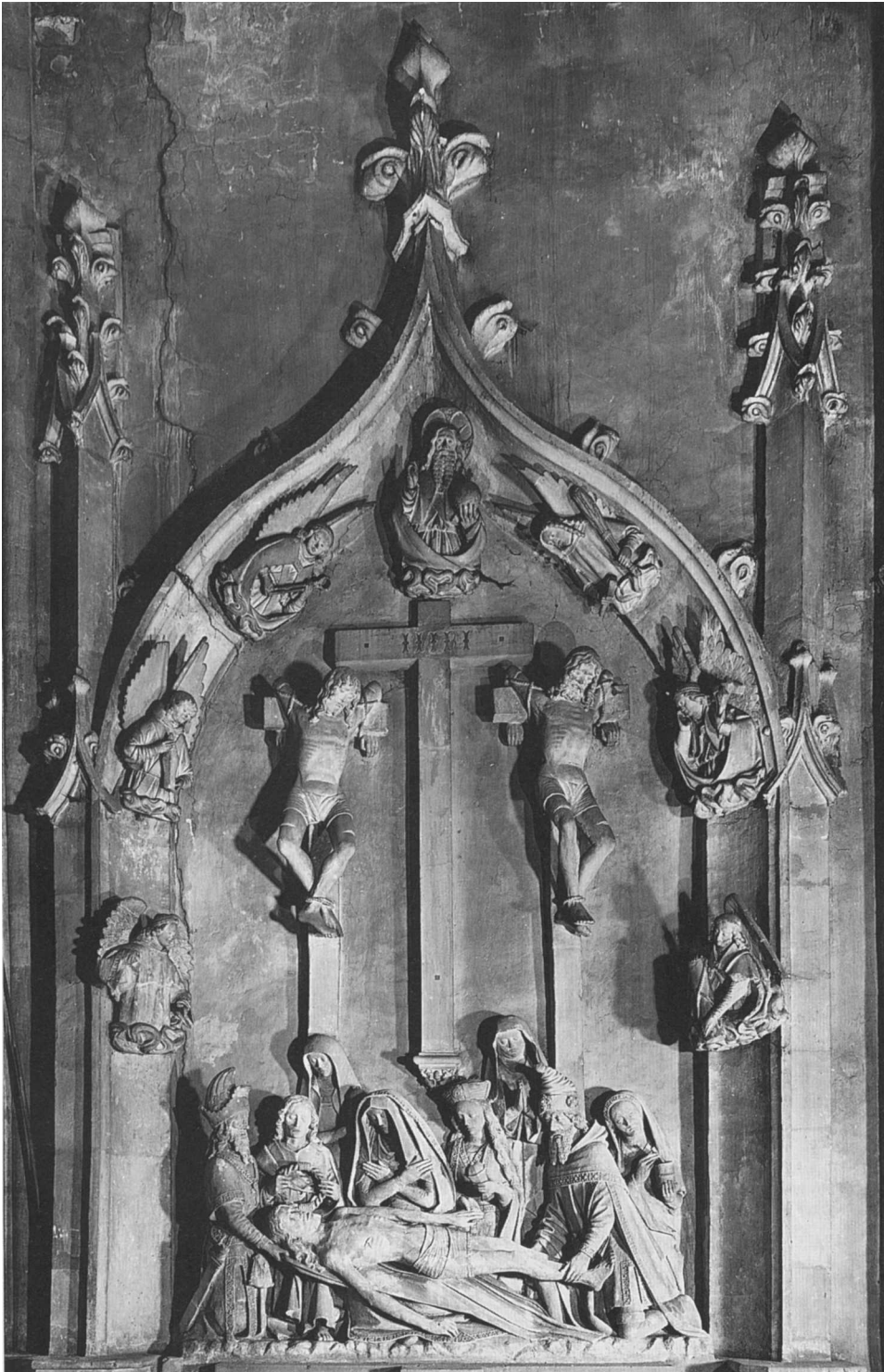
Fig. 199. Bordeaux, view of Figure 198, including architectural setting. *Courtesy J. M. Arnaud, Musée d'Aquitaine, Bordeaux*

followed by the immigration of, among many others, stonemasons and sculptors from Périgord, Limousin, and elsewhere in France.[24] When the English forces withdrew, political and cultural influences of royalist France became paramount.

There are many extant Pietàs in Bordelais, but they do not fall into clearly defined groups. Two of the most important are in Saint-Michel, the largest parish church in Bordeaux. In the Pietà in the north aisle (Fig. 197), the Virgin holds Christ in the traditional diagonal position reminiscent of Limousin and of Bayel (Fig. 93) in Champagne. The unbroken silhouette especially recalls the

Fig. 200. Bazas, in hospital. *Courtesy J. M. Arnaud, Musée d'Aquitaine, Bordeaux*

Fig. 201. Cancon, in church. *Courtesy Paul Roudié, Bordeaux*

Bayel Pietà. The Virgin holds up Christ's left hand with the same delicate gesture as in the second Saint-Jean Pietà at Troyes (Fig. 115) and the one at Carcenac. This Bordeaux sculpture may be roughly contemporary with them.[25] There is delicacy also in the carefully arranged folds of the Virgin's headcloth. The restrained passion of this monumental piece is indeed moving. The other Pietà in the church of Saint-Michel is in the Ferron chapel (Figs. 198–99). It comes close to being a Deposition. The crowded composition recalls the rather stiff style of Ahun in Limousin. The Virgin crosses her arms as she did in the Pietà in the church of Saint-Pierre-du-Queyroix at Limoges and in several Pietàs in Bas-Limousin. The coat of arms of the Ferron family is at the base of a pilaster forming the frame. A text dated 1493 identifies the sepulcher, including the Pietà, as belonging to the Ferron chapel.[26]

A small Pietà in the hospital at Bazas (Fig. 200) is a clear instance of Limousin influence. Here Christ's sharply bent head and limp arms and the facial expression of the praying Virgin are comparable to the three Pietàs at Limoges, in the cathedral and in the church of Saint-Michel-des-Lions. A larger and heavier version of the Bazas Pietà is at La Rivière in the chapel of the château. The sculpture originally included John, supporting Christ's head, and Mary Magdalene, both now displayed separately. The powerful and robust Virgin sits firmly, her hands and arms energetically raised in prayer above Christ's body as at Savigny-sous-Mâlain (Fig. 45) in Burgundy.

Another Virgin, at Soussans, sits upright with a small-scale Christ awkwardly off center on her lap. Her hands point forward in prayer, as in the

two Pietàs in Saint-Michel-des-Lions (Figs. 161–62) at Limoges. The Soussans sculpture may be the model for a similar one at Haux in its original square niche on the façade of the church.

There is a loosely knit group of Pietàs at Cancon (Fig. 201), Gabarnac (Fig. 202), and Libourne. The Pietà at Cancon is probably the earliest and, though damaged, conforms to the praying type already described. In all three, Christ lies flat across his mother's lap. The Gabarnac Pietà, in spite of its poor condition, has beautifully carved drapery; the somewhat easier posture suggests a progression of style. In the Libourne Pietà, a slightly later date is indicated by the affected tilt of the Virgin's head, like that of the Virgin at Le Pavillon-Sainte-Julie (Fig. 54) in Champagne.

Fig. 202. Gabarnac, in church. *Photo: Bernard Biraben, Bordeaux*

Fig. 203. Bordeaux, in Musée d'Aquitaine. *Foto Marburg, Marburg an der Lahn*

The Musée d'Aquitaine at Bordeaux has a Pietà (Fig. 203) carved on a stone lintel from the Hôpital de la Peste, built in 1537. Certain details of costume confirm this late date. The position of Christ's body and his drawn-back leg may derive from the series of sixteenth-century Burgundian Pietàs at Dijon. Bordeaux and its region never developed an indigenous style because of the economic and political turmoil that followed the Hundred Years' War, which ended in 1453. There was a loss of artisans along with the general depopulation; and influences from the north, especially Limousin but also Burgundy, Champagne, and Languedoc, filled this void. There were also the complex influences that naturally abound in such a great international seaport.

Pietàs of southern France are generally more gentle in style than those farther north, with softer facial features and smoother drapery. Typically, Christ's body lies in a reverse arc across his mother's lap. The Virgin is so often depicted in prayer that these sculptures form a distinct category. The praying-Virgin style of Pietà is found most frequently in the Midi.

Chapter VI: Conclusion

This book has dealt with the rise, spread, and significance of the Pietà in French sculpture of the fifteenth and sixteenth centuries. The survey had two major objectives. The first was to establish the regional character of these statues and, insofar as possible, to divide them into distinct regional groups. The second was to arrange the Pietàs in each group by their degree of relationship to one another and in sequences that would suggest the evolution of their style. Affinities among all the groups within the same province or a larger region then become apparent. It is also obvious that originality was not as important as careful craftsmanship.

The bulk of the early Pietàs and a number of the more tightly knit groups are found in Burgundy and Champagne. The influence of these two schools extended far beyond the boundaries of their provinces and even of their general regions. Their style and iconography were followed—but with provincial differences and increasing modifications—throughout most of France. As these influences spread, first into central and northern France, then to the lower Loire valley, to the Midi and the southwest, they became more complex and indirect. At times, reciprocal influences flowed in the opposite direction, from the Midi into the northern half of the country.

The independence of the provincial schools that was characteristic of the fifteenth century became more and more compromised during the sixteenth, as political power gradually shifted from the provinces to the crown. Toward the middle of the sixteenth century, a residual provincialism gradually merged with Renaissance elements from Italy. By the end of the century, regionalism had disappeared, as stronger Italian influence took hold.

At the same time, the boundary became less clear between the representation of the Pietà and the Lamentation over Christ's body or its Deposition from the cross. The writer has trod a rocky path in determining whether or not a statue of the Virgin holding the dead Christ and surrounded by other figures of the Passion is a true Pietà. These decisions are necessarily subjective.

The toughest problem has been the dating. Style is usually the only clue that places a Pietà within a particular sequence of works. These sequences can be moved forward or backward in time, according to one's own judgment.

The Pietà as an image was particularly congenial to the late Gothic period. To hard-pressed Christians, torn by religious dissension and ravaged by civil strife, pestilence, and fear, the Pietà was like a talisman in a storm. It was a source of comfort and a sign of divine love and mercy. The Virgin was intercessor and mother; Christ was the Savior, a fellow sufferer and yet God.

Catalogue

Pietàs cited in the narrative are denoted by page references in **_bold italics;_** those illustrated have figure numbers in **_bold italics._**

ABBEVILLE, Somme
Church of Saint-Sépulcre
15th–16th century
With many kneeling knights
Church of Saint-Vulfran, above altar in south chapel
Probably 16th–17th century; wood; small
Delignières 1906, 39.

Musée Boucher de Perthes
Wood; probably small
Salle des Archives; original location unknown
1469; stone; 28¾ in. (73 cm)
Ledieu 1897, 136–37, 139, ill.; Zanettacci 1954, 43.

Town hall
15th–16th century
Zanettacci 1954, 312 n 143.

ABONCOURT, Meurthe-et-Moselle, ar. Toul
Church, in transept
Ca. 1600; stone; 38¼ in. (97 cm)
Damaged
Hees 1973, cat. no. 4.

AGEN, Lot-et-Garonne
Church of Saint-Hilaire

AGNETZ, Oise, ar. Clermont
Church
16th century

AHUN, Creuse, ar. Guéret
Church of Saint-Sylvain, in niche;
p. **_119_**; Fig. **_164_**
Early 16th century; painted stone; under lifesize
With John, Mary Magdalene, and two holy women
Lacrocq 1934, 3, bibl.; Roudié 1975, 1:363–64, 2: fig. 179.

AIGUEPERSE, Puy-de-Dôme, ar. Riom
Church
Early 16th century; painted stone
Relief; with John, Mary Magdalene, a holy woman, Joseph, and Nicodemus

AILLAS, Gironde, ar. Langon
Church
16th century
Roudié 1975, 1:407 n 86.

LES AIX-D'ANGILLON, Cher, ar. Bourges
Church, in modern tabernacle
Early 16th century; stone, modern paint; under lifesize
Pilgrimage center
Villepelet 1929, 268–69, pl. 14.

AIXE-SUR-VIENNE, Haute-Vienne, ar. Limoges
Chapel of Notre-Dame-d'Arliquet
First half of 16th century; painted wood; 17¾ in. (45 cm)
Bellac 1973, cat. no. 22, ill., bibl.
Church of Sainte-Croix; from a cemetery
Mid-16th century; painted stone; 24 in. (61 cm)
Bellac 1973, cat. no. 17, ill., bibl.

ALAYRAC. See **ESPALION.**

ALBAGNAC. See **SAUVETERRE-DE-ROUERGUE.**

ALBECHAUX. See **FRIBOURG.**

ALBI, Tarn
Church of Saint-Salvi, in sacristy; found under eaves of church; p. **_125_**, Figs. **_173–74_**
Early 16th century; painted stone; 22⅞ in. (58 cm)
Allègre 1954, 1:251 n 89; Méras and Ternois 1961, cat. no. 66; Bou 1972, 157–58, pl. 101.

ALISE-SAINTE-REINE, Côte-d'Or, ar. Montbard
Church

ALLAMPES, Meurthe-et-Moselle, ar. Toul
Chapel at Housselmont
1. North wall
   Early 16th century; stone; 20⅛ in. (51 cm)
   Virgin's head reset
   Hees 1973, cat. no. 294.
2. South wall
   Mid-16th century; limestone; 27½ in. (70 cm)
   Original setting; some damage
   Hees 1973, cat. no. 292.

ALLANCHE, Cantal, ar. Saint-Flour
Church
16th century; stone; 29½ in. (75 cm)

ALLASSAC, Corrèze, ar. Brive-la-Gaillarde
Chapel of Brochat
16th century; stone, modern paint; 12 in. (30 cm)
Cloulas-Brousseau 1976, 124.

Church at Saillant-d'Allassac, above entrance
Early 16th century; limestone, traces of original paint; ca. 20 in. (51 cm)
Cloulas-Brousseau 1976, 125–26.

ALLÈGRE, Haute-Loire, ar. Le Puy
Church
Late 16th century; painted stone; under lifesize

ALLIBAUDIÈRES, Aube, ar. Troyes
Church of Saint-Antoine
Ca. 1520; stone, traces of paint; 16⅞ in. (43 cm)
Probably given by the Juvenal des Ursins, seigneurs; Virgin's head and right hand missing
Rézé-Huré 1960, 72, pl. 25.1; Marsat 1961, unpaged.

ALLIGNY-EN-MORVAN, Nièvre, ar. Château-Chinon
Church of Saint-Hilaire
Second half of 15th century; painted wood; 20½ in. (52 cm)
Anfray 1964, 204, 205, pl. 48a; Beauvalot 1983, cat. nos. 87–89.

ALOXE-CORTON, Côte d'Or, ar. Beaune
Church
Early 16th century
David 1933, 2:134 n 1.

AMBERT, Puy-de-Dôme
Church of Saint-Jean
Late 16th century; small

AMBRONAY, Ain, ar. Belley
Abbey church, above altar in
north aisle
16th century; stone
Christ reversed
Vallery-Radot 1936, 318.

AMEUVELLE, Vosges, ar. Epinal
Church, on south wall
1528; stone; 28¾ in. (73 cm)
Small angel with coat of arms bearing
initials *G P*
Hofmann 1962, cat. no. 7; Hees 1973,
cat. no. 8.

AMIENS, Somme
Church of Les Clarisses
15th–16th century
Zanettacci 1954, 312 n 143.

Church of Saint-Germain-l'Ecossais
1. On outside of north wall
   15th–16th century; painted stone;
   small
   Zanettacci 1954, 167.
2. In private chapel on north side,
   above Entombment given by Pierre
   Le Coustellier and Marie Le Cat;
   p. *95*
   Ca. 1506; painted stone; small
   Delignières 1906, 44; Forsyth 1970,
   134, 135, 143, 144, figs. 205–6.

Church of Saint-Rémy
16th century; stone; under lifesize
With two holy women; with tomb of
Jehan de Canteleu (d. 1538)
La Picardie 1893–1931, 1:193, 195, ill.;
Zanettacci 1954, 101, 102.

Present location unknown;
ex coll. Albert Maignan
16th century; wood
With John, Mary Magdalene, holy
women, Joseph, and Nicodemus

LES ANDELYS, Eure
Church of Notre-Dame at Le Grand
Andely; p. *98*, Fig. *134*
First half of 16th century; limestone
With miniature figure of kneeling
cleric as donor

ANGERS, Maine-et-Loire
Ecole Nationale des Arts et Métiers
(formerly church of abbey of
Roncéray), in crypt; p. *109*

Early 16th century; stone; 39⅜ in.
(100 cm)
With three angels; copy of Pietà at
Chênehutte-Trèves-Cunault (q.v.)
Ford and Vickers 1939, 41, no. 2.

Ecole Saint-Aubin, in niche in chapel
Ca. 1500; stone
Niche, of same stone, is original.

Musée Jean Lurçat (former hospital of
Saint-Jean)
1. Inv. no. III R529
   Early 16th century; stone; 17¾ in.
   (45 cm)
   With John (headless) and a deacon
   Minor damage
2. Inv. no. III R530
   First half of 16th century; painted
   stone; 17⅜ in. (44 cm)
   Minor damage
   La Tremblaye 1892, 116, ill.; Vitry
   1901, 65 n 1.
3. Inv. no. IV R980; from chapel of
   the Noulis in nearby Chaudefonds-
   sur-Layon; p. *117*, Fig. *157*
   Early 16th century; painted stone;
   37¾ in. (96 cm)
   Virgin's torso reset, her hands
   missing
   Vitry 1901, 65 n 1.

ANNECY, Haute-Savoie
Musée Château d'Annecy
1. From chapel of the Cernix in
   Beaufort (Savoie, ar. Albertville)
   16th century; painted wood;
   14½ in. (37 cm)
2. From cathedral of Moutiers (Savoie,
   ar. Albertville)
   15th–16th century; wood, old paint;
   33⅞ in. (86 cm)
   With shield of corporation of tailors

ANNONAY, Ardèche, ar. Tournon
Musée Municipal; from chapel of
convent of Sainte-Claire
16th–17th century; painted wood

AOUZE, Vosges, ar. Neufchâteau
Cemetery chapel; from local church
Ca. 1520; stone; 45¼ in. (115 cm)
Hofmann 1962, cat. no. 8;
Carel 1974, 70.

APREY, Haute-Marne, ar. Langres
Church of Saint-Bénigne
16th century; painted stone

ARDES, Puy-de-Dôme, ar. Issoire
Church
15th–16th century

ARFEUILLES, Allier, ar. Vichy
Church of Saint-Pardoux
First third of 16th century; stone;
under lifesize
With coat of arms of Maréschal family
on base; Christ's fingertips missing
Génermont and Pradel 1938, 5–6.

ARGENTAN, Orne
Church of Saint-Germain, against pier
on south side of ambulatory
Early 16th century; painted stone
Guide Bleu 1961, 496.

ARGENTIÈRE-LA-BESSÉE, Hautes-
Alpes, ar. Briançon
Church
Sentis 1974, 40, 43.

ARGY, Indre, ar. Châteauroux
Church
Early 16th century; stone; 39⅜ in.
(100 cm)
Christ's body reversed, Virgin's hands
restored
Pajot 1941, 146.

ARLANC, Puy-de-Dôme, ar. Ambert
Church of Saint-Pierre
Early 16th century; probably stone
Aubert and Beaulieu 1950, 1: under
no. 323; Pradel 1953, 99.

ARLEUF, Nièvre, ar. Château-Chinon
Châtelet
15th–16th century; probably stone

ARMENTIÈRES-SUR-OURCQ, Aisne,
ar. Château-Thierry
Church, in niche in seigneurial chapel
16th century; stone; small
Relief; with donoress and patron saint
Moreau-Nélaton 1913, 7, fig. 6.

ARNAY-LE-DUC, Côte-d'Or, ar.
Beaune
Church of Saint-Laurent; pp. *26–27*,
Fig. *12*
Late 15th century; painted stone;
63 in. (160 cm)
Virgin's nose and Christ's head, right
arm, and lower legs restored
David 1933, 1:134–35, fig. 58;
Troescher 1940, 108.

AROFFE, Vosges, ar. Neufchâteau
Church

16th century; stone
Hofmann 1962, cat. no. 20.

ARQUES, Aveyron, ar. Rodez
Presbytery; from tomb in cemetery;
p. *123*
16th century; stone
Damaged (originally with two other
figures)
Bou 1971, 41 n 43.

ARRACOURT, Meurthe-et-Moselle,
ar. Lunéville
Chapel of Notre-Dame-de-Pitié
First quarter of 16th century; painted
wood; 26 in. (66 cm)
Carel 1974, 70.

ARRAS, Pas-de-Calais
Musée d'Arras (former abbey of Saint-
Vaast)
First third of 16th century; stone;
29⅞ in. (76 cm)

ARREAU, Hautes-Pyrénées,
ar. Bagnères-de-Bigorre
Church
Rey 1934, 266 n 2.

ASNIÈRES-EN-MONTAGNE, Côte-
d'Or, ar. Montbard
Church; from nearby château of
Rochefort family; p. *28*, Fig. *15*
Ca. 1500; stone; 31½ in. (80 cm)
One of a group of related sculptures;
with miniature figure of kneeling
donor, probably Guillaume (d. 1492)
or Guy (d. 1508) de Rochefort
David 1933, 1:250–51.

ASPRIÈRES. See **TERMES**.

ATHIE, Côte-d'Or, ar. Montbard
Roadside shrine, built in 1722
Second quarter of 16th century;
whitewashed stone; ca. 26 in. (66 cm)

ATTIGNÉVILLE, Vosges,
ar. Neufchâteau
Church
Early 16th century; stone; 61⅜ in.
(156 cm)
Original setting; some damage
Hofmann 1962, cat. no. 22; Hees 1973,
cat. no. 20.

AUBAZINES, Corrèze, ar. Brive-
la-Gaillarde
Church of former abbey, above altar;
p. *123*, Fig. *167*
Early 16th century; painted limestone;

26 in. (66 cm)
Cloulas-Brousseau 1976, 125, fig. 10.

AUBIAC, Lot-et-Garonne, ar. Agen
Church
Early 16th century; wood

AUDRESSEIN, Ariège, ar. Saint-
Girons
Church of Notre-Dame-de-Tramezaygues
15th century; wood
Guide Bleu 1959, 408.

AULNAY-LA-RIVIÈRE, Loiret,
ar. Pithiviers
Church
16th century; painted wood
With John, Mary Magdalene,
Nicodemus, Joseph, and three
holy women

AUREIL, Haute-Vienne, ar. Limoges
Church
16th century; gilded wood; 15¾ in.
(40 cm)
Bellac 1973, cat. no. 46, ill.

AUTHUMES, Saône-et-Loire,
ar. Louhans
Chapel of Grandmont
16th century; wood
Grivot 1974, 133.

AUTRÈCHE, Indre-et-Loire, ar. Tours
Church of Notre-Dame, above side
altar; from abbey of Fontaines-les-
Blanches; pp. *115-16*, *117*, Fig. *156*
Early 16th century; painted stone;
39⅜ in. (100 cm)
With Mary Magdalene and
18th-century statue of John
Vitry 1901, 329, 331, ill.; Moussé
[1915], 264, ill.; Gabeau 1929, 353;
Pradel 1953, 40.

AUTUN, Saône-et-Loire
Church of Saint-Jean
16th century; wood
Grivot 1974, 133.

Musée Rolin, inv. no. 49, in storage
16th–17th century; wood, formerly
painted; 37 in. (94 cm)
Grivot 1974, 133, 397.

AUXERRE, Yonne
Abbey church of Saint-Germain,
above crypt
16th century; painted stone;
under lifesize

AUXEY-DURESSES, Côte-d'Or,
ar. Beaune
Church; from nearby cemetery chapel
of Notre-Dame-de-Pitié
16th century; painted plaster or
terracotta; 30 in. (76.2 cm)

AUXON, Aube, ar. Troyes
Church of Saint-Loup, in north aisle;
p. *73*, Fig. *88*
Ca. 1520; stone; 35⅜ in. (90 cm)
One of a series of sculptures, perhaps
given by the Savoisy family, seigneurs
Koechlin and Vasselot 1900, 117;
Morel-Payen 1929, 148; Rézé-Huré
1960, 73–74, pl. 23.2.

AUXONNE, Côte-d'Or, ar. Dijon
Farm at Forgerolle
15th century

Farm at Longeville
15th century

Hospital
16th century; wood; 17¾ in. (45 cm)
Relief; with donor
David 1933, 1:66–67.

House at 56 rue Claude-Matrat,
on façade
Early 16th century; stone; small
David 1933, 1:286 n 2.

AUXY, Saône-et-Loire, ar. Autun
Chapel
16th century; wood
Grivot 1974, 133.

AUZANCES, Creuse, ar. Aubusson
Church
Late 15th century; stone; 11 in.
(28 cm)
Called Pietà of the Bourbons
Langlois et al. 1949, cat. no. 66.

AUZERS, Cantal, ar. Mauriac
Church
First half of 16th century;
probably stone
Baudoin 1977, 288.

AVERMES, Allier, ar. Moulins
Grand Séminaire, in parlor
16th century; small

AVIGNON, Vaucluse
Church of Saint-Didier; from
Congrégation de Notre-Dame
de Montréal
16th century; stone

Musée Calvet, inv. no. 22428;

from nearby Le Thor
16th-century type; stone; 30¾ in.
(78 cm)
Musée du Petit Palais, inv. no. 57;
from façade of college of Notre-Dame-
de-Pitié; on deposit from Musée
Calvet; p. *139*, Fig. *186*
Early 16th century; stone, traces of
paint; ca. 33½ in. (85 cm)
Christ's right leg repaired and reset
Mandach 1909, 147–208.

AVILLERS, Meurthe-et-Moselle,
ar. Briey
Church, in choir
Ca. 1500; sandstone; 51⅛ in. (130 cm)
Hees 1973, cat. no. 30.

AVIZE, Marne, ar. Epernay
Church
16th century; wood

AVON-LA-PÈZE, Aube, ar. Nogent-
sur-Seine
Church of Saint-Pierre-en-Liens,
against south pier in choir
Mid-16th century; painted stone;
31½ in. (80 cm)
Morel-Payen 1929, 287; Rézé-Huré
1960, 75, pl. 40.

AVOSNES, Côte-d'Or, ar. Montbard
Church
Second quarter of 16th century;
painted stone; 25⅝ in. (65 cm)

AVREUIL, Aube, ar. Troyes
Church of the Assumption
16th century; painted stone

AZAT-CHÂTENET, Creuse, ar.
Guéret
Church
16th century; stone; small
Pajot 1941, 141.

AZAY-LE-FERRON, Indre, ar. Le
Blanc
Church, in niche on north side of nave
Early 16th century; painted stone
Pajot 1941, 146.

AZAY-SUR-THOUET, Deux-Sèvres,
ar. Parthenay
Church of Notre-Dame-
de-l'Agenouillée
16th century; painted stone;
under lifesize
With kneeling donor; angel under
Christ's head

AZÉ, Saône-et-Loire, ar. Mâcon
Musée d'Azé; pp. *41*, *203* n *30*
Second quarter of 16th century;
painted wood
Grivot 1974, 188, ill.

AZELOT, Meurthe-et-Moselle,
ar. Nancy
Church, in baptismal chapel; p. *91*
16th century; stone; 39⅜ in. (100 cm)
Hees 1973, cat. no. 33.

AZET, Hautes-Pyrénées, ar. Bagnères-
de-Bigorre
Church
Probably 16th century; painted and
gilded wood

BAINVILLE-SUR-MADON, Meurthe-
et-Moselle, ar. Nancy
Church
Second quarter of 16th century

BAMBIDERSTROFF, Moselle,
ar. Boulay-Moselle
Church
Late 15th century; wood with stucco,
modern paint; 29½ in. (75 cm)
Metz 1983, cat. no. 27.

BANIZE, Creuse, ar. Aubusson
Church
Early 16th century; wood;
under lifesize
Lacrocq 1934, 15.

BAPAUME, Pas-de-Calais, ar. Arras
Church
Second quarter of 16th century; wood;
under lifesize

BARBY, Ardennes, ar. Rethel
Church, in south transept
First quarter of 16th century; stone,
modern gilding; small
One of a series of sculptures; Christ's
right hand and foot and Virgin's left
hand restored

BARJON, Côte-d'Or, ar. Dijon
Cemetery chapel
16th century; painted stone

BAR-SUR-AUBE, Aube
Church of Saint-Pierre, in south
transept
Second quarter of 16th century; stone,
modern paint; ca. 40 in. (101 cm)
Morel-Payen 1929, 240.

BAR-SUR-SEINE, Aube, ar. Troyes
Church of Notre-Dame-du-Chêne;

Early 16th century; wood; small
Partly mutilated
Church of Saint-Etienne, on north
side of choir; from church of Notre-
Dame-aux-Nonnains, Troyes; p. *47*,
Fig. *48*
Early 16th century; whitewashed
stone; 51⅛ in. (130 cm)
Koechlin and Vasselot 1900, 117;
Guide Bleu 1956, 289.

BASSIGNAC-LE-HAUT, Corrèze,
ar. Tulle
Cross, in town square; from cemetery
Ca. 1500; painted stone; small
Cloulas-Brousseau 1976, 126–27, fig. 9.

LA BASTIDE-DE-SÉROU, Ariège,
ar. Foix
Church
Early 16th century; painted wood;
37⅜ in. (95 cm)
Lourdes 1958, cat. no. 60, pl. 12.

BAUDIGNÉCOURT, Meuse,
ar. Commercy
Church
15th–16th century; painted stone;
33 in. (82 cm)
Aimond 1943, 319.

BAUME-LES-DAMES, Doubs,
ar. Besançon
Church of Saint-Martin, in south aisle;
pp. *33*, *37*, Fig. *27*
1549; painted alabaster; 31⅞ in.
(81 cm)
Date inscribed; coat of arms missing
from shield
Ferry 1946, 130–31; Besançon 1960,
cat. no. 72.

BAUZEMONT, Meurthe-et-Moselle,
ar. Lunéville
Church; from chapel of Notre-Dame-
de-Pitié; p. *93*, Fig. *126*
Second quarter of 16th century; stone;
47¼ in. (120 cm)
Perhaps attributable to Ligier Richier;
chapel founded in 1540 by the
seigneur de Lignéville and his wife,
who together probably gave the Pietà
Simonin 1971–72, 166, 168, fig. 10;
Hees 1973, cat. no. 709.

BAYEL, Aube, ar. Bar-sur-Aube
Church of Saint-Martin, above altar
on south side; from nearby priory of

Belroy; pp. **73-76**, Figs. **93-94**
Ca. 1520; stone, old paint; 37¾ in.
(96 cm)
Both heads partly reset, base and
Virgin's feet chipped
Koechlin and Vasselot 1900, 102, 103,
fig. 21; Troyes, Musée Historique
1953, no. 48.

BAYON, Meurthe-et-Moselle,
ar. Lunéville
Church, on west wall
Second half of 15th century; stone;
48⅜ in. (123 cm)
Hofmann 1962, cat. no. 59.

BAYONNE, Pyrénées-Atlantiques
Cathedral of Sainte-Marie,
in south transept
Mid-16th century; stone; over lifesize
Horizontal break

BAZAS, Gironde, ar. Langon
Cathedral
15th–early 16th century; painted
stone; 17⅜ in. (44 cm)
Roudié 1975, 1:397.

Hospital; p. **144**, Fig. **200**
First quarter of 16th century; painted
stone; 17⅜ in. (44 cm)
Roudié 1975, 1:368, 2: fig. 188;
Bordeaux 1976, cat. no. 230, ill., bibl.

BAZUS-AURE, Hautes-Pyrénées,
ar. Bagnères-de-Bigorre
Church
16th century

BEAUBRAY, Eure, ar. Evreux
Les Mineurs, a farm
Early 16th century; small
With Mary Magdalene

BEAUFORT, Jura, ar. Lons-le-Saunier
Church; p. **33**, Fig. **24**
First quarter of 16th century; stone,
modern paint
On socle; with coat of arms of
Luyrieux family

BEAULIEU-SUR-DORDOGNE,
Corrèze, ar. Brive-la-Gaillarde
Church of Saint-Pierre, in sacristy
16th century; painted limestone
With coat of arms of de Costa family;
mutilated
Roudié 1959, 157; Cloulas-Brousseau
1976, 125.

BEAUMONT, Puy-de-Dôme,
ar. Clermont-Ferrand
Church; p. **115**, Figs. **152-54**
Early 16th century; stone; 43¼ in.
(110 cm)
With coat of arms; donor's name,
G. de Larochete, inscribed below
Bou 1972, 205, pl. 113.

BEAUMONT-DU-LAC, Haute-Vienne,
ar. Limoges
Church; p. **120**
Early 16th century; stone; 19¼ in.
(49 cm)
Heads missing
Bellac 1973, cat. no. 29, ill., bibl.

BEAUMONT-PIED-DE-BOEUF,
Sarthe, ar. Le Mans
Church, in niche
16th century; wood; ca. 40 in.
(101 cm)
With John, Mary Magdalene, and coat
of arms

BEAUNE, Côte-d'Or
Church of Notre-Dame, in chapel in
north aisle; pp. **29**, **32**, Fig. **18**
First quarter of 16th century; stone,
poorly painted; 23⅝ in. (60 cm)
David 1933, 1:68–69.

Hospice de la Charité
16th century; wood; 30¾ in. (78 cm)
Paris, Petit Palais 1950, no. 191

Main hospital, in museum
1. From outside niche of house at
   2 rue Notre-Dame (replaced by
   modern copy); p. **32**, Fig. **19**
   Early 16th century; limestone,
   traces of old paint; 16⅞ in. (43 cm)
   Pedestal with shield for coat of
   arms; weatherworn; some breakage
2. Late 15th–early 16th century; wood
   With angel
   David 1933, 1:66 n 4, 2:134 n 1.

BEAUVAIS, Oise
Cathedral of Saint-Pierre,
in ambulatory
16th century; painted wood; 26¾ in.
(68 cm)
Attributed to Jean le Pot

Church of Saint-Etienne, on pier on
south side
First half of 16th century; painted
stone; 50 in. (127 cm)
With John, Stephen, and miniature

figure of donor
L'Huillier 1896, 24, ill.; Zanettacci
1954, 265, 266; Henwood-Reverdot
1982, 242, ill.

Musée Départemental de l'Oise,
inv. no. 12.40
16th century; stone; 13¾ in.
(35 cm)

BELBERAUD, Haute-Garonne,
ar. Toulouse
Church
16th century; wood; small
Bévotte 1936, 43.

BÉLIET. See BELIN-BÉLIET.

BELIN-BÉLIET, Gironde, ar.
Bordeaux
Church at Béliet, on baptismal font
First half of 16th century; stone
Virgin's head missing
Roudié 1975, 1:372–73.

BELLEAU, Meurthe-et-Moselle,
ar. Nancy
Church, in choir
Ca. 1500; stone; 32¼ in. (82 cm)
Hees 1973, cat. no. 72.

BELLENOT-SOUS-POUILLY, Côte-
d'Or, ar. Beaune
Church
Second quarter of 16th century; stone;
26⅜ in. (67 cm)
Dijon, Musée des Beaux-Arts 1969, 45.

BELLEVESVRE, Saône-et-Loire,
ar. Louhans
Church
15th–16th century; stone
Grivot 1974, 133.

BELMONT-SUR-VAIR, Vosges,
ar. Neufchâteau
Church of Notre-Dame
16th century; wood; 26⅜ in. (67 cm)
Hees 1973, cat. no. 77.

BÉOST, Pyrénées-Atlantiques,
ar. Oloron-Sainte-Marie
Church
15th–16th century; marble
Guide Bleu 1959, 220.

BERGOUNHOUX. See SÉGUR.

BES. See TERMES.

BESANÇON, Doubs
Musée des Beaux-Arts et
d'Archéologie, inv. no. D.955.5; from

Franche-Comté; on deposit from
Musées Nationaux, 1955
First half of 16th century; stone,
traces of paint; 52 in. (132.1 cm)

BESSEY-LA-COUR, Côte-d'Or,
ar. Beaune
Church, above altar; p. **203** n **24**
First quarter of 16th century; painted
stone; under lifesize

BESSY. See RHÈGES-BESSY.

BEUGNON, Yonne, ar. Avallon
Church
First quarter of 16th century; stone;
small

BEUREY-BAUGUAY, Côte-d'Or,
ar. Beaune
Town hall; on deposit from local
chapel of Sainte-Marguerite
16th–17th century; painted wood;
27¾ in. (70.5 cm)

BEURIZOT, Côte-d'Or, ar. Montbard
Church, on high, modern corbel; from
former church of Saint-Daudry; p. **29**,
Fig. **17**
By 1501; stone, modern paint; 29½ in.
(75 cm)
Given by Jean Perrot
David 1933, 1:38, 239 n 1; Camp 1983,
2:190.

BEUVANGE-SOUS-JUSTEMONT.
See **VITRY-SUR-ORNE.**

BEY, Saône-et-Loire, ar. Chalon-
sur-Saône
Church
16th century
Grivot 1974, 133.

BIRON, Dordogne, ar. Bergerac
Church
16th century; stone; small
Weatherworn
See also NEW YORK, The
Metropolitan Museum of Art (no. 2).

BLANGY-SUR-BRESLE, Seine-
Maritime, ar. Dieppe
Church
16th century; painted stone;
under lifesize

BLANZY-LA-SALONNAISE,
Ardennes, ar. Rethel
Church; pp. **76-77**, Fig. **103**
Second quarter of 16th century; stone;

under lifesize
Base chipped on right

BLÉNOD-LÈS-TOUL, Meurthe-
et-Moselle, ar. Toul
Church of Saint-Médard, in south
transept
Ca. 1500; painted stone; 29⅛ in.
(74 cm)
Hofmann 1962, cat. no. 64; Hees 1973,
cat. no. 88.

House at 53 rue Emil Bernheim
16th century; stone; ca. 12 in. (30 cm)

**BLÉRÉ-LA-CROIX. See LA CROIX-
EN-TOURAINE.**

BOMMIERS, Indre, ar. Issoudun
Church
Early 16th century; wood; probably
small
Restored; Christ's face missing
Pajot 1941, 147 n 2.

BONNAC-LA-CÔTE, Haute-Vienne,
ar. Limoges
Church; p. **119**
Early 16th century; stone, modern
paint; 26¾ in. (68 cm)
Bellac 1973, cat. no. 11, ill., bibl.

BONNEFOND, Corrèze, ar. Ussel
Church
First quarter of 16th century;
limestone, modern paint; 22 in.
(56 cm)
Cloulas-Brousseau 1976, 129–31,
fig. 16; Baudoin 1977, 297.

BONNENCONTRE, Côte-d'Or,
ar. Beaune
Church of the Assumption
Second quarter of 16th century; stone

Church of the Immaculate
Conception; from château of
Marguerite de Vienne
16th century; painted limestone;
19⅛ in. (48.5 cm)

BONNEVAL-SUR-ARC, Savoie,
ar. Saint-Jean-de-Maurienne
Oratory of Notre-Dame-des-Sept-
Douleurs
16th–17th century; probably stone;
very small

BONNEVILLE-APTOT, Eure,
ar. Bernay
Church, in modern niche in south wall
First half of 16th century; stone;

about lifesize
Bonnenfant 1937, 1:44, pl. 22.1.

BONNEVILLE-SUR-ITON, Eure,
ar. Evreux
Church
Upper part of statue, 16th century/
lower part, 16th–17th century; wood;
16⅞ in. (43 cm)
Bonnenfant 1937, 1:42, pl. 21.3;
Nouvelles de l'Eure 1973, 48:17.

BONZÉE, Meuse, ar. Verdun
Church
Second quarter of 16th century;
painted stone; ca. 24 in. (61 cm)
With John and Mary Magdalene; some
hands missing
Simonin 1971–72, 40, fig. 19.

BORAN-SUR-OISE, Oise, ar. Senlis
Church
16th century; painted stone; small
Zanettacci 1954, 46.

BORDEAUX, Gironde
Church of Saint-Caprais; from
cemetery
Second quarter of 16th century; stone;
under lifesize
Much worn and restored
Roudié 1975, 1:350 n 8, 380.

Church of Saint-Michel
1. In north aisle; pp. **143-44**, Fig. **197**
   First quarter of 16th century; stone;
   43¼ in. (110 cm)
   Not in original location but
   probably made for this church;
   Virgin's upper body reset
   Roudié 1975, 1:360–61, 2: fig. 177;
   Bordeaux 1976, cat. no. 218, ill.,
   bibl.

2. In Ferron chapel, in original
   sculptured niche; p. **144**,
   Figs. **198-99**
   Late 15th century; stone;
   about lifesize
   With seven other figures under
   three crosses
   Roudié 1975, 1:362–63, 2: fig. 178;
   Bordeaux 1976, cat. no. 228, ill., bibl.

Musée d'Aquitaine, inv. no. 11.737;
from Hôpital de la Peste; p. **146**,
Fig. **203**
After 1537; limestone; 17¾ in.
(45 cm)
Low relief
Roudié 1975, 1:396.

BOSTON, Massachusetts
Museum of Fine Arts, acc. no. 29.1023
Early 16th century and modern;
limestone; under lifesize
High relief; acquired from Demotte,
1919; provenance unknown; restored
and recut; two modern coats of arms
added; condition described in
unpublished report by W. J. Young,
1940, Museum of Fine Arts, Boston
Anonymous 1919, 10–13; Ford and
Vickers 1939, 41, no. 10.

BOUILLY, Aube, ar. Troyes
Church of Saint-Laurent, on north
side; pp. *67-70*, Figs. *83-85*
First quarter of 16th century; stone,
traces of paint; 39⅜ in. (100 cm)
Found ca. 1960 in outbuilding of
church; Christ's head and right arm
and Virgin's forearms missing
Troyes, Musée Historique 1953, no.
47; Rézé-Huré 1960, 83, 84, pl. 20.

BOULIGNEY, Haute-Saône, ar. Lure
Church
15th–16th century; painted wood

BOURBONNE-LES-BAINS, Haute-
Marne, ar. Langres
Church at Villars-Saint-Marcellin
15th–16th century; stone

House at 6 rue Dafuy-Bloch, in niche
in façade
16th century; stone; small

BOURG-EN-BRESSE, Ain
Monastery of Brou, Musée de l'Ain
First third of 16th century; stone;
small

BOURGES, Cher
Cathedral of Saint-Etienne, in sacristy;
p. *115*, Fig. *151*
16th century; stone; 14⅛ in. (36 cm)
Villepelet 1929, 264, pl. 13.

Musée Jacques Coeur
1. Inv. no. 253, in storage; p. *115*
   15th–16th century; stone; 11¹³⁄₁₆ in.
   (30 cm)
   Mutilated
   Villepelet 1929, 264 n 1.

2. Inv. no. 906.26.1; from Beaune-
   la-Rolande (Loiret, ar. Pithiviers)
   16th–17th century; stone; 40 in.
   (101 cm)

3. Inv. no. 950.1.161; p. *115*
   Early 16th century; limestone;

31½ in. (80 cm)
Half of base missing; back hollowed
out

BOUSSAC, Creuse, ar. Guéret
Church
15th century; stone
Pajot 1941, 141 n 1.

BOUZERON, Saône-et-Loire,
ar. Chalon-sur-Saône
Church
16th century; wood
Grivot 1974, 133.

BOVES, Somme, ar. Amiens
Church
15th–16th century
Zanettacci 1954, 312 n 143.

BRAGELOGNE-BEAUVOIR
Church of Saint-Pierre-en-Liens at
Bragelogne; p. *88*, Fig. *117*
Mid-16th century; stone; 17¾ in.
(45 cm)
With Mary Magdalene
Morel-Payen 1929, 159; Troyes, Musée
Historique 1953, cat. no. 39; Rézé-
Huré 1960, pl. 49.20.

BRANTIGNY, Aube. See PINEY.

BRANTIGNY, Vosges, ar. Epinal
Church
Guide Bleu 1928, 104.

BRASSCHAAT, Belgium
Institute of Notre-Dame-des-Bruyères;
from northern Lorraine, around Metz
First quarter of 16th century; stone;
29½ in. (75 cm)
Restored and repainted
Delpeuch 1981, 14, 16, ill.

BRAUX, Aube, ar. Bar-sur-Aube
Church of Saint-Martin, on south side;
p. *76*, Fig. *101*
Ca. 1520; stone, traces of paint;
33⅞ in. (86 cm)
Virgin's head and shoulders restored;
modern base
Morel-Payen 1929, 249; Rézé-Huré
1960, 86–87, pl. 13.2.

BRAZEY-EN-PLAINE, Côte-d'Or,
ar. Beaune
Chapel
Mid-16th century; stone; ca. 40 in.
(101 cm)
David 1933, 1:132 n 2, 172 n 1.

BRETENOUX, Lot, ar. Figeac
Church of Sainte-Catherine; p. *132*
Early 16th century; repainted stone;
16⅛ in. (41 cm)
Cuquel and Escat 1980, cat. no. 1,
cover ill.

BRETEUIL, Eure, ar. Evreux
Church
Style of 16th–17th century; painted
stone; under lifesize
Lannette 1983, 227, fig. 7.

LE BRETHON, Allier, ar. Montluçon
Church, in north transept; p. *103*
First third of 16th century; stone,
modern paint; 31½ in. (80 cm)
Coat of arms with initials *T A B*
on base
Guy 1968, 108, 109, ill.

Church of Saint-Pierre
15th–16th century; stone
Seat of a priory
Génermont and Pradel 1938, 35–36.

BRÉVIANDES, Aube, ar. Troyes
Church of Saint-Vincent-de-Paul
16th century; wood

BRÉVONNES, Aube, ar. Troyes
Chapel of Le Marmoret; p. *77*,
Fig. *105*
First quarter of 16th century; painted
stone; under lifesize
Christ's feet repaired
Rézé-Huré 1960, 88, pl. 45.3;
Rézé-Huré 1962, 256.

BREY-ET-MAISON-DU-BOIS,
Doubs, ar. Pontarlier
Church
16th century; stone

BRIANÇON, Hautes-Alpes
Church at Pont-de-Cervières
15th–16th century; wood,
modern paint
Sentis 1974, 40, 42, ill., 43.

BRIEY, Meurthe-et-Moselle
Church
Late 15th century; wood; 39⅜ in.
(100 cm)
Hofmann 1962, cat. no. 69.

BRIVE-LA-GAILLARDE, Corrèze
Musée Ernest Rupin; from nearby
Arnac-Pompadour, the seat of the
viscounts of Limoges
16th century; limestone; 31½ in.
(79 cm)

With John and Mary Magdalene;
weatherworn; the Magdalene damaged
Cloulas-Brousseau 1976, 128, fig. 11.

BRUGES-CAPBIS-MIFAGET,
Pyrénées-Atlantiques, ar. Pau
Church at Bruges
15th–16th century; wood; small

BUELLAS, Ain, ar. Bourg-en-Bresse
Church
Early 16th century

BUFFALO, New York
Albright-Knox Art Gallery, inv. no. 23:15;
probably from Franche-Comté
Second quarter of 16th century; stone;
20⅛ in. (51 cm)
With Mary Magdalene; corners of base
missing
Nash 1979, 164, ill.

BUFFARD, Doubs, ar. Besançon
Church
First quarter of 16th century; stone;
31½ in. (80 cm)
Ferry 1946, 129–30, fig. 2.

BUFFON, Côte-d'Or, ar. Montbard
Cemetery
First half of 16th century; stone,
traces of paint; 41⅜ in. (105 cm)
Christ's body mutilated
David 1933, 1:172 n 1.

BULLIGNY, Meurthe-et-Moselle,
ar. Toul
Church
16th century; stone; 28 in. (71 cm)
Aimond 1943, 320.

War memorial chapel; p. *91*
16th century; stone; ca. 24 in. (61 cm)
Christ's arms restored

BULLY, Seine-Maritime, ar. Dieppe
Church
16th century; stone and plaster
With John, Mary Magdalene, and
two angels

BUNCEY, Côte-d'Or, ar. Montbard
Church of Saint-Georges
First quarter of 16th century; stone;
49¼ in. (125 cm)
David 1933, 2:28 n 2.

BURGY, Saône-et-Loire, ar. Mâcon
House, in original niche; p. *203* n *28*
16th century; stone; small
Grivot 1974, 133.

BUSSON, Haute-Marne, ar. Chaumont
Church
First half of 16th century; stone;
under lifesize

BUSSY, Cher, ar. Saint-Armand-
Montrond
Church of Saint-Pierre-et-Saint-Paul,
in south transept on corbel over altar;
pp. *111*, *115*, Fig. *150*
Early 16th century; stone; 44⅞ in.
(114 cm)
Cleaned; some repairs
Pajot 1941, 129.

BUZY-DARMONT, Meuse, ar.
Verdun
Church at Buzy
Aimond 1943, 320.

CABANAC-ET-VILLAGRAINS,
Gironde, ar. Bordeaux
Above cemetery doorway at Villagrains
16th century; stone; small
Roudié 1975, 1:102.

CABRESPINE, Aude, ar. Carcassonne
Church
Bou 1971, 149.

CAGNAC-LES-MINES, Tarn, ar. Albi
Church; p. *129*
Early 16th century; stone;
under lifesize
Recently cleaned
Allègre 1954, 1:251, 375, 2: pl. 72e.

CAHORS, Lot
Grand Séminaire
Early 16th century; painted wood;
33½ in. (85 cm)
Cuquel and Escat 1980, cat. no. 2, ill.

CALMOUTIER, Haute-Saône,
ar. Vesoul
Church
16th century; painted wood
Vesoul 1960, cat. no. 85.

CAMBO-LES-BAINS, Pyrénées-
Atlantiques, ar. Bayonne
Church

LE CAMBON. See SAINT-
AFFRIQUE.

CAMBOULAS. See PONT-DE-
SALARS.

CAMPES. See SAINT-MARCEL-
CAMPES.

CANCON, Lot-et-Garonne,
ar. Villeneuve-sur-Lot
Church; from chapel of Notre-Dame-
de-Pitié founded in 1523; p. *145*,
Fig. *201*.
First half of 16th century; wood;
under lifesize
Some damage
Roudié 1975, 1:373, 2: fig. 193.

CANTOIN, Aveyron, ar. Rodez
Church at Fontvieille
Bou 1971, 149.

CARCASSONNE, Aude
Church of Saint-Nazaire, in original
niche in chapel of Sainte-Anne in
north transept; p. *139*, Fig. *185*
Early 16th century; stone; 39⅜ in.
(100 cm)
Virgin wears brocaded gilt garment
and blue mantle; donor's coat of arms
on base has been erased
Allègre 1954, 1:251; Bou 1972, 175,
pl. 114; Bévotte 1982, 95, fig. 52.

CARCENAC. See SALMIECH.

CARENNAC, Lot, ar. Gourdon
Chapel of Saint-Jean; probably from
chapel of Notre-Dame-des-Sept-
Douleurs built in 1350
Early 16th century; stone
Damaged
Roudié 1959, 157, fig. 3; Cuquel and
Escat 1980, cat. no. 3, ill.

CASTELNAU-DE-BRASSAC, Tarn,
ar. Castres
Church at Soulègre
Late 16th century; stone; small
Allègre 1954, 1:252.

CASTELNAU-DE-LÉVIS, Tarn, ar.
Albi
Church of Le Carla; p. *129*
16th century; stone; small
Damaged
Allègre 1954, 1:252, 375, 2: pl. 79a.

Church of Sainte-Croix, over entrance;
p. *129*, Fig. *176*
Early 16th century; painted stone;
13¾ in. (35 cm)
Virgin's hands, Christ's feet, and
left corner of base damaged
Allègre 1954, 1:252, 375.

CASTELNAU-DE-MANDAILLES,
Aveyron, ar. Rodez
Church

Early 16th century; stone; 39⅜ in.
(100 cm)
With Mary Magdalene and Catherine

CASTELNAUDARY, Aude,
ar. Carcassonne
Chapel of Notre-Dame-de-Pitié, in
niche above main altar
Early 16th century; painted stone;
25⅝ in. (65 cm)

CAUDEBEC-EN-CAUX, Seine-
Maritime, ar. Rouen
Church of Notre-Dame
16th century; stone; under lifesize
With John and Mary Magdalene

CAUNES-MINERVOIS, Aude,
ar. Carcassonne
Chapel of the Crucifix, in niche
16th century; painted wood; 35⅜ in.
(90 cm)
Inscribed on base: *MATER
DHOLOROSA IUSTA CRUSCE*
(Mother of Sorrow beneath the
Cross); restored

CAYRIECH, Tarn-et-Garonne,
ar. Montauban
Church
Wood

CEAULMONT, Indre, ar. La Châtre
Chapel at Villarnoux
Described as very old; wood
Villepelet 1929, 285.

LA CELLE-SOUS-CHANTEMERLE,
Marne, ar. Epernay
Church, in sacristy
15th–16th century; wood; 24¾ in.
(63 cm)

CENANS, Haute-Saône, ar. Vesoul
Church at Guiseuil
16th century; painted wood
Scorched at lower left
Vesoul 1960, cat. no. 44.

CERVON, Nièvre, ar. Clamecy
Château of Marcilly, in chapel;
pp. *32, 117*
First quarter of 16th century; stone;
31½ in. (80 cm)
With unidentified coat of arms
Anfray 1964, 205, pl. 48b.

CÉSANCEY, Jura, ar. Lons-le-Saunier
Church
16th century; stone, traces of paint;
17⅜ in. (44 cm)
Besançon 1960, cat. no. 67.

CÉZY, Yonne, ar. Auxerre
Church
Early 16th century

CHABRIGNAC, Corrèze, ar. Brive-
la-Gaillarde
Church, in niche above west door
16th century; limestone; 15¾ in.
(40 cm)
Cloulas-Brousseau 1976, 129.

CHAIGNES, Eure, ar. Evreux
Church
16th century; stone; under lifesize

CHAILLY-SUR-ARMANÇON,
Côte-d'Or, ar. Beaune
Cemetery, on Calvary
16th century; stone; very small
With angel
David 1933, 1:69 n 2.

CHALABRE, Aude, ar. Limoux
Church of Notre-Dame, in niche near
entrance to chapel of the Calvary
15th–16th century; painted terracotta
or wood; 32¾ in. (83 cm)

LE CHALARD, Haute-Vienne,
ar. Limoges
Church, probably from crypt chapel of
Notre-Dame-des-Sept-Douleurs;
p. *119*
First quarter of 16th century; stone,
modern paint; 19¼ in. (49 cm)
Heads of Christ and Virgin partly
restored, her head reset
Bellac 1973, cat. no. 41, ill., bibl.

CHALIGNY, Meurthe-et-Moselle,
ar. Nancy
Church
First half of 16th century; stone;
39⅜ in. (100 cm)
Hees 1973, cat. no. 124.

CHÂLONS-SUR-MARNE, Marne
Church of Notre-Dame-en-Vaux, in
niche on cemetery wall
1512; stone; under lifesize
High relief; with John, Christopher,
and the donors, Jean and Alizon
Poussin; mutilated, once inscribed and
dated 1512
Pressouyre 1962, 269–77, ills.; Forsyth
1970, 59 n 24; Pressouyre and
Pressouyre 1981, 70, figs. 44, 45.

Church of Saint-Loup; from local
Augustinian convent
1478; stone; under lifesize

With donor, Perlin Moyne, and patron
saints Peter and John; date inscribed
Maillet 1946, 102, ill.; Pressouyre
1962, 276 n 4.

CHALON-SUR-SAÔNE, Saône-
et-Loire
Church of Saint-Laurent (former
cathedral of Saint-Vincent)
1. In a chapel in south aisle; p. *41*
   Second quarter of 16th century;
   stone, modern paint; 26⅜ in.
   (67 cm)
   Virey 1929, 433; Grivot 1974, 131,
   133.

2. In a chapel in south aisle
   Probably 16th century; probably
   wood
   Virgin's body sawed off above
   Christ and reset, top of Virgin's
   head restored, several coats of paint

3. In a chapel in south transept;
   p. *41*
   16th century; stone, repainted;
   27½ in. (70 cm)
   Grivot 1974, 133.

Convent of the Sisters of Nevers;
p. *117*
16th century; stone; under lifesize
With angel at Christ's head

Hospital
1. In chapel; from altar in chapel on
   Pont Saint-Laurent; p. *41*,
   Fig. *31*
   Late 15th century; stone, traces of
   old paint under modern paint;
   33½ in. (85 cm)
   Called Virgin of the Fishermen
   Aubert 1930, 1:61, 3: pl. 170;
   Autun 1958, cat. no. 7, bibl.;
   Armand-Calliat 1965, 31–32, pl. 4;
   Grivot 1974, 133.

2. In refectory; p. *41*
   Ca. 1500; stone; 11 in. (28 cm)
   High relief; with John and Mary
   Magdalene
   Armand-Calliat 1965, 49, pl. 12.

3. In refectory
   Mid-16th century; wood; ca. 26 in.
   (66 cm)
   Armand-Calliat 1965, 55; Grivot
   1974, 133.

4. In rotunda
   16th century or later; stone; large
   With two angels

Mâle 1925, 130 n 2; Armand-Calliat 1965, 14, 51.

CHAMAGNE, Vosges, ar. Epinal
Church
Carel 1974, 69 n 13.

CHAMARANDES-CHOIGNES, Haute-Marne, ar. Chaumont
Church at Choignes
16th century; painted stone; 33½ in. (85 cm)
With John, three holy women, and two donors

CHAMBÉRY, Savoie
Cathedral of Saint-Jean-de-Maurienne, in niche above ciborium
Early 16th century; stone, under lifesize

Church of Saint-Pierre du Lémenc, on corbel in crypt
15th–early 16th century; stone; about lifesize
Perret 1960, 113–14.

Musée des Beaux-Arts, inv. no. PD8696; from abbey of Hautecombe
15th century; painted stone; 19 in. (48.3 cm)
Christ's head missing

CHAMBON-SUR-VOUEIZE, Creuse, ar. Aubusson
Church
1. Mid-16th century; wood; 26⅜ in. (67 cm)
   Langlois et al. 1949, cat. no. 70.
2. Against wall
   16th century; limestone

CHAMBORD, Eure, ar. Evreux
Church
Third quarter of 16th century; stone; under lifesize
Bonnenfant 1937, 70, pl. 35. 2.

CHAMBORNAY-LÈS-BELLEVAUX, Haute-Saône, ar. Vesoul
Church
Second half of 16th century; painted wood; 38⅝ in. (98 cm)
Besançon 1960, cat. no. 76.

CHAMESSON, Côte-d'Or, ar. Montbard
Church of Saint-Valentin-de-Griselles; p. *33*
Last quarter of 15th century; painted stone; 21⅝ in. (55 cm)

Dijon, Musée des Beaux-Arts 1975, 46, cat. no. 55, pl. 4.

CHAMOY, Aube, ar. Troyes
Church, above retable in chapel of Sainte-Anne; p. *62*
Second quarter of 16th century; stone, traces of paint; ca. 40 in. (101 cm)
Probably given by François de la Roère (d. 1546)
Morel-Payen 1929, 161; Rézé-Huré 1960, 89, pl. 35.1.

CHAMPAGNAT, Creuse, ar. Aubusson
Church
Wood

CHAMPAGNE, Sarthe, ar. Le Mans
Church
16th century

CHAMPAGNY, Côte-d'Or, ar. Dijon
Church
Probably 16th century; painted wood

CHAMPCENEST, Seine-et-Marne, ar. Provins
Church, on south side of nave
First quarter of 16th century; stone, modern paint; 33½ in. (85 cm)
With shield of donors; coat of arms erased
Forsyth 1970, 59, 60, fig. 81.

CHAMPIGNEULLES, Meurthe-et-Moselle, ar. Nancy
Chapel of Notre-Dame-de-Pitié
Second quarter of 16th century
Chapel founded in 1539 by N. Balthasar
Denis 1911, 129 n 3.

CHAMPIGNEULLES-EN-BASSIGNY, Haute-Marne, ar. Chaumont
Church, in upper niche of retable of the Passion
Mid-16th century; stone; small
Relief with John and Mary Magdalene
Simonin 1979, 25, ill., 26.

CHANÇAY, Indre-et-Loire, ar. Tours
Château of Valmer, in retable in chapel; from chapel of country residence at Vernou-sur-Brenne of Jean de Bernard, archbishop of Tours; p. *117*
1455–64; painted stone; under lifesize
Relief; with instruments of the Passion; flanked by kneeling

archbishop and his brother with their coats of arms
Vitry 1901, 81–83, ill.; Moussé [1915], 317, ill.; Pradel 1953, 39.

CHANCEAUX, Côte-d'Or, ar. Dijon
Church of Saint-Antoine, in niche in south transept; p. *32*, Fig. *20*
First quarter of 16th century; stone, modern paint
With mutilated coat of arms on base

CHAOURCE, Aube, ar. Troyes
Church of Saint-Jean-Baptiste
1. On north side of choir
   Early 16th century; stone, modern paint; 35⅜ in. (90 cm)
   Rézé-Huré 1960, 92, pl. 50.3.
2. In third chapel on north side
   1520–40; stone; 38¼ in. (97 cm)
   Christ's face and arms and Virgin's forearm restored
   Rézé-Huré 1960, 91, pl. 47.1.
3. In third chapel on north side
   Second quarter of 16th century; stone; ca. 47 in. (120 cm)
   Christ's legs reset

LA CHAPELLE-BLANCHE-SAINT-MARTIN, Indre-et-Loire, ar. Loches
Church of Saint-Martin, in original niche in former sepulchral chapel; p. *117*
1520; painted stone; under lifesize
With John, Mary Magdalene, and a holy woman
Moussé [1915], 418, ill.

LA CHAPELLE-DU-BOIS-DES-FAULX, Eure, ar. Evreux
Church, on corbel above main altar
Early 16th century; stone; under lifesize
Bonnenfant 1937, 1:74, pl. 37.1.

LA CHAPELLE-MARCOUSSE, Puy-de-Dôme, ar. Issoire
Church
16th century

CHAPELLE-SPINASSE, Corrèze, ar. Tulle
Church; p. *119*
16th century; limestone; 15 in. (38 cm)
Virgin's head and Christ's legs missing
Cloulas-Brousseau 1976, 132, fig. 25.

CHARETTE, Saône-et-Loire,
ar. Louhans
Church
16th century; painted wood; 30¼ in.
(77 cm)
Autun 1958, cat. no. 10; Grivot 1974,
131, 133.

CHARIEZ, Haute-Saône, ar. Vesoul
Church; from chapel of La Salette
Early 16th century; wood;
under lifesize
Vesoul 1960, cat. no. 38, pl. 6.

CHARLEVILLE-MEZIÈRES,
Ardennes
Brissol collection
16th century; wood
Robinet 1952, 30, cat. no. 16.

CHARMES, Vosges, ar. Epinal
Chapel of Notre-Dame-de-Grâce, near
church of Saint-Nicolas; p. *93*
Ca. 1500; stone; 42½ in. (108 cm)
Hofmann 1962, cat. no. 78; Hees 1973,
cat. no. 129.

Hanus collection
Second half of 15th century;
sandstone; 36¼ in. (92 cm)
Beneath canopy
Hofmann 1962, cat. no. 79.

CHARREY-SUR-SAÔNE, Côte-d'Or,
ar. Beaune
Church
Second quarter of 16th century; wood;
under lifesize

CHÂTEAUNEUF-LA-FORÊT,
Haute-Vienne, ar. Limoges
Church; p. *205* n *2* (Ch. V)
Early 16th century; painted stone;
19¼ in. (49 cm)
Christ's head and Virgin's hands
restored in 1956
Limoges 1956, 28, cat. no. 17; Bellac
1973, cat. no. 27, ill., bibl.

CHÂTEAUPONSAC, Haute-Vienne,
ar. Bellac
Church of Saint-Thyrse
16th–17th century; wood, modern
paint; 22⅞ in. (58 cm)
Bellac 1973, cat. no. 34, ill., bibl.

CHÂTEAUROUX, Indre
Church of Notre-Dame, in chapel
on south aisle
Described as very old
Villepelet 1929, 288.

Church of Saint-Martial
15th–16th century
Slightly restored
Villepelet 1929, 287.

CHÂTEAU-SALINS, Moselle
Church
16th century
Carel 1974, 74.

CHÂTEL-SUR-MOSELLE, Vosges,
ar. Epinal
Church of Saint-Laurent, in niche
in chapel
First third of 16th century; painted
limestone; 35⅜ in. (90 cm)
Christ's hands restored
Hofmann 1962, cat. no. 89; Hees 1973,
cat. no. 139.

CHÂTENOY-LE-ROYAL, Saône-
et-Loire, ar. Chalon-sur-Saône
Church; p. *41*
16th century; stone; small
Grivot 1974, 133.

CHATILLON-SAINT-JEAN, Drôme,
ar. Valence
Church
Late 15th century; marble

LA CHÂTRE, Indre
Church of Saint-Germain; from chapel
of the Carmelites; pp. *109, 111*, Fig. *148*
Early 16th century; painted stone;
under lifesize
Given by Thomas Soto
Navarre 1894, 8, 9; Pajot 1941, 129,
ill.; Villepelet 1929, 284.

CHAUMEIL, Corrèze, ar. Tulle
Church
Early 16th century; painted stone;
22½ in. (57 cm)
With Mary Magdalene and an angel
Cloulas-Brousseau 1976, 127, fig. 12;
Baudoin 1977, 297, fig. 128.

CHAUMERCENNE, Haute-Saône,
ar. Vesoul
Church, on modern corbel on wall
Second quarter of 16th century; stone,
modern paint

CHAUMONT, Haute-Marne
Chapel on rue du Val-Barizien, in
niche at foot of Gratian's Cross
16th century; stone; 23⅝ in. (60 cm)
With shroud

Church of Saint-Jean-Baptiste, on
modern corbel on north pier in

chancel; probably from former altar
of Notre-Dame-de-Pitié; p. *33*,
Fig. *23*
First quarter of 16th century; painted
stone; under lifesize
Koechlin and Vasselot 1900, 115 n 5.

CHAUSSOY-EPAGNY, Somme,
ar. Montdidier
Church, in retable
1546; stone, repainted; under lifesize
Large relief; with John and Mary
Magdalene
La Picardie 1893–1931, 2:98–99, ill.;
Zanettacci 1954, 224–25.

CHAUX-DES-CROTENAY, Jura,
ar. Lons-le-Saunier
Church
Late 15th–early 16th century; wood,
modern paint

CHAVIGNON, Aisne, ar. Soissons
Church, in crossing
Second quarter of 16th century; wood;
small
Part of lost retable
Moreau-Nélaton 1914, 1: fig. 191.

CHEILLY-LÈS-MARANGES, Saône-
et-Loire, ar. Autun
Church, on modern corbel; p. *43*
16th–17th century; wood;
under lifesize
Grivot 1974, 133.

CHÊNEHUTTE-TRÈVES-
CUNAULT, Maine-et-Loire, ar.
Saumur
Priory church of Notre-Dame de
Cunault, in niche on north side of
ambulatory; pp. *105, 109*, Fig. *145*
15th century; stone, traces of paint;
ca. 40 in. (101 cm)
With three supporting angels;
two angels' heads missing; copy
at Angers (q.v.)
Guide Bleu 1958b, 303.

CHENNEGY, Aube, ar. Troyes
Church of Saint-Martin, on high
corbel; p. *73*, Fig. *89*
1510–30; stone; 35⅜ in. (90 cm)
Skull on base; Virgin's head reset,
Christ's legs restored, his left hand
missing
Morel-Payen 1929, 168; Rézé-Huré
1960, 94, pl. 40.3; Rézé-Huré 1962,
259.

CHÉRISEY, Moselle, ar. Metz-Campagne
Church, on west wall
16th century; stone, modern paint;
22½ in. (57 cm)
Hofmann 1962, cat. no. 92; Metz 1983, cat. no. 77.

CHÉRY-CHARTREUVE, Aisne, ar. Soissons
Private collection; from former abbey church
First quarter of 16th century; stone; about lifesize
Moreau-Nélaton 1914, 1:277, fig. 214.

CHESSY-LES-PRÉS, Aube, ar. Troyes
Church of the Assumption
Second quarter of 16th century; stone, modern paint; 39⅜ in. (100 cm)
Morel-Payen 1929, 168; Rézé-Huré 1960, 95, pl. 49.4.

CHEVANNAY, Côte-d'Or, ar. Montbard
Church, on corbel; p. *29*
15th century; stone, modern paint; 25⅝ in. (65 cm)

CHEZAL-BENOIT, Cher, ar. Saint-Amand-Montrond
Church, in south aisle; from chapel at Flambard
Early 16th century; painted stone; under lifesize
With John, holding chalice, and miniature kneeling figures of donor and wife
Deshoulières 1932, 37, 99–103, 108, ill.; Pajot 1941, 141.

CHOIGNES. See CHAMARANDES-CHOIGNES.

CIADOUX, Haute-Garonne, ar. Saint-Gaudens
Church
15th–16th century
Bévotte 1936, 43.

CIERP-GAUD, Haute-Garonne, ar. Saint-Gaudens
Church
16th–early 17th century; painted wood; 26 in. (66 cm)
Lourdes 1958, cat. no. 49, pl. 10.

CIREY, Haute-Saône, ar. Vesoul
Church

Late 16th century; wood; 39¾ in. (101 cm)
Besançon 1960, cat. no. 77.

CLAMEREY, Côte-d'Or, ar. Montbard
Church
Late 15th century; painted stone; ca. 30 in. (76 cm)

CLÉREY-SUR-BRENON, Meurthe-et-Moselle, ar. Nancy
Chapel
16th century; stone
Hees 1973, cat. no. 147.

CLERMONT-EN-ARGONNE, Meuse, ar. Verdun
Presbytery
Ca. 1520–30; painted terracotta; 13⅞ in. (35 cm)
Denis 1911, 135–37, 408, pl. 13; Vitry and Brière 1911, 2: pl. 120.6; Hees 1973, n 139.

CLERVAL, Doubs, ar. Montbéliard
Church
Late 15th century; painted wood; 37⅜ in. (95 cm)
Ferry 1946, 128, 129, ill.; Boccador 1973, 33, fig. 4.

CLESLES, Marne, ar. Epernay
Presbytery
16th–17th century; stone

CLION, Indre, ar. Châteauroux
Church
First half of 16th century; painted stone; 29½ in. (75 cm)
With coat of arms on base; these arms are partly repeated on window of ducal chapel, built in 1522, at nearby Mezières-en-Brenne

CLOMOT, Côte-d'Or, ar. Beaune
Church, in baptismal chapel
Second quarter of 16th century; stone; 15¾ in. (40 cm)
Much mutilated
David 1933, 1, 132 n 21, 285.

CLUNY, Saône-et-Loire, ar. Mâcon
Musée Ochier, inv. no. 77.1.2; from Bissy-la-Mâconnaise; pp. *43-44*, Fig. *38*
First quarter of 16th century; wood, modern paint; 27½ in. (70 cm)
Grivot 1974, 133.

COIFFY-LE-HAUT, Haute-Marne, ar. Langres

Church
First half of 16th century; stone; 41 in. (104 cm)

COINCY, Aisne, ar. Château-Thierry
Church, in niche on south aisle
Second quarter of 16th century; stone
Moreau-Nélaton 1913, 322, fig. 269.

COLLANGES, Puy-de-Dôme, ar. Issoire
Church, on corbel above door
16th century; stone; 29½ in. (75 cm)
With angel and Mary Magdalene
Baudoin 1977, 297.

COLMEY, Meurthe-et-Moselle, ar. Briey
Church
Early 16th century; stone; small

COLOMBÉ-LA-FOSSE, Aube, ar. Bar-sur-Aube
Church of Saint-Louvant, on altar; p. *62*, Fig. *76*
Ca. 1520; stone, traces of paint; under lifesize
Christ's hands and right foot missing; some weathering

COLOMBEY-LES-BELLES, Meurthe-et-Moselle, ar. Toul
Church, on north aisle
16th–17th century; painted wood; ca. 40 in. (101 cm)

COLOMBIER, Haute-Saône, ar. Vesoul
Church
Early 16th century; wood; under lifesize
Vesoul 1960, cat. no. 39, pl. 6.

COLONZELLE, Drôme, ar. Nyons
Church, on war memorial
16th century; stone; 19⅝ in. (50 cm)

LES COMBES, Doubs, ar. Pontarlier
Grotto of Notre-Dame at Remonot
Late 15th–early 16th century; painted wood; ca. 40 in. (101 cm)
Section of base missing
Ferry 1946, 35, 39, ill., 128.

COMMARIN, Côte-d'Or, ar. Beaune
Church of Saint-Thibault
16th century; painted stone; 22½ in. (57 cm)
Dijon 1969, 48.

CONCHES-EN-OUCHE, Eure,
ar. Evreux
Church of Sainte-Foy, in sacristy
First quarter of 16th century; wood
Nouvelles de l'Eure 1973, 48:19, ill.

CONDAT-SUR-VIENNE, Haute-
Vienne, ar. Limoges
Church
Late 16th century; wood, modern
paint; 24¾ in. (63 cm)
Bellac 1973, cat. no. 38, ill.

CONFOLENT-PORT-DIEU, Corrèze,
ar. Ussel
Church
16th century; granite; 18½ in. (47 cm)
With coat of arms
Cloulas-Brousseau 1976, 124, 135 n 24.

CONLIÈGE, Jura, ar. Lons-le-Saunier
Church
Late 16th century; wood,
modern paint

CONTREXÉVILLE, Vosges,
ar. Neufchâteau
War memorial, in outside niche
16th century; stone; under lifesize
Restored
Hofmann 1962, cat. no. 102; Hees
1973, cat. no. 157.

CORBIE, Somme, ar. Amiens
Church of Saint-Pierre, on pier on
south side; from old abbey church
First quarter of 16th century; stone
La Picardie 1893–1931, 1:452, 466, ill.

CORCELLE-MIESLOT, Doubs,
ar. Besançon
Church
Late 16th century; wood; 30¼ in.
(77 cm)
Ferry 1946, 131; Besançon 1960,
cat. no. 78.

CORDES, Tarn, ar. Albi
Calvary of the Fargues
15th–16th century; stone
Bévotte 1936, 112 n 1.

Château, in chapel
16th century; marble
Christ's body reversed

CORMONTREUIL, Marne, ar. Reims
Church
16th century; stone

COSNAC, Corrèze, ar. Brive-
la-Gaillarde
Church
16th century; painted limestone;
28⅜ in. (72 cm)
Damaged
Cloulas-Brousseau 1976, 129.

COSNE-COURS-SUR-LOIRE, Nièvre
Present location unknown; ex church,
above altar on south side
Early 16th century; stone

COUBISOU, Aveyron, ar. Rodez
Church, in south chapel; p. *124*
First third of 16th century; painted
stone; 34¼ in. (87 cm)
With two angels, John, and Mary
Magdalene
Bou 1971, 77–78, pl. 36, bibl.

COUBJOURS, Dordogne, ar.
Périgueux
Church
16th century; painted wood;
under lifesize
With John and Mary Magdalene;
left hands missing
Secret [1959?], no. 50.

COUCHES, Saône-et-Loire, ar. Autun
Château
15th–16th century
Grivot 1974, 133.

COUFFOULEUX. See PEUX-
ET-COUFFOULEUX.

COURMAS, Marne, ar. Reims
Church, on outside
16th century; stone; small

COURTHIÉZY, Marne, ar. Epernay
Church
16th century; stone

COURVILLE-SUR-EURE, Eure-et-
Loir, ar. Chartres
Church
16th century; painted stone

COUSSAY-LES-BOIS, Vienne,
ar. Châtellerault
Church
Probably 16th century
With John and Mary Magdalene

COUSSEGREY, Aube, ar. Troyes
Church of the Assumption, on original
corbel in transept
First half of 16th century; stone;
under lifesize

With two heraldic shields supported
by three angels
Rézé-Huré 1960, 96–97, pl. 45.2; Rézé-
Huré 1962, 254, 261.

COUZEIX, Haute-Vienne, ar. Limoges
Church
Second quarter of 16th century; stone,
modern paint; 28¾ in. (73 cm)
Bellac 1973, cat. no. 24, ill., bibl.

CRANCEY, Aube, ar. Nogent-sur-
Seine
Church of Saint-Loup, behind main
altar
15th–16th century; stone;
under lifesize
Morel-Payen 1929, 293.

CRÉANCEY, Côte-d'Or, ar. Beaune
Church of Saint-Symphorien;
p. *203* n *24*
Mid-16th century; painted stone;
28¾ in. (73 cm)
Dijon, Musée des Beaux-Arts 1969, 49.

CRÉSANTIGNES, Aube, ar. Troyes
Church of Saint-Sébastien, in south
aisle; pp. *49–51*, Fig. *57*
First quarter of 16th century; stone,
repainted; 42½ in. (108 cm)
Possibly given by Edmond de Gennes
(d. 1537) to church at Montier-en-
l'Isle, his burial place; with his coat of
arms on base; borders of letters and
acanthus on Virgin's garments
Caulin 1867, 411–13; Le Clert 1912,
cat. no. 765; Morel-Payen 1929, 171.

CRÉVIC, Meurthe-et-Moselle,
ar. Lunéville
Church, in chapel of Notre-Dame-
de-Pitié
1514; wood; 34 in. (86.4 cm)
Restored
Martin, n.d., 3.

CREYSSE, Lot, ar. Gourdon
Church of Saint-Germain
Early 16th century; stone; 22⅞ in.
(58 cm)
Upper half missing
Cuquel and Escat 1980, cat. no. 4,
bibl.

LE CROISIC, Loire-Atlantique,
ar. Saint-Nazaire
Church of Notre-Dame-de-Pitié,
on trumeau of north entrance

16th–17th century; stone;
under lifesize

LA CROIX-AUX-MINES, Vosges,
ar. Saint-Dié
Church
By 1508; gilded wood; 30¾ in.
(78 cm)
With John and Mary Magdalene; given
in 1508 to chapel of Notre-Dame-de-
Pitié by Coenche family
Hofmann 1962, cat. no. 108, fig. 203;
Hees 1973, cat. no. 159.

LA CROIX-EN-TOURAINE, Indre-
et-Loire, ar. Tours
Church at Bléré-la-Croix, in niche
on pier of choir
16th century; painted wood;
under lifesize
Moussé [1915], 247, ill.

CROSEY-LE-PETIT, Doubs,
ar. Montbéliard
Church
15th–16th century; painted stone
Ferry 1946, 128; *Guide Bleu*, 1955,
150.

CRY, Yonne, ar. Avallon
Church of Saint-Julien, in fourth bay
on south side
Probably 16th–17th century; ca. 28 in.
(71 cm)

CUGNEY, Haute-Saône, ar. Vesoul
Church; pp. *33, 37*
Second quarter of 16th century;
alabaster

CULÊTRE, Côte-d'Or, ar. Beaune
Church, on corbel
Second quarter of 16th century; stone;
under lifesize
With John and Mary Magdalene
David 1933, 1:172 n 1, 198.

CUNAULT. See CHÊNEHUTTE-
TRÈVES-CUNAULT.

CUREL-AUTIGNY, Haute-Marne,
ar. Saint-Dizier
Calvary, on back
16th century; stone; small

CURTIL-SOUS-BUFFIÈRES, Saône-
et-Loire, ar. Mâcon
Church
First quarter of 16th century; painted
stone; under lifesize

CUSSANGY, Aube, ar. Troyes
Church of Saint-Léger
16th century; stone
Rézé-Huré 1960, 101, pl. 47.2; Rézé-
Huré 1962, 260.

DAMEREY, Saône-et-Loire,
ar. Chalon-sur-Saône
Château of La Planche; p. *203* n *27*
16th–17th century; wood
Grivot 1974, 133, 191, ill.

DARNETS, Corrèze, ar. Ussel
Church, in chapel
Early 16th century; limestone; 17⅜ in.
(44 cm)
Christ's head missing
Cloulas-Brousseau 1976, 132, fig. 22.

DARNEY, Vosges, ar. Epinal
Chapel on road to Neufchâteau,
in niche over altar
Ca. 1500; painted stone; 39⅜ in.
(100 cm)
Hofmann 1962, cat. no. 109; Laurent
1979, 52, ill.

DAVREY, Aube, ar. Troyes
Church of the Assumption, in south
transept
Ca. 1520; stone; ca. 40 in. (101 cm)
Morel-Payen 1929, 174; Rézé-Huré
1960, 102, pl. 45.1; Rézé-Huré 1962,
261.

DETAIN-ET-BRUANT, Côte-d'Or,
ar. Dijon
Church

DEUXVILLE, Meurthe-et-Moselle,
ar. Lunéville
Church, behind main altar; p. *91*
16th century; stone, modern paint;
ca. 47 in. (119 cm)

DEZIZE-LÈS-MARANGES, Saône-
et-Loire, ar. Autun
Church
16th century; marble or gypsum;
19⅝ in. (50 cm)
Autun 1958, cat. no. 12; Grivot 1974,
133.

DIENVILLE, Aube, ar. Bar-sur-Aube
Church of Saint-Quentin, on original
corbel on pier on north side
First quarter of 16th century; wood,
modern paint; under lifesize
With two angels holding scroll and
instruments of the Passion

Morel-Payen 1929, 260; Rézé-Huré
1960, pl. 24.2.

DIERRE, Indre-et-Loire, ar. Tours
Church, on corbel at west end;
pp. *115-17*, Fig. *155*
Probably ca. 1480; painted limestone;
ca. 28 in. (71 cm)
Vitry 1901, 64, ill.; Pradel 1953, 39.

DIEULOUARD, Meurthe-et-Moselle,
ar. Nancy
Church
Second half of 15th century; stone
Hofmann 1962, cat. no. 114.

DIJON, Côte-d'Or
General Hospital, in museum (former
chapel of the Holy Cross of Jerusalem)
1. From a chapel of church of Saint-
   Etienne (destroyed), founded in
   1459 by Dom Pierre Crapillet and
   located on land now part of hospital
   grounds; p. *22*, Figs. *5-6*
   Ca. 1459; stone; 39⅜ in. (100 cm)
   Base slightly damaged
   David 1933, 1:13, 26–27; Dijon,
   Ancienne Eglise Saint-Philibert
   1958, no. 31.

2. First quarter of 16th century; stone,
   thick modern paint; very small;
   pp. *202* n *14*, *203* n *24*
   Christ's foot missing

3. In retable
   Second quarter of 16th century;
   painted stone; 21⅝ in. (55 cm)
   With two holy women, John, Mary
   Magdalene, and angel
   One of a series of reliefs
   David 1933, 2:131–32, fig. 46.

General Hospital, in modern chapel,
on corbeled base
Ca. 1520; stone; under lifesize

House at 7 rue du Chaignot, in niche
on façade; p. *45*, Fig. *40*
First third of 16th century; stone;
21⅝ in. (55 cm)
David 1933, 1:285–86, fig. 119.

House at 8–12 rue Verrerie, on
original corbel above doorway
Early 16th century; stone; small
Chabeuf 1915, 49.

Musée des Beaux-Arts
1. Inv. no. 2086; from rue de la
   Préfecture, on crest of wall; p. *45*,
   Figs. *42-43*

Second quarter of 16th century;
stone; ca. 39⅜ in. (100 cm)
Weatherworn
David 1933, 1:68 n 4, 2:118–19, fig.
43; Troescher 1940, 108, pl. 295.

2. Inv. no. 4897; from convent of
Saint-Bénigne on rue Tillot, in
niche on street; pp. *22–23*, Fig. *9*
Third quarter of 15th century;
stone; 26 in. (66 cm)
Weatherworn
David 1933, 1:25–27, fig. 5; Quarré
1966, 12, fig. 10; Fribourg 1976,
no. 60, pl. 16.

DIZY, Marne, ar. Reims
Church
16th century; wood

DOLAINCOURT, Vosges,
ar. Neufchâteau
Roadside cross, in front of church
1522; stone; small
With other figures
Hofmann 1962, cat. no. 118; Hees
1973, cat. no. 174.

DOLE, Jura
Ursuline convent
Ca. 1520; painted wood; under lifesize

DOMECY-SUR-CURE, Yonne,
ar. Avallon
Church
16th century; painted stone

DOMFRONT-EN-CHAMPAGNE,
Sarthe, ar. Le Mans
Chapel of L'Habit; p. *109*, Fig. *147*
16th century; stone; 39⅜ in. (100 cm)
With donor
Guide Bleu 1958b, 348.

DOMGERMAIN, Meurthe-et-Moselle,
ar. Toul
Cemetery chapel near Saint-Maurice
First quarter of 16th century; stone;
ca. 40 in. (101 cm)

DOMMARTIN, Doubs, ar. Pontarlier
Church of Saint-Martin, on corbel
16th century; painted wood; 29½ in.
(75 cm)

DOMMARTIN-LETTRÉE, Marne,
ar. Vitry-le-François
Church, above altar; p. *76*
First quarter of 16th century; painted
wood; under lifesize

DOMPRIX, Meurthe-et-Moselle,
ar. Briey
New parish church
16th century; stone; 23⅝ in. (60 cm)
Hees 1973, cat. no. 182.

DONZENAC, Corrèze, ar. Brive-
la-Gaillarde
Church
First part of 16th century; probably
stone
Baudoin 1977, 297.

LE DORAT, Haute-Vienne, ar. Bellac
Church, from an altar of Notre-Dame-
de-Pitié dated to 1488
15th–16th century; wood, modern
paint; 35⅜ in. (90 cm)
Mutilated
Bellac 1973, cat. no. 7, ill., bibl.

DOSCHES, Aube, ar. Troyes
Church of Saint-Jean-Baptiste,
on side altar
Second quarter of 16th century;
whitewashed stone, traces of paint;
23⅝ in. (60 cm)
Morel-Payen 1929, 174; Rézé-Huré
1960, 104, pl. 49.5.

DOSNON, Aube, ar. Troyes
Church of Saint-Pierre, on north side;
from Montsuzain
Ca. 1520; painted stone; 36¼ in.
(92 cm)
Koechlin and Vasselot 1900, 14 n 2,
117 n 1, 371–72; Morel-Payen 1929,
175; Rézé-Huré 1960, pl. 24.4; Rézé-
Huré 1962, 256.

DOUAI, Nord
Musée Municipal; ex coll. Bresset,
Paris
Ca. 1520; wood; under lifesize
Boccador and Bresset 1972, 2:258, ill.

DOULLENS, Somme, ar. Amiens
Church of Notre-Dame, in arch
above Entombment niche;
pp. *95, 97*, Figs. *129–30*
1583; stone; small
Zanettacci 1954, 288; Forsyth 1970,
143, fig. 217.

DRÉE, Côte-d'Or, ar. Dijon
Church of Saint-Denis; from château
of Fontette family at nearby Verrey-
sous-Drée; pp. *45, 206* n *4*, Fig. *47*
Second quarter of 16th century; stone;
29½ in. (75 cm)

With mutilated shield that probably
bore Fontette coat of arms
David 1933, 2:18–19, 33–35.

DRULHE, Aveyron, ar. Villefranche-
de-Rouergue
Church
Bou 1971, 149.

ECHANNAY, Côte-d'Or, ar. Dijon
Church, in retable
Second quarter of 16th century;
painted stone; small
Pietà-Deposition; one of a series
of reliefs
David 1933, 2:245 n 3, 247–50, fig. 74;
Dijon, Musée des Beaux-Arts 1968, 49.

ECHENON, Côte-d'Or, ar. Beaune
Chapel
16th century

ECHILLEUSES, Loiret, ar. Pithiviers
Church
Early 16th century; painted wood

ECLANCE, Aube, ar. Bar-sur-Aube
Church of Saint-Brice, in chapel of the
Virgin; p. *67*, Fig. *82*
Ca. 1520; stone; 35⅜ in. (90 cm)
Morel-Payen 1929, 261; Rézé-Huré
1960, 107, pl. 33.1.

ECLARON-BRAUCOURT-SAINTE-
LIVIÈRE, Haute-Marne, ar. Saint-
Dizier
Church of Saint-Dizier at Sainte-
Livière

ECUREY-EN-VERDUNOIS, Meuse,
ar. Verdun
Church, in niche over west door
16th century; sandstone; 27½ in.
(70 cm)
Good condition
Hees 1973, cat. no. 187.

EGLETONS, Corrèze, ar. Tulle
Church; p. *119*
Early 16th century; painted stone;
11 in. (28 cm)
Cloulas-Brousseau 1976, 124, fig. 6.

L'EGLISE-AUX-BOIS, Corrèze,
ar. Tulle
Church
Late 15th century; probably stone
Badly mutilated
Cloulas-Brousseau 1976, 134 n 17.

EGLISENEUVE-D'ENTRAIGUES,
Puy-de-Dôme, ar. Issoire

Church
15th century; painted stone; 19⅝ in.
(50 cm)

ELLIANT, Finistère, ar. Quimper
Church of Sainte-Marguerite; p. *98*
16th century; painted wood;
under lifesize
Debidour 1953, pl. 23.

ELNE, Pyrénées-Orientales,
ar. Perpignan
Cathedral of Sainte-Eulalie
16th century; marble
Relief; with donor, angels, Peter,
John, Mary Magdalene, bearded figure,
and two holy women

ENTRAYGUES-SUR-TRUYÈRE,
Aveyron, ar. Rodez
Maison Liris
Bou 1971, 149.

EPEIGNÉ-LES-BOIS, Indre-et-Loire,
ar. Tours
Church
15th–16th century
With John

EPINAL, Vosges
Musée Départemental des Vosges
1. First half of 16th century; wood;
   31½ in. (80 cm)
   Cracked, damaged by fire
   Philippe 1929, cat. no. 1052, pl. 33;
   Hofmann 1962, cat. no. 142; Hees
   1973, cat. no. 197.
2. Second quarter of 16th century;
   limestone; 46⅞ in. (119 cm)
   With John and Mary Magdalene
   Philippe 1929, cat. no. 1038; Hees
   1973, 74–75, figs. 73–75, cat. no.
   207; Hees 1975, 108–9, ill.

EPINAY, Eure, ar. Bernay
Church
16th century

EPINEUIL, Yonne, ar. Avallon
Church
Second quarter of 16th century;
stone; small

EPOISSES, Côte-d'Or, ar. Montbard
Château, in chapel; pp. *37*, *41*,
Fig. *30*
Second half of 15th century; alabaster;
29½ in. (75 cm)
Probably given by Philippe de
Baudeville (d. 1505), marshal

David 1933, 1:131–33, 159; Dijon,
Musée des Beaux-Arts 1972, 18, 19,
cat. no. 60, pl. 41; Baudoin 1977, 132,
133, 139, 216, figs. 4c, 53a.

ERVY-LE-CHÂTEL, Aube, ar. Troyes
Church of Saint-Pierre-en-Liens, on
modern corbel on pier on north side;
p. *76*, Fig. *98*
First third of 16th century; stone,
traces of paint; under lifesize

ESBARRES, Côte-d'Or, ar. Beaune
Church; p. *45*, Fig. *44*
Second quarter of 16th century; stone;
27½ in. (70 cm)
Probably given by Bénigne Serre,
seigneur; Christ's chin and beard
partly missing
David 1933, 2:25–28, fig. 8.

ESCARDES, Marne, ar. Epernay
Church
15th–16th century; stone

ESPALION, Aveyron, ar. Rodez
Church at Alayrac
16th century; painted stone; 23⅝ in.
(60 cm)
Copy of Pietà at Salmiech (q.v.)
Bou 1971, 121, 149.

ESPARSAC, Tarn-et-Garonne,
ar. Castelsarrasin
Chapel of Haumont
Ca. 1500; wood, modern paint;
26⅜ in. (67 cm)

ESPRELS, Haute-Saône, ar. Vesoul
Church
16th century; painted wood
Vesoul 1960, cat. no. 37.

ESTENSAN, Hautes-Pyrénées,
ar. Bagnères-de-Bigorre
Church; ex coll. Dr. Sénéchal, Asson
16th century; gilded wood; 20⅞ in.
(53 cm)
Lourdes 1958, cat. no. 15.

ETAIN, Meuse, ar. Verdun
Church of Saint-Martin, in south
chapel
16th century; limestone; 45½ in.
(115 cm), excluding plinth
Attributed to Ligier Richier (related
work at Clermont-en-Argonne [q.v.]);
given in 1528 by Jacquemin Quiolt to
cemetery chapel of Notre-Dame-de-
Pitié; hands and feet restored
Denis 1911, 130–35, 407–8, pl. 12;

Vitry and Brière 1911, 2: pl. 120.4;
Hees 1973, 96–100, figs. 110–15,
cat. no. 211.

ETALANTE, Côte-d'Or, ar. Montbard
Church of Saint-Martin; pp. *45*, *203*
n *24*, Fig. *41*
Second quarter of 16th century;
painted stone; 22 in. (56 cm)

ETELFAY, Somme, ar. Montdidier
War memorial church
Second quarter of 16th century; stone;
small
Durand 1931, 355, 356, ill.; Zanettacci
1954, 132–34, 137, ill.

ETIGNY, Yonne, ar. Sens
Church
Mid-16th century; probably stone
Perrin 1940, 150–51.

EU, Seine-Maritime, ar. Dieppe
Church of Saint-Laurent, on inscribed
mortuary plaque in north aisle
Early 16th century; stone
With John, Michael, and kneeling
donors; heads missing

EVRON, Mayenne, ar. Laval
Abbey church, in chapel, above tomb
of Jean de Favières; p. *105*
Early 16th century; stone; lifesize
Vitry 1901, 65 n 2.

EYBURIE, Corrèze, ar. Tulle
Church
16th century; painted limestone;
16⅛ in. (41 cm)
Virgin's head badly reset
Cloulas-Brousseau 1976, 132, fig. 20.

EYMOUTIERS, Haute-Vienne,
ar. Limoges
Church, in chapel of the Romanet
16th century; painted wood; 14⅝ in.
(37 cm)
Langlois et al. 1949, cat. no. 27.

FALAISE, Ardennes, ar. Vouziers
Church
Late 16th century

LE FAOUËT, Morbihan, ar. Pontivy
Chapel of Saint-Nicolas
16th century; wood
With John, Mary Magdalene,
and Joseph

FARGES-ALLICHAMPS, Cher,
ar. Saint-Amand-Montrond
Church

Early 16th century; painted stone;
16⅛ in. (41 cm)
With angel under Christ's head
Pajot 1941, 140, 149, ill.

FAUCOGNEY-ET-LA-MER, Haute-
Saône, ar. Lure
Church
First quarter of 16th century

FAVERNEY, Haute-Saône, ar. Vesoul
Church of former abbey, in north
aisle; p. *203* n *24*
Ca. 1520; painted wood; 31½ in.
(80 cm)
With John, Mary Magdalene, Joseph,
and Nicodemus
Ferry 1946, 138, ill.

FAVEROLLES-LÈS-LUCEY, Côte-
d'Or, ar. Montbard
Church of Le Petit Saint-Broing, on
north wall of private chapel
Early 16th century; stone; 27½ in.
(70 cm)
Inscribed on base: *PR*

**FAYL-BILLOT. See FAYL-LA-
FORÊT.**

FAYL-LA-FORÊT, Haute-Marne,
ar. Langres
Church of Notre-Dame
16th century; wood

FAYS-LA-CHAPELLE, Aube,
ar. Troyes
Church of Notre-Dame-de-Pitié, on
south wall of chapel of Saint-Privat
Ca. 1520; stone, modern paint;
19⅝ in. (50 cm)
Rézé-Huré 1960, 108, pl. 35.2.

LA FERTÉ-CHEVRESIS, Aisne,
ar. Saint-Quentin
Church
15th century; stone
Partly mutilated

FESTIGNY, Marne, ar. Epernay
Church
15th–16th century; stone

FLIN, Meurthe-et-Moselle,
ar. Lunéville
Church
16th century; probably stone

FLOIRAC, Lot, ar. Gourdon
Church of Saint-Georges
Early 16th century; painted stone;
35⅜ in. (90 cm)

Coat of arms on base
Cuquel and Escat 1980, cat. no. 6, ill.

FLOURENS, Haute-Garonne,
ar. Toulouse
Church, on back of cross
16th century; stone; small

LE FOLGOËT, Finistère, ar. Brest
Church, on corbel in south entrance;
p. *98*
16th century; stone

FOLLEVILLE, Somme,
ar. Montdidier
Church, in chevet of chapel above
tombs of Raoul de Lannoy (d. 1513)
and his wife, Jeanne de Poix (d. 1519);
p. *97*
1513–19; marble; half lifesize
Low relief
La Picardie 1893–1931, 2:236, ill.;
Zanettacci 1954, 56, 59–60; Forsyth
1970, 135 n 17, bibl.

FONDETTES, Indre-et-Loire,
ar. Tours
Presbytery; from former chapel of
priory of Vallières
15th–16th century; wood; small
Christ's arms and part of base missing
Moussé [1915], 102–3, ill.

FONDREMAND, Haute-Saône,
ar. Vesoul
Church
Mid-16th century; painted wood;
30¾ in. (78 cm)
Besançon 1960, cat. no. 70.

FONTAINE-LA-GAILLARDE,
Yonne, ar. Sens
Church
16th century
David 1933, 2:117 n 1.

FONTAINE-LÈS-DIJON, Côte-d'Or,
ar. Dijon
Church, on original entablature above
altar on north side; p. *45*, Fig. *46*
Ca. 1540; stone; 39⅜ in. (100 cm)
Entablature carved with putti and
shield bearing donor's initials, *B T*
David 1933, 2:29–30, fig. 10.

FONTENOY-LE-CHÂTEAU, Vosges,
ar. Epinal
Church
Mid-15th century; stone; 15¾ in.
(40 cm)
Hofmann 1962, cat. no. 157.

FONTVIEILLE. See CANTOIN.

FORÊT-LA-FOLIE, Eure,
ar. Les Andelys
Church of Saint-Sulpice
Probably English; 15th century;
alabaster; small
High relief; with three figures; sawn
from a retable
Bonnenfant 1937, 1:124, pl. 62;
Nouvelles de l'Eure 1962, 14:35–36.

FOS, Haute-Garonne,
ar. Saint-Gaudens
Church
16th century; wood, modern paint

FOURG, Doubs, ar. Besançon
Church
First quarter of 16th century; painted
wood; 36⅝ in. (93 cm)
Ferry 1946, 128–29, fig. 2.

FOURS-EN-VEXIN, Eure,
ar. Les Andelys
Church; from chapel of the Hallot
First half of 16th century
Nouvelles de l'Eure 1978, 64–65,
218–19, ill.

FRAMBOUHANS, Doubs,
ar. Montbéliard
Church
Early 16th century; wood; 33½ in.
(85 cm)
Besançon 1960, cat. no. 65.

FRANKFURT AM MAIN
Liebieghaus
1. Inv. no. 35; ex. private coll.,
   Versailles, 1907; pp. *21-22*, Fig. *4*
   Uncertain date; limestone, traces of
   paint; 42⅛ in. (107 cm)
   Weatherworn; sections of base and
   feet partly cut off, Virgin's
   headcloth partly restored, back
   hollowed out
   Troescher 1932, 62–65, pls. 11–12;
   Liebreich 1936, 171; Troescher
   1940, 87, 101, 107; Legner 1966,
   cat. no. 8; Forsyth 1970, 70.

2. Inv. no. 117; p. *202* n *14*
   Mid-15th century or modern; stone;
   14⅛ in. (36 cm)
   Break in Christ's neck
   Legner 1966, cat. no. 11.

FRANXAULT, Côte-d'Or, ar. Beaune
Church
16th century; painted stone

FRASNAY-REUGNY, Nièvre,
ar. Nevers
Church of Notre-Dame, in chapel
First half of 16th century; painted
stone; small
Anfray 1964, 206.

FRASNE-LE-CHÂTEAU, Haute-
Saône, ar. Vesoul
Church; pp. *33, 37*, Fig. *28*
Second quarter of 16th century;
alabaster; 24⅜ in. (62 cm)
Perhaps the gift of Cardinal de
Granvelle, who built a château there
Besançon 1960, cat. no. 75.

FRAYSSINET, Lot, ar. Gourdon
Church of Saint-Pierre-en-Liens
Early 16th century; painted stone;
28¾ in. (73 cm)
Cuquel and Escat 1980, cat. no. 7, ill.

FRÉCOURT. See **VAL-DE-GRIS**.

FRESNAY-SUR-SARTHE, Sarthe,
ar. Mamers
Church, in niche above 15th-century
tomb
15th–16th century; small

FRESNE-SAINT-MAMÈS, Haute-
Saône, ar. Vesoul
Church
15th century; painted wood; 34⅝ in.
(88 cm)
Besançon 1960, cat. no. 63.

FRESNES-EN-WOËVRE, Meuse,
ar. Verdun
Church, on left side
First quarter of 16th century; stone;
ca. 40 in. (101 cm)
With female figure dated to 1522;
skull and bones on base

FRESSELINES, Creuse, ar. Guéret
Church; from La Bretaudière estate
16th century
Pajot 1941, 129 n 4.

FRIBOURG, Moselle, ar. Sarrebourg
Chapel at Albechaux
Early 15th century; painted wood;
29⅛ in. (74 cm)
Christ's face, right arm, and legs
missing
Hofmann 1962, cat. no. 5, fig. 26.

FROLOIS, Meurthe-et-Moselle,
ar. Nancy
Church of Saint-Martin

Early 16th century; stone; 34⅝ in.
(88 cm)
With angel and initials *I B* on base;
some damage
Hees 1973, cat. no. 230.

FUMAY, Ardennes,
ar. Charleville-Mézières
Hospice
16th century; painted wood; small

GABARNAC, Gironde, ar. Bordeaux
Church; p. *145*, Fig. *202*
First half of 16th century; stone;
28⅜ in. (72 cm)
Partly mutilated
Roudié 1975, 1:379, 2: fig. 201;
Bordeaux 1976, cat. no. 263, ill.

GANTIES, Haute-Garonne,
ar. Saint-Gaudens
Church of Sainte-Radegonde
16th century

GARE-LE-COL. See **TOUL**.

GAUD. See **CIERP-GAUD**.

LE GAULT-SOIGNY, Marne,
ar. Epernay
Church, in niche on north side; p. *62*,
Fig. *75*
Ca. 1520; painted stone; 39⅜ in.
(100 cm)
Lettering on border includes *MATER
DEI* (Mother of God); Virgin's head
reset, base damaged

LA GENÊTE, Saône-et-Loire,
ar. Louhans
Church of the Assumption; p. *203*
n *27*
Second quarter of 16th century;
painted stone; 35⅜ in. (90 cm)
Weatherworn
Autun 1958, cat. no. 14; Grivot 1974,
133, 194, ill.

GERGY, Saône-et-Loire, ar. Chalon-
sur-Saône
Church of Saint-Germain-d'Auxerre;
pp. *41, 43, 203* n *30*, Fig. *33*
Ca. 1520; stone; under lifesize
With open book on base
Grivot 1974, 133, 192, ill.; Baudoin
1977, 92, 93, fig. 37a.

GERMIGNY-DES-PRÉS, Loiret,
ar. Orléans
Church
First quarter of 16th century; wood

GEVIGNEY-ET-MERCEY, Haute-
Saône, ar. Vesoul
Church
First quarter of 16th century; wood,
modern paint
Ferry 1946, 129; Vesoul 1960,
cat. no. 43.

GIMOUILLE, Nièvre, ar. Nevers
Château Marais, in chapel
Early 16th century; painted stone
Anfray 1964, 202.

GINOUILLAC, Lot, ar. Gourdon
Church of Saint-Etienne; p. *132*
Early 16th century; stone, modern
paint; 31⅞ in. (81 cm)
Cuquel and Escat 1980, cat. no. 8, ill.

GIRAUMONT, Meurthe-et-Moselle,
ar. Briey
Chapel of the Three Maries
First quarter of 16th century; painted
wood

GISSEY-LE-VIEIL, Côte-d'Or,
ar. Montbard
Church; p. *201* n *11*
15th century; painted wood; small
Christ's legs reset

GIVONNE, Ardennes, ar. Sedan
Church of Saint-Etienne; from abbey
church called Les Rosiers, at Séchault
(Ardennes, ar. Vouziers); p. *78*,
Figs. *106-7*
Ca. 1520; stone, traces of paint;
43¼ in. (110 cm)
With John, Mary Magdalene, and
miniature figure of donor, Jean
Gilmer; carved from a single stone;
corners of base trimmed
Robinet 1965, 28–31; Forsyth 1970,
56 n 13, 158 n 56.

GIVRY, Ardennes, ar. Vouziers
Chapel of Montmarin, on trumeau
of doorway
16th century; small

GIZY, Aisne, ar. Laon
Church
16th century

GLAMONDANS, Doubs, ar. Besançon
Oratory
First half of 16th century; painted
linden wood; 30¾ in. (78 cm)
Ferry 1946, 132, ill.; Besançon 1960,
cat. no. 69.

GLANON, Côte-d'Or, ar. Beaune
Church of Saint-Marcel
Late 15th century; painted limestone;
30¾ in. (78 cm)
Christ's lower right leg missing

GOMMÉVILLE, Côte-d'Or,
ar. Montbard
Church of Saint-Antoine
Second quarter of 16th century; stone,
original paint; 37¾ in. (96 cm)
With John and Mary Magdalene;
probably given before 1551 by
Cardinal de Givry, who built the
church
David 1933, 1:135 n 1; Dijon, Musée
des Beaux-Arts 1975, cat. no. 64,
pl. 14.

GONCOURT, Haute-Marne,
ar. Chaumont
Church, against south wall
16th century; stone; 35⅜ in. (90 cm)
With John
Hees 1973, cat. no. 263.

GONSANS, Doubs, ar. Besançon
Church
Mid-16th century; painted stone;
34¼ in. (87 cm)
Besançon 1960, cat. no. 74.

GORGES, Manche, ar. Coutances
Church of the Nativity, in niche in
transept chapel
Late 15th–early 16th century; Caen
limestone; under lifesize
With John, three holy women, and
two donors
Béranger-Menand 1984, 2:167, 4: fig.
154a.

GOURDON, Saône-et-Loire,
ar. Chalon-sur-Saône
Church; from former chapel of Notre-
Dame-de-Pitié; pp. *41, 203* n *30*
Second half of 16th century; wood,
modern paint
A few breaks
Grivot 1974, 133.

GRAMOND, Aveyron, ar. Rodez
Oratory in village square (former
cemetery), in original niche; p. *124*,
Figs. *171-72*
By 1520; stone; ca. 40 in. (101 cm)
With John and Mary Magdalene; given
by Guillaume de Malroux, the prior
(d. 1520)
Bévotte 1936, 111; Bou 1971, 84–87,

pl. 44; Boccador 1974, 1:147–48;
Cloulas-Brousseau 1976, 126.

LE GRAND ANDELY. See LES
ANDELYS.

GRAND-BRASSAC, Dordogne,
ar. Périgueux
Present location unspecified; from
chapel of château of Monthardy
15th–16th century; stone; 43¼ in.
(110 cm)
With coat of arms of Lau d'Allemagne
family; Virgin's right arm broken
Entraygues 1923, fig. 13.

GRAND-VABRE, Aveyron, ar. Rodez
Church, in south chapel; pp. *123-24*,
Fig. *169*
Second quarter of 15th century; stone;
small
High relief; with John, Mary
Magdalene, Catherine, and Foy
Bou 1971, 35–36, pl. 9.

GRANDVAUX, Saône-et-Loire,
ar. Charolles
Church; p. *203* n *28*
Mid-16th century; wood, modern paint
Grivot 1974, 133.

GRANGES-SUR-AUBE, Marne,
ar. Epernay
Church, on main altar
Mid-16th century; stone

GRÉALOU, Lot, ar. Figeac
Church of the Assumption; p. *132*
Early 16th century; painted stone;
17¾ in. (45 cm)
Some restorations
Cuquel and Escat 1980, cat. no. 9, ill.

GRENAND-LÈS-SOMBERNON, Côte-
d'Or, ar. Dijon
Church of the Assumption
Second quarter of 16th century; stone;
under lifesize
Weatherworn
Dijon, Musée des Beaux-Arts 1968, 50.

GRENOBLE, Isère
Musée Dauphinois; from nearby
Voiron
Early 16th century; wood; 18⅞ in.
(48 cm)

GRÉZIAN, Hautes-Pyrénées,
ar. Bagnères-de-Bigorre
Church
16th century; painted wood

GRIGNON, Côte-d'Or, ar. Montbard
Church
1. Against north wall of nave
   16th–17th century; wood;
   about lifesize
2. Retable in south chapel; from
   former seigneurial chapel nearby
   Second quarter of 16th century;
   stone, modern paint; under lifesize
   One of a series of small reliefs
   David 1933, 2:245–48, fig. 72.

GRISCOURT, Meurthe-et-Moselle,
ar. Toul
Church, in niche above altar
15th–early 16th century; limestone,
modern paint; 43¼ in. (110 cm)
Hees 1973, cat. no. 274.

GROSBOIS-EN-MONTAGNE, Côte-
d'Or, ar. Dijon
Church; formerly a chapel dedicated
to Notre-Dame de Pitié
Late 15th century; stone; ca. 40 in.
(101 cm)
One of eight figures
David 1933, 1:98 n 3.

LE GROS-THEIL, Eure, ar. Evreux
Church
Second quarter of 16th century;
probably wood; under lifesize
Bonnenfant 1937, 1:141, pl. 70.1.

GUERFAND, Saône-et-Loire,
ar. Chalon-sur-Saône
Church
16th century; wood; small
Grivot 1974, 133.

GUGNEY-AUX-AULX, Vosges,
ar. Epinal
Church of Saint-Barthélemy, in niche
on north side of nave
First third of 16th century; painted
limestone; 34⅝ in. (88 cm)
With angel carrying instruments
of the Passion
Hofmann 1962, cat. no. 195; Hees
1973, cat. no. 278.

GUICHAINVILLE, Eure, ar. Evreux
Church
16th century

HACQUEVILLE, Eure, ar. Les
Andelys
Church of Saint-Lucien
Second quarter of 16th century;

about lifesize
Nouvelles de l'Eure 1962, 14:25, 33, ill.

HAILLES, Somme, ar. Amiens
Church
Mid-16th century
Damaged in World War I
Durand 1931, 355, 357, ill.

HAROL, Vosges, ar. Epinal
Church
Carel 1974, 69 n 13.

HATTONCHÂTEL. See
VIGNEULLES-LÈS-HATTONCHÂTEL.

HAUTEFORT, Dordogne, ar.
Périgueux
Church at Saint-Agnan d'Hautefort;
p. *123*
16th century; stone; small
Christ's legs missing
Jullian 1965, 240.

HAUTS-VALS-SOUS-NOUROY,
Haute-Marne, ar. Langres
Church at Noidant-Chatenoy, in
baptismal chapel
16th–17th century; stone; 24⅜ in.
(62 cm)
Christ's arms and Virgin's left hand
missing

HAUX, Gironde, ar. Bordeaux
Church, outside in original niche near
door; p. *145*
Mid-16th century; stone; ca. 24 in.
(61 cm)
Roudié 1975, 1:372–73.

HEUDICOURT-SOUS-LES-CÔTES,
Meuse
Church
Aimond 1943, 321.

HEUTRÉGIVILLE, Marne, ar. Reims
Church
16th century; stone

HOUDELAINCOURT, Meuse,
ar. Commercy
Church, in south aisle
16th–17th century, possibly 1609;
stone; 31½ in. (80 cm)
Aimond 1943, 322.

HOUSSELMONT. See **ALLAMPS**.

HUEST, Eure, ar. Evreux
Church of Saint-Pierre; p. *97*
Second quarter of 16th century; stone

Christ reversed
Bonnenfant 1937, 1:152, pl. 76.1;
Nouvelles de l'Eure 1973, 47:53, ill.

HUMBAUVILLE, Marne, ar. Vitry-le-François
Church, above entrance
16th century; stone; small

ILLEVILLE-SUR-MONTFORT, Eure,
ar. Bernay
Church, on corbel
Second quarter of 16th century; stone;
under lifesize
Bonnenfant 1937, 2:154, pl. 77.

ISLE-AUMONT, Aube, ar. Troyes
Church of Saint-Pierre, on north wall;
pp. *54-55*, Fig. *62*
Ca. 1510; stone, traces of paint; 22 in.
(56 cm)
Statue and corbel carved in one piece
Morel-Payen 1929, 186; Rézé-Huré
1960, 110, pl. 36.2.

L'ISLE-EN-DODON, Haute-Garonne,
ar. Saint-Gaudens
Cistercian abbey
Early 16th century; painted stone;
under lifesize
Bévotte 1936, 41, pl. 10a.

IVILLE, Eure, ar. Evreux
Church
Second quarter of 16th century; stone
Bonnenfant 1937, 2:158, pl. 79.

IZON, Gironde, ar. Libourne
Church of Saint-Sulpice, on cross in
cemetery
15th–16th century; stone
Drouyn 1846, unpaged.

JAILLY-LES-MOULINS, Côte-d'Or,
ar. Montbard
Church, in retable
1555; stone, old paint; 45¼ in.
(115 cm)
Date inscribed; with John and
donoress as Mary Magdalene;
decorated with vine dresser's knife
David 1933, 2:392–95, figs. 123–24.

JALIGNY-SUR-BESBRE, Allier,
ar. Vichy
Church, in south aisle; p. *103*,
Fig. *138*
Ca. 1500; limestone, thin whitewash;
21⅝ in. (55 cm)
Whitewash flaking

Pradel 1953, 76, 79, 100; Forsyth
1970, 116–17; Forsyth 1974, 115, 118.

JANVILLIERS, Marne, ar. Epernay
Church
16th century; wood

JAULNY, Meurthe-et-Moselle, ar.
Toul
Town hall
15th–16th century; painted wood

JAYAC, Dordogne, ar. Sarlat-la-Canéda
Church
16th century; stone
Secret [1959?], cat. no. 49.

JEGUN, Gers, ar. Auch
Church of Notre-Dame-des-Roses
15th–16th century; wood; small

JOIGNY, Yonne, ar. Auxerre
Church of Saint-André
1. Engraved above inscription
recording gift of Jean Landry
(d. 1455) to abbey of Dilo;
p. *202* n *2*
Late 15th century; painted stone
Vallery-Radot 1959, 146.
2. On corbel against pier
First quarter of 16th century;
painted stone; under lifesize
Virgin's head reset
Perrin 1940, 152.

Church of Saint-Thibault
1. On north aisle; from former
hospital of Saint-Antoine
First quarter of 16th century; stone;
under lifesize
Aubert 1930, 2:40, pl. 107.1.
2. Set in wall of tower; engraved on
epitaph of Pierre Widerue (d. 1408)
and Jehanne La Gontière (d. 1418);
p. *202* n *2*
15th century; stone
Quevers and Stein 1897–1904, cat.
no. 442; Vallery-Radot 1959, 142.

House at entrance to Grand Rue, on
column at left
Probably 16th century; wood; small

JOINVILLE, Haute-Marne,
ar. Saint-Dizier
Church of Notre-Dame
1. High on north side
16th century; painted wood;
ca. 40 in. (101 cm)

2. Over side altar; from former church of Saint-Laurent; p. *87*, Fig. *114*
Mid-16th century; alabaster; ca. 28 in. (71 cm)
In modern frame; with John and Mary Magdalene; probably given by de Guise family, perhaps by Claude de Lorraine (d. 1550)
Humblot 1903, 15, ill.; Mâle 1925, 129, ill., 131; Simonin 1971–72, 170–72, fig. 12.

JONCHERY, Haute-Marne, ar. Chaumont
Church at Sarcicourt
16th century; painted stone

JONQUERETS-DE-LIVET, Eure, ar. Bernay
Church
16th century; stone

JORXEY, Vosges, ar. Epinal
Church of Saint-Epvre
First third of 16th century; stone; 31½ in. (80 cm)
Hees 1973, cat. no. 310.

JOUARRE, Seine-et-Marne, ar. Meaux
Church of Saint-Pierre-et-Saint-Paul, on north aisle
First quarter of 16th century; stone, modern paint; 29½ in. (75 cm)
Probably ordered by Abbess Antoinette de Moustières (d. 1514) or her successor, Magdelaine d'Orléans (d. 1543)

JOUDES, Saône-et-Loire, ar. Louhans
Church of Saint-Didier
16th century; wood
With John and Mary Magdalene
Grivot 1974, 133, 187, ill.

JOUY-SUR-EURE, Eure, ar. Evreux
Church, on north façade
16th century; stone

JUMIÈGES, Seine-Maritime, ar. Rouen
Musée Lapidaire; p. *97*
Late 15th century; stone; under lifesize

JUVIGNY-EN-PERTHOIS, Meuse, ar. Bar-le-Duc
Church
Aimond 1943, 322.

JUVRECOURT, Meurthe-et-Moselle, ar. Lunéville

Church
Second quarter of 16th century; wood; ca. 40 in. (101 cm)
Laurent 1979, 49, ill.

LABARDE, Gironde, ar. Bordeaux
Church
Second quarter of 16th century; stone; small
With two unidentified coats of arms
Roudié 1975, 1:350 n 8, 380 n 86.

LABASTIDE-CLERMONT, Haute-Garonne, ar. Muret
Church
16th century; wood

LABASTIDE-DÉNAT, Tarn, ar. Albi
Church of Sainte-Catherine, in north chapel; pp. *125*, *129*, Fig. *175*
Early 16th century; painted limestone; 29½ in. (75 cm)
Bévotte 1936, 112, pl. 36a; Allègre 1954, 1:250, 380, 2: pl. 78a; Bou 1972, 157–58, pl. 102.

LABASTIDE-GABAUSSE, Tarn, ar. Albi
Chapel, above altar
Late 15th–early 16th century; painted stone; small
Allègre 1954, 1:252, 380–81.

LABERGEMENT-LÈS-AUXONNE, Côte-d'Or, ar. Dijon
Church
16th century; painted wood

LABERGEMENT-LÈS-SEURRE, Côte-d'Or, ar. Beaune
Church
16th century

LABRUYÈRE, Côte-d'Or, ar. Beaune
Church of Saint-Sebastien
Late 16th century; painted stone
Weatherworn; Christ's left arm missing, Virgin's nose restored

Private collection
Late 15th century; painted stone
Small Christ, right hand missing

Town hall
16th century; painted limestone; 22 in. (56 cm)

LABRUYÈRE, Oise, ar. Clermont
Church, on corbel; p. *95*, Fig. *128*
Second quarter of 16th century; stone; about lifesize

LABURGADE, Lot, ar. Cahors
Church of Saint-Roch
Ca. 1500; stone; 11¹³⁄₁₆ in. (30 cm)
Badly worn; Virgin headless
Cuquel and Escat 1980, cat. no. 10, ill.

LACANAU, Gironde, ar. Bordeaux
Church, under porch
First third of 16th century; stone; 27½ in. (70 cm)
With John and Mary Magdalene; restored, repainted
Roudié 1975, 1:366–67; Bordeaux 1976, cat. no. 261.

LACHAUSSÉE, Meuse, ar. Commercy
Church; from chapel of La Ronde and subsequently in cemetery
Late 15th century; painted stone; 41⅜ in. (105 cm)
Shows influence of Jan Crocq; Christ's head damaged
Aimond 1943, 237, ill.; Hofmann 1962, cat. no. 217.

LAGNAC. See RODELLE.

LAGUIOLE, Aveyron, ar. Rodez
Church
15th–16th century; wood
Guide Bleu 1960, 418; Bou 1971, 149.

LAINES-AUX-BOIS. See TROYES, Cathedral of Saint-Pierre-et-Saint-Paul

LAMARCHE, Vosges, ar. Neufchâteau
Church, in narthex
15th century; wood; 37 in. (94 cm)
Damaged
Hofmann 1962, 388, cat. no. 222.

Chapel at Aureil-Maison, in outside niche over doorway
16th century; stone; under lifesize

Church at Aureil-Maison, in chapel choir; from city gate
15th–16th century; stone, some paint; 46½ in. (118 cm)
Hofmann 1962, cat. no. 32.

LAMARCHE-SUR-SAÔNE, Côte-d'Or, ar. Dijon
Chapel of Lamarchotte, in niche in façade; from local church (destroyed)
16th century; stone; 35½ in. (90 cm)
With coat of arms of Hélyon II de Grandson (d. 1505); Christ's legs and right arm missing
Camp 1983, 2:192–93.

LANEUVEVILLE-AUX-BOIS,
Meurthe-et-Moselle, ar. Lunéville
Church
First quarter of 16th century; painted
wood; 39⅜ in. (100 cm)
Site of a confraternity of Notre-Dame
de Pitié
Nancy 1954, cat. no. 11.

LANEUVEVILLE-DEVANT-NANCY,
Meurthe-et-Moselle, ar. Nancy
Château of Montaigu, in chapel; p. *91*
First half of 15th century; painted
wood; ca. 40 in. (101 cm)

LANGRES, Haute-Marne
Musée Saint-Didier
Second quarter of 16th century; stone;
under lifesize
Christ's right arm missing
Marcel 1919-24, 253-54.

LANQUAIS, Dordogne, ar. Bergerac
Château
16th century

LANTÉFONTAINE, Meurthe-
et-Moselle, ar. Briey
Church of Saint-Hubert
Mid-16th century; wood
Carel 1974, 76.

LANTEUIL, Corrèze, ar. Brive-
la-Gaillarde
Church; p. *119*
Early 16th century; limestone;
27½ in. (70 cm)
Inscribed with name of donor:
S: DEBROILO: PBRE (presbyter)
Christ partly mutilated
Cloulas-Brousseau 1976, 132, fig. 24.

LARCHE, Corrèze, ar. Brive-
la-Gaillarde
Church
After 1474; painted stone; 34⅝ in.
(88 cm)
Cloulas-Brousseau 1976, 124 n 17, 136
n 61.

LARGNY-SUR-AUTOMNE, Aisne,
ar. Soissons
Church, in north aisle
Ca. 1520; stone; under lifesize
Moreau-Nélaton 1914, 2:130, fig. 416.

LAUNOIS-SUR-VENCE, Ardennes,
ar. Charleville-Mézières
Church, above altar in north transept
16th–17th century; stone, modern
whitewash; 47¼ in. (120 cm)

Christ's right arm and Virgin's left
hand missing

LAURE-MINERVOIS, Aude,
ar. Carcassonne
Church
16th century

LAURIÈRE, Haute-Vienne, ar.
Limoges
Church
16th century; painted wood; 22⅞ in.
(58 cm)
Bellac 1973, cat. no. 14, ill., bibl.

LAVAUDIEU, Haute-Loire, ar.
Brioude
Church
16th century; stone; under lifesize
With John and Mary Magdalene
Ford and Vickers 1939, 41, no. 26.

LAYS-SUR-LE-DOUBS, Saône-et-
Loire, ar. Louhans
Church
16th century; stone
Grivot 1974, 132, 133.

LÉCHELLE, Seine-et-Marne,
ar. Provins
Church
16th century; stone

LEMAINVILLE, Meurthe-et-Moselle,
ar. Nancy
Church
First half of 16th century; stone;
41⅜ in. (105 cm)
Hees 1973, cat. no. 322.

LEMMECOURT, Vosges,
ar. Neufchâteau
Church
Carel 1974, 69 n 13; Simonin 1979, 20.

LESCHÈRES-SUR-LE-BLAISERON,
Haute-Marne, ar. Saint-Dizier
Church
16th century; stone

LESTARDS, Corrèze, ar. Ussel
Chapel of La Bussière
Early 16th century; painted stone;
22½ in. (57 cm)
Cloulas-Brousseau 1976, 124.

LÉZAT-SUR-LÈZE, Ariège,
ar. Pamiers
Church, in large original retable with
canopy; said to be from local
Benedictine abbey
First quarter of 16th century; painted

stone; under lifesize
With John and Mary Magdalene

LHOR, Moselle, ar. Château-Salins
Small chapel
16th century

LHUÎTRE, Aube, ar. Troyes
Church of Sainte-Tanche,
on south door
Second quarter of 16th century; stone,
traces of paint; 35⅜ in. (90 cm)
Morel-Payen 1929, 188; Rézé-Huré
1960, 111, pl. 37.2; Rézé-Huré 1962,
254, fig. 3.

LIBOURNE, Gironde
Church, in chapel of La Miséricorde;
from monastery of the Cordeliers;
p. *145*
First half of 16th century; stone,
modern paint; under lifesize
Roudié 1975, 1:379-80, 2: fig. 204.

LIERNOLLES, Allier, ar. Vichy
Church of Sainte-Catherine
15th–16th century; painted stone
Génermont and Pradel 1938, 133.

LIGINIAC, Corrèze, ar. Ussel
Chapel of former cemetery
Late 15th century; stone, modern
paint; 30¼ in. (77 cm)
Cloulas-Brousseau 1976, 129.

LIGNEVILLE, Vosges, ar.
Neufchâteau
Chapel at Saint-Basle, above tomb of
Victor Hugo
Second half of 15th century; stone;
40⅛ in. (102 cm)
Albiser 1958, 23; Hofmann 1962,
cat. no. 605.

LIGNIÈRES, Aube, ar. Troyes
Church
First half of 16th century; stone

LIGNOL-LE-CHÂTEAU, Aube, ar.
Bar-sur-Aube
Church of Saint-Sylvestre, in chapel in
south transept
Second quarter of 16th century; stone,
modern paint; 39⅜ in. (100 cm)
With mutilated coats of arms
Koechlin and Vasselot 1900, 115 n 1;
Rézé-Huré 1960, 112, pl. 49.1.

LIGNY-EN-BARROIS, Meuse, ar.
Bar-le-Duc
Church, in southwest chapel

16th century; stone; ca. 40 in.
(101 cm)
Aimond 1943, 322.

LIMAY, Yvelines, ar. Mantes-la-Jolie
Church of Saint-Aubin, at entrance,
above tomb of Jean Chenut and his
wife, Jeanne de Ver
First quarter of 16th century; painted
stone
High relief; with two kneeling donors
and their patron saints
Guide Bleu 1976, 344–45.

LIMERAY, Indre-et-Loire, ar. Tours
Church; pp. *115-16*
Early 16th century; painted stone;
23⅝ in. (60 cm)
With Mary Magdalene and
a holy woman
Vitry 1901, 331; Moussé [1915],
229, ill.

LIMOGES, Haute-Vienne
Cathedral of Saint-Etienne, in chapel
of Notre-Dame-des-Malades in north
aisle; from neighboring church of
Saint-Maurice-de-la-Cité, founded in
1520, associated with altar of Notre-
Dame-de-Pitié; p. *119*
First quarter of 16th century; painted
stone; 31½ in. (80 cm)
Limoges 1956, 12, 27, cat. no. 15, pl.
18; Bellac 1973, cat. no. 28, ill., bibl.

Church of Notre-Dame-des-Petits-
Ventres, on rue de la Boucherie
First half of 16th century; painted
wood; 11⅜ in. (29 cm)

Church of Sainte-Claire; from former
church under the patronage of Notre-
Dame de Pitié
Before 1515; painted wood; 20⅛ in.
(51 cm)
Some restoration
Bellac 1973, cat. no. 39, ill.

Church of Sainte-Marie; possibly from
former hospital of Saint-Gérald, nearby
Early 16th century; stone, modern
paint; 24⅜ in. (62 cm)
Bellac 1973, cat. no. 4, ill., bibl.;
Cloulas-Brousseau 1976, 136 n 61.

Church of Saint-Michel-des-Lions
1. Chapel of Sainte-Anne; originally
outside church in chapel of the
Pénitents Bleus; p. *119*, Fig. *161*
Early 16th century; stone, modern
paint; 36¼ in. (92 cm)

Called Our Lady of Assistance;
Virgin's head reset
Mérigot 1953, 23, 24, ill.; Bellac
1973, cat. no. 26, ill., bibl.
2. Chapel of the Holy Crucifix, on
north side; from Carmelite
monastery, Limoges; p. *119*,
Fig. *162*
First quarter of 16th century; stone,
modern paint; 41 in. (104 cm)
With angel at Christ's head; minor
repairs
Mérigot 1953, 20, 56, ill.; Bellac
1973, cat. no. 23, ill., bibl.

Church of Saint-Pierre-du-Queyroix;
p. *119*
Early 16th century; stone, modern
paint; 40½ in. (103 cm)
Bellac 1973, cat. no. 45, ill., bibl.

Joseph Pourret collection
16th century; painted wood; 21⅝ in.
(55 cm)
Langlois et al. 1949, cat. no. 30.

LISIEUX, Calvados
Church of Saint-Pierre, former
cathedral; funerary monument in
north transept
15th–first quarter of 16th century;
stone; small
High relief; with kneeling canon and
sainted bishop
Huard 1928, 80; Ford and Vickers
1939, 41, no. 30.

LISSAC-SUR-COUZE, Corrèze,
ar. Brive-la-Gaillarde
Church
1506; painted stone; 19¼ in. (49 cm)
Cloulas-Brousseau 1976, 132, fig. 23.

LIT-ET-MIXE, Landes, ar. Dax
Church
15th–16th century
With four other figures

LOCRONAN, Finistère, ar. Châteaulin
Chapel of Bonne-Nouvelle, on corbel
16th century; painted wood; lifesize
With John, Mary Magdalene, Joseph,
and Nicodemus
Debidour 1953, 116 n 84, pl. 25.

Church, in outside niche
Late 15th century; stone
Christ's head missing

LES LOGES-MARCHIS, Manche,
ar. Avranches

Château of La Chaize, on main altar
of chapel
16th century; Caen limestone;
under lifesize
Béranger-Menand 1984, 3:173.

LOISY, Meurthe-et-Moselle, ar. Nancy
Church; from former church
First half of 16th century; stone;
27½ in. (70 cm)
Hees 1973, cat. no. 331.

LOIVRE, Marne, ar. Reims
Church, at foot of a cross
16th century; stone; under lifesize

LOMMERANGE, Moselle,
ar. Thionville-Ouest
Church, on altar on south side
1530; stone; ca. 43¾ in. (111 cm)
Hofmann 1962, cat. no. 233; Hees
1973, cat. no. 333; Carel 1975, 96–97.

LONGEAUX, Meuse, ar. Bar-le-Duc
Church, outside over entrance
16th century; stone; 31½ in. (80 cm)
With John and Mary Magdalene;
mutilated
Aimond 1943, 322.

LONGNY-AU-PERCHE, Orne,
ar. Mortagne-au-Perche
Church
16th–17th century; stone, modern
paint; about lifesize

LONGPRÉ-LE-SEC, Aube, ar. Troyes
Church of Saint-Pierre-en-Liens;
p. *54*, Fig. *61*
First quarter of 16th century; stone,
modern paint
Rézé-Huré 1960, 113, pl. 26.1.

LONGVILLERS, Calvados, ar. Caen
Church, on corbel
Early 16th century; limestone;
under lifesize
Béranger-Menand 1984, 3:200, 4:164,
fig. 17.

LONGWY, Meurthe-et-Moselle,
ar. Briey
Church
Second quarter of 16th century;
probably wood, painted; under lifesize
With skull and bone on base

LONS-LE-SAUNIER, Jura
Church of Saint-Désiré, above altar in
south transept; from priory at Gigny,
dependent on abbey at Baume-les-

Messieurs; p. *23*, Fig. *10*
Third quarter of 15th century;
whitewashed stone; ca. 26 in. (66 cm)
With group of mourners; may have
been given by the seigneur Louis de
Chalon-Arlay (d. 1463) or his family
Forsyth 1970, 75–76, fig. 99; Baudoin
1977, 93, 94, fig. 37b; Baudoin 1983,
175, fig. 200; Camp 1983, 1:92, 93.

LOUHANS, Saône-et-Loire
Pharmacy
Second quarter of 16th century; stone;
under 40 in. (101 cm)

Hospital
16th century; wood
Grivot 1974, 133.

LOULLE, Jura, ar. Lons-le-Saunier
Church
Early 16th century; stone; 12³/₁₆ in.
(31 cm)
Besançon 1960, cat. no. 68.

LOUPPY-SUR-LOISON, Meuse,
ar. Verdun
Cemetery chapel of Sainte-Madeleine
15th–16th century; stone; 41 in.
(104 cm)
Hofmann 1962, cat. no. 246; Hees
1973, cat. no. 343.

LOUVIERS, Eure, ar. Evreux
Church of Notre-Dame
1. On corbel of pier under wood dais
   in chapel on north aisle
   15th–16th century; wood;
   under lifesize
   With shield and interlaced initials,
   surmounting tree (possibly Tree of
   Jesse)
   Guide Bleu 1933, 22.

2. Under altar, in Challonge chapel
   (beneath tower)
   16th century; stone
   Guide Bleu 1933, 22.

3. Early 16th century; painted
   limestone; p. *98*
   With Mary Magdalene and angels

LOVAGNY, Haute-Savoie, ar. Annecy
Château of Montrottier
1. In donjon
   15th–16th century; wood; ca. 12 in.
   (30 cm)

2. In niche over entrance gate
   Second quarter of 16th century;
   stone; small
   Christ headless

3. Early 16th century; painted wood;
   ca. 40 in. (101 cm)
   With diamond-shaped sign carved
   twice on base

4. 15th–16th century; wood; ca. 12 in.
   (30 cm)
   With John and Mary Magdalene

LUC, Aveyron, ar. Rodez
Church; p. *123*
15th century; painted stone; 29⅛ in.
(74 cm)
Méras and Ternois 1961, cat. no. 106;
Bou 1971, 41.

LUCENAY-L'EVÊQUE, Saône-et-
Loire, ar. Autun
Church
16th century; stone; 31⅛ in. (79 cm)
Autun 1958, cat. no. 20; Grivot 1974,
133.

LUCHÉ-PRINGÉ, Sarthe,
ar. La Flèche
Church
16th century; wood; under lifesize
With John and two holy women
Mussat 1961, 168, ill.

LUNAY, Loir-et-Cher, ar. Vendôme
Cemetery chapel
Late 16th century; painted stone
With kneeling holy woman
Lesueur 1969, 211.

LUNÉVILLE, Meurthe-et-Moselle
Church of Saint-Jacques, in north aisle
Ca. 1460; stone; 42½ in. (108 cm)
Restored in 1953
Hofmann 1962, cat. no. 247; Laurent
1979, 54, ill.

LUPCOURT, Meurthe-et-Moselle,
ar. Nancy
Church
15th–early 16th century; stone,
modern whitewash; ca. 40 in.
(101 cm)

LURCY-LÉVIS, Allier, ar. Moulins
Church; p. *103*
Early 16th century; painted stone;
34¼ in. (87 cm)
Guy 1968, 110, 111, ill.

LURE, Haute-Saône
House, on façade

16th century
Ferry 1946, 129.

LUSIGNY, Allier, ar. Moulins
Church, in south transept; p. *103*
16th century; wood, painted white;
29⅞ in. (76 cm)
Guy 1968, 110, 111, ill.

LUSSAC-LES-EGLISES, Haute-
Vienne, ar. Bellac
Church; p. *205* n *2* (Ch. V)
First quarter of 16th century; painted
stone; 25¼ in. (64 cm)
Bellac 1973, cat. no. 32, ill., bibl.

LUYNES, Indre-et-Loire, ar. Tours
House on road to Cléré, on door jamb
Late 15th century; wood; small
Vitry 1901, 30, ill., 31, 50; Moussé
[1915], 104, ill.; Ford and Vickers
1939, 41, no. 32.

LUZ-SAINT-SAUVEUR, Hautes-
Pyrénées, ar. Argelès-Gazost
Church
16th century; painted wood; 22½ in.
(57 cm)
Lourdes 1958, cat. no. 17, pl. 3.

MACONGE, Côte-d'Or, ar. Beaune
Church
16th century; painted stone; 27½ in.
(70 cm)
Dijon, Musée des Beaux-Arts 1969, 50.

MAGNAC-BOURG, Haute-Vienne,
ar. Limoges
Cemetery; perhaps from cemetery
chapel; p. *205* n *1* (Ch. V)
Before 1532; serpentine; 21¼ in.
(54 cm)
Bellac 1973, cat. no. 18, ill., bibl.

MAGNY-FOUCHARD, Aube,
ar. Bar-sur-Aube
Church of Sainte-Madeleine
16th century; stone

MAILLEBOIS, Eure-et-Loir,
ar. Dreux
Church
16th century; stone

MAILLY-LE-CAMP, Aube, ar. Troyes
Church of Saint-Jean-Baptiste; p. *76*,
Figs. *99-100*
Ca. 1520; painted stone; ca. 46 in.
(116 cm)
With skull on base; both left hands
and Christ's toes missing

Morel-Payen 1929, 191; Rézé-Huré 1960, 114–15, pl. 13.1.

MALAUCOURT-SUR-SEILLE, Moselle, ar. Château-Salins
Church, in tower
First third of 16th century; stone
Inscribed on border of mantle:
NOVBLE. MERRE NEPVT AVOIR IE. POVR TA . . . IE. MABA . . . (Noble Mother [untranslatable, possibly includes part of donor's name])
Carel 1974, 76.

MALESTROIT, Morbihan, ar. Vannes
Church of Saint-Gilles, in choir of south nave; from former chapel of the Augustinians
16th century; painted wood; about lifesize
Mussat and Moirez-Dufief 1986, 128, fig. 15.

MALICORNE-SUR-SARTHE, Sarthe, ar. La Flèche
Church
16th century; terracotta; 19⅝ in. (50 cm)
With John and Mary Magdalene

MANDRES-SUR-VAIR, Vosges, ar. Neufchâteau
Church, in niche
Second quarter of 16th century; painted stone; under lifesize
Virgin's head reset

LE MANS, Sarthe
Musée Archéologique
1. On corbel; from church at La Chapelle-Saint-Rémy (ar. Mamers) First quarter of 16th century; painted tufa
   With John and Mary Magdalene; coats of arms of the seigneur de Courvalin and his wife
2. First quarter of 16th century; stone With three angels supporting Christ; right corner of base broken

Musée de Tessé
Probably 16th century; painted wood; 24 in. (61 cm)
With John and Mary Magdalene; Christ's hands missing

MANTHELAN, Indre-et-Loire, ar. Loches
Church, below wooden cross

16th century; oak; small
Moussé [1915], 423, ill.

MARAYE-EN-OTHE, Aube, ar. Troyes
Church of Saint-Jacques, below cross over entrance
Second quarter of 16th century or later; whitewashed stone; under lifesize
Rézé-Huré 1960, 116, pl. 48.2.

MARCILLAC-VALLON, Aveyron, ar. Rodez
Church at Saint-Jean-le-Froid
15th–16th century; painted wood; 31½ in. (80 cm)
With John and Mary Magdalene
Bou 1971, 150 n 44, pl. 77.

MARCILLY-LÈS-BUXY, Saône-et-Loire, ar. Chalon-sur-Saône
Church; p. *43*, Fig. *37*
Second quarter of 16th century; wood; 21⅝ in. (55 cm)
Grivot 1974, 133.

MARCILLY-SUR-EURE, Eure, ar. Evreux
Church of Saint-Pierre; from abbey church of Le Breuil-Benoît; p. *98*
15th century
Nouvelles de l'Eure 1973, 48:23, ill.

MAREUIL-SUR-ARNON, Cher, ar. Bourges
Church, in tower
16th century; painted stone
Pajot 1941, 175.

MAREY-SUR-TILLE, Côte-d'Or, ar. Dijon
Church
16th century; painted stone

MARGNY-SUR-MATZ, Oise, ar. Compiègne
Church
16th century; stone

MARLIEUX, Ain, ar. Bourg-en-Bresse
Church
16th century; stone; 23⅝ in. (60 cm)

MARNAY, Haute-Saône, ar. Vesoul
Church, in chapel of Laurent de Gorrenod, baron of Marnay
Second quarter of 16th century; stone; 47¼ in. (120 cm)
Ferry 1946, 134, ill., 135; Grivot 1974, 133.

MARNAY, Saône-et-Loire, ar. Chalon-sur-Saône
Church
First quarter of 16th century; stone; under lifesize
High relief; with John and Mary Magdalene; undeciphered inscription

MAROLLES-LÈS-BAILLY, Aube, ar. Troyes
Church of Saint-Rémy, in niche; p. *77*, Fig. *104*
Ca. 1520; stone, traces of paint; 35½ in. (90 cm)
With John, Mary Magdalene, Joseph, and Nicodemus; carved in one piece
Mâle 1925, 131; Rézé-Huré 1960, 117–18, pl. 12.2; Rézé-Huré 1962, 251, fig. 1.

MARSEILLE, Bouches-du-Rhône
Cathedral of Notre-Dame at La Treille, in chapter house
16th century; wood, modern paint

Musée Cantini; ex coll. R. Jourdain-Barry (1952); from Bompas (Vaucluse, ar. Avignon)
Early 16th century; stone; about lifesize

MARTAINNEVILLE, Somme, ar. Abbeville
Church, on north side
16th century; wood; 49¼ in. (125 cm)
Relief; with John and Mary Magdalene
Delignières 1906, 60.

MARTISSERE, Haute-Garonne, ar. Saint-Gaudens
Church
16th century; gilded wood; 23⅝ in. (60 cm)
Lourdes 1958, cat. no. 50.

MARVILLE, Meuse, ar. Verdun
Cemetery chapel, in niche; p. *91*
15th century; stone; under lifesize
Inscribed *148[4]*
Aimond 1955, 52.

Church of Saint-Nicolas, in chapel of Sainte-Fine
Late 16th century; sandstone; 15¾ in. (40 cm)
Hofmann 1962, cat. no. 275; Hees 1973, cat. no. 354.

House on rue Basse, on outside corbel
16th–17th century; stone; ca. 32 in. (80 cm)

Christ's head missing
Aimond 1955, 46; Hofmann 1962,
cat. no. 279.

Maladrerie, in niche
16th century; stone

MARVILLE-MOUTIERS-BRÛLÉ,
Eure-et-Loir, ar. Dreux
Church
16th century; stone

MAULAIN. See VAL-DE-MEUSE.

MAUVAGES, Meuse, ar. Commercy
Church, in niche above altar
1547; painted stone; under lifesize
Aimond 1943, 323.

MAUVILLY, Côte-d'Or, ar. Montbard
Church of the Nativity of the Virgin
First half of 16th century; stone,
traces of paint; 24⅜ in. (62 cm)
Dijon, Musée des Beaux-Arts 1971c,
cat. no. 64, pl. 8.

MAVILLY-MANDELOT, Côte-d'Or,
ar. Beaune
Church
Second quarter of 16th century;
painted stone

MAXEY-SUR-MEUSE, Vosges,
ar. Neufchâteau
Chapel of Beauregard, above altar
Early 16th century; modern paint;
under lifesize
Near Domrémy-la-Pucelle

MEAULNE, Allier, ar. Montluçon
Church
Early 16th century; painted stone;
31½ in. (80 cm)
Guy 1968, 110, 111, ill.

MELLECEY, Saône-et-Loire,
ar. Chalon-sur-Saône
Church, above altar
First quarter of 16th century; painted
and gilded stone; about lifesize

MELLO, Oise, ar. Senlis
Church, above altar in north transept
First third of 16th century; stone;
under lifesize
With elaborate coat of arms behind
sculpture; badly worn

MENNETOU-SUR-CHER, Loir-
et-Cher, ar. Romorantin-Lanthenay
Church, on corbel in north aisle
16th century; stone; 31½ in. (80 cm)

MÉRÉVILLE, Meurthe-et-Moselle,
ar. Nancy
Church
Ca. 1500; stone; 44⅛ in. (112 cm)
Christ's right arm restored in wood
Hees 1973, cat. no. 373.

MERFY, Marne, ar. Reims
House at 61 La Grande Rue
15th–16th century; stone; small

MERLE, Loire, ar. Montbrison
At base of mortuary cross near church
16th century; stone; small
Thiollier and Thiollier 1898, 73, 74, ill.

MÉRU, Oise, ar. Beauvais
Church of Saint-Lucien
First third of 16th century; stone;
probably under lifesize

MÉRY-SUR-SEINE, Aube,
ar. Nogent-sur-Seine
Church of the Assumption, on modern
corbel of pier on north side; p. *73*,
Fig. *90*
1520s; stone; ca. 32 in. (81 cm)
Ends of base restored
Morel-Payen 1929, 298; Rézé-Huré
1960, 119, pl. 34.3.

MESNIL-LA-COMTESSE, Aube,
ar. Troyes
Church of Saint-Laurent
Mid-16th century; stone; 29⅛ in.
(74 cm)
With two angels holding Virgin's halo
Rézé-Huré 1962, 261, fig. 9; Troyes,
Musée Historique 1972, cat. no. 9.

MESNIL-SUR-L'ESTRÉE, Eure,
ar. Evreux
Church of La Madeleine
Early 16th century
Nouvelles de l'Eure 1973–74, 50:53, ill.

METZ, Moselle
Bureau de l'Administration; from
former monastery at Hammeville
(Meurthe-et-Moselle)
Mid-15th century; wood
Hofmann 1962, 177, cat. no. 319.

Church of Saint-Eucaire; in chapel
of Saint-Blaise, in niche above epitaph
of Jehan d'Esch, or Daix (d. 1439),
and Catherine, his wife; p. *91*,
Figs. *122-23*
First half of 15th century; painted
limestone; 36¼ in. (92 cm)

Hofmann 1962, 52, 139–44, cat. nos.
289–91, figs. 112, 114; Carel 1974, 78.

Kornspeicher, Geissbergstrasse
First third of 15th century; sandstone;
26 in. (66 cm)
Badly mutilated
Hofmann 1962, cat. no. 345.

Musée d'Art et d'Histoire
1. Inv. no. 10.936; from Uckange
   (Moselle, ar. Thionville-Ouest)
   15th–16th century; wood, traces of
   paint; 33½ in. (85 cm)
   Metz 1981, cat. no. 60, ill.; Metz
   1983, cat. no. 23, ill.

2. Inv. no. 1117; from Domèvre-sur-
   Durbion (Vosges, ar. Epinal)
   Late 15th–16th century; stone,
   traces of paint; 42⅛ in. (107 cm)
   Two unidentified coats of arms on
   socle
   Hofmann 1962, cat. no. 318; Hees
   1973, cat. no. 378; Metz 1981, cat.
   no. 80.

3. Inv. no. 1165 M.P.M.; from
   Hagondange (Moselle, ar. Metz-
   Campagne)
   15th–16th century; painted wood;
   ca. 40 in. (101 cm)

MÉZENS, Tarn, ar. Albi
Church
16th–17th century
Allègre 1954, 1:252.

MILLERY, Côte-d'Or, ar. Montbard
Church
Ca. 1510
David 1933, 2:33.

MILLY-SUR-BRADON, Meuse,
ar. Verdun
Church, in outside niche in south wall
Early 16th century; stone; small
Base missing

MIRECOURT, Vosges, ar. Neufchâteau
Church
1. South aisle of chapel of Notre-
   Dame-de-Pitié, founded in 1517
   Early 16th century; stone
   Hofmann 1962, cat. no. 356; Hees
   1973, cat. no. 386.

2. In chapel of La Oultre
   Early 16th century; stone
   Replica of the above
   Hofmann 1962, cat. no. 357; Hees
   1973, cat. no. 388.

MOISSAC, Tarn-et-Garonne,
ar. Castelsarrasin
Abbey church of Saint-Pierre, over
altar in a nave chapel; from chapel in
cloister; p. *132*, Figs. *180-82*
1476; painted stone; 39⅜ in. (100 cm)
With John, Mary Magdalene, and two
small figures of the donors, Jean and
Goussen de la Garrigue; left donor's
head restored; inscribed *MONCEN
[MES SEIGNEURS] J DE LA
GARIGA IAN MIL CCCC LXX VI
ME FIRENT FERE GOUSSEN DE
LA GARIGA A LES DESSUS DIT.*
(My lords J. de la Garigue and brother
Goussen de la Garigue, shown above,
had me carved in the year 1476.)
Rupin 1897, 346, gives inscription;
Bévotte 1936, 112; Méras and Ternois
1961, cat. no. 89, bibl.; Méras 1963,
4-6.
Hospital, in mother superior's office
Small
Christ's body missing
Trésor d'Art Religieux (cloister of
former abbey); from chapter house
of the abbey
Early 16th century; wood; 28¾ in.
(73 cm)
Called Our Lady of Lemboulari;
restored
Méras and Ternois 1956, cat. no. 53;
Méras and Ternois 1961, cat. no. 90;
Méras 1963, 3.

MOISSANNES, Haute-Vienne,
ar. Limoges
Church
First quarter of 16th century; stone,
once painted; 30¾ in. (78 cm)
With John and Mary Magdalene
Bellac 1973, cat. no. 16, ill., bibl.

MOLESMES, Côte-d'Or, ar. Montbard
Church
16th century; stone

MONCHAUX-SORENG, Seine-
Maritime, ar. Dieppe
Church
16th century

MONCHY-SAINT-ELOI, Oise,
ar. Clermont
Church, on corbel; pp. *93*, *95*,
Fig. *127*
Ca. 1540; stone; about lifesize

MONESTIÈS, Tarn, ar. Albi
Hospital of Saint-Jacques, in chapel;
from seigneurial chapel of château of
Combefa, above altar consecrated in
1490; pp. *129*, *132*, Fig. *177*
Late 15th century; stone, carefully
repainted; 66⅞ in. (170 cm)
With John, Mary Magdalene, and four
holy women
Allègre 1954, 1:241-42; Sangouard
1964, 460, 461, 471-73, 490, ill.;
Forsyth 1970, 106, 108; Bou 1972,
145-46, pl. 94; Baudoin 1977, 239-41.

MONÉTAY-SUR-LOIRE, Allier,
ar. Moulins
Church; p. *57*, Fig. *65*
First quarter of 16th century; stone,
modern paint; 41⅜ in. (105 cm)
Guy 1968, 116, ill.

MONLÉON-MAGNOAC, Haute-
Pyrénées, ar. Tarbes
Church; from sanctuary of church
of Notre-Dame-de-Garaison
16th century; wood; 24¾ in. (63 cm)
Lourdes 1958, cat. no. 18.
Church of Notre-Dame-de-Garaison,
in sanctuary
16th-17th century; wood; 13 in.
(33 cm)
Lourdes 1958, cat. no. 16.

MONTAGNY-EN-VEXIN, Oise,
ar. Beauvais
Church, in outside niche over doorway
First third of 16th century; stone;
small

MONTAULIN, Aube, ar. Troyes
Church of Saint-Martin, in chapel
of the Virgin
16th century; stone
Morel-Payen 1929, 195.

MONTBELLET, Saône-et-Loire,
ar. Mâcon
Church
16th century; stone
Grivot 1974, 133.

MONTBENOÎT, Doubs, ar. Pontarlier
Ferrée Chapel
16th century; stone; 39⅜ in. (100 cm)
Given by Ferry Carondelet (d. 1528)
Gauthier 1897, 239, pl. 13; Ferry 1946,
136, fig. 2.

MONTBRAS, Meuse, ar. Commercy
Château chapel

MONTBRAY, Manche, ar. Saint-Lô
Church of Saint-Pierre, in south
transept
Late 15th-early 16th century; Caen
limestone; under lifesize
Béranger-Menand 1984, 2:171, 3:173,
201, 4:164, fig. 18'.

MONTCENIS, Saône-et-Loire,
ar. Autun
Church, in baptismal chapel;
pp. *41*, *43*, Fig. *35*
First quarter of 16th century; painted
wood; 29½ in. (75 cm)
Grivot 1974, 133, 190, ill.

MONTCHEVRIER, Indre,
ar. La Châtre
Church, in niche above porch
Probably 16th century; stone; small
Pajot 1941, 146.

MONTCONY, Saône-et-Loire,
ar. Louhans
Church; p. *203* n 27
Second quarter of 16th century; wood
Grivot 1974, 133.

MONTCORBON, Loiret,
ar. Montargis
Church, in niche
First half of 16th century; stone

MONTCUQ, Lot, ar. Cahors
Church; p. *132*, Fig. *178*
Ca. 1520; painted stone; 23⅝ in.
(60 cm)
With John and Mary Magdalene;
Christ's right leg reattached and
repainted

MONT-DEVANT-SASSEY, Meuse,
ar. Verdun
Church, in crypt
Early 16th century; wood; 37 in.
(94 cm)
Aimond 1933, 72, 73, ill.; Hofmann
1962, cat. no. 363; Hees 1973,
cat. no. 391.

MONTEL-DE-GELAT, Puy-de-Dôme,
ar. Riom
Church
1520-30; wood

MONTIÉRAMEY, Aube, ar. Troyes
Church of the Assumption, in front
of window; p. *73*, Fig. *92*
Second quarter of 16th century;
painted stone; under lifesize

Morel-Payen 1929, 197; Rézé-Huré 1960, pl. 27.

MONTIGNY-LÈS-VESOUL, Haute-Saône, ar. Vesoul
Church
16th century; painted wood
Vesoul 1960, cat. no. 40.

MONTIREAU, Eure-et-Loir, ar. Nogent-le-Rotrou
Church
16th century; stone

MONTLUÇON, Allier
Church of Notre-Dame, in chapel on north side; p. *103*, Fig. *140*
1454; marble, traces of paint; 39⅜ in. (100 cm)
Vitry 1901, 314; Pradel 1953, 29, 33; Guy 1968, 106-7; Forsyth 1970, 84, 116, 117; Baudoin 1977, 50, 51, figs. 23, 24b, 25; Baudoin 1983, 206.

Church of Saint-Pierre, in chapel of the Confrérie de la Bonne Mort
1. Ca. 1500; limestone; 21¼ in. (54 cm); p. *103*, Figs. *135-37*
   Left corner of base broken
   Pajot 1941, 128-29; Pradel 1953, 79; Guy 1968, 108-9; Forsyth 1970, 84, 116; Forsyth 1974, 115, 116; Baudoin 1977, 345, 346, fig. 154.

2. Part of a Calvary; from nearby bridge
   15th-16th century; limestone; small

MONTMIRAIL, Marne, ar. Epernay
Church
Late 16th century; painted wood

MONTMIREY-LA-VILLE, Jura, ar. Dole
Church; probably from chapel of Notre-Dame-de-Pitié founded in 1491 by Arvey-Courtois, who is buried there; p. *29*
15th century; stone; 32⅝ in. (83 cm)
Duhem et al. 1972, cat. no. 17, pl. N.

MONTPEZAT-DE-QUERCY, Tarn-et-Garonne, ar. Montauban
Church, in niche in first chapel on south side; from oratory in Rouergue at tomb of Jean de Quercy (d. 1485), merchant, ordered by his son; p. *132*, Fig. *179*
Late 15th century; stone, modern paint; 22⅞ in. (58 cm)
Bévotte 1936, 111, with documentary

reference, pl. 35b; Méras and Ternois 1956, cat. no. 48, bibl.

MONTREDON, Lot, ar. Figeac
Chapel of Notre-Dame-de-Pitié; p. *132*
Early 16th century; stone, modern paint; 25⅝ in. (65 cm)
Displaced during Revolution; some restoration
Bou 1971, 87; Cuquel and Escat 1980, cat. no. 11.

MONTREUIL, Pas-de-Calais
Musée de la Citadelle
Ca. 1504
Funerary relief; Christ reversed
Zanettacci 1954, 166, 315 n 252.

MONT-SAINT-JEAN, Côte-d'Or, ar. Beaune
Chapel of Fleurey
Second quarter of 16th century; stone; 32¼ in. (82 cm)
Christ's right hand and Virgin's left hand missing; her head and shoulder reset; originally with coat of arms of Antoinette de Bauffremont (d. 1488) but probably carved after her death
David 1933, 1:171-72, 2:27 n 1; Dijon, Musée des Beaux-Arts 1969, 51; Camp 1983, 2:191.

Church of Saint-Jean-Baptiste, in crypt
Third quarter of 15th century; stone; 18⅞ in. (48 cm)
Probably given by the seigneur of Charny, son-in-law of Duke Philip the Good; upper half of Virgin missing, Christ mutilated
Dijon, Musée des Beaux-Arts 1969, 51.

MONT-SAINT-LÉGER, Haute-Saône, ar. Vesoul
Church
Second quarter of 16th century; wood

MONT-SAINT-MARTIN, Meurthe-et-Moselle, ar. Briey
Church
Early 16th century; stone; 17¾ in. (45 cm)
Hofmann 1962, cat. no. 366; Hees 1973, cat. no. 395.

MONT-SUR-MEURTHE, Meurthe-et-Moselle, ar. Lunéville
Church of Saint-Nicolas
16th century; stone, probably marble; 31½ in. (80 cm)
Hees 1973, cat. no. 397.

MORLAÀS, Pyrénées-Atlantiques, ar. Pau
Church
16th century

MORLAC, Cher, ar. Saint-Amand-Montrond
Church of Saint-Martin, in niche over altar; from the Souages chapel; pp. *109, 111*, Fig. *149*
Early 16th century; stone, modern paint; ca. 34 in. (86 cm)
With two angels
Deshoulières 1932, 176, ill.; Pajot 1941, 129.

MOULINS, Allier
Church of Sacré-Coeur
Late 15th-16th century; painted stone
Génermont and Pradel 1938, 177.

Church of Saint-Pierre
16th-17th century; painted and gilded wood; 41 in. (104 cm)
Génermont and Pradel 1938, 176; Guy 1968, 116, 117, ill.

Musée d'Art et d'Archéologie, inv. no. 885.1.92; ex coll. Tudot; of local origin
Early 16th century; stone; ca. 12 in. (30 cm)
With angel at Christ's head; Virgin's head and Christ's left hand missing, right end cut off
Pradel 1953, 74, 133 n 264; Forsyth 1974, 115 n 34.

MOUSSEY, Aube, ar. Troyes
Church of Saint-Martin
16th century; stone
Morel-Payen 1929, 199.

MOUTHIER-EN-BRESSE, Saône-et-Loire, ar. Louhans
Church
Late 15th-early 16th century; painted wood
Grivot 1974, 133.

MOUTHIER-HAUTE-PIERRE, Doubs, ar. Besançon
Maison Mainier, in niche in wall
16th-17th century; stone
Boyé 1954, 104, ill.

MOUTHIER-VIEILLARD. See **POLIGNY**.

MOUTIERS, Savoie, ar. Albertville
Cathedral

16th century
With coat of arms

MOUTIERS-SAINT-JEAN, Côte-d'Or, ar. Montbard
Church
15th–16th century; stone; 21⅝ in. (55 cm)
David 1933, 1:260 n 2.

MOUTROT, Meurthe-et-Moselle, ar. Toul
Church, in outside niche over entrance
First half of 16th century; limestone; 18⅛ in. (46 cm)
Hees 1973, cat. no. 401.

MOUZIEYS-PANENS, Tarn, ar. Albi
Church
1606; wood
Allègre 1954, 1:252, 253 n 96, 2: pl. 79b.

MOUZON, Ardennes, ar. Sedan
Church of Notre-Dame, in choir
Early 16th century; limestone; 20⅞ in. (53 cm)
Weatherworn
Hofmann 1962, cat. no. 373; Hees 1973, cat. no. 405.

MURET, Haute-Garonne
Church
Bévotte 1936, 43.

Presbytery
Bévotte 1936, 43.

MUSSIDAN, Dordogne, ar. Périgueux
Church of Notre-Dame-du-Roc
16th century; painted wood
With vertical split

MUSSY-SUR-SEINE, Aube, ar. Troyes
Church of Saint-Pierre-en-Liens, in north transept; pp. *63, 67*, Fig. *81*
Ca. 1510; stone, traces of paint; 35⅞ in. (91 cm)
Probably given by bishop of Langres, seigneur, or his bailiff
Koechlin and Vasselot 1900, 115–17; Morel-Payen 1929, 201; Salet 1957a, 334–35; Paris, Musée de l'Orangerie 1959, cat. no. 69.

NAGES, Tarn, ar. Castres
Church at Villelongue; p. *123*
15th–16th century; wood; ca. 26 in. (66 cm)
Bou 1971, 41 n 40.

NAILLY, Yonne, ar. Sens
Church
Probably 16th century
Perrin 1940, 151–52.

NANCY, Meurthe-et-Moselle
Cathedral, in third south chapel; from nearby Champigneulles
1540s; stone; 46 in. (117 cm)
Poor condition
Simonin 1971–72, 167, 170, fig. 11; Hees 1973, cat. no. 416.

Church of Saint-Epvre
Probably mid-16th century; stone, modern paint; under lifesize
See also Musée Historique Lorrain, entry no. 5, below.

Musée Historique Lorrain
1. Ca. 1440; wood; 11¹³⁄₁₆ in. (30 cm)
   Partly destroyed
   Hofmann 1962, cat. no. 386.
2. Late 15th century; limestone, modern paint; 27⅛ in. (69 cm)
   Restored
   Hofmann 1962, cat. no. 412.
3. First half of 16th century; wood, traces of paint; 39⅜ in. (100 cm)
   Much damaged
   Hofmann 1962, cat. no. 419; Hees 1973, cat. no. 432.
4. From Mattaincourt (Vosges)
   16th century; stone; 41⅜ in. (105 cm)
   With John; in original setting
   Hees 1973, cat. no. 447.
5. From church of Saint-Epvre; p. *91*
   Mid-15th century; limestone; 39⅜ in. (100 cm)
   Hofmann 1962, cat. no. 422.
   See also church of Saint-Epvre, above.
6. Early 16th century; sandstone; 43¾ in. (111 cm)
   With Mary Magdalene
   Hofmann 1962, cat. no. 413; Hees 1973, cat. no. 436.

NANTES, Loire-Atlantique
Musée Thomas Dobrée, inv. no. 856-2-1, from chapel of château of La Tour at Orvault; pp. *117, 206* n *4*, Fig. *158*
Late 15th century; stone, traces of paint and gilding; 34⅝ in. (88 cm)
Costa 1961, cat. no. 98, 132, ill., bibl.

NANTUA, Ain
Monastic church, in retable above altar
First third of 16th century; stone
With blank shield on base

NÉRIGEAN, Gironde, ar. Libourne
Cathedral
15th–early 16th century
Roudié 1975, 1:397.

NEUFCHÂTEAU, Vosges
Church of Saint-Nicolas
First third of 16th century; stone; 28¾ in. (73 cm)
Hofmann 1962, cat. no. 437.

NEUILLY-SUR-SUIZE, Haute-Marne, ar. Chaumont
Church, on pier of nave
Second quarter of 16th century; painted stone; ca. 40 in. (101 cm)

LA NEUVILLE-AU-PONT, Marne, ar. Sainte-Menehould
Church of Sainte-Menehould
16th century

LA NEUVILLE-EN-HEZ, Oise, ar. Clermont
Church
Mid-16th century; stone; lifesize
Repaired
Zanettacci 1954, 225, 338.

NEUVILLE-LÈS-DECIZE, Nièvre, ar. Nevers
Church, above altar in chapel; p. *117*
Early 16th century; stone; 35⅜ in. (90 cm)
With shield showing unidentified coat of arms on base
Anfray 1964, 203, pl. 46b.

NÉVACHE, Hautes-Alpes, ar. Briançon
Church at Plampinet
15th century; wood, probably modern paint; under lifesize
Sentis 1974, 40, ill.

NEVERS, Nièvre
Cathedral, in last chapel on north side; from former church of Saint-Arigle
Late 15th–early 16th century; painted stone
Base and Christ's feet and right hand damaged
Anfray 1964, 205–6, pl. 47a.

Church of Saint-Gildard, in convent

garden; p. *117*
First quarter of 16th century; stone;
23⅝ in. (60 cm)
With John and Mary Magdalene;
Christ's arm broken
Anfray 1964, 206.

NEW HAVEN, Connecticut
Yale University Art Gallery, acc. no.
1960.56; probably from Burgundy;
p. *203* n *29*
First quarter of 16th century; stone;
30¾ in. (78 cm)
Pitted and weatherworn
Gillerman 1984, 67, pl. 14.

NEW YORK, New York
The Cloisters, The Metropolitan
Museum of Art
1. Acc. no. 25.120.266; from Bourron-
   Marlotte or Récloses (Seine-et-
   Marne, ar. Melun)
   15th–16th century (upper section
   older than lower); painted walnut;
   46½ in. (118 cm)
   Rorimer 1946, 64; Forsyth 1953,
   180.
2. Acc. no. 25.120.487; from site near
   Balléville (Vosges, ar. Neufchâteau)
   Ca. 1530; stone, traces of paint;
   22⅞ in. (58 cm)
   Relief, probably from a retable; with
   seven other figures; top and two
   heads missing
   Rorimer 1946, 79; Hees 1973,
   76–78, cat. no. 479, fig. 80.
3. Acc. no. 26.63.36; from Burgundy;
   pp. *32-33*, *203* n *23*, Fig. *21*
   First quarter of 16th century;
   limestone; 13⅜ in. (34 cm)
   With James the Great and Nicholas
   Forsyth 1953, 181.
The Metropolitan Museum of Art
1. Acc. no. 05.21; although classified
   as French, it is possibly German;
   p. *204* n *32*
   Ca. 1510; painted wood; 64 in.
   (162.6 cm)
   Relief; with John and Mary
   Magdalene
   Breck 1913, cat. no. 310, ill.
2. Acc. no. 16.31.1; from main altar in
   chapel of château at Biron
   (Dordogne, ar. Bergerac); pp. *140*,
   205 n *4*, Figs. *189-90*

Ca. 1500; stone, traces of paint;
43¼ in. (110 cm)
With the donor, Pons de Gontaut
(right), seigneur of Biron and
founder of the chapel, and his
brother Armand, bishop of Sarlet;
Christ's feet and Pons's hands and
feet missing, the brothers' faces
partly restored, helmet knocked off
its base
Fry 1908, 135–40; Breck 1913, cat.
no. 156, ill.; Forsyth 1970, 114–17,
120, 121, figs. 162, 171; Forsyth
1974, 109–18; Baudoin 1977, 346,
347; Tetart-Vitto 1982, 224–25,
fig. 7.

Private collection; from château
at Carbonne (Haute-Garonne,
ar. Muret); ex coll. Rachou
First half of 16th century; limestone;
39⅜ in. (100 cm)
With John and Mary Magdalene;
Virgin's head reset, base chipped
Bévotte 1936, 41–42, pl. 11b.

LES NOËS-PRÈS-TROYES, Aube,
ar. Troyes
Church of the Nativity, on pier
in choir
16th century; stone; 34¼ in. (87 cm)
Morel-Payen 1929, 131; Rézé-Huré
1960, 127–28, pl. 26.3, bibl.

NOGENT-L'ABBESSE, Marne,
ar. Reims
Church, above altar in chapel on south
side; pp. *76-77*, Fig. *102*
Second quarter of 16th century; stone;
under lifesize
Christ's left hand, Virgin's left hand,
and parts of her veil missing

NOIDANT-CHATENOY. See
HAUTS-VALS-SOUS-NOUROY.

NOIZAY, Indre-et-Loire, ar. Tours
Chapel of former château of
La Rochère, in original rock-cut niche;
pp. *115-16*, *117*
Early 16th century; stone; 59 in.
(150 cm)
Poor condition
Moussé [1915], 320, ill.

NOMENY, Meurthe-et-Moselle,
ar. Nancy
Cemetery chapel, in outside niche;
p. *91*

First half of 16th century; stone;
ca. 40 in. (101 cm)
Church of Saint-Etienne, in niche on
south aisle
Second quarter of 16th century;
painted stone; 43¼ in. (110 cm)
Possibly given by Vaudémont family,
seigneurs; top of Christ's head cut off
Rolin 1937, 103, ill.; Hofmann 1962,
cat. no. 459; Simonin 1971–72, 172,
fig. 13; Hees 1973, cat. no. 484.

NOMEXY, Vosges, ar. Epinal
Church
First quarter of 16th century; painted
wood; 28 in. (71 cm)
Hofmann 1962, cat. no. 468; Hees
1973, cat. no. 490.

NONANCOURT, Eure, ar. Evreux
Church of La Madeleine
16th century

NOTH, Creuse, ar. Guéret
Château of La Foth, in park; from
Limoges (Haute-Vienne)
Late 15th century; stone; 33⅛ in.
(84 cm)
Langlois et al. 1949, cat. no. 77.

NOTRE-DAME-DE-SANILHAC,
Dordogne, ar. Périgueux
Church
16th century; painted stone; ca. 20 in.
(50 cm)
Secret [1959?], cat. no. 58.

NOUIC, Haute-Vienne, ar. Bellac
Church
16th century; stone, modern paint;
16⅞ in. (43 cm)
Restored
Bellac 1973, cat. no. 13, ill.

NOVIANT-AUX-PRÉS, Meurthe-
et-Moselle, ar. Toul
Cemetery chapel; p. *91*
16th century; painted stone;
under lifesize

NOYEN-SUR-SARTHE, Sarthe,
ar. La Flèche
Church
16th century; probably stone
With John and Mary Magdalene

NOYERS, Yonne, ar. Avallon
Musée de Noyers, in garden
Second quarter of 16th century; stone;

39⅜ in. (100 cm)
Weatherworn, badly damaged

NUITS-SAINT-GEORGES, Côte-d'Or,
ar. Beaune
Church presbytery
Mid-16th century; wood; 23⅝ in.
(60 cm)
David 1933, 2:382 n 1.

Present location unknown; ex coll.
Bergeret; from local source
16th century
David 1933, 1:68, 132 n 2.

OMÉCOURT, Oise, ar. Beauvais
Church
16th century; stone
With donor

ONET-LE-CHÂTEAU, Aveyron,
ar. Rodez
Church of Saint-Martin-de-Limouze;
p. *123*, Fig. *168*
Second half of 15th century; stone;
27½ in. (70 cm)
Méras and Ternois 1961, cat. no. 109;
Bou 1971, 36, pl. 11.

Church of Saint-Mayme; from
a Calvary
16th century; stone; under lifesize
Christ's head and legs missing

ONS-EN-BRAY, Oise, ar. Beauvais
Church
16th century; probably wood;
under lifesize

ORADOUR-SAINT-GENEST, Haute-
Vienne, ar. Bellac
Church, in contemporary niche on
north wall; p. *120*
First quarter of 16th century; painted
stone; 18½ in. (47 cm)
Inscribed *CONSOLATRIX
AFLICTORVM* (Comforter of the
Afflicted)
Bellac 1973, cat. no. 12, ill., bibl.

ORBAN, Tarn, ar. Albi
Church, former seigneurial chapel of
the château
16th–17th century; painted wood;
20⅛ in. (51 cm)
Allègre 1954, 1:252; Méras and
Ternois 1961, cat. no. 82, bibl.; Bou
1972, 189–90.

ORIGNY-LE-SEC, Aube, ar. Nogent-
sur-Seine
Church of Saint-Denis, in north

transept; p. *54*, Fig. *60*
First half of 16th century;
whitewashed stone; 42⅛ in. (107 cm)
Christ's right arm broken, inscription
effaced
Rézé-Huré 1960, 129, pl. 15.3; Rézé-
Huré 1962, 259.

ORLÉANS, Loiret
Town hall
16th century; probably wood; small

ORLIAC-DE-BAR, Corrèze, ar. Tulle
Church
Early 16th century; painted limestone;
18⅛ in. (46 cm)
Cloulas-Brousseau 1976, 125 n 29.

ORMES, Aube, ar. Troyes
Church of Saint-Gengoul, on original
corbel above altar on north side;
pp. *57–58*, *203* n *27*, Fig. *72*
Ca. 1520; stone, repainted; 33½ in.
(85 cm)
Morel-Payen 1929, 204; Rézé-Huré
1960, 130–31, pl. 39, bibl.

ORMES, Saône-et-Loire, ar. Louhans
Church, in sacristy
Second quarter of 16th century;
painted wood; 19¼ in. (49 cm)
Christ's legs missing
Autun 1958, cat. no. 15; Grivot 1974,
133.

ORSENNES, Indre, ar. La Châtre
Church, in nave; p. *201* n *11*
15th century; painted stone; 29½ in.
(75 cm)
Pajot 1941, 173.

PAGNY-LA-BLANCHE-CÔTE,
Meuse, ar. Commercy
Chapel near church
Late 15th century; stone, modern
paint; 40½ in. (103 cm)

PALLEAU, Saône-et-Loire, ar. Chalon-
sur-Saône
Church
16th century; stone; small
Grivot 1974, 133.

PALUEL, Seine-Maritime, ar. Dieppe
Chapel of Notre-Dame at Janville;
p. *97*
First quarter of 16th century; stone;
under lifesize
Guide bleu 1933, 100; *Présence
normande* [1963?], 13, ill.

PANAZOL, Haute-Vienne, ar. Limoges
Church; p. *120*
16th century; painted stone; 26¾ in.
(68 cm)
With John and Mary Magdalene;
heads reset
Bellac 1973, cat. no. 31, ill., bibl.

PARIS, Seine
G. du Bot collection; possibly from
eastern France
16th century; wood, traces of paint;
small
Christ missing
Boccador and Bresset 1972, 2:256, ill.,
257.

Musée du Louvre
1. Inv. no. 1266; from château of
   Gaillon
   After 1508; painted plaster panel;
   13¾ in. (35 cm)
   With John and the donor, Georges
   d'Amboise
   Beaulieu 1978, cat. no. 65, 53, ill.
2. Inv. no. 2194; from Brétigny (Côte-
   d'Or, ar. Dijon)
   Second quarter of 16th century;
   stone; 28 in. (71 cm)
   Weatherworn; Virgin's head reset
   Aubert and Beaulieu 1950, cat. no.
   338, ill.
3. Inv. no. 2439; from chapel of the
   commandery of Montmorot at
   Fraignot (Côte-d'Or, ar. Dijon);
   pp. *27–28*, Fig. *14*
   Last quarter of 15th century; stone;
   28 in. (71.1 cm)
   Christ's head reset, his right foot
   broken
   Aubert and Beaulieu 1950, cat. no.
   337, ill.; Dijon, Musée des Beaux-
   Arts 1974, cat. no. 44, ill.
4. Inv. no. 2505; acquired near
   Citeaux-l'Abbaye (Côte-d'Or) but
   original source uncertain; not
   Burgundian
   First third of 16th century; painted
   stone; 31⅛ in. (79 cm)
   Aubert and Beaulieu 1950, cat. no.
   396.

Present location unknown;
ex coll. Boccador
1. From abbey of Sainte-Marie-du-
   Mont in Godewaersvelde (Nord,
   ar. Dunkerque)

Early 16th century; painted walnut; 27½ in. (70 cm)
Base slightly damaged
Boccador 1974, 2:192–93, pl. 215.

2. Possibly from Burgundy or Franche-Comté
15th century; walnut; under lifesize
Boccador and Bresset 1972, 2:251–52, ill.

Present location unknown; ex coll. Bresset; from citadel of Menerbes (Vaucluse, ar. Apt)
15th–16th century
Damaged

Present location unknown; ex coll. Hulin
16th century; painted wood; 23⅝ in. (60 cm)
Réalités 1969, no. 220, 24, ill.

Present location unknown; ex coll. Dr. Prouveur; possibly from eastern Champagne
Second quarter of 16th century; painted stone; under lifesize
With shield (coat of arms missing)
Boccador and Bresset 1972, 2:252, ill.

Present location unknown; ex coll. Rey; from Franche-Comté
Second quarter of 16th century; painted walnut; 32¾ in. (83 cm)
With John, Mary Magdalene, and two holy women
Galerie Georges Petit, sale catalogue, June 3, 1905, lot no. 125, ill.; Hôtel Drouot, sale catalogues, June 15, 1955, lot no. 84, ill., and February 26, 1971, lot no. 61, ill.

Present location unknown; previously with Galerie Drouot
1. From Burgundy
Late 15th century; painted stone; 39⅜ in. (100 cm)
With John and Mary Magdalene
Hôtel Drouot, sale catalogue, June 10, 1963, lot nos. 44–46, pl. 6.
2. Probably from Burgundy; p. **202** n **14**
First quarter of 16th century; painted wood; 34¼ in. (87 cm)
Christ's foot damaged
Drouot–Rive Gauche, sale catalogue, March 9, 1978, lot no. 148, ill.

PARISOT, Tarn-et-Garonne, ar. Montauban
Church
15th–16th century
Bévotte 1936, 112 n 1.

PARNAC, Lot, ar. Cahors
Private collection
16th century; stone; small
With John and Mary Magdalene
Cuquel and Escat 1980, cat. no. 12, ill.

Private collection
Early 16th century; stone; 30¾ in. (78 cm)
Badly worn
Cuquel and Escat 1980, cat. no. 13, ill.

PARON, Yonne, ar. Sens
Church
16th century

PAROY-SUR-THOLON, Yonne, ar. Auxerre
Church
First quarter of 16th century; wood; small

LE PAVILLON-SAINTE-JULIE, Aube, ar. Troyes
Church of the Nativity of the Virgin; pp. **48-49**, Fig. **54**
Ca. 1520; painted stone; 48⅞ in. (124 cm)
With skull and three nails on base; Christ's left hand restored
Koechlin and Vasselot 1900, 172, 199, 211, fig. 65; Morel-Payen 1929, 205; Troyes 1953, cat. no. 49; Paris, Musée de l'Orangerie 1959, cat. no. 71, pl. 12.

PAYZAC, Dordogne, ar. Nontron
Church
16th century; stone; small

PECHBUSQUE, Haute-Garonne, ar. Toulouse
Church, above main altar
Early 16th century; stone; 21⅝ in. (55 cm)

PEL-ET-DER, Aube, ar. Bar-sur-Aube
Church
Mid-16th century; stone; under lifesize
Rézé-Huré 1960, pl. 50.2.

PENCRAN, Finistère, ar. Brest
Church, in niche; p. **98**
1517; painted wood
With John, Mary Magdalene, four holy women, Joseph, and Nicodemus;

inscribed *EN L'AN 1517 CEST HISTOIRE FUST COMPLET* (In the year 1517 this piece was finished)
Debidour 1953, 110, 111 n 75, pl. 22.

PÉRET-BEL-AIR, Corrèze, ar. Ussel
Church
Early 16th century; painted limestone; 17¾ in. (45 cm)
Cloulas-Brousseau 1976, 132, fig. 19.

PÉRIGUEUX, Dordogne
Musée du Périgord, inv. no. 7534; from church of Saint-Léonard-de-Noblat (Haute-Vienne)
16th century; stone; 16⅛ in. (41 cm)

PERPEZAC-LE-BLANC, Corrèze, ar. Brive-la-Gaillarde
Church
Probably 1497; stone, traces of paint; 23⅝ in. (60 cm)
Cloulas-Brousseau 1976, 129, fig. 14.

PERROU, Orne, ar. Alençon
Church
Second quarter of 16th century; stone

LE PESCHER, Corrèze, ar. Brive-la-Gaillarde
Church
1. Early 16th century; stone; 16⅞ in. (43 cm)
Cloulas-Brousseau 1976, 132.
2. 16th century; stone; 19⅝ in. (50 cm)
Mutilated
Cloulas-Brousseau 1976, 135 n 46.

PEUX-ET-COUFFOULEUX, Aveyron, ar. Millau
Church of Saint-Pierre-de-Bracou at Couffouleux
16th century; stone; small
Allègre 1954, 1:252, 2: pl. 79c.

PEYRUSSE-LE-ROC, Aveyron, ar. Villefranche-de-Rouergue
Chapel of Notre-Dame-du-Faubourg, on altar of Notre-Dame-de-Pitié
First quarter of 16th century; painted wood; 27½ in. (70 cm)
Restored in 1876
Bou 1971, 149; Bousquet 1951, 12.

PIERREFITTE, Corrèze, Tulle
Church; p. **123**
First quarter of 16th century; local yellow stone; 27½ in. (70 cm)
With angel, wing broken

Cloulas-Brousseau 1976, 124, 134 n 18, fig. 4.

PINEY, Aube, ar. Troyes
Cemetery chapel
First quarter of 16th century; wood; small
Ex-voto
Rézé-Huré 1960, 137, pl. 46.2; Rézé-Huré 1962, 261.

Chapel of the Assumption at Brantigny; p. *73*, Fig. *91*
1520s; stone; 33½ in. (85 cm)
Virgin's face partly restored
Morel-Payen 1929, 206; Rézé-Huré 1960, 136, pl. 46.1; Rézé-Huré 1962, 261.

PISEUX, Eure, ar. Evreux
Church; from church at Longuelune
Mid-16th century; stone
Bonnenfant 1937, 2:200, pl. 100.4

PLAMPINET. See **NÉVACHE.**

PLAZAC, Dordogne, ar. Sarlat-la-Canéda
Chapel of Notre-Dame-de-Pitié; p. *123*
16th century; painted stone; small
Secret [1959?], cat no. 54.

PLEAUX, Cantal, ar. Mauriac
Church
Ca. 1500; painted limestone; 20½ in. (52 cm)
Boccador 1974, 2:190, fig. 211; Cloulas-Brousseau 1976, 136 n 61.

LE PLESSIS-GASSOT, Val d'Oise, ar. Montmorency
Church
Early 16th century; painted wood; half lifesize

PLOGONNEC, Finistère, ar. Quimper
Church of Saint-Théleau; p. *98*
16th century; painted wood; under lifesize
Debidour 1953, pl. 23.

PLOMBIÈRES-LÈS-DIJON, Côte-d'Or, ar. Dijon
Church
16th century; stone

PLOURACH, Côtes-du-Nord, ar. Guingamp
Church, in original niche
16th century; stone

With John and Mary Magdalene
Couffon 1955, 201, 203, ill.

POISEUL-LA-VILLE-ET-LAPERRIERRE, Côte-d'Or, ar. Montbard
Church at Poiseul-la-Ville, on high ledge
1530s; stone; under lifesize

POLIGNY, Jura, ar. Lons-le-Saunier
Church of Saint-Hippolyte
1. On oversized corbel on tympanum above south entrance; pp. *37, 206* n *6*, Fig. *29*
Ca. 1510; stone; under lifesize
Ravier [1938], 3, ill., 7.

2. In northwest chapel; from local oratory; p. *203* n *22*
Ca. 1520; alabaster; 25⅝ in. (65 cm)
Weatherworn; Virgin's head and Christ's legs missing
Simplified version of the preceding

3. In room beneath tower; from another local church
Early 16th century; alabaster; under 40 in. (101 cm)
Virgin's head and other areas missing

4. In west end of north aisle; from local monastery of the Capuchins
Early 17th century (16th-century type); limestone; under lifesize
Inscribed *Nicolas Guignard ma faict faire 1613* (Nicolas Guignard had me carved in 1613)

Church of Saint-Nicolas
Probably 16th century; stone

Church at Mouthier-Vieillard
15th–16th century; painted wood; ca. 24 in. (61 cm)
Christ's body, Virgin's left hand, and base damaged

Convent of Les Clarisses, above entrance to chapel of Notre-Dame-de-Pitié
Second quarter of 16th century; probably alabaster; small
Bizouard 1888, 102.

PONTAILLER-SUR-SAÔNE, Côte-d'Or, ar. Dijon
Church of Saint-Maurice
16th century; stone

PONT-À-MOUSSON, Meurthe-et-Moselle, ar. Nancy
Church of Saint-Laurent, above altar in north transept; from church of Sainte-Croix; p. *93*, Fig. *125*
1402; stone, modern paint; 39⅜ in. (100 cm)
From chapel of Notre-Dame-des-Douleurs given by Georges de Serrières and his wife, Marie de Letricourt
Martin 1922, 108; Hofmann 1962, 52, cat. no. 491, fig. 25.

PONT-DE-CERVIÈRES. See **BRIANÇON.**

PONT-DE-L'ARCHE, Eure, ar. Les Andelys
Church
First half of 16th century; very small
Nouvelles de l'Eure 1970, 38:1, ill.

PONT-DE-ROIDE, Doubs, ar. Montbéliard
Oratory of Le Châté
Early 16th century; wood; 37 in. (94 cm)
Ferry 1946, 128–29, fig. 3; Besançon 1960, cat. no. 64.

PONT-DE-SALARS, Aveyron, ar. Rodez
Church at Camboulas
16th century; wood; small

PONTIVY, Morbihan
Pilgrimage chapel of Notre-Dame-de-la-Houssaye, on south side above altar
Ca. 1500; painted stone; 34 in. (86.4 cm)
Mussat 1986, 186, fig. 9.

PONT-SAINTE-MAXENCE, Oise, ar. Senlis
Church
First third of 16th century; wood, modern paint; under lifesize
Virgin much restored
Zanettacci 1954, 102, 312 n 156.

PONT-SAINT-VINCENT, Meurthe-et-Moselle, ar. Nancy
Church of Saint-Julien, on south side; p. *91*, Figs. *119-20*
1496-98; limestone; 48⅜ in. (123 cm)
Made for chapel of Notre-Dame-de-Pitié founded by the seigneur, Jeannot de Bidos, and his wife; attributed to Jan Crocq; Christ's feet reset

Lepage 1853, 2:383; Hofmann 1962, 307, cat. no. 495; Hofmann 1966, 112–16; Laurent 1979, 51, ill.

PONT-SUR-SEINE, Aube, ar. Nogent-sur-Seine
Church of Saint-Martin, in chapel in north transept
Second quarter of 16th century; painted wood
Morel-Payen 1929, 301.

LA PORCHERIE, Haute-Vienne, ar. Limoges
Church
17th–18th century (medieval type); wood; 33⅛ in. (84 cm)
Bellac 1973, cat. no. 20, ill., bibl.

PORTIEUX, Vosges, ar. Epinal
Church
Early 16th century

POUAN-LÈS-VALLÉES, Aube, ar. Troyes
Church of Saint-Pierre, above retable in chapel of Notre-Dame-de-Pitié
16th century; probably wood
Morel-Payen 1929, 208.

POUGY, Aube, ar. Troyes
Church of Saint-Nicolas, in niche on south side; p. **58**, Fig. **73**
Ca. 1520; stone, traces of paint; under lifesize
Upper half of Virgin's figure sawn through, veil chipped, Christ's toes missing
Morel-Payen 1929, 208; Rézé-Huré 1960, 141, pl. 29, bibl.

POUILLY-EN-AUXOIS, Côte-d'Or, ar. Beaune
Pilgrimage church of Notre-Dame-Trouvée, above the town; pp. **26–27**, Fig. **13**
Late 15th century; stone, traces of paint; 27½ in. (70 cm)
Heavily cleaned
David 1933, 1:132 n 2, 133; Dijon, Musée des Beaux-Arts 1974, cat. no. 45, pl. 45.

POUILLY-SUR-SAÔNE, Côte-d'Or, ar. Beaune
Church of Saint-Antoine
16th century; limestone; 17¾ in. (45 cm)
On high base; inscribed *CLAIRE* (probably donor's name)

POUY-SUR-VANNE, Aube, ar. Nogent-sur-Seine
Church of Saint-Jean-Baptiste; pp. **58**, **62**, Fig. **74**
Ca. 1520; stone
Cleaned; Virgin's head reset, base and Christ's left hand restored
Rézé-Huré 1960, 142, pl. 52.1, bibl.

PRADES D'AUBRAC, Aveyron, ar. Rodez
Church porch
Mid-16th century; painted stone; 27½ in. (70 cm)
Church rebuilt by Antoine André in 1541–42
Bou 1971, 149–50.

PRASLIN, Aube, ar. Troyes
Church of Saint-Parres, on high corbel
Mid-16th century; painted stone; 49¼ in. (125 cm)
Rézé-Huré 1960, 143, pl. 38.

PRAUTHOY, Haute-Marne, ar. Langres
Church, at entrance to choir
Late 16th century; painted stone; 48 in. (121.9 cm)

PRÉMERY, Nièvre, ar. Cosne-Cours-sur-Loire
Church of Saint-Marcel, above south altar; p. **117**
First quarter of 16th century; stone, original paint; 39⅜ in. (100 cm)
Right end, including Christ's feet, missing
Locquin 1907, 30, 31, pl. 8b; Pradel 1953, 99; Anfray 1964, 203, pl. 46a.

PRÉNY, Meurthe-et-Moselle, ar. Nancy
Cemetery chapel; p. **91**
Second half of 16th century; stone; 37¾ in. (96 cm)
Hees 1973, cat. no. 528.

PRÉTY, Saône-et-Loire, ar. Mâcon
Church
16th century; stone
Grivot 1974, 133.

PROUZEL, Somme, ar. Amiens
Church, in north chapel
1526; stone; 66⅞ in. (170 cm)
Funerary relief; with the two donors and founders of the chapel, Bastien le Scellier (d. 1525) and Antoinette de Calonne (d. 1539), and their children

Zanettacci 1954, 167 n 256, 168, ill. opp. 184.

PROVINS, Seine-et-Marne
Church of Saint-Ayoul, in north aisle; p. **62**, Fig. **80**
1526; stone; large
Carved by Jacques Jubert for the Maladrerie de Crolebarbe-lès-Provins (a local hospital for lepers)
Rézé-Huré 1962, 257.

PRUGNY, Aube. ar. Troyes
Church of Saint-Nicolas, on south side
Probably 16th century
Mutilated
Morel-Payen 1929, 209; Rézé-Huré 1960, 145, bibl.

PUITS, Côte-d'Or. ar. Montbard
Church
16th century; stone; 33½ in. (85.1 cm)
David 1933, 2:117.

PULLIGNY, Meurthe-et-Moselle, ar. Nancy
Chapel
First quarter of 16th century; painted stone; under lifesize
Restored
House on village square, in original niche on façade
16th century; stone; 12 in. (30.5 cm)
Damaged
Hees 1973, cat. no. 529.

PUY-CHALVIN, Hautes-Alpes, Briançon
Present location unknown; ex church
16th century; painted wood; under lifesize
Sentis 1974, 40, ill.

PUYCELCI, Tarn, ar. Albi
Church; p. **129**
16th century; painted wood; 34¼ in. (87 cm)
Allègre 1954, 1:251, 2: pl. 77b; Méras and Ternois 1961, cat. no. 83, bibl.; Bou 1972, 190, pl. 119.

PUYLAURENS, Tarn, ar. Castres
Church
16th century; wood

PUYMICLAN, Lot-et-Garonne, ar. Marmande
Church
16th century
Cleaned

PUY-SAINT-ANDRÉ, Hautes-Alpes,
ar. Briançon
Church, in tabernacle
16th century; painted wood;
under lifesize
With Mary Magdalene; perhaps a copy
of Pietà at Névache (q.v.)

QUEMIGNY-SUR-SEINE, Côte-d'Or,
ar. Montbard
Church of Saint-Bénigne; p. *33*
Late 15th century; stone, mottled
paint; 31½ in. (80 cm)
With blank shield on base
Dijon, Musée des Beaux-Arts 1975, 47,
cat. no. 39, pl. 4.

QUISSAC, Lot, ar. Figeac
Church of Saint-Gilles; p. *132*
Early 16th century; stone, modern
paint; 24⅜ in. (62 cm)
Cuquel and Escat 1980, cat. no. 14, ill.

RABASTENS, Tarn, ar. Albi
Church at Puichival
1. 16th century; painted wood;
   43¼ in. (110 cm)
   Restored
   Allègre 1954, 1:394.
2. In north chapel
   16th–17th century; stone
   Allègre 1954, 1:253 n 96.

RACÉCOURT, Vosges, ar. Epinal
Church
Ca. 1520; stone
With Mary Magdalene
Carel 1974, 79.

RACINES, Aube, ar. Troyes
Church of Saint-Eloi, on corbel in
north transept
Second quarter of 16th century;
painted stone; ca. 24 in. (61 cm)
Christ's right arm missing
Morel-Payen 1929, 210; Rézé-Huré
1960, 146, pl. 27.2.

RAMBERVILLERS, Vosges,
ar. Epinal
Church of Saint-Libaire, in right-hand
niche on porch
Early 16th century; stone;
under lifesize
Hofmann 1962, cat. no. 517;
Hees 1973, cat. no. 533.

RAMBUCOURT, Meuse,
ar. Commercy
Church, in niche

Second quarter of 16th century;
painted stone; small

RAMERUPT, Aube, ar. Troyes
Church of Saint-Roch, in west chapel;
possibly from former abbey of
La Pitié, nearby
Second quarter of 16th century;
painted stone; 33½ in. (85 cm)
With skull
Rézé-Huré 1960, 147, pl. 30.

RANTON, Vienne, ar. Châtellerault
Church, above altar
16th century; wood; under lifesize

RATENELLE, Saône-et-Loire,
ar. Mâcon
Church of the Assumption
16th century; stone

RAVIÈRES, Yonne, ar. Avallon
Church of Saint-Pantaléon
Late 16th century; limestone, traces of
old paint; 34⅝ in. (88 cm)

RECEY-SUR-OURCE, Côte-d'Or,
ar. Montbard
Church of Saint-Rémy, on north side
16th–17th century; painted stone;
28¾ in. (73 cm)
David 1933, 1:132 n 1.

RECOLOGNE, Doubs, ar. Besançon
Church
Second quarter of 16th century; stone;
43¼ in. (110 cm)
With coat of arms
Ferry 1946, 130, 131, ill.

RECOULES-PRÉVINQUIÈRES,
Aveyron, ar. Millau
Church at Vallée-Clause
Bou 1971, 149.

REGNÉVELLE, Vosges, ar. Epinal
Church
Early 16th century; painted stone;
32⅝ in. (83 cm)
With John and Mary Magdalene;
base broken
Hofmann 1962, cat. no. 526; Hees
1973, cat. no. 536; Simonin 1979, 20,
28, ill.

REGNÉVILLE-SUR-MER, Manche,
ar. Coutances
Church
Late 15th–early 16th century; stone;
under lifesize

Béranger-Menand 1984, 3:200, 201,
4:165, fig. 19.

REIMS, Marne
Church of Saint-Rémi, on retable;
from abbey of Ormont
1542; stone; under lifesize
With Peter, Anthony, and the donor,
Pierre Pineau; date inscribed

Musée Saint-Rémi
1. First quarter of 16th century;
   painted stone; 45⅝ in. (116 cm)
   Christ's head, right arm, and legs
   and Virgin's hands missing
2. From courtyard of the hospice of
   Saint-Marcoul; pp. *78*, *83*,
   Fig. *108*
   Ca. 1520; stone; under lifesize
   With John and Mary Magdalene
   (figure of donor, originally attached
   to base, now missing); faces
   chipped, crown of thorns broken
   Vitry and Brière 1911, pt. 1: pl.
   73.6; David 1933, 1:135 n 1;
   Forsyth 1970, 158.

REMENNECOURT, Meuse,
ar. Bar-le-Duc
Sacristy (former chapel)
16th century; stone
With coat of arms of Jean Thomesson,
seigneur and founder of chapel in 1513
Aimond 1943, 231, 324.

REMIREMONT, Vosges, ar. Epinal
Musée Charles Friry
Ca. 1510; wood, traces of paint,
45⅝ in. (116 cm)
Deeply cracked
Hofmann 1962, cat. no. 535;
Hees 1973, cat. no. 538.

Musée Municipal, inv. no. 397
First half of 15th century; stone;
39⅜ in. (100 cm)
Damaged
Hofmann 1962, cat. no. 544.

REMONCOURT, Meurthe-et-Moselle,
ar. Lunéville
Church
Nancy 1954, cat. no. 9.

REMONOT. See LES COMBES.

REMOVILLE, Vosges, ar.
Neufchâteau
Church of Notre-Dame
First half of 16th century; stone
Hees 1973, cat. no. 550.

REULLE-VERGY, Côte-d'Or,
ar. Dijon
Church, on modern corbel
16th–17th century; painted stone;
under lifesize

REVIERS, Calvados, ar. Caen
Church, in choir
First half of 16th century; stone
Sculpture in the round, attached as
keystone to vault
Engerand 1940, 1:140, pl. 28, fig. 1.

REYREVIGNES, Lot, ar. Figeac
Church of Sainte-Madeleine
Early 16th century; painted stone;
9⅞ in. (25 cm)
Christ missing
Cuquel and Escat 1980, cat. no. 16, ill.

RHÈGES-BESSY, Aube, ar. Nogent-
sur-Seine
Church of Saint-Antoine-et-Saint-
Sulpice at Rhèges, on south side;
p. *57*, Fig. *67*
Second quarter of 16th century; stone;
35⅜ in. (90 cm)
Corbel and statue carved in one piece;
Virgin's head reset; donor's coat of
arms (probably that of Aulney family,
seigneurs, or the prior of Rhèges) has
been erased
Caulin 1867, 428–31; Morel-Payen
1929, 303; Rézé-Huré 1960, 148,
pl. 26.2, bibl.
Church of Saint-Michel at Bessy, on
high modern corbel
1542; stone, traces of paint; 31½ in.
(80 cm)
Inscribed *Notre Dame de Pitié*, 1542
With two angels holding instruments
of the Passion; Christ's feet and right
arm missing, Virgin's head and torso
reset
Koechlin and Vasselot 1900, 199 n 1;
Morel-Payen 1929, 289.

RICEY-BAS and RICEY-HAUTE-
RIVE. See LES RICEYS.

LES RICEYS, Aube, ar. Troyes
Church of Saint-Pierre-en-Liens at
Ricey-Bas, in third chapel on south
side; p. *48*, Fig. *53*
First quarter of 16th century; stone;
ca. 50 in. (127 cm)
Virgin's head and Christ's lower legs
restored

Morel-Payen 1929, 211; Rézé-Huré
1960, 149, pl. 32, bibl.
Church of Saint-Jean-Baptiste at
Ricey-Haute-Rive, in chapel
Mid-16th century; stone; small
Morel-Payen 1929, 213; Rézé-Huré
1960, pl. 48.1; Rézé-Huré 1962, 260.

RICQUEBOURG, Oise, ar. Compiègne
Church

RIGNY-LE-FERRON, Aube,
ar. Troyes
Church of Saint-Martin, at entrance to
sanctuary; originally from altar in
seigneurial chapel; pp. *83-85*, *87*,
Figs. *110-11*
Ca. 1520; stone, traces of original
paint; 37⅜ in. (95 cm)
With kneeling donoress, Marie
d'Anglure; both ends of base cut
Troyes, Musée Historique 1953, cat.
no. 46; Salet 1957b, 440, 442–44;
Paris, Musée de l'Orangerie 1959, cat.
no. 70, pl. 11; Forsyth 1970, 158 n 55.

RILHAC-XAINTRIE, Corrèze,
ar. Tulle
Church
Early 16th century; limestone, traces
of paint; 29½ in. (75 cm)
Cloulas-Brousseau 1976, 129 n 45,
fig. 15.

RIOZ, Haute-Saône, ar. Vesoul
Church at Guiseuil
16th century; painted wood; ca. 40 in.
(101 cm)
Christ's right arm and right corner of
base missing
Ferry 1946, 129, 130, fig. 1.

LA RIVIÈRE, Gironde, ar. Libourne
Château, in chapel; p. *144*
First quarter of 16th century; stone;
under lifesize
With small kneeling angel (John and
Mary Magdalene originally attached)
Roudié 1975, 1:366–67, 2: fig. 184.

LA RIVIÈRE-DRUGEON, Doubs,
ar. Pontarlier
Church
16th century; painted wood; 33½ in.
(85 cm)
Besançon 1960, cat. no. 66.

RIVIÈRE-LES-FOSSES, Haute-
Marne, ar. Langres
Under a Calvary

Probably 16th century; stone; small
Humblot 1903, 197.

LA ROCHE-VANNEAU, Côte-d'Or,
ar. Montbard
Church
1. In sacristy; from cemetery niche;
   p. *203* n *24*
   Mid-15th century; stone, traces of
   paint; 25⅝ in. (65 cm)
   With blank shield; similar shield on
   companion statue has initials *G-C*,
   probably of local seigneur, Guy de
   la Paume, and his wife, who
   together may have given both
   statues
   Troescher 1940, 108, fig. 298;
   Dijon, Musée des Beaux-Arts 1971a,
   cat. no. 34; Quarré 1978, 88, fig. 45.
2. On south side of nave
   First quarter of 16th century; stone;
   23⅝ in. (60 cm)
   David 1933, 1:68 n 2.

RODELLE, Aveyron, ar. Rodez
Church, in chapel of Sainte-Tarcisse;
p. *141*, Figs. *193-94*
Early 16th century; painted stone;
34⅝ in. (88 cm)
With John and Mary Magdalene;
probably given by P. Cueyesse, who
founded chapel of Sainte-Marie-de-
Pitié at Rodelle in 1505
Bousquet 1961, 10–11, 114–15, pl. 9;
Méras and Ternois 1961, cat. no. 107,
pl. 19; Bousquet 1968, 217–21, fig. 6;
Bou 1971, 103–4, pls. 48–51; Boccador
1974, 1:129–35, figs. 126, 128, 131;
Baudoin 1977, 274.

Church at Lagnac, in choir; pp. *123-24*
Second quarter of 15th century; stone;
14½ in. (37 cm)
High relief, poorly repainted; with
John and Mary Magdalene
Bou 1971, 36, pl. 10.

RODEZ, Aveyron
Church of Saint-Amans, in third
chapel on north side
Early 16th century; stone, modern
paint; 39⅜ in. (100 cm)
With two angels
Bou 1971, 151–52.

Grand Séminaire
15th–16th century; stone; ca. 16 in.
(41 cm)
Bou 1971, 41 n 41.

Musée Fenaille; p. *123*
15th century; stone; small
By Belcastel Master; Virgin headless,
base and Christ's right arm broken
Bévotte 1936, 106 n 2, pl. 26b;
Boccador 1974, 1:124, fig. 120; Bou
1971, 41 n 42.

ROMAN, Eure, ar. Evreux
Church at Blandey
16th century; stone

ROQUEMAURE, Gard, ar. Nîmes
Church
16th century; marble

ROSIERES-AUX-SALINES, Meurthe-
et-Moselle, ar. Nancy
Courtyard of the Hospice Saint-Odile,
over door to chapel
Early 16th century; stone; small
Christ's right arm restored

ROSNAY-L'HÔPITAL, Aube,
ar. Bar-sur-Aube
Church of Notre-Dame-de-
l'Assomption, in north chapel of crypt;
p. *62*
16th century; stone; under lifesize
Weatherworn; Christ's arms partly
missing
Morel-Payen 1929, 272.

ROUGEMONT, Côte-d'Or,
ar. Montbard
Church, on modern corbel
Second quarter of 16th century; stone;
ca. 24 in. (61 cm)
David 1933, 1:68 n 4.

ROUILLY-SAINT-LOUP, Aube,
ar. Troyes
Church of Saint-Donat; p. *54*, Fig. *59*
First half of 16th century;
whitewashed stone; 41⅜ in. (105 cm)
One of a series of statues
Morel-Payen 1929, 215; Rézé-Huré
1960, 156, pl. 27.1, bibl.

ROUMÉNGOUX, Ariège, ar. Pamiers
Church
16th century; painted and gilded
wood; 34⅝ in. (88 cm)
Lourdes 1958, cat. no. 61.

ROUVRES-EN-PLAINE, Côte-d'Or,
ar. Dijon
Church, on north side; p. *23*
Late 15th century; painted stone;
35⅜ in. (90 cm)

Christ's right leg and Virgin's left hand
missing
Quarré 1952–54, 27.

ROYER, Saône-et-Loire, ar. Mâcon
Church, in presbytery
16th century; wood
Grivot 1974, 133.

RUE, Somme, ar. Abbeville
Chapel of the Holy Spirit
1. Behind main altar
   After 1532; painted stone; small
   Zanettacci 1954, 113, 114, 118, ill.
2. On tympanum over north door
   After 1532; stone; small
   Christ's body reversed; restored in
   19th century
   Vitry and Brière 1904, pl. 129.4.

RUFFEY-SUR-SEILLE, Jura,
ar. Lons-le-Saunier
Church; p. *203* n *24*
First quarter of 16th century; painted
stone; under lifesize

RUPPES, Vosges, ar. Neufchâteau
Church
16th century; under lifesize
Simonin 1979, 20, 28, ill., 32.

RUSTROFF, Moselle, ar. Thionville-
Est
Church, in chapel on south side
First quarter of 16th century; stone;
ca. 20 in. (51 cm)
Kirch 1938, 127, 128, ill.; Hofmann
1962, cat. no. 578; Hees 1973, cat.
no. 562.

SAFFRES, Côte-d'Or, ar. Montbard
Church of Saint-Pierre; p. *37*
Late 15th century; stone, paint old but
not original; 17¾ in. (45 cm)
With John and Mary Magdalene
David 1933, 1:135–36, 142, fig. 59;
Dijon, Ancienne Eglise Saint-Philibert
1958, cat. no. 53.

SAILLANT-D'ALLASSAC. See
ALLASSAC.

SAINCAIZE-MEAUCE, Nièvre,
ar. Nevers
Chapel of former church of
Saint-Symphorien
Late 15th–early 16th century; stone;
39⅜ in. (100 cm)
Anfray 1964, 202.

SAINT-AFFRIQUE, Aveyron,
ar. Millau
Church at Le Cambon; p. *124*,
Fig. *170*
Ca. 1530; painted stone; 23⅝ in.
(60 cm)
Bou 1971, 78 n 36, bibl.

SAINT-AGNAN-D'HAUTEFORT. See
HAUTEFORT.

SAINT-ANDRÉ-EN-MORVAN.
Nièvre, ar. Clamecy
Church of Saint-André
Early 16th century; painted stone;
33½ in. (85 cm)
Small Christ, nose broken
Anfray 1964, 203–4.

SAINT-ANDRÉ-LES-VERGERS,
Aube, ar. Troyes
Church of Saint-André
1. Above south entrance
   Second quarter of 16th century;
   stone; small
   Vitry and Brière 1904, pl. 127.3;
   Morel-Payen 1929, 127; Rézé-Huré
   1960, 157, pl. 37.1.
2. In north aisle; pp. *49-51, 54*,
   Fig. *58*
   First quarter of 16th century; stone;
   under lifesize
   Probably from nearby abbey of
   Moutier-la-Celle, which owned the
   church
   Morel-Payen 1929, 128; Rézé-Huré
   1960, 158, pl. 16.2, bibl.

SAINT-AULAIRE, Corrèze, ar. Brive-
la-Gaillarde
Church, under arch of former door to
funerary chapel; p. *120*, Fig. *165*
Early 16th century; limestone, traces
of old paint; 42½ in. (108 cm)
Cloulas-Brousseau 1960, 19, 20;
Cloulas-Brousseau 1976, 124.

SAINT-AVENTIN, Haute-Garonne,
ar. Saint-Gaudens
Church
Mâle 1925, 130 n 3.

SAINT-AVERTIN, Indre-et-Loire,
ar. Tours
Chapel near bridges, in sacristy
16th century; painted stone; small
Moussé [1915], 180–81.

SAINT-BASLE. See LIGNEVILLE.

SAINT-BÉAT, Haute-Garonne,
ar. Saint-Gaudens
Church, in south aisle
Last quarter of 16th century; painted
wood; 39⅜ in. (100 cm)
Lourdes 1958, cat. no. 53.

SAINT-BOMER, Eure-et-Loir,
ar. Nogent-le-Rotrou
Church, in altar retable
16th century; stone

SAINT-BONNET-AVALOUZE,
Corrèze, ar. Tulle
Church, in chapel in north side of
nave; p. *119*
16th century; painted stone; 16⅛ in.
(41 cm)
Cloulas-Brousseau 1976, 124 n 19,
fig. 5.

SAINT-BONNET-DE-JOUX, Saône-
et-Loire, ar. Charolles
Museum
15th–16th century; stone
Grivot 1974, 134.

SAINT-BONNET-LA-RIVIÈRE,
Corrèze, ar. Brive-la-Gaillarde
Church
First quarter of 16th century;
limestone, traces of paint; ca. 22 in.
(55.9 cm)
With holy women; one head replaced
(originally may have been John)
Cloulas-Brousseau 1976, 129.

SAINT-BRIEUC-DE-MAURON,
Morbihan, ar. Vannes
Church, in niche
16th century; small

SAINT-CHARTIER, Indre,
ar. La Châtre
Church, in niche in north transept
Probably 16th century; stone;
ca. 12 in. (30 cm)
Pajot 1941, 146.

SAINT-CHELY-D'APCHER, Lozère,
ar. Mende
Church; from the local church of the
Cordeliers
16th century; painted wood; 39⅜ in.
(100 cm)

SAINT-CHRISTOPHE-EN-BRESSE,
Saône-et-Loire, ar. Chalon-sur-Saône
Church; pp. *41, 203* n *30*, Fig. *32*
Second quarter of 16th century; wood

Painted center of base restored
Grivot 1974, 134.

SAINT-CLÉMENT, Corrèze, ar. Tulle
Church
First quarter of 16th century;
limestone, modern paint; 23⅝ in.
(60 cm)
Cloulas-Brousseau 1976, 131–32,
fig. 17, 134 n 16.

SAINT-CÔME-D'OLT, Aveyron,
ar. Rodez
Church
Probably 16th century
Guide Bleu 1960, 458.

SAINT-DENIS-DE-VAUX, Saône-
et-Loire, ar. Chalon-sur-Saône
Church; p. *43*, Fig. *36*
Second quarter of 16th century; wood,
modern paint; under lifesize
Grivot 1974, 134.

SAINT-DIÉ, Vosges
Chapel of the Grand Séminaire
Ca. 1600; gilded wood; 29½ in.
(75 cm)
Hees 1973, cat. no. 595.

SAINTE-AGNÈS, Jura, ar. Lons-
le-Saunier
Church, on corbel
First half of 16th century; wood

SAINTE-CATHERINE-DE-
FIERBOIS, Indre-et-Loire, ar. Chinon
Church
Late 15th century; stone; 17¾ in.
(45 cm)
With six other figures
Vitry 1901, 247, 248, ill.

SAINTE-ENIMIE, Lozère, ar. Florac
Church
15th–16th century; stone; 29½ in.
(75 cm)

SAINTE-FAUSTE, Indre,
ar. Issoudun
Church; from oratory of château;
p. *205* n *7*
16th century; stone; ca. 28 in. (71 cm)
With two angels
Bourges 1956, cat. no. 77; Pajot 1941,
129 n 3.

SAINTE-FORTUNADE, Corrèze,
ar. Tulle
Château, from niche in surrounding
wall

Early 16th century; stone; 23¼ in.
(59 cm)
Broken in three places; badly
weatherworn
Cloulas-Brousseau 1976, 135 n 51,
fig. 21.

Oratory façade
16th century; stone, modern paint;
ca. 20 in. (51 cm)
Cloulas-Brousseau 1976, 135 n 51.

SAINTE-GENEVIÈVE-SUR-
ARGENCE, Aveyron, ar. Rodez
Church, on Calvary; from nearby
Saint-Mayme (part of Onet-le-Château)
16th century; stone; small
Initials *I D F* on base; weatherworn
Bévotte 1936, 107.

SAINT-ELIX-THEUX, Gers,
ar. Mirande
Church
Probably Spanish; 15th–16th century;
wood with gesso

SAINT-EMILION, Gironde,
ar. Libourne
Church
First quarter of 16th century; painted
wood; small

SAINTE-MONDANE, Dordogne,
ar. Sarlat-la-Canéda
Château of Fénelon
First quarter of 16th century; stone;
small

SAINT-EUSÈBE, Saône-et-Loire,
ar. Chalon-sur-Saône
Church; p. *203* n *27*
First half of 16th century; stone
Statue and corbel carved in one piece;
with shield bearing initials *K P*; with
chalice; Christ's right arm and leg
missing; faces weathered

SAINT-FARGEAU, Yonne,
ar. Auxerre
Church; p. *33*, Fig. *22*
First quarter of 16th century; painted
stone; under lifesize

SAINT-FLOUR, Cantal
Private collection
16th–17th century

SAINT-FRONT, Lot-et-Garonne,
ar. Villeneuve-sur-Lot
Château of Bonaguil, in chapel
16th–17th century; wood

SAINT-GENGOUX-DE-SCISSÉ,
Saône-et-Loire, ar. Mâcon
Church; p. *43*
First quarter of 16th century; stone
Christ's right leg missing
Grivot 1974, 134.

SAINT-GENIEZ-D'OLT, Aveyron,
ar. Rodez
Church of the Penitents; from former
Augustinian convent
16th century; painted stone; 23⅝ in.
(60 cm)
Bousquet 1951, 20; Bou 1971,
149 n 38, pl. 76.

SAINT-GERMAIN-DES-FOSSÉS,
Allier, ar. Vichy
Church of Notre-Dame
Early 16th century; stone
Repaired; pilgrimage center
Génermont and Pradel 1938, 213.

SAINT-GERMAIN-LES-BELLES,
Haute-Vienne, ar. Limoges
Church
Early 16th century; wood; 26¾ in.
(68 cm)
Virgin's left arm and Christ's legs and
left hand restored and repainted
Bellac 1973, cat. no. 3, ill., bibl.

SAINT-GILLES, Gard, ar. Nîmes
Church of Saint-Gilles
Early 16th century; probably stone

SAINT-GRÉGOIRE, Tarn, ar. Albi
Church at Caussanels
16th century; stone
Christ's body mutilated
Allègre 1954, 1:251.

SAINT-HÉLIER, Côte-d'Or,
ar. Montbard
Church
First quarter of 16th century; stone;
19⅝ in. (50 cm)
David 1933, 2:28, fig. 9.

SAINT-HILAIRE, Doubs,
ar. Besançon
Oratory
Mid-16th century; wood; 35 in.
(89 cm)
Besançon 1960, cat. no. 73.

SAINT-JEAN-D'ALCAPIÈS, Aveyron,
ar. Millau
Church

SAINT-JEAN-DE-CHEVELU, Savoie,
ar. Chambéry
Chapel at Monthoux
Early 16th century; wood; ca. 28 in.
(71 cm)
With John and Mary Magdalene

SAINT-JEAN-DELNOUS, Aveyron,
ar. Rodez
Church

SAINT-JEAN-DE-LUZ, Pyrénées-
Atlantiques, ar. Bayonne
Church of Saint-Jean-Baptiste
16th–17th century; stone
With small figure of donor; mutilated
Guide Bleu 1959, 148.

SAINT-JEAN-DE-MAURIENNE,
Savoie
Cathedral, on ciborium near main altar
Late 15th century; stone; small
Christ's legs missing; ciborium given
in 1495 by Bishop Etienne de Morel
Truchet 1903, 599–602, ill.

SAINT-JEAN-DE-VAUX, Saône-
et-Loire, ar. Chalon-sur-Saône
Church, on console above altar; p. *43*
First quarter of 16th century; wood,
modern paint; ca. 54 in. (137 cm)
With coats of arms, probably of donor
Grivot 1974, 134.

Marketplace, in niche over doorway
Second quarter of 16th century; stone;
ca. 12 in. (30 cm)

SAINT-JEAN-DU-BRUEL, Aveyron,
ar. Millau
Church

SAINT-JEAN-ET-SAINT-PAUL,
Aveyron, ar. Millau
Church

SAINT-JEAN-LE-FROID. See
MARCILLAC-VALLON.

SAINT-JEANVRIN, Cher, ar. Saint-
Amand-Montrond
Church
1. On corbel in tomb niche;
   pp. *109, 111*
   Ca. 1510; whitewashed stone;
   17¾ in. (45 cm)
   Blanchefort coat of arms over niche
   and on transept wall
   Vitry 1901, 314 n 1; Pajot 1941,
   129, 130.

2. Over altar in north transept
   Early 16th century; whitewashed
   stone; 23⅝ in. (60 cm)
   Virgin's face mutilated
   Pajot 1941, 129.

SAINT-JORY-LAS-BLOUX,
Dordogne, ar. Périgueux
Church; p. *123*
16th century; stone; 27½ in. (70 cm)
Secret [1959?], cat. no. 52.

SAINT-JULIEN-LES-VILLAS, Aube,
ar. Troyes
Church of Saint-Julien, over altar on
north side; p. *62*, Fig. *79*
Ca. 1520; repainted stone; 23⅝ in.
(60 cm)
On original corbel with two angels
holding instruments of the Passion
Morel-Payen 1929, 141; Rézé-Huré
1960, 159–60, pl. 36.1, bibl.

SAINT-LAURENT-D'ANDENAY,
Saône-et-Loire, ar. Chalon-sur-Saône
Church
Mid-16th century; wood
Grivot 1974, 134.

SAINT-LAURENT-D'OLT, Aveyron,
ar. Millau
Church, on south wall; from château
15th–16th century; wood; 25⅝ in.
(65 cm)
Bou 1971, 149.

SAINT-LAURENT-LES-EGLISES,
Haute-Vienne, ar. Limoges
Church; p. *205* n *1* (Ch. V)
Early 16th century; stone, modern
paint; 21⅝ in. (55 cm)
Bellac 1973, cat. no. 15, ill., bibl.

SAINT-LAURENT-SUR-SÈVRE,
Vendée, ar. La Roche-sur-Yon
Church
16th century; stone, modern paint;
small

SAINT-LÉGER-DU-MALZIEU,
Lozère, ar. Mende
Church
16th century; painted wood

SAINT-LÉGER-LA-MONTAGNE,
Haute-Vienne, ar. Limoges
Chapel of Notre-Dame de Sauvagnac;
p. *123*
First quarter of 16th century; upper
half, wood/lower half, terracotta—

possibly of different dates; 26⅜ in.
(67 cm)
With high base
Bellac 1973, cat. no. 37, ill., bibl.

Chapel of Saint-Pierre-la-Montagne;
p. **205** n **2** (Ch. V)
Early 16th century; painted stone;
22½ in. (57 cm)
Some plaster repairs
Bellac 1973, cat. no. 25, ill., bibl.

SAINT-LÉGER-PRÈS-TROYES,
Aube, ar. Troyes
Church, in north aisle
16th century; stone
Morel-Payen 1929, 221; Rézé-Huré
1960, 161, pl. 58.1, bibl.

SAINT-LÉGER-SUR-DHEUNE,
Saône-et-Loire, ar. Chalon-sur-Saône
Church
16th century
With John and Mary Magdalene

SAINT-LÉONARD-DE-NOBLAT,
Haute-Vienne, ar. Limoges
Church of Saint-Léonard*
1. First quarter of 16th century;
painted stone; 20½ in. (52 cm)
Limoges 1956, 28, cat. no. 18,
pl. 17.1; Bellac 1973, cat. no. 2, ill.,
bibl.
2. First quarter of 16th century; stone,
modern paint; 24¾ in. (63 cm);
p. **119**, Fig. **160**
Christ's right arm replaced in wood
Bellac 1973, cat. no. 10, ill., bibl.
*See also **PÉRIGUEUX.**

SAINT-LOTHAIN, Jura, ar. Lons-
le-Saunier
Church; pp. **33, 37,** Fig. **26**
Second quarter of 16th century;
alabaster; 33⅞ in. (86 cm)
Base chipped
Duhem et al. 1972, 160.

SAINT-LOUP-DE-VARENNES,
Saône-et-Loire, ar. Chalon-sur-Saône
Church façade, on original corbel
First quarter of 16th century; stone
Weatherworn
Grivot 1974, 134.

SAINT-LOUP-SUR-SEMOUSE,
Haute-Saône, ar. Lure
Church
First half of 16th century; wood

SAINT-LUBIN-DES-JONCHERETS,
Eure-et-Loir, ar. Dreux
Church, at entrance door
Second quarter of 16th century; stone;
under lifesize
Nouvelles de l'Eure 1973–74, 50:63, ill.

SAINT-LYÉ, Aube, ar. Troyes
Church of Saint-Lyé
Mid-16th century; painted limestone;
about lifesize
Morel-Payen 1929, 222.

SAINT-MAGNE, Gironde, ar.
Bordeaux
Church
Second quarter of 16th century; stone,
traces of paint
Roudié 1975, 1:372.

SAINT-MARCEL, Ardennes,
ar. Charleville-Mézières
Chapel of Giraumont
1. In outside niche above small
entrance door
Repaired in 1835
2. 1513; probably stone; small
With John, Mary Magdalene, two
holy women, and kneeling donor,
Jean Lhommelet, founder of chapel;
date inscribed

SAINT-MARCEL-CAMPES, Tarn,
ar. Albi
Church at Campes, in nave; from
roadside cross; p. **132**
Early 16th century; white stone;
31½ in. (80 cm)
With John, Mary Magdalene, and
angel; previously in front of church
Bévotte 1936, 112 n 1; Allègre 1954,
1:253, 322–23, 2: fig. 128c.

SAINT-MARC-SUR-SEINE, Côte-
d'Or, ar. Montbard
Church, in retable; p. **203** nn **24, 29**
First half of 16th century; stone; small
Relief; with John and Mary Magdalene

SAINT-MARTIN-AUX-BOIS, Oise,
ar. Clermont
Church, in sacristy
Second quarter of 16th century; stone;
under lifesize
With John and Mary Magdalene;
probably given by Guy de Baudreuil,
who rebuilt and furnished the abbey
church
Vitry 1901, 476, 477, ill.; Vitry and

Brière 1911, pt. 1: pl. 75.4; Vergnet-
Ruiz and Vanuxem 1945, 159–60,
171–73, ill.; Zanettacci 1954, 229–30.

SAINT-MARTIN-DE-LANDELLES,
Manche, ar. Avranches
Church, on corbel
Early 16th century; stone; small
Béranger-Menand 1984, 3:200, 201,
4:154, fig. 16.

SAINT-MARTIN-DU-LAC, Saône-
et-Loire, ar. Charolles
Church
15th–16th century; wood
Grivot 1974, 134.

SAINT-MARTIN-LE-BEAU, Indre-
et-Loire, ar. Tours
Church
Early 16th century; stone; 35⅜ in.
(90 cm)
With John, Mary Magdalene, and
donoress
Moussé [1915], 234–35, ill.; Pradel
1953, 97.

SAINT-MARTIN-SAINT-FIRMIN,
Eure, ar. Bernay
Church
16th century; painted stone

SAINT-MARTIN-SUR-OUANNE,
Yonne, ar. Auxerre
Church, over altar in modern chapel
Second quarter of 16th century; stone;
39⅜ in. (100 cm)
David 1933, 1:66 n 4.

SAINT-MARTIN-TERRESSUS,
Haute-Vienne, ar. Limoges
Church; p. **119**
First quarter of 16th century; painted
stone; 33½ in. (85 cm)
Virgin's hands damaged
Limoges 1956, 27, cat. no. 16; Bellac
1973, cat. no. 40, ill., bibl.

SAINT-MARTORY, Haute-Garonne,
ar. Saint-Gaudens
Church
16th century; stone
Bévotte 1936, 42.

SAINT-MAUR-DES-FOSSÉS,
Val-de-Marne, ar. Créteil
Musée Municipal; from château of
L'Etape, Chennevières-sur-Marne
First quarter of 16th century; stone;
small
Christ's head and right arm missing

SAINT-MÉARD, Haute-Vienne,
ar. Limoges
Church, on north wall
16th century; painted stone; 13⅜ in.
(34 cm)
Bellac 1973, cat. no. 33, ill., bibl.

SAINT-MENOUX, Allier, ar. Moulins
Church of Saint-Menoux, above altar
in south aisle; p. *103*, Fig. *141*
First quarter of 16th century; stone
Génermont and Pradel 1938, 224; Ford
and Vickers 1939, 41, no. 48.

SAINT-MICHEL-EN-BRENNE,
Indre, ar. Le Blanc
Church
First half of 16th century; painted
stone; ca. 36 in. (91 cm)
One of a series of statues; Christ's
head and feet missing, Virgin cut in
half and reset

SAINT-NICOLAS-DE-PORT,
Meurthe-et-Moselle, ar. Nancy
Church of Saint-Nicolas, in north
chapel; p. *88*, Fig. *116*
Second decade of 16th century;
sandstone; 35⅜ in. (90 cm)
Carved by follower of Jacques Bachot
Koechlin and Vasselot 1900, 81–84,
117 n 1; Hofmann 1962, cat. no. 618;
Forsyth 1970, 56 n 13; Hees 1973,
cat. no. 614.

SAINT-NICOLAS-DE-SOMMAIRE,
Orne, ar. Argentan
Chapel
Second quarter of 16th century; stone;
small
High relief; with John (headless),
Mary Magdalene, and donor
Nouvelles de l'Eure 1970, 38:29, ill.

SAINT-OFFENGE-DESSUS, Savoie,
ar. Chambéry
Church, on corbel in nave; from
retable in former Antonine church at
Chambéry
Early 15th century; painted wood;
27½ in. (70 cm)
With John and Mary Magdalene

SAINT-OUEN-DOMPROT, Marne,
ar. Vitry-le-François
Church of Saint-Etienne; p. *73*
First half of 16th century; stone,
traces of paint; 35⅜ in. (90 cm)
Virgin's head reset

SAINT-PARRES-AUX-TERTRES,
Aube, ar. Troyes
Private collection
16th century
Rézé-Huré 1962, 259.

SAINT-PARRES-LÈS-VAUDES, Aube,
ar. Troyes
Church of Saint-Parres, on north side;
p. *57*, Fig. *69*
Ca. 1520; painted stone; 42⅞ in.
(109 cm)
Christ's right arm missing
Morel-Payen 1929, 223; Rézé-Huré
1960, 164, pl. 28.1, bibl.; Rézé-Huré
1962, 263.

SAINT-PAUL, Cantal, ar. Mauriac
Church
Late 15th–early 16th century; painted
wood; 28 in. (71 cm)
With small kneeling donor; some
cracks and worm holes

SAINT-PAUL, Haute-Vienne,
ar. Limoges
Church
16th century; painted wood; 36⅝ in.
(93 cm)
Worm-eaten
Bellac 1973, cat. no. 6, ill., bibl.

SAINT-PHAL, Aube, ar. Troyes
Church of Saint-Phal, on north side;
pp. *70-71*, Fig. *87*
Ca. 1520; stone, traces of old paint;
38¼ in. (97 cm)
Koechlin and Vasselot 1900, 116, 117;
Michel 1911, 590; Morel-Payen 1929,
223; Rézé-Huré 1960, 166–67, pl. 23.1,
bibl.

SAINT-PIERRE-D'ALBIGNY,
Savoie, ar. Chambéry
Church, in north aisle
16th century; wood; 43¼ in. (110 cm)

SAINT-PIERRE-DE-CHIGNAC,
Dordogne, ar. Périgueux
Church; p. *123*
15th–16th century; stone; small

SAINT-PIERRE-LE MOÛTIER,
Nièvre, ar. Nevers
Church, above altar of chapel in side
aisle; from former priory in the city;
p. *117*, Fig. *159*
First quarter of 16th century; stone;
39⅜ in. (100 cm)
With John and Mary Magdalene; all

figures carved from a single stone;
perhaps given by a bishop of Nevers
Locquin 1907, 28–30, pl. 8a; David
1933, 1:135 n 1; Anfray 1964, 206–7,
pl. 47b.

SAINT-POURÇAIN-SUR-SIOULE,
Allier, ar. Moulins
Church
16th century; stone; small

SAINT-SEINE-L'ABBAYE, Côte-d'Or,
ar. Dijon
Abbey church, in chapel; pp. *44-45*,
Fig. *39*
First quarter of 16th century; stone;
36¼ in. (92 cm)
Christ's feet missing; given in 1512 by
Hugues de Ternay, for whom it was
undoubtedly made
Chabeuf 1915, 70; David 1933,
1:300 n 2.

SAINT-SILVAIN-MONTAIGUT,
Creuse, ar. Guéret
Church, in outside niche
15th century; stone; small
Lacrocq 1934, 167, ill.

SAINT-SULPICE-LES-FEUILLES,
Haute-Vienne, ar. Bellac
Presbytery; p. *123*
15th–16th century; painted wood;
28⅜ in. (72 cm)
Worm-eaten
Bellac 1973, cat. no. 21, ill., bibl.

SAINT-SYLVESTRE, Haute-Vienne,
ar. Limoges
Church; p. *119*, Fig. *163*
Ca. 1500; stone, original paint;
25¼ in. (64 cm)
With coat of arms of Cardinal
Guillaume Briçonnet (d. 1514),
governor-general of Languedoc from
1495 to 1507
Bellac 1973, cat. no. 30, ill., bibl.

SAINT-SYMPHORIEN-LE-CHÂTEAU,
Eure-et-Loir, ar. Chartres
Church
16th century; marble; 23⅝ in. (60 cm)

SAINT-THIBAULT, Aube, ar. Troyes
Church of Saint-Thibault
First half of 16th century; painted
stone
Rézé-Huré 1960, 169, bibl.

SAINT-VAAST-DE-LONGMONT,
Oise, ar. Senlis
Church
Mid-16th century; whitewashed wood;
small
Zanettacci 1954, 276.

SAINT-VAURY, Creuse, ar. Guéret
Church, in retable
Late 15th century; stone
Relief

SAINT-VIGOR-D'YMONVILLE,
Seine-Maritime, ar. Le Havre
Church
16th century
With Mary Magdalene and five angels

SALERS, Cantal, ar. Mauriac
Church, in outside niche at north
corner
First quarter of 16th century; stone;
small
Jalenques 1923, 32.

SALIGNY, Yonne, ar. Sens
Church
Probably 16th century
Perrin 1940, 149.

SALINS-LES-BAINS, Jura, ar. Lons-
le-Saunier
Church of Saint-Maurice; p. *33*,
Fig. *25*
Second quarter of 16th century;
alabaster; 25⅝ in. (65 cm)
Attributed to François Landry; with
coat of arms of Saint-Mauris family,
perhaps Jean (d. 1555)
Brune 1912, 157; Besançon 1960,
cat. no. 71.

LA SALLE, Saône-et-Loire, ar. Mâcon
Church
16th century; wood
Grivot 1974, 134.

SALLES-CURAN, Aveyron, ar. Millau
Church of the Cordeliers, on cross in
chevet
16th century; probably stone

SALLES-LA-SOURCE, Aveyron,
ar. Rodez
Church of Saint-Laurent
16th century; painted wood

SALMIECH, Aveyron, ar. Rodez
Church at Carcenac, above altar in
chapel of Saint John; from a cloister
chapel of the Cordeliers in Rodez;

p. *140*, Figs. *191-92*
Ca. 1510; stone, old paint; 48⅜ in.
(123 cm)
With John and Mary Magdalene;
copy at Espalion (q.v.)
Méras and Ternois 1961, cat. no. 113a;
Bou 1971, 116–28, pls. 60–67; Forsyth
1974, 135–39; Baudoin 1977, 346–47.

SALON, Aube, ar. Nogent-sur-Seine
Church of Saint-Martin, on top of
retable in baptismal chapel
16th century; stone; 39 in. (99.1 cm)
With John and Mary Magdalene;
retable dated 1558
Morel-Payen 1929, 306; Rézé-Huré
1960, 173, pl. 53.2, bibl.; Rézé-Huré
1962, 267.

SALON-DE-PROVENCE, Bouches-
du-Rhône, ar. Aix-en-Provence
Church of Saint-Laurent; p. *139*,
Figs. *187-88*
1520–40; stone, traces of paint;
about lifesize
Pietà-Deposition; with John, Mary
Magdalene, Joseph, Nicodemus, and
two holy women
Doré 1930, 84, pl. 357.

LA SALVETAT-PEYRALES,
Aveyron, ar. Rodez
Ulysse Lacombe collection
1. 15th–16th century; stone; 19⅝ in.
   (50 cm)
   Bou 1971, 150.
2. From Sauveterre-de-Rouergue
   Stone; 17¾ in. (45 cm)
   Bou 1971, 150.

SANCY, Meurthe-et-Moselle, ar. Briey
Church, near south altar
Second quarter of 16th century; wood;
33½ in. (85 cm)
Carel 1974, 79; Carel 1975, 99, ill.

SANRY-LÈS-VIGY, Moselle, ar. Metz-
Campagne
Church; from Villers-Bettnach
16th century; wood
Laurent 1979, 50, ill.

SARCICOURT. See JONCHERY.

SARLAT-LA-CANÉDA, Dordogne
Cathedral of Saint-Sacerdos; p. *123*
16th century; stone; 8⅝ in. (22 cm)
Mutilated
Secret [1959?], no. 53.

SARRAN, Corrèze, ar. Tulle
Church; p. *119*
Early 16th century; painted limestone;
21⅝ in. (55 cm)
Cloulas-Brousseau 1976, 132–33,
fig. 26.

SARTES, Vosges, ar. Neufchâteau
Church; probably from local
hermitage, Notre-Dame-de-Pitié-
de-la-Roche
Second quarter of 15th century;
painted stone; 18⅛ in. (46 cm)
Hofmann 1962, cat. no. 586.

SASSENAY, Saône-et-Loire,
ar. Chalon-sur-Saône
Church, above outside door; p. *43*
First quarter of 16th century; stone;
under lifesize
With blank shield; weatherworn
Grivot 1974, 134.

SASSEVILLE, Seine-Maritime,
ar. Dieppe
Church
16th century

SAULIEU, Côte-d'Or, ar. Montbard
Church of Saint-Androche
Mid-16th century; painted stone;
under lifesize
Possibly given by Antoinette
de Fontette
David 1933, 2:397.

SAULXURES-SUR-MOSELOTTE,
Vosges, ar. Epinal
Church
Late 16th century; stone; 47¼ in.
(120 cm)
Damaged
Hees 1973, cat. no. 573.

SAUMUR, Maine-et-Loire
Church of Notre-Dame-des-Ardilliers
16th–17th century
Christ's body reversed

Church of Saint-Pierre
16th century
With John and Mary Magdalene

LA SAUNIÈRE, Creuse, ar. Guéret
Church
15th century; granite; 34⅝ in.
(88 cm)
Christ's body reversed; with John and
Mary Magdalene
Lacrocq 1934, 175, ill.; Langlois 1949,
cat. no. 84.

SAUVETERRE-DE-ROUERGUE,
Aveyron, ar. Rodez
Church at Albagnac; ex coll.
Ulysse Lacombe
Second quarter of 15th century; stone
Bou 1971, 150 n 43.

SAVIANGES, Saône-et-Loire,
ar. Chalon-sur-Saône
Church
16th century; stone
Grivot 1974, 134.

SAVIGNY-EN-REVERMONT, Saône-
et-Loire, ar. Louhans
Church
Late 15th–early 16th century; painted
stone; 39⅜ in. (100 cm)
Autun 1958, cat. no. 17; Grivot 1974,
134.

SAVIGNY-SOUS-MÂLAIN, Côte-d'Or,
ar. Dijon
Church of Saint-Etienne; from nearby
oratory; pp. *45, 203* n *24*, Fig. *45*
Second quarter of 16th century; stone;
ca. 40 in. (101 cm)
One of a series of sculptures given by
Sercey family, seigneurs
David 1933, 1:331 n 2, 2:30–33,
fig. 11.

SÉGUR, Aveyron, ar. Millau
Pilgrimage chapel of Notre-Dame at
Bergounhoux
Second half of 15th century; wood;
28⅜ in. (72 cm)
Bousquet 1951, 11; Bou 1971, 149.

SEIX, Ariège, ar. Saint-Girons
Chapel of Notre-Dame-de-Pitié
16th century; wood

SELONCOURT, Doubs,
ar. Montbéliard
Church
Mid-16th century; stone

SEMBLANÇAY, Indre-et-Loire,
ar. Tours
Church
16th century; stone
Probably given by a baron
of Semblançay

SENLIS, Oise
Cathedral of Notre-Dame, in baptismal
chapel on south side; from Vaux, near
Creil
First half of 16th century; stone, some
paint; under lifesize

With lettered border; Christ's left leg
missing
Zanettacci 1954, 121.

SENNECEY-LE-GRAND, Saône-
et-Loire, ar. Chalon-sur-Saône
Church of Saint-Julien
16th–17th century; wood
David 1933, 2:382 n 1; Grivot 1974,
134, 189, ill.

SENONCOURT, Haute-Saône,
ar. Vesoul
Church
16th century
Ferry 1946, 128.

SENONGES, Vosges, ar. Epinal
Church
Early 16th century; stone; 39⅜ in.
(100 cm)
Hees 1973, cat. no. 579.

SENS, Yonne
Bezout collection; from a barn at
Saint-Clément, probably originally
from abbey of Sainte-Colombe
16th century; wood; under lifesize
Weatherworn
Perrin 1940, 138, 141, 142.
Church of Saint-Pierre
1. In retable
First quarter of 16th century; stone
With John, Mary Magdalene,
donors, and angels
Perrin 1940, 147, bibl.
2. On confessional
Second half of 16th century; stone
Perrin 1940, 147, 148.
Church of Saint-Savinien
Mid-16th century; stone; large
Once buried beneath chevet; mutilated
Perrin 1940, 142–44.
House at 12 rue des Vieilles-Etuves,
on façade
16th century; stone
Perrin 1940, 145–47.
Palais Synodal, on corbel in crypt
16th century; stone; ca. 40 in.
(101 cm)
Perrin 1940, 148, 149.

SERQUEUX, Haute-Marne,
ar. Langres
Church
16th century; 25⅝ in. (65 cm)

SERRES, Meurthe-et-Moselle,
ar. Lunéville
Maison Barbe, near church
Late 15th–early 16th century; painted
stone; 27½ in. (70 cm)
Duvernoy 1913, 119, ill.

SERVIÈRES. See **VILLECOMTAL**.

SERVIGNAT, Ain, ar. Bourg-
en-Bresse
Church
Late 15th–early 16th century; painted
stone; 45¼ in. (115 cm)

SEVREY, Saône-et-Loire, ar. Chalon-
sur-Saône
Church
16th century; wood
Grivot 1974, 134.

SIMORRE, Gers, ar. Auch
Abbey church, in north transept
15th–16th century
Probably given during reconstruction
of church by Jean de Marre, bishop of
Condom (1497–1521), or by Roger de
Labarthe, abbé (1492–1519)
Jullian 1945, 240; *Guide Bleu* 1959,
351; Couzy 1970, 318–19.

SOLESMES, Sarthe, ar. La Flèche
Abbey of Saint-Pierre-et-Saint-Paul, in
south transept of church above altar
of Notre-Dame-de-Pitié in chapel of
Sainte-Croix; p. *105*, Figs. *142-44*
Early 16th century; stone; 45¼ in.
(115 cm)
Chapel founded in 1477 by the prior
Philibert de la Croix
Guépin 1876, 9; La Tremblaye 1892,
109, 116; Vitry 1901, 64–65; Pradel
1953, 33; Forsyth 1970, 89, 91.

SOMBERNON, Côte-d'Or, ar. Dijon
Church of the Nativity, in niche
Mid-16th century; stone; 35⅜ in.
(90 cm)

SOMMEVOIRE, Haute-Marne,
ar. Saint-Dizier
Church
16th century; painted stone

SORCY-SAINT-MARTIN, Meuse,
ar. Commercy
Two houses at Saint-Martin
Aimond 1943, 324.

SORNAY, Haute-Saône, ar. Vesoul
Church; pp. *33, 37*

Probably second quarter of 16th century; alabaster; 39⅜ in. (100 cm)
With shield, bearing initials *F I M*

SOUAIN-PERTHES-LÈS-HURLUS, Marne, ar. Châlons-sur-Marne
Church; p. **76**, Fig. **96**
Ca. 1520; painted stone; 41⅜ in. (105 cm)
Virgin's head, Christ's right arm, and parts of base restored
Alexandre 1917, 24, ill., 28.

SOUDEILLES, Corrèze, ar. Ussel
Church; from Bonneval Priory
Early 16th century; painted limestone; 32¼ in. (82 cm)
With donor, probably bishop or abbot
Cloulas-Brousseau 1960, 24; Cloulas-Brousseau 1976, 128–29, fig. 13.

SOULAINES-DHUYS, Aube, ar. Bar-sur-Aube
Church
First half of 16th century; painted wood
Christ's right arm missing
Rézé-Huré 1960, pl. 22.

SOULÈGRE. See CASTELNAU-DE-BRASSAC.

SOUMAINTRAIN, Yonne, ar. Avallon
Church
Second half of 16th century; stone; about lifesize
With John and Mary Magdalene; Christ's body reversed

SOUSSANS, Gironde, ar. Bordeaux
Church; pp. **144-45**
First half of 16th century; stone, modern paint; ca. 40 in. (101 cm)
Roudié 1975, 1:329, 372–73, 2: fig. 190.

SOUVIGNY, Allier, ar. Moulins
Church
Mid-16th century; painted stone; 24 in. (61 cm)
Top of Virgin's head cut off, perhaps for crown
Guy 1968, 114, 115, ill.

SPOY, Aube, ar. Bar-sur-Aube
Church
16th century; stone; small

TALANT, Côte-d'Or, ar. Dijon
Cemetery
16th century; stone

David 1933, 2:118 n 1.
Church, in north aisle; p. **203** n **24**
Second quarter of 16th century; 29½ in. (75 cm)
David 1933, 1:67–68, 74 n 1, 96 n 3, 132, fig. 24.

TALENCE, Gironde, ar. Bordeaux
Church of Notre-Dame
Early 16th century; repainted stone; 36¼ in. (92 cm)
Roudié 1975, 1:366, 2: fig. 182; Bordeaux 1976, cat. no. 233, ill., bibl.

TAMERVILLE, Manche, ar. Cherbourg
Church, on corbel; p. **98**
15th century; limestone; under lifesize

TEILLET-ARGENTY, Allier, ar. Montluçon
Presbytery
Early 16th century; painted stone
With coat of arms on base

TERMES, Lozère, ar. Mende
Chapel of Le Roc at Asprières, near Bes
16th century; stone
Badly worn
Bou 1971, 150.

Church of Saint-Magne
16th–17th century; painted wood; 31⅓ in. (80 cm)

TERNANT, Nièvre, ar. Château-Chinon
Church, in retable given by Philippe de Ternant, chamberlain of Philip the Good; p. **202** n **18**
Ca. 1500, wood
With John, Mary Magdalene, and two holy women
Guide Bleu 1939, 141; Mâle 1925, 131, 136.

TERNAY, Loir-et-Cher, ar. Vendôme
Château
15th–16th century
Vitry 1901, 235 n 3.

TERRASSON-LA-VILLEDIEU, Dordogne, ar. Sarlat-la-Canéda
Church, over doorway of north transept; p. **123**
16th century; stone; small
Weatherworn; upper half broken off and reset

TERSANNES, Haute-Vienne, ar. Bellac
Church; from château of Le Mazeau at Saint-Priest-Taurion
16th century; painted stone; 22 in. (56 cm)
Some damage
Bellac 1973, cat. no. 9, ill.

TEYSSIEU, Lot, ar. Figeac
Church of Sainte-Madeleine
Early 16th century; gilded wood, repainted
Cuquel and Escat 1980, cat. no. 17, ill.

LE THEIL, Manche, ar. Cherbourg
Church
Late 15th century

THÉLOD, Meurthe-et-Moselle, ar. Nancy
House at cemetery
Ca. 1500; sandstone; 16⅞ in. (43 cm)
Hees 1973, cat. no. 624.

THILLOT, Meuse, ar. Verdun
Church, above entrance
16th century; stone; small

THOISY-LE-DÉSERT, Côte-d'Or, ar. Beaune
Cemetery, on back of cross
Early 16th century; stone; small
David 1933, 1:69.

Church, on high corbel; p. **29**, Fig. **16**
Late 15th century; stone, modern paint; 20½ in. (52 cm)
David 1933, 1:69; Dijon, Musée des Beaux-Arts 1969, cat. no. 27, pl. 4, bibl.; Dijon, Musée des Beaux-Arts 1974, cat. no. 46, pl. 46.

LES THONS, Vosges, ar. Neufchâteau
Church of Saint-Pancrace; said to be from chapel of the Cordeliers built by the Choiseul-Saint-Loup family; p. **91**, Fig. **118**
First quarter of 16th century; stone; 52¾ in. (134 cm)
With John and Mary Magdalene; made in three sections; with blank shield
Hofmann 1962, cat. no. 630; Hees 1973, cat. no. 631; Laurent 1979, 51, ill., 53.

THORY, Somme, ar. Montdidier
Church, on corbel
First quarter of 16th century; stone

With angel and heraldic shield; almost destroyed
Durand 1931, 354–55, ill.; Zanettacci 1954, 134.

THOSTE, Côte-d'Or, ar. Montbard
Church of Sainte-Croix
16th–17th century; wood

LE THUIT-SIMER, Eure, ar. Evreux
Church
Second half of 16th century; wood
Bonnenfant 1937, 2:270, pl. 135.1.

LE TILLEUL-DAME-AGNÈS, Eure,
ar. Bernay
Church
15th century; probably stone
Nouvelles de l'Eure 1973, 48:27, ill.

TINTRY, Saône-et-Loire, ar. Autun
Church
16th century; wood
Grivot 1974, 134.

TORVILLIERS, Aube, ar. Troyes
Church of Saint-Denis, on corbel
above north door; p. *57*, Fig. *71*
Ca. 1520; stone; 51⅛ in. (130 cm)
Base restored
Morel-Payen 1929, 227; Rézé-Huré 1960, 175, pl. 33.4, bibl.; Rézé-Huré 1962, 262.

TOUL, Meurthe-et-Moselle
Chapel of Mont-Saint-Michel
First quarter of 16th century; stone;
under lifesize
Private chapel of Notre-Dame at
Gare-le-Col; p. *91*, Fig. *124*
Early 15th century; painted stone;
31⅛ in. (79 cm)
Chapel refounded in 1404
Hofmann 1962, cat. no. 169, fig. 27.

TOULON-SUR-ARROUX, Saône-
et-Loire, ar. Charolles
Church
First quarter of 16th century; wood;
under lifesize
Grivot 1974, 134.

TOULOUSE, Haute-Garonne
Chapel of Notre-Dame-de-Nazareth
Late 15th century; painted wood;
28⅜ in. (72 cm)
Couzi 1915, 156–58, pl. 5; Bévotte 1936, 43; Méras and Ternois 1961, cat. no. 58, bibl.

Church of Saint-Pierre-des-Chartreux;
p. *139*
Late 15th century; stone; 19¼ in.
(49 cm)
With John and Mary Magdalene
Auriol 1913, 106–9; Bévotte 1936, 41, pl. 10b; Méras and Ternois 1961, cat. no. 61, bibl.

Musée des Augustins
1. Inv. no. 78-4-1; from Candie estate
Late 15th century; painted stone;
29½ in. (75 cm)
Cazes, n.d., cat. no. 96.

2. Inv. no. 512; from local church of
Saint-Sernin
15th–early 16th century; painted
and gilded stone; 32¼ in. (82 cm)
Relief; with donor and donoress and
their patron saints, John and Mary
Magdalene
Cazes, n.d., cat. no. 75; Rachou 1908, 36, ill.; Rachou 1912, cat. no. 512.

3. Inv. no. 590; from funerary chapel
of the Forquevaux family in church
of Sainte-Marie-des-Anges, the local
monastic church of the Récollets;
pp. *132-33*, Fig. *183*
Late 15th–early 16th century;
painted stone; 36¼ in. (92 cm)
With John and Mary Magdalene;
heads reset
Cazes, n.d., cat. no. 91; Rachou 1912, cat. no. 590; Bévotte 1936, 38, 39, pl. 8b; Méras and Ternois 1961, cat. no. 57, pl. 20, bibl.; Bévotte 1982, 54.

4. Inv. no. 775
15th–16th century; stone; 22⅞ in.
(58 cm)
Relief, fragment of retable
representing the Passion; with holy
women
Cazes, n.d., cat. no. 72, ill.; Rachou 1908, 31–33, ill.; Rachou 1912, cat. no. 775; Bévotte 1936, 40–41, pl. 9a, b.

5. Inv. no. 779
First half of 16th century; stone;
52 in. (132 cm)
Relief; Virgin standing before cross;
with four saints and two donors
Cazes, n.d., cat. no. 79; Rachou 1908, 33–35, ill.; Rachou 1912, cat. no. 779.

6. Inv. no. 795; in niche on cul-
de-lampe
16th century; painted stone;
28⅜ in. (72 cm)
Rachou 1912, cat. no. 795.

7. Inv. no. 828; from family tomb of
Pierre de Saint-André in Carmelite
church, Carcassonne
First quarter of 16th century;
alabaster; 39 in. (99 cm)
Relief; with inscription
Rachou 1908, 44, ill.; Rachou 1912, cat. no. 828.

8. Inv. no. 867; p. *139*, Fig. *184*
First quarter of 16th century; stone;
12⅝ in. (32 cm)
With John and Mary Magdalene
(head missing)
Cazes, n.d., cat. no. 98; Rachou 1908, 43, ill.; Rachou 1912, cat. no. 867; Bévotte 1982, 55, pl. 5.

Present location unknown;
ex coll. H. Rachou
1. Cross, on back near top
Early 16th century; stone; small
Bévotte 1936, 42 n 1, pl. 12.

2. From church at Auriac-sur-
Vendinelle
16th century; stone; small
With John and Mary Magdalene
Bévotte 1936, 41, pl. 11a.

TOURS, Indre-et-Loire
Musée Archéologique; from Vernon in
Avoine (Indre-et-Loire, ar. Chinon)
15th–16th century; stone
Christ's legs and half of Virgin's face
missing
Vitry 1901, 330.

TOURVILLE-LA-CAMPAGNE, Eure,
ar. Evreux
Church, on north wall
First quarter of 16th century; painted
stone; about lifesize
Bonnenfant 1937, 2:280, pl. 140.5;
Nouvelles de l'Eure 1970, 38:31, ill.

TRÉFOLS, Marne, ar. Epinay
Church
16th century; wood; 25⅝ in. (65 cm)
Christ's left arm and Virgin's left hand
missing

LA TREILLE. See **MARSEILLE**.

TRÉJOULS, Tarn-et-Garonne,
ar. Castelsarrasin
Church of Saint-Urcisse
Bévotte 1936, 112 n 1.

LE TRÉPORT, Seine-Maritime,
ar. Dieppe
Church of Saint-Jacques, in niche in
chapel of Notre-Dame-de-Pitié
Second quarter of 16th century;
painted stone; under lifesize
With John, Mary Magdalene, Joseph,
Nicodemus, and two angels; recently
cleaned
Mâle 1925, 131; Zanettacci 1954, 102.

TROUANS, Aube, ar. Troyes
Church of Saint-Georges at Trouan-
le-Grand, in chapel of the Holy
Sepulcher; p. *57*, Fig. *66*
First quarter of 16th century; stone,
heavily repainted; 45¼ in. (115 cm)
Border inscribed *MATER DEI, ORA ...
PEC[C]ATOR* (Mother of God, pray
[for the] sinner)
Virgin's foot bare
Morel-Payen 1929, 227; Rézé-Huré
1960, 177, pl. 19, bibl.

TROYES, Aube
Cathedral of Saint-Pierre-et-Saint-Paul,
in annex of treasury
1. From Laines-aux-Bois; p. *87*
   Ca. 1520; stone; 28 in. (71 cm)
   Christ's right arm missing
   Rézé-Huré 1960, 178, pl. 28.2, bibl.
2. From Lignières
   Mid-16th century; stone, traces of
   paint; 31½ in. (80 cm)
   Rézé-Huré 1960, 179, pl. 47.3; Rézé-
   Huré 1962, 260.

Church of Sainte-Savine
1. In second chapel on north side, in
   original setting; p. *55*, Figs. *63-64*
   First quarter of 16th century;
   painted stone; ca. 31 in. (79 cm),
   including corbel
   Statue, corbel, and flying angel cut
   from a single block; carved borders
   Morel-Payen 1929, 124; Rézé-Huré
   1960, 171, pl. 50.1, bibl.
2. In third chapel on north side;
   p. *57*, Fig. *68*
   First quarter of 16th century; stone,
   with painted borders; ca. 43 in.
   (110 cm)

Trimmed to fit modern wood corbel
Morel-Payen 1929, 124; Rézé-Huré
1960, 172, pl. 33.3.

Church of Saint-Jean, in chapel on
south side
1. First quarter of 16th century; stone;
   46 in. (117 cm); p. *48*, Fig. *52*
   Christ's arms and legs restored;
   heavily cleaned
   Morel-Payen 1929, 65; Rézé-Huré
   1960, 185, pl. 25.3.
2. First quarter of 16th century; stone;
   29½ in. (75 cm); pp. *87-88*,
   Fig. *115*
   With John and Mary Magdalene; all
   figures carved from a single block;
   base partly broken
   Koechlin and Vasselot 1900, 80-81;
   David 1933, 1:135 n 1; Rézé-Huré
   1960, 183-84, pl. 12.1, bibl.;
   Forsyth 1970, 56; Troyes, Musée
   des Beaux-Arts 1974, cat. no. 5, ill.,
   bibl.

Church of Saint-Martin-les-Vignes, on
south side of choir
16th century; stone; 46½ in. (118 cm)
Morel-Payen 1929, 91; Rézé-Huré
1960, 186, bibl.

Church of Saint-Nicolas
1. In sacristy
   First quarter of 16th century; wood;
   small
   Christ's legs and left forearm
   missing; worm-eaten
2. On corbel at base of cross
   First half of 16th century; painted
   wood; under lifesize
   With John and Mary Magdalene
   Boccador 1974, 2:156, fig. 175.

Church of Saint-Nizier, in north
transept; p. *47*, Fig. *49*
Early 16th century; stone, traces of
paint; 44⅛ in. (112 cm)
Koechlin and Vasselot 1900, 116, 117;
Morel-Payen 1929, 47; Rézé-Huré
1960, 187, pl. 16.3, bibl.

Church of Saint-Urbain, in sacristy
16th century; wood; small

Hôtel de Vauluisant (Musée Historique
de Troyes et de la Champagne)
1. Inv. no. 864.8; from house at Gyé-
   sur-Seine
   16th century; stone, traces of
   original paint; 43¼ in. (110 cm)

Lower half missing
Troyes, Musée Historique 1972,
cat. no. 61.

2. Inv. no. 970; said to be from local
   abbey of the Jacobins; pp. *49-51*,
   Fig. *55*
   First quarter of 16th century; stone,
   traces of paint; 43¼ in. (110 cm)
   Worn; Christ's right arm and lower
   leg missing, other breaks
   Le Clert 1905, cat. no. 970; Rézé-
   Huré 1960, 192, pl. 15.2, bibl.; Rézé-
   Huré 1962, 259, fig. 6.

Hôtel-Dieu-le-Comte, in chapel of
Sainte-Marguerite; pp. *47-48*,
Figs. *50-51*
Ca. 1510; stone, whitewash over old
paint; 41 in. (104 cm)
Christ's right hand missing

TULLE, Corrèze
Cathedral of Notre-Dame, probably
from altar of Notre-Dame-de-Pitié,
built in 1495, in château
Ca. 1500; painted and gilded
limestone; 17¾ in. (45 cm)
Cloulas-Brousseau 1976, 132.

Church of Saint-Jean, in niche;
pp. *120*, *123*, Fig. *166*
Early 16th century; painted stone;
37⅜ in. (95 cm)
Base and Christ's legs reset
Cloulas-Brousseau 1976, 124, fig. 3.

Musée du Cloître; from excavations of
church of Saint-Pierre
Fage 1928, 143.

UBEXY, Vosges, ar. Epinal
On Calvary
16th century; stone; small

UCHON, Saône-et-Loire, ar. Autun
Church; p. *203* n *27*
Second quarter of 16th century; wood
Grivot 1974, 134.

URVILLE, Vosges, ar. Neufchâteau
Church, on outside of south wall
Late 15th century; stone; 37⅜ in.
(95 cm)
Weatherworn
Hofmann 1962, cat. no. 639; Hees
1973, cat. no. 639.

USSEL, Corrèze
Chapel of the Penitents
16th century; stone
Cloulas-Brousseau 1976, 121 n 8.

VAILLY, Aube, ar. Troyes
Church
16th century; stone; small
Mutilated

VAL-D'AUZON, Aube, ar. Troyes
Church of Saint-Martin at
Villehardouin, in niche; p. *62*, Fig. *78*
Ca. 1520; painted stone; 25¼ in.
(64 cm)
Morel-Payen 1929, 231; Rézé-Huré
1960, 204, pl. 24.3.

VAL-DE-GRIS, Haute-Marne,
ar. Langres
Chapel of Lavrigny at Frécourt
16th century; painted stone

VAL-DE-MEUSE, Haute-Marne,
ar. Langres
Church of Saint-Maurice at Maulain
Late 15th–16th century; painted stone

VALLERANGE, Moselle, ar. Forbach
Church
15th century; wood, modern paint;
23⅝ in. (60 cm)
Metz 1983, cat. no. 22.

VALLOUISE, Hautes-Alpes,
ar. Briançon
Church of Saint-Etienne
15th–16th century; painted wood;
under lifesize
Christ's right leg reset
Sentis 1974, 40, 41, ill.

VARAIGNES, Dordogne, ar. Nontron
Church
16th century; stone; small
Weatherworn

VARANGÉVILLE, Meurthe-
et-Moselle, ar. Nancy
Church of Saint-Gorgon, in niche
Early 16th century; wood; 52⅜ in.
(133 cm)
Hofmann 1962, cat. no. 645; Hees
1973, cat. no. 653.

VARENNES-SOUS-DUN, Saône-et-
Loire, ar. Charolles
Chapel of the château of La Clayette;
from chapel of La Croix Boutier;
p. *203* n *28*
16th century; stone
Grivot 1974, 132–33, 134, 193, ill.

VARENNES-SUR-TÈCHE, Allier,
ar. Vichy
Church, over altar in south transept;

p. *103*, Fig. *139*
1499–1506; stone, traces of paint;
ca. 50 in. (127 cm)
With donor, Hugues de Montjournal
Pradel 1953, 77; Forsyth 1970, 116.

VARZY, Nièvre, ar. Clamecy
Musée Municipal, inv. no. 67
16th century; stone, traces of paint;
27½ in. (70 cm)
With angel; Christ's hand reset, his
feet broken
Pradel 1953, 99; Anfray 1964, 204.

VASSINCOURT, Meuse, ar. Bar-le-
Duc
Church, on corbel; p. *91*
First quarter of 16th century; stone
Aimond 1943, 325.

VAUDÉMONT, Meurthe-et-Moselle,
ar. Nancy
Church
First third of 16th century; painted
stone; 44⅛ in. (112 cm)
With two kneeling donors
Hofmann 1962, cat. no. 647; Hees
1973, cat. no. 656; Laurent 1979,
53, ill.

VAUDES, Aube, ar. Troyes
Present location unknown;
stolen from church of Saint-Clair,
in north transept; p. *57*, Fig. *70*
Ca. 1520; stone
Morel-Payen 1929, 229; Rézé-Huré
1960, 194, pl. 31.

VAUPOISSON, Aube, ar. Troyes
Church of Sainte-Tanche, in sanctuary
16th century; small
Morel-Payen 1929, 229.

VAUVILLERS, Haute-Saône, ar. Lure
Church
First quarter of 16th century; painted
wood

VELAINE-SOUS-AMANCE, Meurthe-
et-Moselle, ar. Nancy
Church, in outside niche
Second quarter of 16th century; stone,
repainted; small

VELOGNY, Côte-d'Or, ar. Montbard
Church, on original corbel
Early 16th century; painted stone;
under lifesize

VENDEUVRE-SUR-BARSE, Aube,
ar. Bar-sur-Aube

Church of Saint-Pierre-et-Saint-Paul,
in chapel at north entrance; from
former priory of Saint-Jean, nearby
First quarter of 16th century; painted
wood; 35⅜ in. (90 cm)
Christ's right arm missing, base broken
Morel-Payen 1929, 275; Rézé-Huré
1960, 197, pl. 24.1; Rézé-Huré 1962,
254, fig. 5.

VENDÔME, Loir-et-Cher
Church of the Trinity, at end of
choir stalls; p. *105*
Late 15th century; wood; small
Vitry 1901, 65 n 2, 252.

VENTEUIL, Marne, ar. Epernay
Church
15th–16th century; stone

VERDERONNE, Oise, ar. Clermont
Church

VERDUN, Meuse
Musée de la Princerie, inv. no. B1-107
Late 15th–early 16th century; painted
sandstone; 22 in. (56 cm)
With ewer; Christ damaged
Hofmann 1962, cat. no. 653.

VERGT, Dordogne, ar. Périgueux
Church of Saint-Mayme-de-Péreyrol,
in Calvary
15th–16th century; stone
Virgin's hands in prayer; base
inscribed; weatherworn; Christ's head
and legs missing

VERNEUIL-SUR-AVRE, Eure,
ar. Evreux
Church of Notre-Dame, on south side
1. Early 16th century; stone; ca. 45 in.
   (114 cm); p. *97*, Figs. *131-32*
   Workshop of Verneuil Entombment
   Porée 1899, 430; Huard 1928, 65,
   78, 128, pl. 104, fig. 205.
2. Early 16th century; stone; under
   lifesize; p. *97*, Fig. *133*

VERNOUILLET, Eure-et-Loir,
ar. Dreux
Church
16th century; wood

VERREY-SOUS-DRÉE, Côte-d'Or,
ar. Dijon
Church of Saint-Maurice; from chapel
built in 1547 by Jean de Plaisance and
Antoinette de Fontette
Mid-16th century; painted stone;
35⅜ in. (90 cm)

David 1933, 2:376, 380, 382, fig. 116; Dijon, Musée des Beaux-Arts 1968, no. 22, pl. 22.

VERRIÈRES, Aube, ar. Troyes
Church of Saint-Pierre
1. In north transept
   Ca. 1520; stone, traces of paint;
   27½ in. (70 cm)
   Morel-Payen 1929, 230; Rézé-Huré
   1960, 199, pl. 40.1.
2. In south aisle; p. *57*
   16th century; stone; 51⅛ in.
   (130 cm)
   Morel-Payen 1929, 230; Rézé-Huré
   1960, 198, pl. 34.4, bibl.

VERRIÈRES-EN-FOREZ, Loire,
ar. Montbrison
Church, in trumeau under canopy
16th century; stone; under lifesize
With shield at Virgin's feet

VERTUS, Marne, ar. Châlons-sur-
Marne
Church, over altar in south transept;
p. *76*, Fig. *97*
First quarter of 16th century; stone;
27½ in. (70 cm)
Christ's right knee chipped; base
trimmed

VERZENAY, Marne, ar. Reims
Church
15th–16th century; stone

VESCHEIM, Moselle, ar. Sarrebourg
Church
Early 16th century; painted wood;
37 in. (94 cm)
Hofmann 1962, cat. no. 664; Carel
1974, 80.

VESOUL, Haute-Saône
Church of Saint-Georges
Ca. 1515

VEUXHAULLES-SUR-AUBE, Côte-
d'Or, ar. Montbard
Church of Saint-Pierre-en-Liens
Second quarter of 16th century;
painted stone; 43¼ in. (110 cm)
David 1933, 1:286 n 2.

VÉZAC, Dordogne, ar. Sarlat-la-
Canéda
Church
16th century; painted stone; small
Secret [1959?], cat. no. 51.

VÉZELISE, Meurthe-et-Moselle,
ar. Nancy
Church of Saint-Côme-et-Saint-
Damien, in niche on south side; p. *91*,
Fig. *121*
Early 15th century; stone, modern
paint; 31½ in. (80 cm)
Possibly given by ducal family of
Lorraine
Hofmann 1962, 52, cat. no. 665,
fig. 24.

House on north side of marketplace,
on balcony
Second half of 15th century; stone;
small
Christ damaged
Hofmann 1962, cat. no. 671.

VICHEREY, Vosges, ar. Neufchâteau
Church of Saint-Rémy
First third of 16th century; stone;
27½ in. (70 cm)
Poor condition
Hees 1973, cat. no. 676.

VIC-LE-COMTE, Puy-de-Dôme,
ar. Clermont-Ferrand
Church
Early 16th century; painted stone;
under lifesize
With angel, John, and three holy
women

VIC-SUR-SEILLE, Moselle,
ar. Château-Salins
Church
Second quarter of 15th century; gilded
stone; 36¼ in. (92 cm)
Hofmann 1962, 143–44, 306, cat. no.
675, figs. 115–16.

VIEILMOULIN, Côte-d'Or, ar. Dijon
Church at La Chaleur
16th–17th century; painted stone

VIEL-SAINT-REMY, Ardennes,
ar. Rethel
Church
Second quarter of 16th century; stone,
modern paint; ca. 60 in. (150 cm)
Robinet 1952, cat. no. 8 of suppl.

VIERVILLE, Manche, ar. Cherbourg
Church
Early 16th century; stone; probably
lifesize

VIEUX-CHAMPAGNE, Seine-et-
Marne, ar. Provins

Church
16th century; wood

VIGNEULLES-LÈS-HATTONCHÂTEL,
Meuse, ar. Commercy
Church at Hattonchâtel, in altar
retable
1523; stone, traces of paint; ca. 18 in.
(46 cm)
Date inscribed; attributed to Ligier
Richier
Denis 1911, 81, 82, 89–93, 407, pls. 1,
4; Vitry and Brière 1911, part 2: pl.
118.1.

VILLACERF, Aube, ar. Troyes
Church of Saint-Jean-Baptiste
Mid-16th century; stone; 35½ in.
(90.2 cm)
Koechlin and Vasselot 1900, 371–72;
Rézé-Huré 1960, 202, pl. 59.

VILLADIN, Aube, ar. Nogent-sur-
Seine
Church of the Translation of Saint-
Martin-et-Saint-Maur, in seigneurial
chapel; pp. *49-51, 54*, Fig. *56*
First quarter of 16th century; stone,
modern paint; 31½ in. (80 cm)
Probably given by bishop of Troyes,
dean of Villemaur, or local seigneur;
ends of base trimmed, probably to fit
earlier altar of chapel
Morel-Payen 1929, 311; Rézé-Huré
1960, 203.

VILLAGRAINS. See **CABANAC-
ET-VILLAGRAINS**.

VILLARNOUX. See **CEAULMONT**.

VILLARS-SAINT-MARCELLIN. See
BOURBONNE-LES-BAINS.

VILLEBOUT, Loir-et-Cher,
ar. Vendôme
Church of Saint-Jean-Baptiste, in
niche on façade
15th–16th century; stone; small
Lesueur 1969, 472.

VILLECOMTAL, Aveyron, ar. Rodez
Chapel at Servières
16th century
Small Christ
Bou 1971, 149.

VILLEDIEU-LES-POÊLES, Manche,
ar. Saint-Lô

Church of Notre-Dame, on south aisle;
p. **98**
16th century; wood, covered with
thick modern paint; small
Guide Bleu 1961, 508.

VILLEDOMER, Indre-et-Loire,
ar. Tours
Church, in west end
16th century; stone; 39⅜ in. (100 cm)

VILLEFRANCHE-D'ALLIER, Allier,
ar. Montluçon
Church of Saint-Jacques-le-Majeur;
p. **103**
Early 16th century; stone; 35⅜ in.
(90 cm)
Génermont and Pradel 1938, 300;
Guy 1968, 116, 117, ill.

VILLEFRANCHE-DE-ROUERGUE,
Aveyron
Dr. Pechdo collection
Late 16th century; painted stone;
small
Bévotte 1936, 110.

VILLEHARDOUIN. See **VAL-
D'AUZON.**

VILLELOIN-COULANGÉ, Indre-
et-Loire, ar. Loches
Older church; from abbey of Villeloin
or priory of Grandmont (both
destroyed)
16th century; stone; ca. 30 in. (76 cm)
Moussé [1915], 452, bibl.

VILLELONGUE. See **NAGES.**

LA VILLENEUVE, Saône-et-Loire,
ar. Chalon-sur-Saône
Church; p. **203** n **22**
Second quarter of 16th century; wood
Grivot 1974, 134.

VILLENEUVE-AU-CHEMIN, Aube,
ar. Troyes
Chapel of Saint-Joseph, outside under
arch; p. **62**, Fig. **77**
Ca. 1520; stone; near lifesize
Weathered and chipped; Christ's left
hand missing

VILLENEUVE-SUR-LOT, Lot-
et-Garonne
Church of Saint-Sulpice-Rivelot,
in retable
16th–17th century; stone

VILLERET, Aube, ar. Bar-sur-Aube
Church of Saint-Ferréol

16th–17th century; stone, modern
paint; 33⅛ in. (84 cm)
Rézé-Huré 1960, 205, pl. 22.3, bibl.;
Rézé-Huré 1962, 254, fig. 4.

VILLERS-CAMPSART, Somme,
ar. Amiens
Church, on console
Early 16th century; wood
Durand 1931, 355, ill.; Zanettacci
1954, 104, 312 n 143.

VILLE-SUR-ILLON, Vosges, ar.
Epinal
Church, in niche
Mid-15th century; painted stone;
37⅜ in. (95 cm)
Hofmann 1962, cat. no. 680.

VILLERS-VICOMTE, Oise,
ar. Clermont
Church, engraved above plaque
recording foundation by Antoine
de Bailly in 1554
16th century; stone; small
Bulletin archéologique (Paris) 1912
(April 10 séance), lxxxii.

VILLIERS-AU-BOUIN, Indre-et-Loire,
ar. Tours
Church
16th century; wood; under lifesize
Moussé [1915], 261, ill.

VILLY-EN-AUXOIS, Côte-d'Or,
ar. Montbard
Church
Early 16th century; stone; 17¾ in.
(45 cm)
One of a series of sculptures; given by
the seigneurs

VILLY-LE-MARÉCHAL, Aube,
ar. Troyes
Church of the Nativity
1. In north transept
   Ca. 1520; stone; 12⅝ in. (32 cm)
   Heads missing
   Rézé-Huré 1960, 208, pl. 33.2.
2. In south transept, in chapel of
   Saint-Nicolas; pp. **67-68**, **70**, Fig.
   86
   First quarter of 16th century; stone;
   40½ in. (103 cm)
   Inscribed *O VOS O[MN]ES QUI
   TRANSITIS PER VIAM ATTENDITE
   ET VIDETE* (All you who pass by,
   look and see [if there is any sorrow
   like unto mine])

Virgin's head reset, Christ's crown
chipped; heavily cleaned; chapel
given in 1517 by a seigneur of Villy,
possibly Claude Molé, counselor of
Troyes
Morel-Payen 1929, 234; Rézé-Huré
1960, 207, pl. 34.1, bibl.; Rézé-Huré
1962, 252, fig. 2.

VINÇA, Pyrénées-Orientales,
ar. Prades
Church
16th century; painted wood; small

VION, Ardèche, ar. Tournon
Church, in crypt
16th–17th century; probably wood,
modern paint; lifesize
Christ reversed; some restoration

VIRE, Calvados
Church of Notre-Dame

VITRAC-SUR-MONTANE, Corrèze,
ar. Tulle
Church
1. Early 16th century; painted
   limestone; 20⅞ in. (53 cm)
   Cloulas-Brousseau 1976, 132,
   fig. 18.
2. In sacristy
   Early 16th century; limestone;
   17⅜ in. (44 cm)
   Cloulas-Brousseau 1976, 125, fig. 7.

VITRIMONT, Meurthe-et-Moselle,
ar. Lunéville
Church
First quarter of 16th century; painted
wood
With donor
Laurent 1979, 49, ill.

VITRY-LE-FRANÇOIS, Marne
Church of Charles de Foucauld, over
altar on south side
Second quarter of 16th century; wood,
modern paint; under lifesize

VITRY-SUR-ORNE, Moselle,
ar. Thionville-Ouest
Cross at Beuvange-sous-Justemont,
on back
Second quarter of 16th century; stone;
25¼ in. (64 cm)
Hofmann 1962, cat. no. 62; Carel
1975, 95.

VITTEAUX, Côte-d'Or, ar. Montbard
Church, on corbel in north transept
16th–17th century; painted stone;

ca. 40 in. (101 cm)
David 1933, 2:116–17.

VITTEL, Vosges, ar. Neufchâteau
Church of Saint-Privat
Early 16th century; yellow sandstone;
24¾ in. (63 cm)
Albiser 1958, 10; Hees 1973,
cat. no. 689.

Church of Saint-Rémy, in chapel of
Notre-Dame-de-Pitié-et-du-Sépulcre
Early 16th century; yellow sandstone;
47¼ in. (120 cm)
Albiser 1958, 8; Hofmann 1962, cat.
no. 685; Hees 1973, cat. no. 684.

VORAY-SUR-L'OGNON, Haute-
Saône, ar. Vesoul
Church, above altar
16th century; painted wood; small

VORNAY, Cher, ar. Bourges
Church, in niche on south side of nave
Early 16th century; painted stone;
ca. 30 in. (76 cm)
Pajot 1941, 140.

VRIGNY, Marne, ar. Reims
Church
15th–16th century; stone

VY-LE-FERROUX, Haute-Saône,
ar. Vesoul
Church of Saint-Martin; p. *87*,
Fig. *113*
Ca. 1520; painted stone; 17¾ in.
(45 cm)
With John and Mary Magdalene; on
original base with shield bearing Lamb
of God
Ferry 1946, 138–39, ill.; Vesoul 1960,
cat. no. 65, pl. 5.

WASHINGTON, D.C.
Dumbarton Oaks; probably from
southern France
Late 15th century; stone, traces of
paint; 32¼ in. (82 cm)
Christ's body and Virgin's arms
missing
Saunier 1918, 8, ill.; Paris, Galerie
Georges Petit 1919, 102, pl. 198.

WOËL, Meuse, ar. Verdun
Church
Early 16th century; stone, some
original paint; ca. 48 in. (122 cm)
Hofmann 1962, cat. no. 700; Hees
1973, cat. no. 706.

XIROCOURT, Meurthe-et-Moselle,
ar. Nancy
Old cemetery
16th century; stone

Some Written Sources of the Pietà

The visual image of the Pietà evolved from both literary and liturgical sources.[1] Doubtless monuments now destroyed would have more clearly shown the evolution of this theme. One of the earliest sources was the *Threnos*, or Lamentation of the Virgin over the dead body of Christ, a subject that was developed in the writings of Eastern mystics. In the Gospel of Nicodemus, for instance, the Virgin cries, "How am I not to lament over thee, my son? . . . Who shall put a stop to my tears?"[2] Gregory of Nazianus (born in Cappadocia about 331) described her as grieving thus: "I must weep for I suffer to the point of tears. . . . Come, my poor hands, receive this corpse. . . . Alas! What do I see? What do I have now in my arms?"[3]

In the ninth century, George, the metropolitan of Nicomedia and archivist of Hagia Sophia in Constantinople—possibly inspired by the Gospel of Nicodemus—described Christ's body taken down from the cross and laid on the ground while the Virgin threw herself upon it and watered it "with hottest tears."[4] In the tenth century, Simon Metaphrastes embellished the theme by having the Virgin ask what source could supply water enough for her tears.[5]

Western mystics took up the theme at least as early as the eleventh century. According to a passage of about 1062, the Virgin says: "I hold you in my lap."[6] Two hundred years later, Mechtild of Stans, a nun of Engelthal, had a vision in which Christ was manifested to her "as he was taken down from the cross and laid in the lap of our Lady, his body and face so pitiful that nobody could speak of it coherently."[7] In a thirteenth-century prayer, Saint Gertrude refers to the Virgin as receiving in her lap the body of her son, which she bedewed with her tears.[8]

One influential source is the *Meditations on the Passion of Christ*, written in the late thirteenth century by a Franciscan follower of Saint Bonaventure and circulated throughout Europe in his name. These meditations elaborated on earlier Byzantine sources in a traditionally Italian fashion: "All receive the body of our Lord and lay it on the ground. Our Lady takes up the head in her lap. The others stand around and all make great lamentation over him, for all most bitterly bewail him as an only son."[9]

In the fourteenth century, Henry Suso, the German mystic, made vivid what must have been the raison d'être for such an image of the Pietà. He asked the Virgin to offer him "thy dear child as he appeared in death, on the lap of my soul, so that I, according to my ability, may experience in spirit and meditation what thou didst in thy body."[10] Suso prayed to Christ, "O thou ravishing brightness of eternal light, how art thou at this moment, when my soul embraces thee under the cross as dead in thy sorrowful mother's lap, with lamentations and thanksgiving, how art thou utterly extinguished? Extinguish in me the burning desire of all vice."[11] Suso said he wrote his book to help others obtain salvation by such meditation on Christ's Passion.

In France, the most prominent theologian of the period was Jean Gerson (1362–1420), the chancellor of the University of Paris, a leader of the church, and a diplomat. He wrote many books both learned and popular, and there is good reason to suppose that he was responsible for a free translation into French vernacular of the meditations attributed to Bonaventure. Although the translation was commissioned by the duke of Berry, it was obviously intended for all ranks of society.[12] "Gerson preferred penitential mysticism to scholasticism, because it enabled even simpletons to know God."[13] On Good Friday, 1403, he gave a famous sermon, "Ad Deum Vadit," which contained a moving and extensive account of the Virgin's suffering and lamentations.[14]

Gerson seems to have influenced three Valois rulers: in addition to his service to the duke of Berry, Gerson was invited to preach before King Charles V on Ash Wednesday, 1389; and by 1393 he had been appointed confessor to Philip the Bold, duke of Burgundy. These three rulers were brothers; and both the dukes, through their patronage and perhaps inspired by Gerson and others like him, were instrumental in disseminating devotional attitudes toward the Pietà.

Notes

Introduction

1. In Burgundy, for instance, there were ten sculpture workshops. Their output has not been identified, but they were repeatedly mentioned in the tax lists of the time. See Camp 1983, 2:196.

2. For various sources of the theme, see p. 199.

3. See Forsyth 1970, 5–8; Meiss 1946, 8–10; Millet 1960, 489–90; and Weitzmann 1961, 476–90, pls. 161–66.

4. Panofsky 1971, 261–62.

5. For an excellent summary with bibliography, see Krönig 1962, 99–110. Among many other sources, see Schneider 1931.

6. See the discussion in Krönig 1962, 108, and Troescher 1940, 107.

7. For the text of this document, see Krönig 1962, 98 n 2, or Reiners-Ernst 1939, 42.

8. See the discussion in Krönig 1962, 116–23, 182; and Passarge 1924, 36–39.

9. For examples, see Devigne 1932, figs. 204, 205, 209; and Borchgrave d'Altena 1942–43, 265, 266.

10. For examples of the Schöne Pietà, see Kutal 1971, figs. 72, 73, 112; and Legner 1978–80, 1:117, 191–93, 2:427, 475, 570, 573. See also Salzburg 1970, 34–113, pls. 7–34.

11. Among them are one in Burgundy, at Gissey-le-Vieil, and one in central France, at Orsennes.

12. Didier and Recht 1980 cite relationships between the sculpture of France and that of the Holy Roman Empire.

13. *Très Belles Heures de Notre-Dame*, fol. 216, nouv. acq. lat. 3093, Bibliothèque Nationale, Paris. See Meiss 1967, 1:337–40, 2: fig. 28; Panofsky 1971, 1:42, 45, 262.

14. *Petites Heures de Jean de Berry*, fol. 286, lat. 18014, Bibliothèque Nationale, Paris. See Meiss 1967, 1:334–37, 2: fig. 175; Panofsky 1971, 1:44, 2: fig. 35.

15. *Grandes Heures*, fol. 77, lat. 919, Bibliothèque Nationale, Paris. See Meiss 1967, 1:332–34, 2: fig. 216; Panofsky 1971, 1:42, 49–50, 2: fig. 47.

16. Quoted in Troescher 1940, 185 n 265: "A Perrin Denys, maçon demorant a Paris pour une ymage de Nostre Dame tenant en son giron une autre ymaige d'un Dieu de Pitié, et pour deux ymaiges d'anges tout de boys enlevez, lesquelx mondit Seigneur a fait panre et acheter de lui et les fait mettre sur l'autel de son oratoire en son hostel d'Artois a Paris, par mandement dudit monseigneur donné le IIIIe jour de juillet mil ccc IIIIxx et huit et quittance IIIIxx frans" (To Perrin Denys, stone worker living in Paris, for an image of Our Lady holding in her lap another image of a Christ of Pity, and for two images of angels, all carved out of wood, which Monseigneur [the duke of Burgundy] has had painted and bought from [Perrin] and installed on the altar of his oratory in the Hôtel d'Artois in Paris, by order of the aforesaid Monseigneur given the fourth day of July 1388, and paid 80 francs). Perrin Denys is not known today beyond this mention.

17. Quoted ibid.: "A Jehan le Grant voitturier pour le voitturage d'un ymage de Notre Dame laquelle tient embracié notre Seigneur et de deux petits angeles avec un lettery de fer qu'il a menez et charroiez de Paris jusques audit Champmol pour mettre par ordenance de mondit seigneur ou Chapitre des diz Chartreux./Quittance du 4 aout 1390 avec certiffication du prieur" (To Jehan le Grant, carter, for the transport of an image of Our Lady, who holds our Lord in her embrace, and of two small angels, together with an iron support, all of which he has taken and conveyed from Paris to Champmol to deliver by order of my aforesaid lord to the Chapter of the ten Carthusians./Paid August 4, 1390, with certification of the prior).

18. Sterling 1941 cites only three fourteenth-century Pietàs in paintings (pls. 30, 31, and 33), all late in the century and all attributed to the school of Burgundy.

Chapter I: Burgundy

1. For a full description of these plaques, see Quarré 1960, 30–37, and Dijon, Musée des Beaux-Arts 1960, cat. no. 60. Philip the Good also had a Pietà carved in the 1450s for the chapel of Notre-Dame de la Treille in the church of Saint-Pierre at Lille. For a record of this Pietà, now lost, see Hervé Oursel 1978, 38, 40.

2. Quarré 1960, 37, fig. 6. Similar in type and brocaded background but not in style is the roughly contemporary plaque in the church of Saint-Maclou at Pontoise (Val-d'Oise), an entirely different part of France; see photographs in the Archives Photographiques, Paris. Two other contemporary engraved Pietàs with donors are found in Joigny (Yonne) in the churches of Saint-Thibault and of Saint-André; see Vallery-Radot 1959, 142, 146.

3. Quarré 1960, 35.

4. See Krönig 1962, 108; Legner 1966, no. 8, ill.; Troescher 1932, 1:62–65, pls. 11–12; and Troescher 1940, 107.

5. Liebreich (1936, 170–72) sees a blending of the regional aspects of the sculpture, as well as those deriving from Sluter. Troescher (1940, 107, and 1932, 64) sees a direct relation to Sluter.

6. Dom Pierre Crapillet, donor of the Pietà and commander of the order that ran the hospital, would have had access to a sculptor of the ducal workshop through his brother, the seigneur d'Aumale, state counselor to the duke, or directly through members of the ducal family, who were patrons of the hospital. See Dijon, Commission Administrative des Hospices Civils 1938, 53.

7. Dijon, Musée des Beaux-Arts 1972, 14, cat. no. 44, pl. 25.

8. Dijon, Musée des Beaux-Arts 1976, cat. no. 33; Forsyth 1970, 26; for the Langres Entombment, see Quarré 1971; and Dijon, Musée des Beaux-Arts 1976, cat. no. 34, pl. 19.

9. For illustrations of these cagoules, see Dijon, Musée des Beaux-Arts 1972, pls. 10, 14, 19; and Dijon, Musée des Beaux-Arts 1971b, pls. 35, 40, 60.

10. Forsyth 1970, 69–70, figs. 94–97.

11. Troescher 1932, pl. 41.

12. Dijon, Musée des Beaux-Arts 1974, cat. no. 17, pl. 17; Quarré 1968a, 196, no. 2, fig. 1. For information on the spread of this style into Autun and Auxois and the patronage of the Rolin family, see Dijon, Musée des Beaux-Arts 1974, 7; and Quarré 1968a, 201.

13. See, for example, the head carried by Saint-Denis at Moutiers-Saint-Jean in Auxois, illustrated in Dijon, Musée des Beaux-Arts 1974, cat. no. 4.

14. A dexterous copy of the Montmorot Pietà is in the Liebieghaus, Frankfurt am Main, but it is of uncertain date and place of origin. A mediocre example was sold at auction (lot no. 148) in 1978 by Drouot–Rive Gauche in Paris. The Montmorot Pietà is also similar to a statuette (no. 2) in the museum of the General Hospital at Dijon.

15. Pilgrims to Jerusalem in the late fifteenth century were shown a stone on Golgotha said to be the place at which the Virgin sat holding her son; see Körte 1937, 114.

16. For information on the Rocheforts, chancellors of France with seigneurial holdings around Autun, see David 1933, 1:250–51.

17. A similar statue, of Saint Barbara, is in the church at Millery, illustrated in Dijon, Musée des Beaux Arts 1974, cat. no. 19, pl. 19.

18. These elements are related to the Entombment in Semur-en-Auxois, which in turn has been related to the work of Antoine le Moiturier; see Forsyth 1970, 76–79, fig. 102; and Dijon, Musée des Beaux-Arts 1973, 15–16. Christ's gesture and other elements recall a Pietà on a retable at Ternant (Nièvre), attributed by Robert Didier to a Brabant workshop; see Beauvalot 1983, cat. no. 111.

19. The stubby proportions as well as the episcopal vestments of Nicholas, who is identified by the three children in a tub at his feet, are comparable to such Auxois sculpture as a bishop at Lamargelle; see Dijon, Musée des Beaux-Arts 1973, cat. no. 70, pl. 44. James carries a pilgrim bag with shell motif; see ibid., cat. nos. 68–69, pls. 42–43. The slight projection of the base at the center of the group is unusual and no doubt corresponds to the form of its original support.

20. This statue, in the church of Notre-Dame at Gray (Haute-Saône), also in northern Franche-Comté, was ordered about 1558 for the chapel of Le Marmier. It is attributed to Claude Lulier by Gauthier 1898, 267, pl. 11; and Brune 1912, 172.

21. Dijon, Musée des Beaux-Arts 1972, 8, 9, 16.

22. A smaller, alabaster Pietà inside the church (from a local oratory) and a wooden Pietà at La Villeneuve are simplified versions.

23. This iconography has been previously mentioned in the third group in connection with the small Pietà (Fig. 21) now in The Cloisters in New York. This gesture of prayer appears in an earlier work, the painting *Villeneuve-lès-Avignon Pietà*, now in the Musée du Louvre, done probably before 1457; see Sterling and Adhemar 1965, cat. no. 32, pls. 86–95; Forsyth 1974, 112, 113.

24. They include those at La Roche-Vanneau (in the sacristy of the church), Saint-Marc-sur-Seine, Bessey-la-Cour, Ruffey-sur-Seille, Talant (in the church), Savigny-sous-Mâlain (Fig. 45), Faverney, Créancey, and Etalante (Fig. 41), and a statuette (no. 2) in the museum of the General Hospital at Dijon.

25. See illustrations of the Virgin and Child at Pesmes and John the Evangelist at Bar-le-Régulier in Dijon, Musée des Beaux-Arts 1972, cat. no. 53, pl. 35, and cat. no. 61, pl. 40, respectively.

26. Ibid., 18, 19. However, Pierre Camp (1983, 1:108, 130–45, especially 141), relying on documentary evidence, attributes Epoisses to Guillaume Chandelier, a prolific sculptor, none of whose works have been firmly identified. Jacques Baudoin (1977, 14, 132–33; and 1983, 216) attributes Epoisses with some justification to Le Moiturier and suggests an Avignon prototype.

27. They include those at Saint-Eusèbe, Ormes (Fig. 72), Montcony, Damerey, La Genête, and Uchon.

28. Others of the type, but more rustic, are at Burgy, Varennes-sous-Dun, and Grandvaux.

29. Two others in the group, with the Virgin in a more frontal position, are found in the Yale University Art Gallery at New Haven and in the church at Saint-Marc-sur-Seine.

30. Saint-Christophe-en-Bresse, Gergy, Gourdon, and Azé.

Chapter II: Champagne

1. Koechlin and Vasselot 1900, especially p. 117. The authors of this fundamental study can find only different "modalités du style" in the Pietàs of Champagne.

2. Antoinette Rézé-Huré published an interesting survey, "Les Vierges de Pitié sculptées aux XVe et XVIe siècles dans le département de l'Aube" (1962), which is based on her thesis for the Ecole du Louvre (1960). Working independently of each other, Mme Rézé-Huré and I have come to some of the same conclusions. I thank her for her courtesies.

3. The cloth industry must have been the main support of most of the people who commissioned sculpture. The industry was organized into many guilds, corporations, and confraternities; and its leading members paid high taxes in Troyes. The guild of sculptors, painters, and glassmakers was associated with the embroiderers. Small wonder that the sculptors gave such care to the carving of drapery and details of embroidery. For a full account of the cloth industry, see Boutiot 1870–80, especially 3:51–56, 198, 259–66, 303, 346, 384, 440; 4:264, 271; 5:140.

4. The gesture seems to refer to Simeon's prophecy that a sword would pierce the Virgin's breast (Luke 2:35). This interpretation is confirmed in a stained-glass window at Longpré-le-Sec (Aube). It depicts a Pietà in which the Virgin makes this gesture while Simeon, beside her, holds a scroll inscribed with his prophecy. See Mâle 1925, 126, fig. 67.

5. See examples at Erfurt, Münster, and Frankfurt am Main in Passarge 1924, pls. 11, 17, 18, 23; and at Eichstätt in Krönig 1962, fig. 82.

6. Koechlin and Vasselot 1900, figs. 36, 38, 50, 54, illustrate similar cloth bows tying the belts of figures in other works in Champagne and again demonstrate the preoccupation of these sculptors with the manipulation of drapery.

7. The evolution of the stylized acanthus vine pattern with repeated motifs may have been influenced by earlier cursive Arabic writing; see Erdmann 1953, 467, figs. 20b, 29, 42.

8. Several letters can be interpreted as *E* and *M*. The letters *VE* over the Virgin's left forearm may be part of *AVE* (Hail), the beginning of the angel's salutation to the Virgin at the Annunciation. *MAT* appears at the left on the bottom and must refer to the Virgin's epithet *MATER DEI* (Mother of God).

9. Quarré 1972; Erlande-Brandenburg 1972, 303–26.

10. Among the discernible words are *MATER DEI, ORA* (pray), and *PEC[C]ATOR* (sinner) from a prayer to the Virgin.

11. *Oxford English Dictionary*, 2d ed., s.v. "plantain."

12. For other examples, see Koechlin and Vasselot 1900, figs. 79, 90, 109.

13. Bottineau 1967, 67.

14. Two statues, Michael and Mary Magdalene, are apparently Burgundian; see Salet 1957a. An unidentified male head is in Lorraine style, and two earlier examples of the Virgin and Child depend on a type found at Langres in the cathedral and at Tonnerre.

15. Kirschbaum 1972, 4:98–99; *Oxford English Dictionary*, 2d ed., s.v. "lizard," "toad," "snail."

16. For a similar corded crown worn by a Christ de Pitié, see Aubert and Beaulieu 1950, cat. no. 377. For this use of hawthorn, see Freeman 1976, 129.

17. Dijon, Musée des Beaux-Arts 1971a, pls. 1, 22, 25; Didier 1963; Crab 1979, 214–46, describes a dozen examples of the Christ de Pitié in Louvain and other parts of Brabant.

18. Forsyth 1970, 187.

19. This emphasis upon the diagonal may reflect the influence of the paintings of Rogier van der Weyden and his followers; see illustrations in Davies 1972, pl. 72; and Panofsky 1971, 2: pl. 241.

20. See Devaux [1958?], 23, figs. 49–53; the splendid photographs are extremely useful, although the chronology and some attributions are questionable. See also Forsyth 1970, 52–57; Koechlin and Vasselot 1900, 96–110; and Salet 1957c, 148–49.

21. Forsyth 1970, 174–75.

22. Ibid., 190.

23. A head of Christ comparable to that at Souain and also possibly from a Pietà is in the Walters Art Gallery, Baltimore (acc. no. 27.528). Its date remains in question. See Baltimore 1962, 91.

24. Forsyth 1970, 56 n 13, 157, 158 n 56, figs. 65, 259; Robinet 1965, 28–31, with a photograph of the Pietà in its original location. I thank Mlle Martine Illaire, director of the Archives Départementales des Ardennes, for this last reference and other courtesies.

25. A fragment of this cross could still be seen in 1881 when Charles Fichot visited the church; see Fichot 1884, 1:320. For illustrations of comparable van der Weyden paintings, see Panofsky 1971, 2: pls. 180, 182.

26. Compare Panofsky 1971, 2: pl. 244.

27. Salet 1957b, 442, 443.

28. For the cathedral treasury Pietà, see Rézé-Huré 1960, no. 178; for the Saint-Nizier Entombment, see Forsyth 1970, 51–52, fig. 63.

29. See illustrations in Weitzmann 1961, 1:486, fig. 16; and Weitzmann 1954, 366, fig. 318.

30. See Koechlin and Vasselot 1900, 80–81; and Morel-Payen 1929, 63.

31. Koechlin and Vasselot 1900, 83, 84, 117 n 1.

32. An unusual Pietà in The Metropolitan Museum of Art, New York (no. 1), ca. 1510, has a superficial resemblance to the Bragelogne Pietà in the position of Christ. It has been assumed to be French, but it well may be German, perhaps Franconian.

Chapter III: Northern France

1. Hees 1973, 4–19; Hofmann 1962, 13–17.

2. For such influences on Lorraine sculpture in general, see Hofmann 1964, 147, 149–51, 167, 168; Hofmann 1965, 160; and Hofmann 1962, 69–122.

3. The Les Thons Pietà can be attributed to the workshop that produced the Entombment at nearby Neufchâteau; see Forsyth 1970, figs. 25–30.

4. See Hofmann 1966, 112–16, figs. 10–12; and Hofmann 1962, 307–8.

5. Hofmann 1966, 109–13.

6. For instance, at Boppard, at Clervaux Abbey in the grand duchy of Luxemburg, and in the Archepiscopal Museum at Utrecht in the Netherlands.

7. Forsyth 1936, 235–58; Schmoll 1962, 119–48.

8. Zanettacci 1954, 22–54, 82–96; Forsyth 1970, 132.

9. The Pilon Pietà in the Musée du Louvre, Paris, is inv. no. 3147. See Beaulieu 1978, cat. no. 202; and Forsyth 1970, 146, fig. 231.

10. As a beginning, see Bonnenfant 1937, which lists a dozen Pietàs in this region alone. The post–World War II periodical *Nouvelles de l'Eure* has given important new information on sculpture in Normandy.

11. For a description, see Huard 1928, 77; Forsyth 1970, 128–29, figs. 189, 191.

12. These Pietàs are not included in the catalogue because they originated in England, not France. For illustrations of such imported Pietàs at Coudray, Forêt-la-Folie, and Tourny, see Bonnenfant 1937, 1:84; and *Nouvelles de l'Eure* 14 (1962), 36, 37, respectively.

13. Debidour 1953, 39, no. 5.

14. Ibid., 109–16, gives a useful though incomplete summary with illustrations.

15. Ibid., 110, pls. 22, 23, 26.

Chapter IV: Central France

1. Three sculptures by Jean de Chartres from the château of Chantelle are now in the Musée du Louvre, Paris. They seem to reflect the style of his superb statue of Saint Anne. See Aubert and Beaulieu 1950, cat. nos. 405–7; and Pradel 1953, 72, 75–76, pl. 15.

2. For illustrations of this facial type, see Pradel 1953, pls. 4, 21, 22; and Vitry 1901, ill. p. 429.

3. This Pietà was discovered in the church storeroom, according to a letter to the author from André Guy. Following the attribution in Pradel 1953, 79, Jacques Baudoin (1977, 343–46, figs. 151–52) assigns this Pietà and two statues of Mary Magdalene, at Saint-Hilaire-la-Croix (Puy-de-Dôme, ar. Riom) and Bourbon-l'Archembault (Allier, ar. Moulin), to the same follower of Jean de Chartres and his son.

4. Guyon was a nephew of Georges, the cardinal of Amboise, who also commissioned depictions of the Pietà—on a relief in his chapel at Gaillon (Eure, ar. Les Andelys) and on one of his seals. The devotion of members of the Amboise family and of King Louis XI to the Pietà may help to explain its widespread diffusion. See Beaulieu 1978, cat. no. 65; and Touflet 1913, 4, ill. Pons de Gontaut, another nephew of Georges d'Amboise, installed a Pietà in his private chapel dedicated to Notre-Dame de Pitié at Biron and had the image carved on his effigy. See Forsyth 1974, 109, 113, 114.

5. Baudoin 1977, 14, 40–51, figs. 16, 22–24; Baudoin 1983, 71, 206. His effective argument that Morel introduced the praying type of Pietà into central and northern France from the south does not deny the evidence that stronger influences flowed in the opposite direction. See, for example, Forsyth 1974, 112–18; and Forsyth 1970, 102–4.

6. Philip was cardinal by 1497 and died in 1519. The choir screen was erected between those years but later destroyed. See Vitry 1901, 302, 303 n 5.

7. A pair of angels accompanies the Pietà in the church at Sainte-Fauste, as well. There were also two small angels with the Pietà sent in 1390 by Philip the Bold from Paris to the monastery of Champmol at Dijon (see p. 19).

8. The manuscript (fr. 5594, f. 176v., Bibliothèque Nationale, Paris) was made for Louis de Laval (d. 1489). See Chenu 1921, 285, ill., 291 n 2; and Villepelet 1929, 264, 265.

9. Pradel 1953, 38–43.

10. Canon Moussé ([1915], 57–61) describes, for instance, the Carmelite monastery of Tours, rebuilt in 1473 at the expense of Louis XI.

11. Vitry 1901, 328–29; Moussé [1915], 265–66.

12. Forsyth 1974, 145, fig. 55.

13. Both Vitry (1901, 83) and Pradel (1953, 39) relate the two kneeling figures flanking the Pietà to the style of Jean Fouquet, the great contemporary Touraine painter.

14. Nivernais was for a time politically attached to Bourbonnais and Burgundy. See Richard in Beauvalot 1983, 13–23.

Chapter V: Southwestern France

1. Other Pietàs of good quality are at Magnac-Bourg and Saint-Laurent-les-Eglises.

2. The same variation can be seen at Saint-Léger-la-Montagne in the chapel of Saint-Pierre, at Châteauneuf-la-Forêt, and at Lussac-les-Eglises. These Pietàs, as well as some that are poorer in style and less closely related, are illustrated in a useful exhibition catalogue, Bellac 1973, nos. 25,

27, 32. Baudoin (1977, 14, 15, 216, fig. 7; and 1983, 35, fig. 44) believes that the praying Pietà originated in Avignon and spread to the Massif Central and then to central France, the lower Loire valley, and Burgundy.

3. See Forsyth 1970, figs. 93–94; and Troescher 1940, pl. 76.

4. Other Pietàs with one or both hands raised have been mentioned at Drée (Fig. 47) and at Nantes (Fig. 158).

5. For illustrations, see Cloulas-Brousseau 1976, figs. 3, 7, 10, 13, 14.

6. A similar gesture but without the interlaced fingers appears in Franche-Comté on the church tympanum at Poligny (Fig. 29).

7. For Saint-Sulpice-les-Feuilles and Saint-Léger-la-Montagne, see Bellac 1973, cat. nos. 21, 37; for Pierrefitte, see Cloulas-Brousseau 1976, fig. 4.

8. There are other sculptures from workshops of outstanding quality in Rouergue that are outside this study because they do not include any extant Pietàs. For some striking examples, see illustrations in Bou 1971 of works at Inières, pls. 18, 46, and at Rodez, pls. 52–59.

9. For a discussion of this workshop, see Bou 1971, 21–46, pls. 1–14; and Boccador 1974, 87–98, figs. 75–91.

10. See Bellac 1973, pls. 4, 7, 14.

11. Allègre 1954, 1:38–39.

12. For a full description of the retable, see Sangouard 1964, 471, 472, 475.

13. Bévotte 1936, 32; Allègre 1954, 1:240, 241.

14. The Monestiès workshop has been attributed to the Viguier family but without documentation. See a summary in Bou 1972, 146, 147. Bévotte 1982 attributes a great number of other late Gothic sculptures in Languedoc to workshops of Pierre Viguier, his family, and their followers.

15. See the many examples in Cuquel and Escat 1980.

16. See ibid., figs. 1, 8, 9, 11, and 14, respectively.

17. See Méras 1962.

18. See Forsyth 1970, fig. 142, especially for the face and the way the garment is buttoned at the neck.

19. Forsyth 1974, 144–61, figs. 55–64.

20. Antecedents for the facial type of the Virgin can be found in Forsyth 1974, figs. 31–35; Forsyth 1970, figs. 168–72, 178; and Bévotte 1982, 67.

21. The type of long sinuous cloth held by Mary Magdalene was used before 1507 by Michel Colombe with the figure of Force on the tomb of Francis II at Nantes. See Vitry 1901, 405.

22. See Knappe 1965, 34–37, figs. 191–203. For sculpture at Maidbronn (1520s), see Gerstenberg [1962], 219–31, figs. 144–49.

23. Forsyth 1974, 139–40.

24. See Roudié 1975, 32–37, 67–73, map, fig. 1.

25. Roudié 1975, 361, gives a slightly earlier date and comments on two possible sources.

26. A "registre de comptes de la fabrique de Saint-Michel" (register of financial accounts of the structure of Saint Michael) mentions the "mestre qui fet le sepulcre da la cappera deu seinhe Ferron" (master who made the tomb of the chapel of Saint Ferron), an obvious reference to the Pietà. Quoted in Bordeaux 1976, cat. no. 228.

Some Written Sources of the Pietà

1. Further information on the literary sources of the Pietà can be culled from Tadeusz Dobrzeniecki, "Mediaeval Sources of the Pietà," *Bulletin du Musée National de Varsovie* 8 (1967), 5–24.

2. Recension B of the Gospel of Nicodemus, quoted in Millet 1960, 489–90.

3. Quoted in Tuilier 1969, 235.

4. Millet 1960, 490; Ratkowska 1964, 315–16.

5. Parker 1978, 31–32.

6. "Jeo vous tiengne en mun devant," see Reiners-Ernst 1939, 34; for other quotations from the twelfth to the fourteenth century, see ibid., 14–17, 25–26, 35, 45–46. Some of these are taken from Tangueray 1921.

7. Weymann 1938, 75.

8. Reiners-Ernst 1939, 46.

9. Quoted in Stallings 1965, 121–23.

10. Suso 1934, 109.

11. Ibid., 160.

12. Meiss and Beatson 1977, xv, xx–xxiv.

13. Gerson 1960–73, 7a: 15.

14. Quoted ibid., 516–17: "A ceste heure de basse complye, bien tart . . . que vous Mere douloureuse travaillee et angoisseuse, peustes recevoir entre vos bras le precieux corps de vostre fils. C'est bien a penser que vous l'embrassastes devotement et serrement et la baisastes devotement. Vous l'arrosiez de vos larmes" (At the hour of late compline, very late . . . when you, sorrowful Mother, worn out and anguished, could take in your arms the precious body of your son. One can well imagine that you embraced it devotedly and closely and kissed it with devotion. You watered it with your tears.)

Bibliography

Aimond, Charles
1933   *L'Eglise Notre-Dame de Mont-devant-Sassey.* Bar-le-Duc: Imprimerie Saint-Paul.
1943   *Notre-Dame dans le diocèse de Verdun.* Paris: J. de Gigord.
1955   *Marville; son histoire, ses monuments: Guide illustré.* Verdun.

Albiser, Marcel
1958   *Guide illustré des environs de Vittel; 4 itinéraires: Art et histoire.* Belley (Ain): Imprimerie du Bugey.

Alexandre, Arsène
1917   "L'Exposition du vandalisme au Petit Palais." *Les Arts* 14, no. 157:20–28. Paris.

Allègre, Victor
1954   *Les Richesses médiévales du Tarn: Art gothique.* 2 vols. Toulouse: Imprimerie Régionale.

Anfray, Marcel
1964   *La Cathédrale de Nevers et les églises gothiques du Nivernais.* Paris: Picard.

Anonymous
1919   "A Pietà of the Sixteenth Century from Champagne." *Boston Museum of Fine Arts Bulletin* 17:10–13.

Armand-Calliat, Louis
1965   *L'Hôpital de Chalon-sur-Saône et ses anciens objets d'art.* Chalon-sur-Saône.

Aubert, Marcel
1930   *La Bourgogne: La Sculpture.* 3 vols. Les Richesses d'art de la France. Paris: G. van Oest.
1946   *La Sculpture française au Moyen-Age.* Paris: Flammarion.

Aubert, Marcel, and Michèle Beaulieu
1950   *Musée National du Louvre: Description raisonnée des sculptures du Moyen Age, de la Renaissance, et des temps modernes.* Vol. 1, *Moyen Age.* Paris: Editions des Musées Nationaux.

Auriol, Abbé
1913   "Une Pietà du quinzième siècle à l'église Saint-Pierre de Toulouse." *Bulletin de la Société Archéologique du Midi de la France*, n.s. nos. 40–41 (1909–11): 106–9. Toulouse.

Autun. Musée Rolin
1958   *La Vierge dans l'art de la Bresse et du Morvan*, by Geneviève Viallefond and Abbé Grivot. Exhibition catalogue. Autun: Marcelin.

Baltimore. Walters Art Gallery
1962   *The International Style: The Arts in Europe Around 1400*, by Philippe Verdier et al. Exhibition catalogue. Baltimore.

Baudoin, Jacques
1977   "De Jacques Morel à Michel Colombe: Rôle des derniers imagiers gothiques dans la diffusion et l'évolution de la sculpture dite bourguignonne." Thesis, Université de Dijon.
1983   *La Sculpture flamboyante: Les Grands Imagiers d'Occident.* Nonette: Editions Créer.

Beaulieu, Michèle
1978   *Description raisonnée des sculptures du Musée du Louvre.* Vol. 2, *Renaissance française.* Paris: Editions de la Réunion des Musées Nationaux.

Beauvais
1975   *Pierres et bois sculptés du Musée départemental de l'Oise du XIIe au XVIe siècles.* Exhibition catalogue. Beauvais.

Beauvalot, Yves
1983   *Richesses d'art en Morvan: L'Exemple de l'arrondissement de Château-Chinon.* Introduction by Jean Richard. Exhibition catalogue. Paris: Picard.

Beeck, Roland Op de
1974   *Une Sculpture champenoise inédite du XVIe siècle.* N.p. Unpaginated pamphlet.

Bellac. Foyer Communal de Bellac
1973   *Vierges de Pitié des églises de la Haute-Vienne.* Exhibition catalogue. Panazol: Les Amis du Festival de Bellac.

Béranger-Menand, Birgitte
1984   "Vierge à l'Enfant: Etude de la statuaire médiévale de quatorzième à seizième siècles." 4 vols. Thesis, Université de Haute Bretagne.

Besançon. Palais Granvelle
1960   *Sculptures et orfèvrerie de Franche-Comté.* Exhibition catalogue. Besançon.

Bévotte, Marguerite de
1936   *La Sculpture à la fin de la période gothique dans la région de Toulouse, d'Albi et de Rodez (1400–1520).* Paris: H. Laurens.
1982   *La "Nostre Dame de Grasse" du Musée des Augustins de Toulouse et le rayonnement de son art dans les régions voisines à la fin de l'ère gothique.* Rodez: P. Carrère.

Bizouard, Jacques Théodore
1888   *Histoire de Sainte-Colette et des Clarisses en Franche-Comté.* Besançon: Paul Jacques; Paris: Vic et Amat.

Boccador, Jacqueline
1973   "Les Vierges de Pitié." *Art et curiosité* 44:33. Paris.
1974   *Statuaire médiévale en France de 1400 à 1530.* 2 vols. Zoug, Switzerland: Clefs du Temps.

Boccador, Jacqueline, and Edouard Bresset
1972   *Statuaire médiévale de collection.* 2 vols. Zoug, Switzerland: Clefs du Temps.

Bonnenfant, Georges
1937   *Eglises rurales du département de l'Eure.* 2 vols. Paris: Picard.

Borchgrave d'Altena, Joseph de
1942-43   "Vierges de Pitié de chez nous." *Annales de la Société Royale d'Archéologie de Bruxelles* 46:263-70. Brussels.

Bordeaux. Musée d'Aquitaine
1976   *Sculpture médiévale de Bordeaux et du Bordelais.* Exhibition catalogue, with chapter 5 by Paul Roudié. Bordeaux.

Bottineau, Yves
1967   *Notre-Dame de Paris and the Sainte-Chapelle.* Translated by Lovett F. Edwards. Chicago: Rand McNally. First published Paris, 1965.

Bou, Gilbert
1971   *La Sculpture en Rouergue à la fin du Gothique, XVe siècle et début du XVIe siècle.* Rodez: Imprimerie Carrère.
1972   *Sculpture gothique albigeoise.* Rodez: Imprimerie Carrère.

Bourges. Palais Jacques-Coeur
1956   *Mécènes et amateurs d'art berrichons du Moyen-Age et de la Renaissance.* Exhibition catalogue. Bourges. Organized by the Bibliothèque Municipale, the Musées de Bourges and the Comité de la Foire-Exposition.

Bousquet, Jacques
1951   *La Vierge dans l'art rouergat: Notre-Dame en Rouergue.* Rodez.
1961   "La Sculpture rouergate et la fin du style gothique: Positions et propositions." *Bulletin du Musée Ingres* 9 (July): 9-15. Montauban.
1968   "Le Problème de l'originalité de l'école de sculpture languedocienne à la fin de l'époque gothique." *L'Information d'histoire de l'art* 13, no. 5 (November-December): 208-22. Paris.

Boutiot, Théophile
1870-80   *Histoire de la ville de Troyes et de la Champagne méridionale.* 5 vols. Troyes: Dufey-Robert. Reprint, Brussels, 1977.

Boyé, Maurice-Pierre
1954   *Jura, Franche-Comté.* Paris: Arthaud.

Breck, Joseph
1913   *Catalogue of Romanesque, Gothic and Renaissance Sculpture.* New York: The Metropolitan Museum of Art.

Brune, Paul
1912   *Dictionnaire des artistes et ouvriers d'art de la Franche-Comté.* Paris: Bibliothèque d'Art et d'Archéologie.

Camp, Pierre
1983   "Recherches sur les 'imageurs' bourguignons de la fin du Moyen-Age." Vol. 1, "Les Ateliers d'"imageurs' en Bourgogne vers 1360-vers 1530." Vol. 2, "Des oeuvres en quête d'auteurs: Tableau chronologique des ateliers d'"imageurs.'" Gray. Manuscript.

Carel, Jacques
1974   "La Sculpture lorraine du XVIe siècle." *Cahiers lorrains,* n.s. 26, no. 3 (July): 65-81. Metz.
1975   "Le Maître du retable de Mairy, son atelier et ses continuateurs." *Le Pays lorrain* 56:85-100. Nancy.

Caulin, Abbé Louis
1867   *Quelques seigneuries au Vallage en Champagne propre.* Troyes.

Cazes, Daniel
n.d.   "Sculptures gothiques." *Journal des collections,* no. 2: [1]-[4]. Toulouse: Musée des Augustins.

Chabeuf, Henri
1915   "A propos de Notre-Dame-de-Pitié." *Mélanges de la Revue de Bourgogne* 5:47-55. Dijon.

Charageat, Marguerite
1939   "La Sculpture en Bas-Limousin à la fin du XVe et au début du XVIe siècle." *Bulletin de la Société de l'Histoire de l'Art Français*: 132-49. Paris.

Chenu, P.
1921   "Note sur un manuscrit dont les illustrations sont attribuées à Jean Colombe et particulièrement sur une miniature de ce manuscrit." *Mémoires de la Société des Antiquaires du Centre* 40:277-95. Bourges.

Cloulas-Brousseau, Annie
1960   "La Sculpture de la fin du Moyen-Age dans le Bas-Limousin." *Bulletin de la Société Scientifique, Historique et Archéologique de la Corrèze*: 1-32. Brive.
1976   "Le Thème de la Vierge de Pitié en Bas-Limousin à la fin du Moyen Age." *Bulletin monumental* 134, no. 2:121-36.

Costa, Dominique
1961   *Catalogue. Part 1, Du XIIe au XVIe siècle.* Nantes: Musée Dobrée.

Couffon, René
1955   "L'Eglise de Plourach."

Bulletin monumental
113:193–204.

Couzi, Adolphe
1915   "La Pietà de l'oratoire
        Nazareth à Toulouse."
        *Bulletin de la Société
        Archéologique du Midi de la
        France*, n.s. 44 (1914–15):
        156–59. Toulouse.

Couzy, Hélène
1970   "Simorre." *Congrès
        Archéologique de France*.
        128th session, Gascogne,
        1970:308–19. Paris.

Crab, Jan
1979   *Het laatgotische
        Beeldsnijcentrum Leuven*.
        Exhibition catalogue.
        Louvain: Stedelijk
        Museum.

Cuquel, Etienne, and Monique Escat
1980   *Vierges de Pitié du Lot*.
        Exhibition catalogue.
        Cahors: Cathédrale de
        Cahors.

David, Henri
1933   *De Sluter à Sambin*. Vol. 1,
        La Fin du Moyen Age;
        Vol. 2, *La Renaissance*.
        Paris: Librairie Ernest
        Leroux.
1951   *Claus Sluter*. Paris: Pierre
        Tisné.

Davies, Martin
1972   *Rogier van der Weyden: An
        Essay with a Critical
        Catalogue of Paintings
        Assigned to Him and to
        Robert Campin*. London:
        Phaidon.

Debidour, Victor-Henry
1953   *La Sculpture bretonne:
        Etude d'iconographie
        religieuse populaire*.
        Rennes: Plihon.

Delignières, Emile
1906   "Les Sépulcres ou mises
        au tombeau en Picardie."
        *Réunion des Sociétés des
        Beaux-Arts des départements*
        30:33–69. Paris.

Delpeuch, Marie-Hélène
1981   "La Sculpture troyenne du
        XVIe siècle en exil: Essai

de recensement." *La Vie
en Champagne* 309:4–16.
Troyes.

Denis, Paul
1911   *Ligier Richier: L'Artiste et
        son oeuvre*. Paris: Berger-
        Levrault.

Deshoulières, François
1932   *Les Eglises de France*. Vol.
        1, *Cher*. Paris: Librairie
        Letouzey.

De Tolnay, Charles
1943   *Michelangelo*. Vol. 1, *The
        Youth of Michelangelo*.
        Princeton: Princeton
        University Press.
1975   *Michelangelo: Sculptor,
        Painter, Architect*.
        Princeton: Princeton
        University Press.

Devaux, Eloi
[1958?] *Le Maître de Chaource*.
        Les Travaux des mois,
        collection Zodiaque, vol. 3.
        Saint Léger-Vauban: Les
        Presses Monastiques.

Devigne, Marguerite
1932   *La Sculpture mosane du
        XIIe au XVIe siècle:
        Contribution à l'étude de
        l'art dans la région de la
        Meuse Moyenne*. Paris and
        Brussels: G. van Oest.

Didier, Robert
1963   "Christ attendant la mort
        au Calvaire et Pietà: Deux
        sculptures anversoises
        conservées à Binche."
        *Bulletin de la Commission
        Royale des Monuments et
        des Sites* 14:53–75.
        Brussels.

Didier, Robert, and Roland Recht
1980   "Paris, Prague, Cologne et
        la sculpture de la seconde
        moitié du XIVe siècle: A
        propos de l'exposition des
        Parler à Cologne." *Bulletin
        monumental* 138:173–219.

Dijon. Ancienne Eglise Saint-Philibert
1958   *Seconde Exposition d'art
        sacré en Bourgogne*.
        Exhibition catalogue.
        Dijon.

Dijon. Commission Administrative des
Hospices Civils
1938   *La Chapelle Saint-Croix de
        Jérusalem*. Dijon:
        Imprimerie Bernigaud and
        Privat.

Dijon. Musée des Beaux-Arts
1960   *La Chartreuse de Champmol:
        Foyer d'art au temps des
        ducs valois*, by Pierre
        Quarré. Exhibition
        catalogue. Dijon.
1968   *Canton de Sombernon, Côte-
        d'Or: Sculptures, XVe–XVIe
        siècles*. Exhibition
        catalogue. Dijon.
1969   *Canton de Pouilly-en-
        Auxois, Côte-d'Or: Statues,
        XIIIe au XVIIe siècle*.
        Exhibition catalogue.
        Dijon.
1971a   *Le Christ de Pitié, Brabant-
        Bourgogne, autour de 1500*,
        by Pierre Quarré.
        Exhibition catalogue.
        Dijon.
1971b   *Les Pleurants des tombeaux
        des ducs de Bourgogne*, by
        Pierre Quarré. Exhibition
        catalogue. Dijon.
1971c   *Statuaire d'art populaire du
        Châtillonnais*. Dijon.
1972   *Jean de la Huerta et la
        sculpture bourguignonne au
        milieu du XVe siècle*, by
        Pierre Quarré. Exhibition
        catalogue. Dijon.
1973   *Antoine le Moiturier, le
        dernier des grands imagiers
        des ducs de Bourgogne*, by
        Pierre Quarré. Exhibition
        catalogue. Dijon.
1974   *La Sculpture bourguignonne
        en Auxois et en Autunois à
        la fin du XVe siècle*, by
        Pierre Quarré. Exhibition
        catalogue. Dijon.
1975   *Cantons d'Aignay-le-Duc et
        de Châtillon-sur-Seine, Côte-
        d'Or: Oeuvres d'art des
        églises*. Dijon.
1976   *Claux de Werve et la
        sculpture bourguignonne
        dans le premier tiers du XVe
        siècle*, by Pierre Quarré.

Exhibition catalogue. Dijon.

Dobrzeniecki, Tadeusz
1967   "Mediaeval Sources of the Pietà." *Bulletin du Musée National de Varsovie* 8:5–24.

Doré, Robert
1930   *L'Art en Provence dans le comtat Venaissin et dans le comté de Nice.* Paris: Les Beaux-Arts.

Drouyn, Léo
1846   *Choix des types les plus remarquables de l'architecture du Moyen-Age dans le département de la Gironde.* Bordeaux: Vonlatung.

Duhem, Gustave, et al.
1972   *Art sacré dans le Jura du Moyen-Age au XVIIIe siècle.* Exhibition held at Poligny, Baume-les-Messiers, and Saint-Claude. [Lons-le-Saunier]: Conservation Départementale des Antiquités et Oeuvres d'Art du Jura.

Durand, Georges
1931   "Les Tailleurs d'images d'Amiens du milieu du XVe siècle au milieu du XVIe: Notes biographiques." *Bulletin monumental* 90:333–70.

Duvernoy, E.
1913   "Inscriptions à Drouville et à Serres." *Bulletin mensuel de la Société d'Archéologie Lorraine et du Musée Historique Lorrain* 62:112–19. Nancy.

Ebnerin, Christina
1871   *Der Nonne von Engelthal, Büchlein von der genaden Überlast.* Bibliothek des literarischen Vereins in Stuttgart, edited by Karl Schröder, vol. 108. Tubingen.

Engerand, Fernand, and Marthe Engerand
1940   *Les Trésors d'art religieux du Calvados.* Vol. 1, *Caen et l'arrondissement de Caen.* Caen: Marigny.

Entraygues, L.
1923   *Notre-Dame de Périgord.* Périgueux: Imprimerie Périgourdine.

Erdmann, Kurt
1953   "Arabische Schriftzeichen als Ornamente in der abendländischen Kunst des Mittelalters." *Akademie der Wissenschaften und der Literatur, Mainz. Abhandlungen der Geistes- und Sozialwissenschaftlichen,* Classe 9. Wiesbaden: Steiner.

Erlande-Brandenburg, Alain
1972   "Aspects du mécénat de Charles V: La Sculpture décorative." *Bulletin monumental* 130:303–45.

Fage, René
1928   "Note sur une tête sculptée provenant des feuilles de l'église Saint-Pierre de Tulle." *Bulletin monumental* 87:142–49.

Ferry, Marcel
1946   *Vierges comtoises: Le Culte et les images de la Vierge en Franche-Comté, en particulier dans le diocèse de Besançon.* Besançon: Cart.

Fichot, Charles
1884   *Statistique monumentale du département de l'Aube.* Paris: l'Auteur.

Ford, James B., and G. Stephen Vickers
1939   "The Relation of Nuno Gonçalves to the Pietà from Avignon, with a Consideration of the Pietà in France." *Art Bulletin* 21:5–43.

Forsyth, William H.
1936   "Medieval Statues of the Virgin in Lorraine Related in Type to the Saint-Dié

Virgin." *Metropolitan Museum Studies* 5:235–58.
1953   "Medieval Statues of the Pietà in the Museum." *Bulletin of the Metropolitan Museum of Art,* n.s., 11:177–84.
1970   *The Entombment of Christ: French Sculptures of the Fifteenth and Sixteenth Centuries.* Cambridge, Mass.: Harvard University Press.
1974   "The Biron Master and His Workshop." *Metropolitan Museum Journal* 8 (1973): 105–63.

Freeman, Margaret B.
1976   *The Unicorn Tapestries.* New York: The Metropolitan Museum of Art.

Fribourg. Musée d'Art et d'Histoire de Fribourg
1976   *Sculpture bourguignonne; fin du Moyen Age.* Exhibition catalogue. Fribourg: Diffusion Office du Livre.

F[ry], R[oger] E.
1908   "Sculptures from the Château de Biron." *Bulletin of the Metropolitan Museum of Art* 3:134–40.

Gabeau, A.
1929   "Oeuvres d'art de l'ancienne abbaye de Fontaines-les-Blanches." *Réunion des Sociétés des Beaux-Arts des départements* 23:350. Paris.

Gauthier, Jules
1897   "L'Eglise abbatiale de Montbenoît (Doubs): Son créateur, son architecte, ses sculpteurs (1520–1528)." *Réunion des Sociétés des Beaux-Arts des départements* 21:236–47. Paris.
1898   "Conrad Meyt et les sculpteurs de Brou en Franche-Comté: Leur oeuvre—leurs imitateurs (1524–1563)." *Réunion des*

Sociétés des Beaux-Arts des départements 22:250–82. Paris.

Génermont, Marcel, and Pierre Pradel
1938   *Les Eglises de France.* Vol. 6, *Allier.* Paris: Librairie Letouzey et Ané.

Gerson, Jean
1960–73   *Oeuvres complètes.* Edited by Msgr. Glorieux. 10 vols. Paris: Desclée.

Gerstenberg, Kurt
[1962]   *Tilman Riemenschneider.* Munich: Bruckmann.

Gillerman, Dorothy, ed.
1984   "Gothic Sculpture in American Collections, the Checklist: I. The New England Museums (Part 4)." *GESTA* 23, no. 1:51–68.

Gourdiat, J.
1933   "L'Eglise de Lyons-la-Forêt (Eure)." *Bulletin monumental* 92:469–77.

Grivot, Denis
1974   *La Légende dorée d'Autun: Chalon, Mâcon, Charolles, et Louhans.* Lyons: Lescuyer.

Guépin, Alphonse
1876   *Solesmes et Dom Guéranger.* Le Mans: E. Monnoyer.

Les Guides bleus. Paris: Librairie Hachette.
1928   *Vosges, Champagne (sud), Lorraine, Alsace,* by Marcel Monmarché.
1933   *Normandie,* by Marcel Monmarché. New edition by Georges Monmarché, 1947.
1939   *Bourgogne; Morvan; Nivernais; Lyonnais,* by Georges Monmarché.
1955   *Franche-Comté; Monts; Jura,* by Georges Monmarché.
1956   *Champagne; Ardenne,* by Georges Monmarché.
1958a   *Poitou; Guyenne,* by Georges Monmarché.

1958b   *Val de Loire,* by Georges Monmarché.
1959   *Pyrénées; Gascogne,* by Georges Monmarché.
1960   *Cévennes; Languedoc,* by Georges Monmarché.
1961   *Normandie,* by Gilbert Houlet.
1976   *Isle de France,* by Françoise Vibert-Guigue.

Guy, André
1968   *Notre-Dame en Bourbonnais.* Aurillac: Editions U.S.H.A.

Haraucourt, Edmond, François de Montremy, and Elisa Maillard
1925   *Musée des Thermes et de l'Hôtel de Cluny: Catalogue des bois sculptés et meubles.* Paris: Musées Nationaux.

Hees, Horst Van
1973   "Die lothringische Skulptur des 16. Jahrhunderts." Thesis, Universität des Saarlandes, Saarbrücken.
1975   "Le Retable nord de Génicourt-sur-Meuse et quelques sculptures analogues." *Le Pays lorrain* 56, no. 2:105–10. Nancy.

Henwood-Reverdot, Annie
1982   *L'Eglise Saint-Etienne de Beauvais: Histoire et architecture.* Beauvais: GEMOB.

Hofmann, Helga D.
1962   *Die lothringische Skulptur der Spätgotik: Hauptströmungen und Werke (1390–1520).* Veröffentlichungen des Instituts für Landeskunde des Saarlandes, vol. 7. Saarbrücken: Karl Funk.
1964   "Die Vignory-Werkstatt: Neue Beiträge zum Umfang und zur Bedeutung einer Bildhauerwerkstatt des Weichen Stiles an der oberen Marne mit Ausstrahlung bis nach Nordlothringen." *Bericht der Staatlichen*

Denkmalpflege im Saarland, 1963, 10. Saarbrücken.
1965   "Eine Nachlese zur lothringischen Skulptur des 15. Jahrhunderts: Neue, bisher, unbeachtete Werke." *Bericht der Staatlichen Denkmalpflege im Saarland* 12:159–91. Saarbrücken.
1966   "Der Niederländer Jan Crocq, Hofbildhauer in Bar-le-Duc und Nancy: Sein lothringisches Oeuvre (1486–1510)." *Aachener Kunstblätter* 32:106–25.

Huard, Georges
1928   *L'Art en Normandie.* Paris: Les Beaux-Arts, Editions d'Etudes et de Documents.

Humblot, Emile
1903   *Etude d'archéologie régionale: Documents sur la sculpture religieuse de Joinville et de la Haute-Marne.* Saint-Dizier.

Jalenques, Louis
1923   *Salers: Notice historique et descriptive à l'usage des touristes.* 2d ed. Aurillac: Impr. moderne.

Jullian, René
1945   *Catalogue du Musée de Lyon.* Vol. 3, *La Sculpture du Moyen-Age et de la Renaissance.* Lyons: La Plus Grande France.
1965   *La Sculpture gothique.* Paris: H. Laurens.

Kirch, J. P.
1938   *Les Anciennes Croix surtout croix des champs en Lorraine.* Metz: Coopérative d'Edition et d'Impression.

Kirschbaum, Engelbert, 1972. See *Lexikon* 1968–76.

Knappe, Karl Adolf
1965   *Dürer: The Complete Engravings, Etchings, and Woodcuts.* London: Thames and Hudson.

Koechlin, Raymond, and Jean-J.
Marquet de Vasselot
1900   *La Sculpture à Troyes et
        dans la Champagne
        méridionale au seizième
        siècle.* Paris. Reprint,
        Paris: F. de Nobele, 1966.

Körte, Werner
1937   "Deutsche Vesperbilder in
        Italien." *Kunstgeschichtliches
        Jahrbuch der Bibliotheca
        Hertziana* 1:1–138. Leipzig.

Kraus, F. X.
1889   *Kunst und Alterthum in
        Elsass-Lothringen.* Vol. 3,
        Lothringen. Strasbourg:
        C. F. Schmidts.

Krönig, Wolfgang
1962   "Rheinische Vesperbilder
        aus Leder und ihr
        Umkreis." *Wallraf-
        Richartz-Jahrbuch* 24:97–
        192. Cologne.

Kutal, Albert
1971   *Gothic Art in Bohemia and
        Moravia.* London: Hamlyn.

Lacrocq, Louis
1934   *Les Eglises de France.* Vol.
        4, *Creuse.* Paris: Letouzey
        et Ané.

Langlois, Monique, et al.
1949   *Catalogue de l'exposition
        d'art marial de Limoges.*
        Exhibition catalogue.
        Limoges: Touron et Fils.

Lannette, Claude
1983   "L'Eglise de Breteuil."
        *Congrès archéologique de
        France,* 138th session,
        1980, Evrecin, Lieuvin,
        Pays d'Ouche: 218–29.
        Paris.

La Tremblaye, Martin Coutel de
1892   *Les Sculptures de l'église
        abbatiale (de Solesmes),
        1496–1553.* Solesmes:
        Imprimerie Saint-Pierre.

Laurent, André
1979   "La Vierge de Pitié dans la
        statuaire lorraine à la fin
        du Moyen Age." *Le Pays
        lorrain* 60, no. 2:47–54.
        Nancy.

Le Clert, Louis
1905   *Musée Historique de Troyes
        et de la Champagne.
        Archéologie monumentale:
        Catalogue; premier
        supplément.* Troyes.
1912   *Armorial historique de
        l'Aube.* Troyes.

Ledieu, Alcius
1897   "Ernoul Delf, entailleur à
        Abbeville au XVe siècle."
        Revue de l'art chrétien
        46:135–40. Paris.

Legner, Anton
1966   *Gotische Bildwerke aus dem
        Liebieghaus.* Frankfurt am
        Main: F. Bischoff.
1978–80 *Die Parler und der Schöne
        Stil, 1350–1400:
        Europäische Kunst unter den
        Luxemburgern.* Edited by
        Anton Legner. 6 vols.
        Cologne: Museen der Stadt
        Köln.

Lepage, Henri
1853   *Les Communes de la
        Meurthe.* 2 vols. Nancy:
        A. Lepage.

Lesueur, Frederic
1969   *Les Eglises de Loir-et-Cher.*
        Paris: Picard.

Lexikon
1968–76 *Lexikon der Christlichen
        Ikonographie.* Edited by
        Engelbert Kirschbaum and
        Wolfgang Braunfels.
        8 vols. Rome: Herder.

L'Huillier, Victor
1896   *Petit Guide illustré du
        visiteur de l'église Saint-
        Etienne de Beauvais.*
        Beauvais: Schmutz.

Liebreich, Aenne
1936   *Claus Sluter.* Brussels:
        Dietrich.

Limoges. Musée Municipal de Limoges
1956   *Sculptures gothiques du
        Haut-Limousin et de la
        Marche.* Exhibition
        catalogue. Limoges:
        Société Archéologique et
        Historique du Limousin.

Locquin, Jean
1907   "Les Pitiés de Saint-Pierre-
        le-Moutier et de Prémery:
        Contribution à l'histoire de
        l'art en Nivernais." *Musées
        et monuments de France:
        Revue mensuelle d'art
        ancien et moderne* 2:28–31.
        Paris.

Lourdes. Musée Pyrénéen du Château-
Fort
1958   *La Vierge dans l'art et la
        tradition populaire des
        Pyrénées,* by François
        Pitangue et al. Exhibition
        catalogue. [Lourdes.]
        Organized by the Touring-
        Club de France.

Maillet, Germaine
1946   *La Cathédrale de Châlons-
        sur-Marne.* Petites
        Monographies des grands
        édifices de la France.
        Paris: H. Laurens.

Mâle, Emile
1925   *L'Art religieux de la fin du
        Moyen Age en France:
        Etude sur l'iconographie du
        Moyen Age et sur ses sources
        d'inspiration.* Paris:
        Armand Colin.

Mandach, C. de
1909   "Un Atelier provençal du
        XVe siècle: Le 'Saint-
        Michel' du Musée Calvet,
        la 'Pietà' de Villeneuve-lès-
        Avignon et les oeuvres de
        Nicolas Froment."
        *Fondation Eugène Piot:
        Monuments et mémoires*
        16:147–208. Paris.

Marcel, Louis
1919–24 "Une Pietà langroise."
        *Bulletin de la Société
        Historique et Archéologique
        de Langres* 8:253–54.

Marsat, André
1961   *Allibaudières: Notes sur son
        histoire, son église, son
        pèlerinage.* Troyes.

Martin, Eugène
n.d.   *La Dévotion à Notre-Dame-
        de-Pitié à Crévic.* Nancy:
        Imprimerie Grandville.

1922   *La Dévotion de la Sainte
        Vierge dans le diocèse de
        Toul.* Nancy.

Meiss, Millard
1936   "The Madonna of
        Humility." *Art Bulletin*
        18:435-64.
1946   "Italian Primitives at
        Konopiste." *Art Bulletin*
        28:1-16.
1967   *French Painting in the Time
        of Jean de Berry: The Late
        Fourteenth Century and the
        Patronage of the Duke.*
        3 vols. in 5 parts. London
        and New York: Phaidon.

Meiss, Millard, and Elizabeth Beatson
1977   *La Vie de Nostre Benoit
        Sauveur Ihesucrist et La
        Saincte Vie de Nostre Dame;
        translatée à la requeste de
        très hault et puissant prince
        Iehan, duc de Berry.* New
        York: New York
        University Press.

Méras, Mathieu
n.d.   *Découvertes de sculptures
        gothiques en Tarn-et-
        Garonne.* Montauban:
        Imprimerie Forestié.
1962   "L'Exposition 'Trésors
        d'art gothique en
        Languedoc' et ses
        problèmes archéologiques."
        *Bulletin de la Société
        Archéologique de Tarn-et-
        Garonne* 88:72-100.
        Montauban.
1963   "La Sculpture à Moissac
        dans la seconde moitié du
        XVe siècle." *Actes du XIXe
        Congrès d'études régionales
        tenu à Moissac, les 5 et 6
        mai 1963*: 1-11.
        Languedoc, Pyrénées
        Gascogne: Fédération des
        sociétés académiques et
        savantes.

Méras, Mathieu, and Daniel Ternois
1956   *Trésors d'art sacré de la
        Haute-Guyenne.* Exhibition
        catalogue. Montauban:
        Musée Ingres.
1961   *Trésors d'art gothique en
        Languedoc.* Exhibition

        catalogue. Montauban:
        Musée Ingres.

[Mérigot, A.]
1953   *L'Eglise Saint-Michel-des-
        Lions, Limoges: Notice
        historique et archéologique.*
        Collection "A l'ombre du
        clocher." Limoges:
        Touron.

Metz. Musée d'Art et d'Histoire
1981   *Sculptures religieuses
        régionales du Moyen Age
        et de la Renaissance,* by
        Gérald Collot and Pierre-
        Edouard Wagner. Metz:
        Imprimerie Gueblez.
1983   *Sculptures religieuses
        régionales du Moyen Age
        et de la Renaissance,* by
        Gérald Collot et al.
        Exhibition catalogue.
        Moulins-lès-Metz:
        Imprimerie Inter-
        Impression.

Michel, André
1911   "La Sculpture en France
        de Louis XI à la fin des
        Valois," part 2. *Histoire de
        l'art* 4:590-98. Paris:
        Armand Colin.

Migne, Jacques Paul
1844-64 *Patrologiae cursus
        completus: Series latina,*
        vol. 114. Paris.

Millet, Gabriel
1960   *Recherches sur
        l'iconographie de l'évangile
        aux XIVe, XVe, et XVIe
        siècles.* 2d ed. Paris: E. de
        Boccard.

Moreau-Nélaton, Etienne
1913   *Les Eglises de chez nous:
        Arrondissement de Château-
        Thierry.* Vol. 1, *Répertoire
        alphabétique d'Armentières
        à Coupru.* Paris: H.
        Laurens.
1914   *Les Eglises de chez nous:
        Arrondissement de Soissons.*
        Vol. 1, *Répertoire
        alphabétique d'Acy à
        Dommiers*; Vol. 2,
        *Répertoire alphabétique de
        Droizy à Pommiers.* Paris:
        H. Laurens.

Morel-Payen, Lucien
1929   *Troyes et l'Aube.* 3d ed.
        Troyes: J.-L. Paton.

Morhain, Emile
1963   "La Sculpture lorraine du
        XVe siècle." *Cahiers
        lorrains,* n.s. 15:39-46.
        Metz.

Moussé, Henri
[1915] *Le Culte de Notre-Dame en
        Touraine.* Tours: Mame.

Mussat, André
1961   "L'Eglise de Luché."
        *Congrès archéologique de
        France,* 119th session,
        Maine, 1961: 163-69.
        Paris.
1986   "La Chapelle Notre-Dame
        de la Houssaye à Pontivy."
        *Congrès archéologique de
        France,* 141st session,
        Morbihan, 1986: 180-89.
        Paris.

Mussat, André, and Denise Moirez-
Dufief
1986   "L'Eglise Saint-Gilles de
        Malestroit." *Congrès
        archéologique de France,*
        141st session, Morbihan,
        1986: 115-29. Paris.

Nancy. Conseil Général de Meurthe-et-
Moselle
1954   *Sauvegarde et restauration
        du patrimoine artistique de
        la Lorraine.* Exhibition
        catalogue. Nancy.

Nash, Steven A.
1979   *Painting and Sculpture from
        Antiquity to 1942.*
        Exhibition catalogue.
        Buffalo: Albright-Knox Art
        Gallery; New York: Rizzoli.

Navarre, Emmanuel
1894   *Description archéologique
        de l'église paroissiale de
        La Châtre.* N.p.

Oursel, Charles
1953   *L'Art de Bourgogne.* Paris:
        B. Arthaud.

Oursel, Hervé
1978   "La Sculpture aux XIVe et
        XVe siècles." In *Sculptures
        Romanes et Gothiques du*

nord de la France, 30–57.
Exhibition catalogue. Lille:
Musée des Beaux-Arts.

Pajot, Solange
1941   "La Sculpture en Berry à
            la fin du Moyen-Age et au
            début de la Renaissance."
            *Mémoires de la Société des
            Antiquaires du Centre* 48
            (1938–41): 69–190.
            Issoudun.

Panofsky, Erwin
1971   *Early Netherlandish
            Painting: Its Origins and
            Character*. 2 vols. Reprint
            ed. New York: Harper and
            Row. First published,
            Cambridge, Mass.: Harvard
            University Press, 1953.

Paris. Galerie Georges Petit
1919   *Collection François
            Flameng*. Exhibition
            catalogue. Paris: Manzi,
            Joyant.

Paris. Musée de l'Orangerie
1959   *L'Art en Champagne au
            Moyen Age*. Exhibition
            catalogue. Paris: Editions
            des Musées Nationaux.

Paris. Petit Palais
1950   *La Vierge dans l'art
            français*. Paris: Les Presses
            Artistiques.

Parker, Elizabeth C.
1978   *The Descent from the Cross:
            Its Relation to the Extra-
            Liturgical "Depositio"
            Drama*. New York:
            Garland.

Passarge, Walter
1924   *Das deutsche Vesperbild im
            Mittelalter*. Cologne: F. J.
            Marcan.

Perret, André
1960   "L'Eglise priorale de
            Lémenc." *Les Monuments
            historiques de la France*
            6:105–14.

Perrin, Joseph
1940   "Contribution à l'étude des
            Vierges de Pitié." *Bulletin
            de la Société Archéologique
            de Sens* 43:138–55. Sens.

Philippe, André
1929   *Musée départemental des
            Vosges. Catalogue de la
            section des Beaux-Arts:
            Peintures, dessins,
            sculptures*. Epinal.

La Picardie
1893–1931   *La Picardie historique et
            monumentale*. 6 vols.
            Amiens: Yvert et Tellier
            for Société des Antiquaires
            de Picardie, Fondation
            Edmond Soyez.

Porée, Abbé
1899   "La Statuaire en
            Normandie." *Bulletin
            monumental* 64, part
            2:381–436.

Pradel, Pierre
1953   *Michel Colombe: Le Dernier
            Imagier gothique*. Paris:
            Librairie Plon.

Présence
[1963?]   *Présence normande: Revue
            de Haute-Normandie*.
            Rouen: S.N.P.R. Editions.

Pressouyre, Léon
1962   "Une Pietà de 1512
            retrouvée." *Bulletin
            monumental* 120:269–77.

Pressouyre, Léon, and Sylvia
Pressouyre
1981   *Le Cloître de Notre-Dame-
            en-Vaux à Châlons-sur-
            Marne: Guide du visiteur*.
            Châlons-sur-Marne.

Prost, Bernard, and Henri Prost
1908   *Inventaires mobiliers et
            extraits des comptes des ducs
            de Bourgogne de la maison
            de Valois (1363–1477)*. Vol.
            2, *Philippe le Hardi, 1378–
            1390*. Paris: E. Leroux.

Quarré, Pierre
1952–54   "Les Fouilles de la
            Chartreuse de Champmol."
            *Bulletin de la Société des
            Amis du Musée de Dijon*:
            25–28.
1955–57   "L'Art Slutérien et la
            Bourgogne." *Bulletin de la
            Société des Amis du Musée
            de Dijon*: 25–28.

1960   "Plaques de fondations
            d'Isabelle de Portugal,
            duchesse de Bourgogne,
            aux Chartreuses de Bâle et
            de Champmol-lès-Dijon."
            *Jahresbericht und
            Rechnungen des Historisches
            Museum* 1959:29–38. Basel.
1966   "Le Christ en Croix de
            Saint-Bénigne de Dijon."
            *Revue du Louvre et des
            Musées de France* 10:5–12.
            Paris.
1968a   "La Sculpture autunoise à
            la fin du Moyen-Age."
            *Mémoires de la Société
            Eduenne* 51:193–212.
            Autun.
1968b   "Les Statues de la Vierge à
            l'Enfant des confins
            burgondo-champenois au
            début du XIVe siècle."
            Gazette des Beaux-Arts
            71:193–204. Paris.
1971   "Le Christ de la mise au
            tombeau de Langres."
            Revue de l'art 13:68–71.
            Paris.
1972   "Les Prophètes de la
            Chapelle de Bourbon à
            Cluny." *Mémoires de la
            Société d'histoire et
            d'archéologie de Chalon-sur-
            Saône* 41:121–26.
1978   *La Sculpture en Bourgogne
            à la fin du Moyen Age*.
            Paris: Editions Vilo.

Quevers, Paul, and Henri Stein
1897–1904   *Inscriptions de l'ancien
            diocèse de Sens*. 4 vols.
            Paris.

Rachou, Henri
1908   *Le Musée de Toulouse:
            Peinture, sculpture*. Vol. 2,
            *Description des Vierges et
            Pietà*. Toulouse: E. Privat
            for Musée des Augustins.
1912   *Catalogue des collections de
            sculpture et d'épigraphie*.
            Toulouse: E. Privat for
            Musée des Augustins.

Ratkowska, Paulina
1964   "The Iconography of the
            Deposition Without Saint
            John." *Journal of the*

*Warburg and Courtauld
Institutes* 27:312-17.

Ravier, André
[1938]   *Collégiale Saint-Hippolyte,
          Poligny.* Lyons: Lescuyer.
1976   *Sainte-Colette de Corbie.*
          Paris.

Reiners-Ernst, Elisabeth
1939   *Das freudvolle Vesperbild
          und die Anfänge der Pietà-
          Vorstellung.* Munich: Filser
          Verlag.

Rey, Raymond
1934   *L'Art gothique du Midi de
          la France.* Paris: H.
          Laurens.

Rézé-Huré, Antoinette
1960   "Les Vierges de Pitié dans
          l'Aube aux XVème et
          XVIème siècles dans la
          sculpture et le vitrail."
          Thesis, Ecole du Louvre,
          Paris.
1962   "Les Vierges de Pitié
          sculptées aux XVe et XVIe
          siècles dans le département
          de l'Aube." *Bulletin
          monumental* 120:251-68.

Richard, Jean
1983   "Aperçu historique." In
          Richesses d'art en Morvan,
          by Yves Beauvalot, 13-23.
          Paris: Picard.

Robinet, René
1952   "L'Exposition. L'Eglise
          ardennaise: Art et histoire.
          Catalogue." *Etudes
          ardennaises* 3, 13:29-35.
          Charleville.
1965   "La Pietà de Séchault."
          Etudes ardennaises 40:28-
          31. Charleville.

Rolin, Ch.
1937   *Nomeny: Seigneurie messine
          et marquisat lorrain.* Nancy:
          Imprimerie Vagner.

Rorimer, James J.
1946   *The Cloisters: The Building
          and the Collection of
          Medieval Art in Fort Tryon
          Park.* 7th ed. New York:
          The Metropolitan Museum
          of Art.

Roudié, Paul
1959   "L'Activité d'un atelier de
          sculpture dans les vallées
          de la Dordogne et du Lot."
          In *La Dordogne et sa
          région.* Fédération
          historique du Sud-Ouest,
          Actes du XI Congrès
          d'Etudes Régionales,
          Bergerac, May 10-11,
          1958:153-61. Bordeaux:
          Editions Bière.
1975   *L'Activité artistique à
          Bordeaux en Bordelais et en
          Bazadais de 1453 à 1550.*
          2 vols. Bordeaux: Sobodi.

Rupin, Ernest
1897   *L'Abbaye et les cloîtres de
          Moissac.* Paris: A. Picard.

Salet, Francis
1937   "La Sculpture normande
          dans la région d'Evreux à
          la fin du Moyen Age."
          Thesis, l'Ecole du Louvre,
          Paris.
1957a   "L'Eglise de Mussy-sur-
          Seine." *Congrès
          archéologique de France,*
          113th session, Troyes,
          1955: 320-37. Paris.
1957b   "L'Eglise de Rigny-le-
          Ferron." *Congrès
          archéologique de France,*
          113th session, Troyes,
          1955: 438-44. Paris.
1957c   "La Madeleine de Troyes."
          *Congrès archéologique de
          France,* 113th session,
          Troyes, 1955: 139-52.
          Paris.

Salies, Pierre
1956   *Sainte-Marie-des-Anges,
          église des Récollets, dite
          Eglise du Calvaire et le
          Faubourg Saint-Michel du
          XVe siècle à nos jours.*
          Toulouse: Editions de
          l'"Auta."

Salzburg. Cathedral
1970   *Stabat Mater: Maria unter
          dem Kreuz in der Kunst um
          1400.* Exhibition catalogue.
          Salzburg.

Sangouard, Antoinette J.
1964   "Les Statues de Monestiès
          et la chapelle de
          Combefa." *Bulletin de la
          Société des Sciences, Arts et
          Belles-lettres du Tarn,* n.s.
          24 (1963): 458-97. Albi.

Saunier, Charles
1918   "Collections François
          Flameng." *Les Arts* 164:2-
          11. Paris.

Scapula, Jean
1976   *Un Haut Lieu archéologique
          de la Haute Vallée de la
          Seine: La Butte d'Isle-
          Aumont en Champagne.*
          Part 2, *Isle-Aumont
          historique du Xe siècle à nos
          jours.* Troyes: Imprimerie
          Paton.

Schmoll, gen. Eisenwerth, Josef A.
1962   "Lothringische Madonnen-
          Statuetten des 14.
          Jahrhunderts." In
          *Festschrift Friedrich Gerke:
          Kunsthistorische Studien,*
          pp. 119-48. Baden-Baden:
          Holle-Verlag.
1965   "Neue Ausblicke zur
          hochgotischen Skulptur
          Lothringens und der
          Champagne (1290-1350)."
          Aachener Kunstblätter
          30:49-99.

Schneider, Frieda Carla
1931   *Die mittelalterlichen
          deutschen Typen und die
          Vorformen des Vesperbildes.*
          Rendsburg: Schleswig-
          holsteinische
          Verlagsanstalt. Originally
          the author's Inaugural
          dissertation, Christian-
          Albrechts-Universität,
          Kiel.

Secret, Jean
[1959?]   *La Vierge dans l'art
          périgourdin.* Catalogue of
          photographic exhibition.
          Périgueux.

Sentis, Gabrielle
1974   *L'Art du Briançonnais.* Vol.
          2, *Sculpture et art populaire.*
          Grenoble.

Simonin, Pierre
1971–72   "Un Imagier lorrain
           contemporain de Ligier
           Richier." *Le Pays lorrain*
           52, no. 4:157–77; 53,
           no.1:17–41. Nancy.
1979   "L'Atelier de la Dormition
           de la Vierge: Un Ensemble
           de sculptures vers le
           milieu du XVIe siècle." *Le
           Pays lorrain* 60, no.1:19–
           34. Nancy.

Stallings, Sister M. Jordan, ed.
1965   *Meditaciones de Passione
           Christi olim Sancto
           Bonaventurae Attributae.*
           Studies in Medieval and
           Renaissance Latin
           Language and Literature
           25. Washington, D.C.:
           Catholic University of
           America Press. Originally
           the author's thesis.

Sterling, Charles (pseud., Charles
Jacques)
1941   *La Peinture française: Les
           Peintres du Moyen Age.*
           Paris: Ed. Pierre Tisné.

Sterling, Charles, and Hélène Adhemar
1965   *Musée National du Louvre:
           Peintures, Ecole française,
           XIVe, XVe, et XVIe siècles.*
           Paris: Editions des Musées
           Nationaux.

Suso, Henry
1934   *A Little Book of Eternal
           Wisdom.* London: Burns
           Oates and Washbourne.

Swarzenski, Georg
1924   "Italienische Quellen der
           deutschen Pietà." In
           *Festschrift Heinrich
           Wölfflin: Beiträge zur
           Kunst- und
           Geistesgeschichte*: 127–34.
           Munich: Hugo Schmidt.

Tangueray, Frédéric Joseph
1921   *Plaintes de la Vierge en
           anglo-français (XIIIe et
           XIVe siècles).* Paris.

Ternois, Daniel
1962   "Observations sur la
           sculpture gothique en
           Languedoc." *Revue du
           Louvre* 12:1–10.

Tetart-Vitto, Françoise
1982   "Le Château de Biron."
           *Congrès archéologique de
           France*, 137th session,
           Périgord Noir, 1982: 214–
           44. Paris.

Thiollier, Félix, and Noël Thiollier
1898   *Art et archéologie dans le
           département de la Loire.*
           Saint-Etienne: Société de
           l'imprimerie Théolier-J.
           Thomas.

Touflet, Abbé Joseph
1913   *Le Millénaire de la
           Normandie: Souvenirs;
           études.* Rouen: Girieud.

Tournier, René
1931   "La Collégiale Saint-
           Anatoile de Salins et son
           influence dans le Jura."
           Bulletin monumental
           90:169–226.

Troescher, Georg
1932   *Claus Sluter und die
           burgundische Plastik um
           die Wende des XIV.
           Jahrhunderts.* Vol. 1,
           *Die herzogliche
           Bildhauerwerkstatt in Dijon
           unter ihren Leitern Jean de
           Marville, Claus Sluter und
           Claus de Werve.* Freiburg-
           im-Breisgau: Urban.
1940   *Die burgundische Plastik des
           ausgehenden Mittelalters
           und ihre Wirkungen auf die
           europäische Kunst.* 2 vols.
           Frankfurt am Main:
           Prestel-Verlag.

Troyes. Musée des Beaux-Arts
1974   *Oeuvres d'hier, plaisirs
           d'aujourd'hui: Nouvelles
           Acquisitions, oeuvres
           restaurées des églises et des
           musées de Troyes.* Troyes.

Troyes. Musée Historique de Troyes et
de la Champagne
1953   *Les Trésors d'art de l'école
           troyenne, XIIe au XVIe
           siècle.* Exhibition
           catalogue. Troyes.

1972   *Guide*, by Marguerite
           Debuisson. Troyes.

Truchet, Sébastien
1903   "La Cathédrale de Saint-
           Jean Baptiste et ses
           dépendances à Saint-Jean-
           de-Maurienne." *Mémoires
           de l'Académie des sciences,
           belles lettres et arts de
           Savoie*, ser. 4, 10:559–700.
           Chambéry.

Tuilier, André
1969   "Grégoire de Nazianze:
           La Passion du Christ,
           tragédie." *Sources
           chrétiennes* 149. Paris.

Turgis, Guillier
1931   *Marie Reine de France:
           Pèlerinages, sanctuaires,
           oratoires.* Paris: Mersch.

Vallery-Radot, Jean
1936   "Ambronay." *Congrès
           archéologique de France*,
           98th session, Lyons and
           Mâcon, 1935: 304–22.
           Paris.
1959   "Joigny." *Congrès
           archéologique de France*,
           116th session, Auxerre,
           1958: 114–46. Paris.

Vergnet-Ruiz, Jean, and Jacques
Vanuxem
1945   "L'Eglise de l'abbaye de
           Saint-Martin-aux-Bois."
           Bulletin monumental
           103:137–73.

Vesoul. Musée Municipal
1960   *Le Moyen Age et la
           Renaissance dans le nord du
           Comté de Bourgogne.*
           Exhibition catalogue.
           Vesoul.

Villepelet, Jean
1929   *Le Culte de la Sainte-Vierge
           en Berry.* Bourges:
           A. Tardy.

Virey, Jean
1929   "Ancienne cathédrale
           Saint-Vincent de Chalon-
           sur-Saône." *Congrès
           archéologique de France*,
           91st session, Dijon, 1928:
           426–34. Paris.

Vitry, Paul
1901   *Michel Colombe et la sculpture française de son temps*. Paris: Librairie Centrale des Beaux-Arts.

Vitry, Paul, and Gaston Brière
1904   *Documents de sculpture française du Moyen-Age*. Paris: D.-A. Longuet.
1911   *Documents de sculpture française: Renaissance*. Parts 1, 2. Paris: D.-A. Longuet.

Walker, Alexander
1890   *Apocryphal Gospels, Acts, and Revelations*. Ante-Nicene Christian Library 16. Edinburgh.

Weitzmann, Kurt
1954   "The Constantinopolitan Lectionary, Morgan 639." In Dorothy Miner, ed., *Studies in Art and Literature for Belle da Costa Greene*: 358–73. Princeton: Princeton University Press.
1961   "The Origin of the Threnos." In Millard Meiss, ed., *Essays in Honor of Erwin Panofsky*, vol. 1:476–90; vol. 2: 161–66. New York: New York University Press.

Weymann, Ursula
1938   *Die seusesche Mystik und ihre Wirkung auf die bildende Kunst*. Berlin: Pfau.

Yale Art Gallery
1961   "Recent Gifts and Purchases, January 1–December 31, 1960." *Yale Art Gallery Bulletin* 26:15.

Zanettacci, H.
1954   *Les Ateliers picards de sculptures à la fin du Moyen Age*. Collection d'études d'art publiée par le Musée National des Beaux-Arts d'Alger. Paris: Compagnie française des arts graphiques.