

The Romanesque Sculpture of Montceaux-l'Etoile:
Crossroads of Cluny and the Brionnais

by

William J. Travis

Volume I

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
Institute of Fine Arts
New York University
May, 1994

Approved

Thomas J. Matheson

Walter Cohen

TABLE OF CONTENTS

Abstract	iv
Acknowledgments	vi
List of Figures	xi
 INTRODUCTION	 1
Notes	19
 <u>Part I: The Architectural and Historical Context</u>	 24
Notes	27
 Chapter	
1. ARCHITECTURE AND HISTORY	28
I. History	28
II. Architecture	36
Notes	53
 <u>Part II: The West Portal</u>	 64
Notes	67
2. ICONOGRAPHY	68
I. The Ascension of Christ:	
Tympanum and Lintel	70
A. The Literary Tradition	71
B. The Visual Tradition	75
II. Siren and Onocentaur: North Capital and	
South Console	85
A. The Literary Tradition	88
B. The Visual Tradition	96
III. The Revelation of John	100
A. South Capital: The Vision of John	100
B. North Console: St. Michael and the	
Devil	105
IV. The Program	110
Notes	116
3. TECHNIQUE	131
I. Physical Condition	133
II. The Craft of Stonecutting	135
III. Tympanum Design	145
Notes	151

4. STYLE	155
I. The Tympanum and Lintel: Motifs	158
A. Identification of Motifs	158
B. Use	161
II. Capitals and Consoles	165
A. Siren and Onocentaur	165
B. The Revelation of St. John	167
III. Bases and Archivolts	168
IV. Mimesis and Abstraction	170
A. Chiasmic Structure	171
B. Nudity	174
C. Expression	179
V. Date	187
Notes	191
<u>Part III: The Brionnais Workshop</u>	198
Notes	204
5. THE BRIONNAIS	208
I. Physical Characteristics	208
II. Political Boundaries	210
III. Religious Profile	221
IV. Sculptural Styles	232
Notes	239
6. ARCHITECTURAL SCULPTURE	247
I. Stylistic Context	250
II. The Role of Anzy	260
III. Date	262
Notes	268
7. MARCIGNY	274
I. La Sainte-Trinité: Church and Convent ...	275
A. Sources	275
B. Chapelle Sainte-Marie	279
C. Sculpture	282
1. Corbels: Lions and "à copeaux"	283
2. Lion Frieze	284
3. Portal: David and Saul	306
D. Fresco	315
II. Other Churches	319
A. Archeology	319
B. Sculpture	323
III. Marcigny's Place in Romanesque Sculpture	326
Notes	332
CONCLUSION	351

APPENDICES	363
I. Archeology of Montceaux: Manuscript Sources	364
II. Cluniac Penetration in the Brionnais	389
III. Donations of the Semur and Le Blanc Families	403
IV. Archeology of Marcigny	407
V. Siren and Onocentaur: Literary Sources	441
VI. Ascension Sermons	481
BIBLIOGRAPHY	488