

SLIDES	MAA 2013
Title sheet with view of Cordes	Margin Moves to Center in Fourteenth-Century Languedoc
<i>Map of area</i>	<p>Today I want to bring your attention to the façade of the <i>Maison du Grand Ecuyer</i> in the thirteenth-century <i>castrum</i> of Cordes in southern France and in particular to the sculptures which are found on the façade of that mansion. Here is a map showing you how Cordes is located at the southern edge of the Massif Central, north of Toulouse and west of Albi.</p>
<i>Linear view of street with facades</i>	<p>Cordes contains several medieval mansions, and over 200 sculptures decorate their facades. Founded in 1222 just after Count Raymond VII of Toulouse succeeded his father and during a time when he was still actively fighting the forces of the Northern Crusaders after the end of the Albigensian Crusade, Cordes became a haven for rural nobility who counted Cathars among their family members—the Rabastens family is a notable example. I have argued elsewhere that the house they owned in Cordes contains a sculptural commentary on the greed of the Dominicans from Albi.</p>
<i>Maison du Grand Veneur Diagram and Sculptures (maybe omit)</i>	<p>Cordes contains several medieval mansions, and over 200 sculptures decorate their facades. Founded in 1222 just after Count Raymond VII of Toulouse succeeded his father and during a time when he was still actively fighting the forces of the Northern Crusaders after the end of the Albigensian Crusade, Cordes became a haven for rural nobility who counted Cathars among their family members—the Rabastens family is a notable example. I have argued elsewhere that the house they owned in Cordes contains a sculptural commentary on the greed of the Dominicans from Albi.</p>
	<p>Between 1222 and the mid-fourteenth century, Cordes grew and prospered. Even though the 1229 Treaty of Paris directed that most of Raymond's towns be stripped of their walls, Cordes was spared, probably because of the precocious design of the fortifications—borrowed from examples built by Raymond's uncle, Richard the Lionheart—and their impressive extent. These fortifications and the defensive site helped the town resist the efforts of the Dominicans to arrest heretics. Indeed there was a well-established attitude of anti-clericalism in Cordes, and it was not until 1321 that the town was exonerated from papal interdict.¹</p> <p>This is significant to the story of our sculptures, because it means that Cathars lived in Cordes much as they had in Toulouse before the threat of the Crusade, as members of a diverse community. They were part of a thriving weaving industry that helped make Cordes wealthy, and although it is probable that their religious affiliation was not shouted about, they were tolerated and even protected at times. This condition was facilitated in part because unlike every other town of comparable size in the region, Cordes did <i>not</i> contain an important religious institution such as a monastery or a cathedral complex.</p>

<p><i>Nodier and Taylor Verdier and Cattois Anderson</i></p>	<p>The unusual number of façade sculptures in Cordes has been noted by many, beginning with nineteenth-century historians and architects. Examples include these views drawn by Nodier and Taylor, Verdier and Cattois, and one architect from Scotland, R. Anderson.</p> <p>More recently art historians have dismissed the iconography of the sculptures as simply being similar to that in other towns and to that of religious structures. Whereas it is true that some of the figural themes are familiar, I argue that because of their placement in relationship to each other, and their placement with respect to the urban fabric in Cordes, they have meaning that is specific to the history of the town and to the cultural legacy of Languedoc.</p>
	<p>In general, sculptures on civil facades deserve more attention. Certain few examples are well-known: the House of Jacques Coeur in Bourges, and the House of the Musicians in Reims. More recently Michael Camille has made a study of façade sculptures in Paris as advertisements for commerce, as way-finders, and as symbols of neighborhood identities (?). All these examples are from northern France, yet there is a wealth of civil architectural sculpture in the south waiting to be explored, and the façade of the <i>Maison du Grand Ecuyer</i> may form part of that vanguard.</p>
<p><i>View of MGE from street</i></p>	<p>The <i>Maison du Grand Ecuyer</i>, or the House of the Great Horseman/Cavalier, was named by Prosper Mérimée, who was there in 1835 as Inspector of Historic Monuments. It is one of the three buildings most often cited for its sculptures—the others being the <i>Maison du Grand Fauconnier</i> and <i>Maison du Grand Veneur</i>—but unlike those two buildings, which derived their status from their central locations, the <i>Maison du Grand Ecuyer</i> is “on the margin” both literally and figuratively. It was marginal in its situation near the western gate of Cordes, it was marginal in its façade design, its sculptures are “marginal,” and it is marginal in that it has never been re-purposed for civic functions or restored as the other buildings have.</p>
<p><i>Plan of Cordes</i></p>	<p>Here we can see how this building sits at the “edge” of town in contrast to the other mansions which face public spaces in the “center.” However, the position of this building just inside the western gate, the size of its facade, and its numerous and large sculptures suggest that it was one of the most important buildings in Cordes.² Perhaps the building and its sculptures functioned as a “gatekeeper” in the way that the</p>

	<p>fictional gargoyles from the thirteenth-century chronicle, the <u>Roman d’Abladane</u>, guarded the gate at Amiens by judging those entering the city.³ Also, the original urban context may have been quite different from what we see today. Presently, visitors entering Cordes through this gate are immediately faced with a prow-like building which bifurcates the two roads leading to the town center, but this structure was built in the fifteenth or sixteenth century. If this building mass were eliminated, a large public place would result, and given the size and number of markets and fairs known in Cordes this is not unlikely (need footnote for these).</p>
<p><i>Comparison using my drawings</i></p>	<p>Architecturally, the building is marginal in its façade design. One might describe its façade as severe in comparison with the other mansions. Its dark, fine-grained sandstone is a somber choice compared to the lighter rose and grey used elsewhere. Although the overall dimensions of the wall surface are similar to the other mansions, and the window openings are the same modular size found throughout town, they seem much smaller.⁴ This is in part because they lack the tympana and rose windows that crown the twinned lancets of the other buildings, and mark the presence of the <i>magnae aulae</i>, or great rooms, of those structures. The façade design suggests that this owner was not interested in an engagement with the public life below, or in advertising private power through architectural display techniques. Yet the sculptures on this building were the largest and most finely carved in Cordes. The figures are marginal in many ways, yet they are placed at center stage on this façade, as we shall see, and their centrality makes them indispensable to our understanding of the culture of Cordes and by extension the culture of fourteenth-century Languedoc.</p>
<p><i>History of the Holy Grail</i></p> <p><i>Tables?</i></p>	<p>Marginal figures as a topic were moved to center stage in 1992 with Michael Camille’s controversial book <i>Image on the Edge: The Margins of Medieval Art</i> (1992), and many studies have followed. Yet these works remain grounded in images which are literally at the margins of their physical matrices, whereas that is not the case here. (or mitigated). In analyzing these figures through their geometrical roles on the façade composition, and through a careful study of their gaze and gestural relationships, I conclude that they are marginal figures <u>prominently displayed</u> on the stage of this façade only to reinforce the ambiguity of a clear distinction between good and evil, an ambiguity that was foremost in the minds of many authors and troubadours at this time. Indeed, even churchmen.</p>

<p><i>Eve, Fighter, Hybrid</i></p> <p><i>Jamb figures</i></p>	<p>In continuing for a little while longer with our theme of margin, let us see first how the sculptures do fit into this category. Their most obvious association with marginality is that several of them are animal or human hybrids, enigmatic figures which were often associated with evil and with heresy, but which were also used as expressions of theories of natural science or as connections to antique texts that were being recycled in the epics and secular novels that were increasingly popular in the thirteenth century.⁵ Here we see three of the façade sculptures: a siren (half woman and half dragon), a fighter (half-man and half-quaduped), and a dog-woman.</p> <p>And, although our discussion will focus on the seventeen façade sculptures because of their dominant positions and centrality, the forty plus figures which are carved into the window jambs sit solidly in the “marginal” category. Many of them emerge breath-like from the bases of the strong stone forms of the torii and scotiae. They almost all of them face inwards towards the building’s inhabitants, as though whispering secrets. Many of them crouch as though they are hiding; as conscientious marginal figures should.</p>
<p><i>Façade diagram without animation and with lines showing center line</i></p>	<p>Returning to the façade sculptures, let us look first at the overall composition, which we could compare with two illustrated manuscript folios spread open. In the manuscript, we often see figures inhabiting the margins and terminating lines of text, and indeed, if we think of this façade as a sheet of parchment, the lines of text could very well be the string courses that tie one edge to the other, with the sculptures here terminating those lines.</p> <p>The important difference here is that the most critical part of the composition is the vertical center line—the two gutters between the verso and the recto, if you will. It is along this center line we find the focus of the composition, and the unifying elements, which, simultaneously as they unify the story, increase our awareness of ambiguity. (Note slide and secondary line on diagonal).</p>
<p><i>Show on façade diagram with black circle</i></p> <p><i>Siren</i></p>	<p>The focal point is a siren, found not only on the vertical center line of the façade, but almost at the geometrical center as well. As with medieval magic circles, the power resides at the center. If I begin analysis with this siren, I will say that there is no doubt she resides on the evil side of the balance between good and evil, yet she is wholeheartedly ambiguous. She has the classic attributes of ambiguity; a monster</p>

	<p>that Bernard would have loved to describe. She is attractive in her flowing hair, the propriety of her wimple and veil, her firm breasts, and the sinuous beauty of her tail and powerful claws. Yet her face is haggard, and reflects the greed with which she bites into the fruit she is holding. She is nonchalant: her “legs” are spread, and her left arm is crooked aggressively to rest on her massive tail.</p>
<p><i>Façade diagram</i></p> <p><i>Eagle and bagpipe with siren</i></p> <p><i>Façade diagram</i></p>	<p>Her centrality is emphasized by all of the figures on the façade. Those inhabiting the same string course both face her, and although their curving forms, which echo each other, are natural to their activities, they also suggest a deference towards the powerful siren. There is a barefoot bagpipe player to the west whose carefully sculpted toes make his position seem even more precarious than it is. To the east, an eagle with a hare in its talons. Hares are sculpted elsewhere in Cordes to represent lust, and I think it is the same message here. Thus I could conclude that on the horizontal line, the evil siren is neutralized by the content of the sculptures at either end of her “line of text,” but if I take gesture as my guide, she has won the day. As we look at the other figures, we will see that the ambiguity of her power is reinforced in several ways. This siren may be the creative force of nature that was so problematic for Christian theologians. She may refer to the Hermetic text of Asclepius, which Cathars used as a source of authority for the idea that human beings were assisted by demons, who were half-human, in their worldly duties such as cultivation of the earth, (word for cultivating animals), and human procreation.⁶ She is the expression of the internal conflict inherent in understanding male and female forces, a conflict that found its outlet in the central goddess figures of the popular creation myths of this time.⁷ Over and over again these goddess figures debate the normative, much as we debate the legality of same-sex marriage these days.</p>
<p><i>Façade diagram</i></p> <p><i>Vieille player with others</i></p> <p><i>Sirens from Psalter</i></p>	<p>The second line of iconographic reinforcement of the central focus is the vertical axis, which contains four figures of which three are female, at least in part. At the very top is found the only fully human woman on the façade, a respectably-dressed bourgeois playing a <i>vieille</i>. She dominates because she is one of the largest sculptures, and she leads our eye downwards to the siren as she bends on one knee, again a sign of deference to the power of evil. She is important as a musician and as a woman. Music can be used to seduce sailors, as we see in these illustrations of sirens behaving badly, but it can also be used to calm turbulent spirits. In Bernard Silvestris’</p>

<p><i>Forward to vieille player et alia again</i></p>	<p><i>Cosmographia</i>, Silva, “the Platonic equivalent of original sin, who held all the animal, plants and humans of the world in chaos,” is calmed by refinement and the “harmonious bonds of music.”⁸ Music was also considered a mark of culture in Languedoc, where troubadour song had originated and where women were recognized as troubadours, or <i>troubariz</i>, at least for a time. As a female, this <i>vieille</i>-player personifies the troubadour ideal of the courtly lady, with her gentle smile and modest clothing. We will return to the issue of female-ness shortly.</p> <p>Between the <i>vieille</i>-player and the siren is a howling lion, stretching out and upwards away from the siren as though reacting personally to her evil aura. Lions are almost always associated with noble and good qualities, and this one seems to be no exception.</p> <p>Below the siren is a figure almost equally important, perhaps more so—in fact I consider the trio of “females”: the musician, the siren and this last figure, the core of the story told here. This lowest figure connects with us most directly as she smiles down towards us, Mona-Lisa-like, and engages us with the tilt of her head. She must be suspect because she is a hybrid—her body is that of a dog or serpent with a small tail—but her expression is so wise and benign that it defies the normal associations. Her gender can also be called into question, but based on all other renditions of men in the sculptures of Cordes I think she is a she.</p> <p>She is important for her position, so close to the viewer in the street, and her expression seems to sum up the struggle so dramatically displayed on the façade. Perhaps evil is not always evil. Perhaps humans can change character. Perhaps during war they become animals and animals are the more noble creatures.</p>
<p><i>Goddesses</i></p>	<p>She can be an echo of the questions posed by (and here begin my list) Bring in some of the mediating characters of the literature now!</p> <p>Where the females on this façade are found. They are united by a geometric figure, two triangles back to back.</p>
<p><i>Diagram with diamond of female characters</i></p>	<p>Women: But let us not forget the special nature of the status of women in Languedoc. Thanks to the legacy of Roman Law, women always could inherit and alienate property here, and their sense of independence is well-illustrated by Eleanor</p>

	of Aquitaine and by Ermengard of Narbonne, recently brought to our attention in the great book by Fredric Cheyette.
<i>Diagram with arrows</i> <i>East and west dogs</i>	<p style="text-align: center;">How other figures reinforce centrality</p> <p>The figures that share the string course with the female hybrid closest to the street echo the gestural arrangement of the siren and her accompanists. They engage the earth-dwellers in the street below in a questioning of world order as she seems to do. To the east, a plump hybrid that appears as a dog/dragon—based on other dog faces in Cordes—faces center but looks back at approaching passers-by with raised eyebrows, inviting us to remark upon the scene we are about to see. To the west, a hungry dog with a bone in its mouth echoes the hybrid’s posture, also looking back over his shoulder towards the street. Is this a Dominican hungry for prey who has had no success at Cordes? If the commentary on the Maison du Grand Veneur, already in place when this sculptures were carved, was a model we could say probably yes.</p>
<i>Harpies</i> <i>Diagram</i>	Moving back up the façade to the second floor sill course, we find two harpies at either end of the line that contains the roaring lion. Their heads are missing, so we will not know what their hybrid character was, but they both face upwards towards the center, the central visual axis.
<i>Lion and fragment</i> <i>Diagram</i>	Above them, on the string course which contains the vieille-player, the two end figures do not seem to mirror each other in the ways we find the others, although the west figure is such a small fragment that it is difficult to make a conclusion. The east figure is a seated lion that has subdued a dog-like creature under its massive paws, and the west figure has a human foot and the suggestion of an inflated dragon-belly. Were it to follow the composition of other figures on the western edge, it would be turned back to face the center. The lion is calm and powerful, a reflection of the lion just above.
<i>Diagram</i> <i>Top figures</i>	<p>The figures that complete this ensemble are four remarkable false gargoyles carefully placed just under the eaveline. The two at the ends top the vertical axis of the two sides of the building, and the two in the center are aligned with the middle of the window groups. Three of the figures share characteristics</p> <p style="text-align: center;">The four false gargoyles at the eave line (Line 1) are the largest sculptures</p>

and their position defines—or reflects—the centerlines of the window groups below.⁹ Their shared attributes encourage comparison, although their gazes and gestures also connect them to the sculptures below. All four figures sit on their haunches, but the three animals are clearly differentiated from the hybrid swordsman by their calm demeanors and their recognizable species; they are carved with enough detail to differentiate the cloven hooves of the bull from the paws of the lion and the hooves of the horse. They are noble simply by being fully themselves, but also in their common associations.¹⁰ The lion was the king of beasts, the first to be described in bestiaries, almost always associated with honor, courage, and ferocity in the face of evil, and a model for human behavior.¹¹ Both the horse and bull were domestic animals valued for their service, and the horse was associated with wealth and military prowess.¹² At the east end, the lion finds echo in another lion figure directly below him (Line 2), and it is probable that the horse had a similar companion at the west end.¹³

In contrast to this stately trio, the hybrid swordsman surges forward and twists himself to the left to pull his sword from behind its small round shield with his right hand.¹⁴ He is wearing a hood and cape, but his legs are the haunches of a large quadruped, and his feet are webbed and clawed. He has a broad face with a flattened nose, his brow is furrowed, and his thick-lipped mouth is open as though crying in attack. Everything about him suggests savagery: his hybrid form, his aggressive posture with his sword, and his rough features, which recall those used by Marco Polo to describe the “savage” and “devilish” men of Zanzibar.¹⁵ Yet this figure also wears a hood and cape that might be seen on many medieval men, including the Dominican preachers, who entered Cordes from the direction he faces. Perhaps his scream is a rebuttal to, or a reflection of, the savagery of the Crusade and the inquisitions which were ongoing through the early decades of the fourteenth century.

On the other hand, the four sculptures projecting from the uppermost level of the facade are the largest found in Cordes, and their size and postures suggest that they were meant to be seen from below. This makes sense, for as a group they constitute the most public statement of all the sculptures on this building: that man is capable of beastly acts in times of war, and that animals can serve as models of dignity and of the value of service to others.¹⁶

	<p style="text-align: center;">Jamb figures</p>
	<p>Troubadour literature borrowed ideas from treatises on natural science, such as Plato's <i>Timaeus</i>, to celebrate the abundance of nature and its metaphorical associations with human relationships (Fraser 129+). Bernard de Silvestris' <i>Cosmographia</i>, Alan of Lille's <i>De Planctu</i> (vices result of lust, similar to Cathar doctrine—see Fraser 132), and other texts used goddesses—female characters—as their protagonists, and although these women were not celebrated as “liberated women” in the way we think of that today, they did embody a wealth...How goddesses should be thought of as female but not as women (Newman 38).</p> <p>How Silvestris borrowed from the Hermetic text Asclepius, in which man has both a divine and worldly nature, how the Cathars believed this also. How divinity was bi-sexual. (Fraser 131)</p> <p>Troubadours also made frequent use of irony to shift meaning (Gaunt 7+), to reinforce the elitist nature of their work. To challenge literal expressions of love. The important thing here is ambiguity.</p> <p>I want to show how these sculptures are an expression of the culture specific to this region—the trouts and the Cathars. How bodies are used to cross borders and erase boundaries.</p> <p>More about this? I am arguing that the secular nature of the towns and cities of Languedoc, the result of a legacy starting in the fifth century BC, resulted in artistic expression that embraced a complexity and contradiction similar to that which Robert Venturi argued for in his manifesto from 1968. I argue that the evidence (urban fabric, architecture and sculpture) in Languedoc suggests that here was a rich culture with more freedom to express itself. Be more specific! The sculptures on this façade suggest a connection to literature in which goddesses played central roles, in which nothing was as it seemed.</p>
	<p style="text-align: center;">Conclusion</p> <p>Evil has been given pride of place on this façade, yet it is questionable whether or not it has won the battle. Just as the Cathars questioned and puzzled over the simultaneous existence of good and evil, just as the myths (recount) spun out verse after</p>

verse debating the ambiguity of the sexes, of the etc.

I consider this a “capstone” project from the early-fourteenth century that was created in a region that had, from an early age, embraced ambiguity and complexity in ways that were not acceptable to Christian dogma.

The sculptures on this building are large, and positioned so that they could have been clearly read from an open space in front of the building, so that the intention may have been to advertise the owner’s knowledge of contemporary literature. Yet the absence of large tracery windows suggest this inhabitant wanted a different relationship with the public life of the street that the owners of the Maison du Grand Fauconnier, for example. These windows are not demonstrative or pretentious. They do not invite the public to view the life within. The numerous sculptures hidden within the recesses of the window jambs reinforce the idea that the owner wanted a daily communication with expressions of tension that only he or she could see. Yet the public display remains, and offers a testament to a concern about a world that had recently been disrupted by war, war being the most perfect representation of the eternal earthly struggle between order and chaos described in the *Cosmographia*.

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Endnotes

¹ Throughout the late-thirteenth and early-fourteenth centuries the people of Cordes continued to have an adversarial relationship with the Dominicans of nearby Albi, and the town was excommunicated by the bishop of Albi until 1321, when a formal reconciliation ceremony took place. At that time, the consuls of Cordes promised they would build a new chapel dedicated to Saint Louis (King Louis IX) according to the inquisitors' specifications.

² The Maison du Grand Ecuyer is one of the largest buildings of Cordes, averaging 16 meters or 51 feet to the ridge. It has three floors with five arcades of equal width at the ground level, and the wall that forms the ground floor level measures 7.4 meters—23.7 feet—at the highest point.

³ Janetta Rebold Benton, "Gargoyles: Animal Imagery and Artistic Individuality in Medieval Art," in *Animals in the Middle Ages: A Book of Essays*, ed. Nona C. Flores (New York: Garland Publishing, Inc., 1996), 157. This literary work was probably written by Richard de Fournival, the bishop of Amiens (1236-1247), author of the *Bestiaire d'Amour*.

⁴ The basic module for most of the windows in the thirteenth-and-fourteenth-century buildings at Cordes is about .6 meters wide by 1.2 meters high (about 2 feet by 4 feet) or a 1:2 proportion. The hierarchy of window colonnettes at the Maison du Grand Ecuyer is similar to other facades, with the largest acting as the center mullion, the next largest as the corner jamb pieces, and the smallest on either side of the corner jamb. The center pier is flat. The string course at the sill line appears to have the same profile as that which unites the Maisons Carrié-Boyer, Prunet, and Grand Fauconnier. The colonnette capitals are double rows of foliage, carved more deeply than those at the Grand Fauconnier and Grand Veneur. They seem to be the most naturalistic and detailed of any in Cordes. Yet these foliate friezes also follow the design at the Maison Prunet, in that they are extended across the pier only in a single row. It is as if the mason at the Grand Ecuyer used the design at the Maison Prunet literally as a template—assuming that the Maison Prunet was built first—superimposing his taste for extra detail and subtle emphasis.

⁵ Bynum 104, Benton Gargoyles 156-60, Bovey 19, Randall 131.

⁶ Fraser 131.

⁷ Barbara Newman, *God and the Goddesses: Vision, Poetry, and Belief in the Middle Ages* (Philadelphia: University of Pennsylvania Press, 2003). Newman, 43-47. Texts: Cosmographia, De Planctu Natura.

⁸ Brian Stock, *Myth and Science in the Twelfth Century: A Study of Bernard Silvester* (Princeton: Princeton University Press, 1972), 73-75.

⁹ There is only one fourteenth-century building with a comparable type of projecting sculpture in the region, and that is the Maison des Loups in Caylus, a few kilometers north of Saint-Antonin. The Maison des Loups is a much smaller building than the Maison du Grand Ecuyer, about half the size of the Grand Ecuyer. It has projecting "false gargoyles" at the edges of the façade and at other locations, symmetrically arranged for the most part. The sculptures are quite eroded and it is difficult to say that they are indeed wolves, but they are all some type of animal. They lack the complexity and finesse of execution of those at the Grand Ecuyer, and may have been an attempt to mimic the design at Cordes. For discussions of this building, see B. Loncan, "Des maisons du XIIIe au XVIe siècle à Caylus et à Saint-Antonin," in *Caylus & Saint-Antonin-Noble-Val* (Paris: Imprimerie Nationale, 1993), 230-31; Michèle Pradalier-Schlumberger, *Toulouse et le Languedoc: la sculpture gothique XIII - XIV siècles* (Toulouse: Presses Universitaires du Mirail, 1998), 189.

¹⁰ Whether in an animal or a human, any sign of a “dual or conflicting” nature was generally suspect, and gargoyles were generally depicted as hybrids or grotesques, which makes these figures unusual. Nona C. Flores, "Introduction," in *Animals in the Middle Ages: A Book of Essays*, ed. Nona C. Flores (New York: Garland Publishing, Inc., 1996), 152; Benton, "Gargoyles: Animal Imagery and Artistic Individuality in Medieval Art."

¹¹ Joyce Salisbury, "Human Animals of Medieval Fables," in *Animals in the Middle Ages: A Book of Essays*, ed. Nona C. Flores (New York: Garland Publishing, Inc., 1996), 49; Wilma George and Brunsdon Yapp, *The Naming of the Beasts: Natural History in the Medieval Bestiary* (Duckworth, 1991), 46-49; Francis Klingender, *Animals in Art and Thought to the End of the Middle Ages* (Cambridge: The M.I.T. Press, 1971), 451, 53, et alia. Lions displaying their ferocity were often depicted with straight manes and furrowed brows, but the posture, curly mane and smooth brow of this one suggests he rests in a peaceful, watchful state. Janetta Rebold Benton, *The Medieval Menagerie* (New York: The Abbeville Press, 1992), 85-86. These lions may also have been references to the heraldic devices used by the Angevins. Klingender, *Animals*: 451.

¹² In *Cosmographia*, Silvestris borrowed the idea that the arts of agriculture were important elements of order that distinguished man from animals from the story of the rape of Persephone as told by the Roman author Claudian. Stock, *Myth*: 73-75.

¹³ The sculpture below the horse is merely a fragment, but a description by Verdier and Cattois suggests that it may have been a horse: “...têtes de chevaux avec leurs crinières tombantes [qui] se détachent de toute la longueur du cou en deux points du mur de face de manière à frapper d’abord vivement l’attention ;” (heads of horses with their tumbling manes that project the entire length of their necks at two places on the wall in such a way as to vividly call attention to themselves). Aymar Verdier and François Cattois, *Architecture civile et domestique au moyen âge et à la renaissance: dessinée et décrite*, 2 vols. (Paris: Librairie archéologique de V. Didron, 1855-1857), Vol. I, 162. The use of the plural (heads of horses) indicates that there was more than one horse on the building.

¹⁴ His armaments are commonly found depicted in a variety of manuscripts. Jack Lindsay, *The Troubadours and Their World of the Twelfth and Thirteenth Centuries* (London: Frederick Muller, 1976), 87, 253; Lilian M. Randall, *Images in the Margins of Gothic Manuscripts* (Berkeley: University of California Press, 1966). “Tower Manuscript” (Royal MS 14E iii) which is a treatise on martial arts.

¹⁵ His facial features suggest the depiction of a black African. Medieval descriptions of Ethiopians and of the inhabitants of Zanzibar –the latter by Marco Polo (1254-1324)—associated them with savagery, laziness, and stupidity, and in the extreme, they were compared to devils. Debra Higgs Strickland, *Saracens, Demons, & Jews: Making Monsters in Medieval Art* (Princeton: Princeton University Press, 2003), 85-86.

¹⁶ In *Cosmographia*, Silvestris borrowed the idea that the arts of agriculture were important elements of order that distinguished man from animals from the story of the rape of Persephone as told by the Roman author Claudian. Stock, *Myth*: 73-75.