Saint Pierre d’Aulnay – A Masterpiece of Romanesque Sculpture

Introduction

The church of Saint Pierre d’Aulnay stands in the parish of Aulnay, now in the département of Charente-Maritime; historically it was in the diocese of Poitiers. It has been designated as a World Heritage site by UNESCO and was one of the first churches to be listed as a ‘Monument Historique’ in 1840.

The church has one of the most significant examples of Romanesque sculpture in the west of France. As the result it has attracted numerous studies by art historians. Most are in French; the two most comprehensive studies in English are very expensive and, thus, beyond the reach of most interested individuals. (1 & 2).

This article examines the sculptures at Saint Pierre d’Aulnay; it considers some of the possible sources of influence for the sculptures and it looks at the impact of the sculptures on those of other churches in the West of France.

The Historical context

There remains some uncertainty about when Saint Pierre was built because of the absence of any written record. Labande-Malfert proposed dates of 1175 to 1195 with work starting at the West end and ending with the transept and choir. (3). However, it is now more generally agreed that construction began soon after 1122 and was complete by 1140. Major restoration was carried out in the 15th century. Further restoration was initiated in the 18th century to repair damage from the Wars of Religion and, following further damage following the Revolution more repairs were carried out in the 19th century.

The church was built on the site of an earlier church and at the junction of a main pilgrimage route from Tours towards Santiago de Compostella and a locally important road from Melle to Cognac.

The Building

The basic plan of the church is in the form of a Latin cross. The nave has five equal bays and there are two side aisles. These are divided by large columns with sculptured capitals. There are substantial transepts, each with a small, rounded side chapel. Over the crossing there is a cupola on pendentives. The choir has a single bay followed by a rounded apse. It is now generally agreed that construction followed the usual sequence and began with the choir and transepts. The nave with the side aisles were carried out in a second phase. The sequence of construction has been determined by an analysis of the extensive sculptural programme to be found both on the exterior and the interior of the church.
The Sculpture

The sculptural programme at Saint Pierre d’Aulnay is one of the outstanding examples of Romanesque art in the West of France. The variety of motifs, the architectural forms and the quality of the ornamentation combine to create a remarkable religious and cultural testament that, as we shall see, provided models that were emulated across a wide area of Western France during the subsequent decades.

A detailed examination and analysis of the styles and forms used in the decoration have permitted the development of a logical theory as to the chronology in the building of the church. Three workshops have been identified:

a. The first was responsible for the first decoration of the first stages of the construction, namely the exterior of the apse and the side chapels.

b. The second was responsible for the decoration on the South side of the transept of the church, in particular the South doorway, and the capitals on the interior of the church.

c. The third workshop carried out the decoration on the West façade.
Within these workshops some individual artisans have been identified by their personal styles. (4)

**Workshops one** - The Apse.

![Saint Pierre d’Aulnay – Apse from the South-east](image168x404to414x700)

The apse has five decorated windows. All have the same basic form with a moulded arch falling onto a small sculptured capital mounted on a column. Below each window is a thin frieze; each window has a different frieze. The decoration on the arches is of stars and flower-heads each with four points or petals. The friezes below the windows depict mythical animals, such as winged dragons or sirens; some are contained in interlaced vine shoots.
On the East window of the apse the decoration is much more developed. As with the other four windows the arch above the window is decorated with an arc of geometric, four pointed stars; this arch drops onto capitals that are set on small columns.
Between those columns and the actual window are two vertical friezes, each depicting four small figures standing amongst vine stems. The significance of these figures is not entirely clear: one interpretation is that they represent the faithful struggling through life to attain salvation. Below the window is a thin frieze showing small sirens facing each other in pairs.

Saint Pierre d'Aulnay – East window
The addition of decorated panels on the sides of windows was already known in the Saintonge. The church at Saint Thomas de Conzac has an 11th century apse with that form; the window at Saint Pierre d’Aulnay is a more sophisticated development of that form.

There are four capitals to the sides of the East window. Those on the left show an intricate interlace pattern and Samson fighting a lion, whilst those on the right show birds attacking lions and two men fighting with a dragon.

Other capitals on the apse show beasts and scenes that were frequently part of the repertoire of sculptors: ‘Master of the Beasts’ (on a North window) and the ‘Weighing
of Souls’ (on a South window). Examples of the latter are to be seen on a capital that has been saved from the Romanesque church of Saint Martin, at Saujon, and on a capital at the crossing of Sainte Eutrope, in Saintes; however both these examples depict the scene in an entirely different form.

Saint Pierre d’Aulnay – North window, detail (left) and South window, detail (right)

Around the upper rim of the apse and the two side chapels are sculptured capitals and corbels. There are no specifically religious subjects amongst them; there are figures and monstrous heads taken from the imagination of the sculptor. Many were of a format that was commonplace on corbels of the region. Examples of possible models are to be found at Saintes in the church of Sainte Eutrope and at Champagnolles.

Saint Pierre d’Aulnay – Capital on South of apse (left) & Sainte Eutrope, Saintes – Capital at crossing (right)
Saint Pierre d’Aulnay – Capital on North window (left) & Champagnolles – Corbel on apse (right)
The South transept is framed by two large columns and the façade is divided across the middle by a corbel table that is above a large Romanesque doorway. This doorway is a carpet of sculptures. The door is stepped between three columns that are capped by sculptured capitals. Running across these capitals and extending beyond the doorway to right and left is a thin frieze. Over the door are four broad bands of sculptured decoration.
Saint Pierre d’Aulnay – South door to transept

There are six capitals to the sides of the door; several are showing signs of weathering and are difficult to ‘read’. Three show animals and mythical monsters; these were familiar motifs frequently copied from manuscripts and bestiaires that circulated in monastic libraries.

Saint Pierre d’Aulnay – Capitals to left and right of the South door

The thin friezes over the capitals are of similar format to those that are below the windows of the apse, depicting columns of lions and small figures in loops of vines.
Saint Pierre d’Aulnay – Friezes left and right of the South door

The lowest of the four archivolts over the door has a very intricate pattern of animals and densely interlaced vine stems. There are six animals: two lions, two griffins and two winged centaurs. Where the vine stems cross each other there is a small head. This decoration probably is just that – decoration with no underlying symbolism. The inspiration for this might have come from the large church of Abbaye-aux-Dames at Saintes. On the West façade of the church the tree doors have elaborately executed sculptures of interlaced foliage inhabited by a veritable zoo of birds and animals. That façade dates from about 1130. The motif is also seen in manuscripts and ivories of the period.
The second archivolt has two lines of small figures. Those on the front face are twenty-four figures with halos. All seem to be moving in one direction or another as if on a mission; most are clutching an object, a book or a jar. These are the twelve Apostles and twelve Old Testament Prophets. Below them is a line of anonymous figures holding up the archivolt. These are usually described as atlantes. There is a similar small atlante supporting a tomb at the church at Airvault.
The third archivolt is occupied by 31 seated figures. Some appear to be bearded and
they hold a musical instrument or a small container. Although the number here is too
great, it is probable that the sculptor intended that they represent the ‘Old Men of the
Apocalypse’. On the underside of the archivolt is another line of figures; these are
kneeling. The sculptor has taken the trouble to render all the figures in different
attitudes, giving the work an additional quality of vibrancy. The museum in Rochefort
has a fragment from the former church of Notre Dame; it shows a very similar figure
representing one of the ‘Wise Men of the Apocalypse’. This has been dated to the first
half of the 12th century. There are other examples of the use of the ‘Wise Men of the
Apocalypse’ to decorate the façades of churches: Abbaye aux Dames at Saintes, Avy
en Pons, Varaize, Nieul lès Saintes and, in Deux Sèvres, the church of Saint Médard
at Thouars.
Saint Pierre d’Aulnay – Third archivolt over South door, detail

Saint Pierre d’Aulnay – Third archivolt over South door, detail (left) & Rochefort – Fragment from Notre Dame now in the museum (right)
Abbey aux Dames, Saintes – Archivolt over West door, detail

The viewer is lifted into a world of fantasy by the fourth archivolt. It is populated by an astonishingly imaginative world of mythical animals and birds. Some have human heads; others resemble real animals but doing extraordinary things such as the ass playing a harp, a monk with a sheep’s head reading a book held by a dog and an eagle with a harpy’s head. Around the rim of the archivolt a line of small lion-like animals which chase the tail of the animal in front. The inclusion of a harp player is not new; there are other examples in the West of France, such as at Sugères and Salles lès Aulnay, though none includes the ass. The general exuberance of the outer archivolt was to be copied with a much paler version on the South door of the church at Saint Mandé sur Brédoire; the sculptures there are dated to a little after 1150.
Saint Pierre d’Aulnay – Fourth archivolt over South door, details

Sugères – Top of West façade; plaque of monkey playing a harp (left) and Saint Mandé dur Brédoire – Detail of South door (right)
At the apex of the outer archivolt on the South door are two images; one shows two pairs of birds, one on top of the other; they are drinking from a chalice. This is a symbol of the Communion. To the right are pairs of birds standing on lions. The concept of both these two images is based on the format used on a large capital at the crossing of Sainte Eutrope, in Saintes.

![Saint Pierre d’Aulnay – Fourth archivolt over South door, detail (left) & Sainte Eutrope, Saintes – Capital at crossing, detail](image)

Dividing the South façade is a corbel table with 14 corbels. These are sculptured with heads of men and animals, a couple of lovers and two ‘Images of Lust’. The appearance of the latter (along with the one by the window of the apse) may take some by surprise. However, there are many similar examples of such images on churches of the Saintonge, especially on the corbels. Whether they were carved out of a sense of mischief or with some intent to convey symbolism is a matter of debate. (5)
Images of two lovers are a common motif especially on corbels. Marnay and Saint Mandé sur Brédoire, both in the Charente-Maritime, provide examples.

The upper register of the South transept façade has three bays – a large central bay between two smaller ones.
The central bay has decorated archivolts. The inner one has a repeated leaf pattern that is derived from a model found in Antiquity. The second archivolt has four figures, soldiers armed with swords and shields. Each soldier is trampling under foot a small monster, a symbol of evil. These soldiers are the first large sized figures that we have seen so far at this church. The figures represent the ‘Virtues and Vices’, a theme that we will see again when we look at the West façade.
The bays to the sides are decorated with large capitals that have sculptures of foliage and smaller capitals that have mythical birds and animals set in vines. Around the archivolts are floral forms that resemble those over the windows of the apse. The same floral pattern was used to decorate the west door at Contré, which is near Aulnay, and at Argenteuil.
Workshops two – Capitals in the nave and at the crossing

The workshop that was responsible from the sculptures on the exterior of the South transept also was responsible for the sculptures of the interior of the transepts, the side chapels and of the nave. The nave had two side aisles that are divided by large cylindrical columns that are capped by four capitals.
The decoration within the church is confined to the capitals. Those on the columns are uniform in size but have differing styles and concepts. There are several with biblical and religious themes; many others depict mythical birds and animals; nearly half have various forms of foliage. Those at the crossing below the cupola are of particular interest. One inscribed ‘Hi(c) sunt elephantes’ needs no further description. It has been suggested that this capital is inspired by Eastern influences. However, elephants had been known in Europe for centuries; Hannibal incorporated them into his armed force that he led up through the Iberian Peninsula and along the South of France into Northern Italy. No doubt elephants were kept for circus events in the Middle Ages. Capitals inside the church of Saint Jean de Montierneuf, at Poitiers, Doussay and at Sugères have very similar images of elephants; they even have similar straps across the body and, remarkably, show the elephant having several toes on each foot. On the North-east side of the crossing is another that has an inscription: ‘Samsonem vincit coma vncs crine mo’, describing the scene that shows Delila cutting the sleeping Samson’s hair whilst an accomplice secures the hands. There are a number of sculptured images of Samson in the surrounding region but most show him mastering the lion. The church at Verrines sous Celles has two capitals in the nave that illustrate events in the life of Samson. There is the familiar scene of him killing the lion. There is also one of him lying asleep whilst Delilah cuts his hair; an accomplice is by Samson’s head ready to secure him.
Saint Pierre d’Aulnay – Capital at the entrance to the South aisle (left) & on the North side of the entrance to the choir (right)

Saint Jean de Montierneuf – Capital (left) & Sugères – Capital (right)

Verrines sous Celles – Capital in nave

The North chapel has two interesting capitals that have a moralising theme: one showing a figure holding a bag of money with his feet secured in the jaws of two prone monsters whilst two more monsters with open jaws are about to attack his head; the figure seems remarkably calm about his impending doom! The other capital shows St George armed with sword and shield and dressed in chain mail fending off a fire-
breathing dragon, whilst behind the Saint a princess is ready to mount her horse and escape the dragon. The subject of Saint George rescuing the daughter is used at Talmont and at Nuillé sur Boutonne, but in a different form. At Talmont, a tympanum to the left of the North door has a small figure standing above a prone figure, the King’s daughter, who is being approached by a monster. The story is further developed by a capital inside the church.

Saint Pierre d’Aulnay – Capitals in North chapel; Avarice (left) & St George & the dragon (right)

Talmont – Tympanum left of the North door
There is a capital with the motif of an owl. The owl was associated with darkness and, thus was used to symbolise the Jews who had shunned the light of Christ; it also symbolised heretics, which given the rise of the Cathar movement at the time, was topical. The owl is firmly held by two dog-like animals: the owl seems to recognise that its future is probably short. Birds are a common motif in Romanesque sculpture; most commonly featured are Doves, symbols of peace, the Holy Spirit and, in certain contexts, the mass or communion. The Eagle is a symbol for strength and for the evangelist, St John. At Aulnay there are many capitals with birds that do not represent any particular species. One capital shows Doves; they are set in a form of boat. There is a very similar capital in the nave at Melle and by the crossing at Saint Mandé sur Brédoire.

![Saint Pierre d’Aulnay – Two nave capitals](image1)

![Melle – Capital in the nave.](image2)

There are three capitals that have large masks with human features. One (shown on the left below) is unfinished on one side. The churches of Saint Vivien, at Bords, built between 1150 and 1160, and Notre Dame at Echillais, also built around 1150, Les Eglises d’Argenteuil, Saint Pierre de l’Isle and Chadenac have a similar mask.
Saint Pierre d’Aulnay – Three capitals with masks in the nave

Saint Pierre de l’Isle (left) & Les Eglises d’Argenteuil (right) – Capitals in nave
Bords – Capital at crossing (left) & Echillais – Capital on the façade (right)

Many of the other capitals were of winged monsters or of foliage. Very similar capitals are to be found in the nave of the nearby Salles lès Aulnay and at Matha-Marestay on the apse.

Nave capitals at Saint Pierre d’Aulnay (left) and Salles lès Aulnay (right)

Matha-Marestay – Capital on apse

Workshops three – The West façade.
Saint Pierre d’Aulnay – West façade

The West façade of the church has three bays on both the upper and lower registers. The upper register has been altered significantly. The central bay, which has been largely walled up, had an equestrian statue until the Revolution; a small fragment of it is inside the nave. The main interest lies in the lower register. This has a large central doorway that is set between two small bays, a format that recalls that of the triumphal arches of the Roman period and a format that was used on many churches in the Saintonge and Poitou. To the sides of the bays are large buttresses that were added in the 15th century.

The central door has four sculptured archivolts and stepped entrance between columns and capitals.
Saint Pierre d’Aulnay – West door
The top (or outer) archivolt is incomplete today, but it showed the ‘Labours of the Months’ along with the ‘Signs of the Zodiac’. They are identified by a brief inscription.

Both the ‘Labours of the Month’ and the ‘Signs of the Zodiac’ are to be found in churches of Western France. Examples are at Argentine Château, in Deux-Sèvres, Chail, in the Deux-Sèvres, Civray, in Vienne, Fenioux, in Deux-Sèvres and Cognac, in Charente.
The third archivolt above the door has Christ at the centre. He represents the groom from the parable of the ‘Wise and Foolish Virgins’ in the Gospel of St Matthew. To his right are the five wise virgins who hold their oil lamps ready. To Christ’s left, on the far side of a gate, are the five foolish virgins whose lamps are not prepared. A very similar format illustrating the ‘Wise and Foolish Virgins’ is to be seen above the West door of the church at Chadenac, built between 1140 and 1170 and over a window on the façade of the church at Corme Royale, where the sculptures are dated to 1160. A comparison of the style of execution of the sculptures over the door at Chadenac and window at Corme Royale leads one to see a close relationship between them and those on the West door at Aulnay. Another example can be seen at Nuaillé sur Boutonne.
The second archivolt over the West door at Aulnay has six sculptured figures, which stand on small animals. These are named and are the ‘Virtues’ who stand on ‘Vices’: Patience over Anger, Chastity over ‘Luxuria’, Humility over Pride, Generosity over Greed, Faith over Idolatry and Concord over Discord. The depiction of ‘Virtues and Vices’ was a popular subject in churches around Aulnay. Examples include Fénioux where the Virtues are elegant female warriors protected by tall shields, Varaize, Saint Symphorien de Broué, Notre Dame de la Couldre at Parthenay and Fontaine d’Ozillac.
Saint Pierre d’Aulnay – Second archivolt over West door, detail of Humility & Generosity

Fénioux – Archivolts over West door – detail

Notre Dame de la Couldre, Parthenay – West door, detail
The innermost archivolt is occupied by six angels. The two at the centre support the ‘Lamb of God’. The sculptor has created figures that exude femininity, with well shaped bodies, flowing robes with pleats and folds and with wings that look as though they were capable of sustaining flight. Each stands on a cloud that is contained within the arc formed by the wings of the lower angel.

Saint Pierre d’Aulnay – First archivolt over West door

Saint Pierre d’Aulnay – First archivolt over West door, detail

At Argenton les Vallées the church facade bears a remarkable resemblance to that at Aulnay: there are five sculptured archivolts illustrating the ‘Sign of the Zodiac’, angels and saints, ‘Wise and Foolish Virgins’ and ‘Virtues and Vices’. This facade is dated to the mid 12th century. Other examples of ‘Virtues and Vices’ are at Varaize, Fénioux and Fontaine d’Ozillac
Each side of the door at Aulnay there are three sculptured capitals. All illustrate monsters, demons and mythical animals that, in the imagination of the medieval peasant passing through the door, might be associated with the horrors of Hell. Whilst the small components such as the heads, tails or single animals on these sculptures may be seen in other churches in the Saintonge and Poitou, the completed motifs are unique to Aulnay. Similar imaginatively created monsters and masks are to be seen each side of the west door at Ecurat.
Saint Pierre d’Aulnay – Capitals right of West door

Ecurat – Capitals left of the West door

Each side of the central doorway is a bay with a false tympanum that is set within a deep fringe of ornamentation.
Saint Pierre d’Aulnay – Bays to the left & right of the West doorway

The subject of the tympanum in the bay to the left is the Apostle Peter, who is the patron of the church. In accordance with tradition, it shows the Apostle’s martyrdom when he was crucified upside down. To the sides of his body are two slim figures; the one to the right is wielding a hammer as he secures St Peter’s feet to the cross with nails; these are his executioners.
This scene was to be a model for a similar false tympanum on the facade of the church at Pont l’Abbé d’Arnoult; the sculpture on the facade of this church dates from around 1150.

Pont l’Abbé d’Arnoult – Bay right of door

The tympanum in the right bay is occupied by three seated figures. The central figure is the largest and the head has a nimbus. This is Christ; his feet rest on a small stool or scabellum, whilst the feet of the other two are on plain stone rests. The scabellum (foot-stool) is the term used to describe the foot-stool quoted in St Matthew’s Gospel 22:44. The figures to the sides also have a halo around the head and are St Peter and St Paul. There are obvious traces of yellow and red ochre paint on this tympanum, which confirms that this and probably most of the stonework both out and inside were painted, greatly enhancing the dramatic effect of the sculptures.
Saint Pierre d’Aulnay – Bay to the right of the West doorway

The decoration round each of the bays uses different patterns of foliage and palmettes. Such decoration was widely used especially over doorways and windows in Saintonge and in Poitou.

Saint Pierre d’Aulnay – Bays to the left & right of the West doorway, detail of decoration

Corme Royale – Window on West façade, detail
Such decoration was probably modelled from sculptured fragments of Gallo-Roman buildings that were still visible in the 12th century.

Below the two tympanums each bay has four sculptured capitals. Those by the left bay and all except two on the right bay depict mythical monsters in the same fashion as those astride the West door. The exceptions are to the right of the right hand bay. The outer capital, very damaged, shows a woman being bitten by snakes; this is the ‘Femme aux serpentes’. This is a motif that was widely used in Western France, for example at Saint Hilaire de Melle, Archingeay and Mornac sur Seudre. The other capital shows, on two facets, a winged figure that has its arms outstretched and that is standing in a small boat or coracle. There are two possible interpretations of this sculpture; one is the figure is Saint Eutrope, who was of Persian origin, but who sailed to Europe in the 3rd century and was the first Christian evangelist for the people of Gaul; alternatively the figure might be St Peter, which would tie in with the nearby tympanum of the death of St Peter and the fact that the church is dedicated to Saint Pierre ès Liens (St Peter without chains). (6)
Saint Pierre d’Aulnay – Capitals on bay right of West door

Saint Hilaire de Melle – Sculpture over door (left) & Parthenay-le-Vieux – Capital on West façade

**Influences further afield**

Writers and art historians have long considered that the pilgrimage movement contributed to the spread of artistic influences. It is therefore very probable that there would be churches some distance beyond Aulnay and especially to the South in the direction of the goal of the pilgrimage that might show signs that the forms or motifs used at Aulnay were copied. In Guyenne (now known as Gironde) there are several churches that should be considered when looking for influences from Aulnay. (7). Blasimon is widely thought to be one such church. It was founded by monks from the Saintonge in the 8th century; it is possible that it retained connections to the Saintonge in subsequent years. It was on one of the pilgrimage routes that had passed through Aulnay and its sculptural programme dates to 1160-1170. It has a stepped West door that is very much in the style of the Saintonge. One of the archivolts shows the ‘Vices and Virtues’; sadly the figures have been decapitated. The two archivolts next to that with the ‘Vices and Virtues’ are decorated with a very detailed foliage pattern; it is similar to that seen around the two side bays on the West façade at Aulnay.
The decoration of the church of Castelvieil has several characteristics in common with that at Blasimon. The South door is set between two small blind arches. The archivolts are decorated with ‘The Signs of the Zodiac’, the ‘Labours of the Month’ and ‘Vices and Virtues’.
Castelvieil – South door, details: ‘Virtue’ (left) & ‘Labour of the Month’ (right)

The churches at Haux and at Juguzan also have sculptures of the ‘Wise Men of the Apocalypse’ and the ‘Wise and Foolish Virgins’. However, though the ideas may have been derived from Aulnay, the style of the sculptures is entirely different. In Bordeaux, the church of Sainte Croix underwent significant and ill-founded ‘restoration’ in the 19th century under Abadie. With that restoration sculptures that may have indicated stylistic and compositional characteristics that are found at Aulnay were lost.

**Concluding remarks**

At least twenty-five churches within a few days ride on horse-back of Saint Pierre d’Aulnay show significant similarities in one or more details of their decoration. They are listed at the end of this article. René Crozet identified up the fifty churches that were influenced by the sculptures of Saint Pierre d’Aulnay. (8). Aulnay was on one of the main routes of pilgrimage to St James of Compostella. Many thousands of people passed that way not only on pilgrimage or returning from it but also as part of a much large population movement that was taking place in the 12th century. Amongst these would have been journeyman masons and sculptors, who perhaps sketched the motifs for future use (or even just remembered the details). Prelates and monks, noblemen and knights also made this journey, (9). Some of the latter would have noted motifs and themes that they were in a position to command for their local church. But most of the churches referred to in this article were not dependant on the pilgrimage for the transmission of the motifs. The teams who worked at Aulnay would have dispersed on completion of their task, taking with them the fruits of their experience at Aulnay. Many of the churches discussed were decorated with sculptures between 1150 and
1180 and thus were in a position to benefit from the experiences of those who worked at Aulnay. There is evidence to show that some of the sculptures were the works of individuals who had worked at Aulnay. Many of the others were more probably copies made by different sculptors who had seen the Aulnay sculptures or sketches of them.

**Churches showing significant influence from Saint Pierre d’Aulnay**

Charente-Maritime

Chadenac  
Contré  
Ecoyeux  
Ecurat  
Fénioux  
Fontaine d’Ozillac  
Les Eglises d’Argenteuil  
Matha-Marestay  
Nuaillé sur Boutonne  
Pont l’Abbé d’Arnoult  
Rochefort (Notre Dame – now destroyed)  
Saint Mandé sur Brédoire  
Saint Symphorien de Broué  
Salles lès Aulnay  
Varaize

Charente

Avy en Pons  
Cognac

Deux Sèvres

Argenton les Vallées  
Argenteuil  
Argentine Château  
Chail  
Parthenay, Notre Dame de la Coul dre  
Saint Pierre de l’Isle  
Thouars, St Médard  
Verrines sous Celles

Guyenne

Blasimon
Castelvieil
Haux
Juguzan
Vertheuil

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