

## **ST CYBARD, CERCLES**

Peter Hubert's notes on the sculptures

### **1 GENERAL**

- a This section sets out to provide an analysis of the sculptures to be seen, in the church of St Cybard, Cercles. The history of the church, its foundation, construction, and subsequent development is to be found in other articles on this site.
  
- b The analysis aims to do the following :
  - 1 To provide a description of each sculpture.
  - 2 To provide some thoughts on the possible sources of inspiration for the sculptures.
  - 3 To indicate sculptures to be seen at other locations which show similarities to those at Cercles. In such cases the analysis will indicate whether there is a shared source of inspiration for the sculptures.
  - 4 To suggest dates for the various sculptures and to suggest which sculptures were the work of the same sculptor or "workshop". (Workshops are identified by letters W to Z).
  
- c A plan of the church is attached. On it each sculpture is indicated by a number (1-36) or a letter (A – U).

- 1 Sculptures A-F are outside the West door.
- 2 G and H are on the North transept on the West exterior wall, T is on the right side of the window on the exterior of the nave and U on the exterior of the West façade to the left of the doors.
- 3 I to N are on the vaults of the choir and North transept. O is over a window on the North side of the nave.
- 4 P to S are at the corners of the North chapel.
- 5 The sequence of these notes is to follow the sculptures anti-clockwise round the church from the porch.

### **2 CAPITALS A-F**

- a These appear to be from one "workshop" (U). The stone source is different to that used for all other sculptures except perhaps capital 12.
- b The capitals seem to be a poor "fit" and would thus appear to be re-used from another location or site. However, it is possible (though

less likely) that they were sculpted “off site” and though intended for Cercles, the dimensions were inaccurately prepared.

- c The style of sculpture is not to be found in churches in the Riberaoais nor in the South of the Angoumois except at Dirac (16) where there are capitals of very similar style. Further afield are several capitals of similar style at St Amand de Boixe (16), which are XIIc. A de Roumejoux (Bulletin of the Société Historique et Archéologique du Périgord) was of the opinion that they were Angoumois in style.
- d These appear, from their style and quality, to be mid to late XIIc rather than XIIIc.

### **3 CAPITALS 1-5**

- a These are very similar in style and are probably from one “workshop” (V) and even by one sculptor.
- b The workmanship and design is rather crude, almost primitive and resembles bas-relief. In the Angoumois few capitals had anything other than foliage. Heads and figures of people and beasts are mostly confined to the corbels.  
At Plassac (24), on the West façade, there is a head that resembles those on capitals 1 to 5, but it is doubtful that the same sculptor is involved. Incidentally, there is the odd oak leaf here, too. (See paragraph 7 below).
- c At Lussas (24), to the right of the door on the South wall, is a large sculptured stone. It depicts two finely-carved lions moving to the right. Between the lions is a pear-shaped head that is similar in style and quality to those on the capitals 1-5 at Cercles. When the quality of the head is compared with that of the lions, the naivety seems to be intentional. It is possible that the same pattern was used for the head at Lussas and the heads on capitals 1-5 at Cercles.
- d Mention is made elsewhere in these notes of possible inspiration from the Saintonge and particularly from St Eutrope. The crypt of St Eutrope provided sculptural patterns for many churches in the Saintonge, Southern parts of the Angoumois and the Gironde. In the crypt on the South wall is a capital depicting a small pear-shaped head which might have been the model for those on capitals 1-5 at Cercles.
- e On the left side of capital 1 is a coiled snake. Unlike the coiled snake to be seen on the exterior of the North transept, (sculpture G) it is most improbable that it has any association with the name “Cercles”(see paragraph 17 below). Nor in this context would it

symbolise the snake of the Garden of Eden and the first sin. On the West façade at Lussas (24) are two sculptures of similarly coiled snakes. There is a third to the left of the South door at Lussas. That there are coiled snakes depicted at both churches indicates that there was at least a cross-fertilization of ideas between the churches, an indication confirmed by the appearance of the pear-shaped heads at both.

- f Capital 3 has a bird facing right and perhaps a second facing left. It is probable that they represent spirituality in this context. (See notes for capitals 9, 23 etc. concerning pairs of birds).
- g Sculpture patterns from the Limousin might have provided models for these rather primitive heads. In the Limousin, because of the constraints imposed on the sculptors due to the hardness of the granite they used, crude bas-relief-type sculptures on corbels are common. Maybe their pattern books recognised the difficulty. It is therefore possible that a sculptor moving South West to pick up the pilgrimage route brought a Limousin pattern book and used it on the workable limestone at Cercles.

#### 4 CAPITALS 6-31 (but not 12, 25 or 26)

- a **These capitals have a number of features of interest.**
  - (1) **'Green men'. There are many capitals with human heads that are either set in amongst foliage or have foliage that is held in the mouth or issues from it. Some analysts describe the sculptures as 'Green Men'. The sources of inspiration for such heads have been the subject of much research. But it remains inconclusive. One suggestion is that they derive from celtic motifs. But such heads are to be found in antiquity from the Roman empire to beyond the eastern Mediterranean.**
  - (2) **In this church the capitals concerned are 6 to 11, 13, 17 to 19, 22, 23, 25 to 28, 30 and 31.**
  - (3) **It is evident that these have been done by a number of hands. No. 6 is smaller than those next to it; it may have been sculptured separately.**
  - (4) **7, 9 and 30 are Green men in a classic style. However 7 appears to be on a stone of a different texture and may be a later replacement (XIXc?).**
  - (5) **The use of depictions of Green Men is not uncommon: they may be seen in the following nearby churches: Grand Brassac (over the north door), Coutures (choir), or at Chateauneuf sur Charente (16) (in the nave).**

- (6) Those with heads holding ‘twigs’ in the mouth (17, 18 and 31) do not resemble the others but there is one at Sauffrignac (16) that is strikingly similar.
- (7) A number of capitals depict animals (9, 14, 15, 20 and 21) or birds with a human head (27 and 31). At nearby Paussac, on the exterior of the south wall, is a capital of similar style and quality.
- b 6 to 10 and 27 to 31 are from the same “workshop” (W) and probably by the same sculptor.
- c 11 and 19 are also from this “workshop” (W) but are possibly by a different hand as they appear to have a different source of inspiration.
- d 13 to 18 and 20 to 24 and 31 also appear to be from this “workshop” (W) but have another source of inspiration and thus may be by a third hand.
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## 5 Capital 9 Deer, Goat or Ram

- a Neither Zodiaque (note 1) nor the Bestiary (note 2) refer to the Ram.
- b Deer and Antelope have horns that tangle enabling them to be hunted. The horns may refer to the two Testaments that may be used to root out vice and evil. (Bestiary).
- c Deer seek new pastures and care for their young. They are symbols of good, caring men who seek to help others in new places (Bestiary).
- d The “cerf” is frequently depicted in sculpture. It is sometimes shorthand for “temptations of the flesh”; at others “as a spirit pursued by a demon or evil” especially when seen in hunting scenes. It can mean “activity” and the “apostolate” (Lexique pp 141-5) (note 1).
- e Goats throughout the Bible are shorthand for sinners. The Billy-Goat is shorthand for lust, lasciviousness and stubbornness (Bestiary)
- f There is a fine early font in the church at Merlande with a pair of billy goats head to head on one side and a fine corbel depicting a goat in the church on the Eastern edge of the Saintonge at Bresdon (17).. Capital 9 could represent a goat.

## 6 Capitals 9, 23, 24, 29, 31, Pairs of birds

a There are five capitals which depict two birds. Capitals 9 and 29 depict them pecking at a single head; capitals 23 and 24 depict them apparently pecking at lions. In the case of capital 24 there is a small head above and between the heads of the birds. In the case of Capital 31 these birds are pecking two quadrupeds that are not lions but appear to be mythical creatures. In between there is a head of a man.

b In Romanesque sculpture birds may represent or be identified as the following:

- Eagles, (singly or in pairs)
- Doves and crow-shaped birds (of no special species)
- Peacocks (usually singly)
- Non-raptors often pheasant or partridge-like
- Mythical birds such as the phoenix

c The birds depicted in the sculptures at Cercles fall into the second category. Doves always represent spirituality of some form. But the rather “generic” crow-like bird may have other meanings. If shown drinking from a cup then the Eucharist is being depicted. That is not the case at Cercles. Neither Zodiaque nor the Bestiary refer to birds pecking at a head but sculptures of birds with a human head below the bird’s bill may be found at Cours-sur-Loire (58) and Neuil-lès-Saintes (17), for example. In these examples the symbolism is probably spirituality overcoming sinful man.

d **Birds pecking at Lions** : Examples in the Saintonge showing a pair of lions with a bird on the back of the lion which it is pecking :

Church	Type of Sculpture	Location
St Eutrope, Saintes	Capital	Crossing of the transept
Acres sur Gironde	Capital	Crossing
Meursac	Capital	Choir
Rioux	Capital	Nave
Pont L’Abbé d’Arnault	Capital	Nave

e  
1 Of these, the first, the one at St Eutrope, Saintes, is of special interest in the context of these capitals at Cercles. It is to be seen at the South side of the crossing by the transept, part of the line of three capitals of which one depicts Daniel. The right hand capital depicts kneeling men with lions above them. Each lion has in its jaws the end of the wing of a bird that is on its back while the bird has its bill by the ear of the lion. This capital is of a far higher quality in terms of concept, style and execution than any at Cercles. But the relationship of the

birds and lions has relevance when considering the capitals at Cercles. There is plenty of evidence that the sculptures at St Eutrope were used as models for sculptures in churches across the Saintonge, the Angoumois and parts of the Gironde. This capital could have been, therefore, the source of inspiration for the capitals at Cercles that depict birds and lions together.

- 2 There are several possible interpretations for the St Eutrope capital. The Blancs (Bibliography item 10, pages 107-109) see the birds as biting the lions and the scene as one of a conflict involving spiritual energy. However the Blancs also consider that the birds might be acting as teachers or advisors. “La Sculpture Romane en Saintonge” puts the scene differently : “It would be nice to know if these works, which are so aesthetically stunning, have a specific religious significance or whether they are intended to be entirely decorative.” The author goes on to emphasise that he sees no sign of conflict or hostility and that the scene is one of peace and concord. The quality of the sculptures at Cercles that depict birds on lions is relatively poor and it is not possible to judge whether the scene is one of peace and concord or one of aggression. Because the scene has been repeated with variations at Cercles the implication is that they were more than decorative and that a message or interpretation was intended by either the sculptor or the person who ordered the work.
- f There are two other capitals of special interest because, in addition to the pairs of lions with birds above, there is a single head above and between the birds. These seem to be directly inspired by the capitals in St Eutrope, Saintes. It should be noted that the heads on these capitals are those of lions.

St Georges des Coteaux Beurlay	Two Capitals Capital	Crossing of the transept Choir
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- g A check of sculptures in the Angoumois (note 5) reveals 4 or 5 examples with a pair of birds but none with both birds over lions. Given that Cercles was formerly in Angoumois that is odd. A fine capital at Chadurie (16) depicts a pair of birds drinking from a cup. At Etriac (16) there is a small head with foliage in its mouth over the birds’ heads. At Chateauneuf sur Charente there is a capital with a pair of inward-facing birds. Behind each is a lion with a paw on the rump of the bird. So the symbolism of these is different from that depicted at Cercles. It could therefore be deduced that the sculptor for those at Cercles probably had worked in the Saintonge (or had one of their pattern books) or, rather less likely, had come down from Poitou

where there are examples, fewer than in the Saintonge. Mention has already been made of the capital on the south exterior wall at Paussac.

## **h Birds and Lions with a lamb's head      Capital 24**

- 1 This capital depicts two lions with their bodies facing towards each other but with their heads turned outwards. A bird is perched on the back of each and appears to peck the neck of the lion. Above the heads of the birds is a single head with long pointed ears (lamb-like, possibly).
- 2 This is another depiction of “equilibrium” or “balance” with spirituality overcoming power (the lions). In this context the significance of the top head (lamb?) is unclear.
- 3 At Mozac (63) there is a capital with a lion's head between two birds. The shorthand description for this capital is “The Birds of Paradise”. Where birds are seen in pairs and are not birds of prey (especially not eagles) they represent forces of good, usually attacking or overcoming evil. Where the scene contains a cup then the Communion is implied. Fornas (note 4) writes: “The bird, by its flight, is free from earthly constraints. It is the messenger of divine forces. If the scene also depicts a snake then it often represents the battle between heavenly and earthly powers.” In the group of capitals to the South of the nave by the entrance there is a coiled snake and a bird. Perhaps these two represent the forces of good and evil. Any connection between the coiled snake and it being a symbol for Cercles is considered improbable.

## **7 Capital 12      Intertwined dogs**

- a The stone type and the fit of this capital suggests that it has been re-used from another site or location.
- b The composition seems unrelated to that of any other capital in this church.
- c Although the stone appears similar to that used for the porch capitals (A to F) the style suggests that it is of a later date (XIVc).
- d Except in hunting scenes dogs are rarely depicted but there are examples at: St Sernin, Bordeaux(33), Ste Hérie, Matha (16), Abbaye aux Dames, Saintes (17) and Corme Royale (17). At Ste Hérie, Matha there is a window arch on the South side of the nave. It depicts 15 dogs each crouched and twisted in an upright position that resembles one of the dogs on this capital. They could be the model for the dogs on capital 12.

- e There is no reference to dogs in Zodiaque. The Bestiary associates them with “warning” or “guarding against evil”. Capital 12 does not seem to fit these contexts; its meaning is therefore unclear.

## **8 Capitals 14 and 15 Lions (or cats)**

- a Lions are frequently depicted, often in pairs and not infrequently with two bodies – sharing one head (as at St Pierre de Chauvigny (79)). Cats (domestic) are infrequently depicted – a line on a frieze at St Pierre de L’Ile (17) and a single one at St Sernin Bordeaux (33). That they are lions being depicted here is more probable.
- b There is a capital in the church at Merlande (24) with a two bodied lion similar to but of finer quality than the one at Cercles. At Plassac (16) (also dedicated to St Cybard and about 35 kms NW of Cercles) there is a capital on the apse which depicts a two bodied lion; this, too, is of finer quality than that at Cercles. There are at least two others in the Angoumois that are similar to that at Plassac. These confirm the widespread use of the representation of a lion with two bodies, suggesting the availability of a pattern design.
- c Lions are probably more frequently depicted than any other animal in XIIc sculptures. Their meaning varies according to context: whether alone or in pairs; whether with other creatures or people, etc. Some meanings are derived from other earlier cultures and civilizations. They can therefore be symbols of good or evil, brute force or justice. In the first instance the lion tends to be thought of in the context of power and cruelty that can easily overcome weaker forces, including man. Later the lions are thought of as being “the King of Animals”, that strength becoming a force for good. Hence its adoption in heraldic devices.
- d Lions in pairs may have a number of meanings :  
When facing outwards – reference to God keeping watch whilst the “body on the cross slept and then was buried”. (Bestiary)  
Whether facing in or outwards they can mean or represent “equilibrium” or the ideal balance in man’s condition whilst on earth. In the context here “watchfulness” seems to be appropriate.
- e The animal on capital 14 appears to be eating something. It is perhaps a reference to the verse at 1 Peter 5, verse 8: “Be sober, be vigilant: because your adversary the devil, as a roaring lion, walketh about seeking whom he may devour”.



## 9 Capitals with Foliage

- a The following capitals are carved with oak leaves:
  - 6 (left face)
  - 10 (right face)
  - 15 (both faces)
  - 16 (central face)
  - 19 (both faces)
  - 23 (right & central faces)
  - 28 (all three faces)
  - 29 (all three faces)
  - 30 (the two side faces)

Of these Capital 15, which has a Green Man on it, has leaves in the form similar to those to be seen at St Privat des Prés (24). All are of a type rarely seen except at St Privat and Paussac (24) – see below.

- b There are several capitals around the crossing with oak leaves. These rather crude oak leaves on the capitals around the crossing at Cercles are unusual. There is not a similar one in the Angoumois. One at Genac (16), in the nave, has a form of an oak leaf but the leaves are attached to a central stem. Genac is about 20kms NW of Angoulême. In the Saintonge at Echillais (17) at the top right corner of the West façade are four oak leaves in a square pattern. Whilst the individual leaves at Echillais and Cercles are similar the grouping is completely different. In the Périgord there are two capitals that merit consideration. One in the tower of the former abbey at Brantome has a branch of oak leaves that has characteristics similar to that at Genac. Much more significant is a capital in the nave of St Privat des Prés. It is more ornate with wreaths of spandrels over the group of leaves; these wreaths are below the top lip of the capital. The leaves themselves are very similar to those at Cercles. The capital at St Privat des Prés is XIIc and the work is of similar quality to those at Cercles except for the lack of a wreath. Those at Cercles are unusual: each leaf is unattached to any other; those at St Privat des Prés are similar. In the nave at Paussac is a capital with a head and a single oak leaf. Most Romanesque capitals depicting foliage use classical leaf patterns (acanthus, palmette, fern or vine leaves) and the overall design is full of fluid movement. Those at Cercles have none of this. There is no smoothness or gentle curvature: the leaves are sharp and crisp.
- c The oak leaves on these capitals are probably only decorative.

## **10 Capital 20 Beast with two bodies**

- a Mention has already been made that lions with two bodies meeting at one head are not uncommon. (See paragraph 8)
- b In this context “equilibrium” or “balance” is usually implied. But there are often minor details that enhance such sculptures : the end of the tails may end as a small hand; tiny wings may be shown on the flanks of the beast. This sculpture does not have these details. This deficiency could be because the sculptor was using a crude “pattern book” or was carving from memory and may not have been aware of such details.
- c The interpretation here might be that the prowling lion is symbolising forces of evil rather than of good. Thus the meaning is similar to that of capital 14 but with slightly different imagery.

## **11 Capital 23 Beast’s Head with a long tongue**

- a The animal whose head is depicted appears to be a pig.
- b In the Brionnais, Burgundy (Anzy-le-Duc (7)) the heads of a pig with a long protruding tongue are depicted in a similar way, whilst in the Beauce there are lions heads with long, wide tongues.
- c If it is a pig then the Celtic interpretation (which we know had spread to Burgundy) may be relevant. To the Celts the pig represented a spiritual force that uses its hypersensitive snout to sniff out its food (spiritual) from below the surface where it is hidden. The depiction of a large tongue often represents the spoken word of God.

## **12 Capitals 25 and 26 Heads**

- a These two have similarities of style and design and are unlike any others in the church. It is probable that they were done at another “workshop” (x) or at least by another hand.
- b There is a superficial resemblance to heads on the early XIc capitals in the crypt of St Benigne, Dijon. It is possible that the main head on each represents a bishop.
- c They would seem to be of a date after the middle 1100s but not later than 1250.

## **13 Capital 31 Quadrupeds and Birds**

- a Neither Zodiaque nor the Bestiary provide guidance on these combinations of birds and beasts.

- b An interpretation is to see this as reference to spirituality (birds) overcoming evil (the quadrupeds) that is tempting man. The beasts almost appear to “talk” to the man, whispering evil thoughts in his ear. This symbolism is to be found in the Saintonge (for example at Bresdon, 17).

#### **14 Sculptures I to O and T & W**

- a Originally such sculptures might have been over all the windows and the ribs of the vaults. Those lost were lost at the time of one of the rebuilding periods.
- b These sculptures date from the period of the vaulting (XIVc?).
- c There is one of similar style in the North transept of Bussière Badil (24). It is XIVc.

#### **15 Capitals 32 and 33 Heads**

- a These are unlike the main body of sculptures in style and design. They give the impression of being later in date.
- b Their indifferent quality and styling suggests that they might be replacements or capitals that were lost or damaged and that they, too, are contemporaneous with the sculptures I to O (workshop Y). However, Capital 32 bears a remarkable resemblance to corbels in the XIIIc choir of Durham Cathedral. These date between 1270 and 1280.

#### **16 Capitals P to S**

- a These small capitals are also unlike any others in this church and were probably installed when the North chapel was opened. They are thus XIVc or XVc (Workshop Z).

#### **17 Capital 34 to 36 Foliage**

- a This group of three capitals looks like late replacements for earlier capitals, now lost. They are almost identical, unsophisticated, and rather crudely carved.
- b They may be late XIXc or XXc.

#### **18 Friezes at G and H**

- a The frieze at G depicts a bishop with a man beside him who is kneeling. Above that kneeling man is a coiled snake.

- b It is probable that the bishop is St Cybard of Angouleme. The snake may be a symbol of Cercles. But at Lussas (24), SW of Nontron, are three stones with snakes sculpted on them. This suggests that another meaning is very possible. Jean Secret suggested that the kneeling man might represent “l’homme pendu dépendu” and that the coiled snake represented the rope. However, given that there is another coiled snake to be seen inside the church at Cercles, and there are those at nearby Lussas, his interpretation is improbable, despite the fact that pilgrims passing on their way to Compostella would be better aware of the similar tale of “l’homme pendu dépendu” that was recounted in connection with St James the Great.
- c The frieze is from another building of XIc origin, probably the earlier church at Cercles.
- d H on the wall of the transept to the right of G is probably from the same period and original building as G. It depicts a man with raised arms. The significance is unclear but it has a striking resemblance to the “Bogomil” Christ at Les Cassès near Castres (11). It is improbable that there is any connection with Catharism; this sculpture pre-dates the flourishing of the movement in South-West France. Similar figures are to be found on works of Celtic origin but direct Celtic influence here is improbable.

## **19 Corbels T and W**

Corbels T and W depict heads and belong with those at I to O. (Workshop Y)

## **20 DATES**

A number of documents attribute all the sculptures to the XIIIc. (See bibliography items 6 & 7). Those attributions appear to be an over-simplification. There is evidence that two of the sculptures are XIc, most capitals are XIIc or XIIIc but five are XIVc or XVc and three are post 1830. The corbels are more generally seen as XIIIc. Dating the “Green Men” remains a problem.

## **21 SUMMARY**

- a We have groups of sculptures from probably 6 distinctive workshops plus three other single sculptures. Within one workshop group it is possible that there were three sculptors working on different capitals within the overall work list.

- b The historical sequence of the sculptures appears to be as follows:  
 Those on the exterior of the North transept (G, H) - XIc  
 Those outside the West door (U) – XIIc  
 Those on the South-West of the nave (V) - XIIc  
 The capitals in the choir, North transept and around the choir (W and X) - late XIIc to mid XIIIc  
 The corbels in the choir, North transept and on the exterior XIIIc  
 The capitals on the North side of the nave (Y) – XIIIc  
 The capitals on the North side chapel (Z) – XIVc or XVc  
 The capitals in the North-West corner of the nave – XIXc  
 In addition there is the single capital in the South transept (12) – XIVc or XVc.
- c We can see Saintonge inspiration in the bird and lion combinations around the crossing; there is no significant link between these and Angoumois sculptures.
- d There may be a link between the capitals with oak-leaf foliage and those at Paussac and St Privat des Prés (24).
- e There is no link in the style of the heads on capitals 1 to 5 with any other sculptures in the Saintonge except one in the crypt of St Eutrope, Saintes, nor the Angoumois. But there is a possible link with similar workmanship in the Limousin and with a sculpture at Passas (24).

## 22 CONCLUSIONS

- a One of the more interesting conclusions about our study of Cercles is the unusual variety of sources of inspiration for the sculptures. In most churches in the region it is the parent abbey or priory that provides the main source of inspiration or a nearby church or the cathedral for the diocese. But for Cercles none of this applies. On the borders of the Angoumois we see few influences from there; some are local (the foliage in particular); many are Saintonge (the sculptures by the door and those with birds and beasts); the inspiration for the pear-shaped heads in the South-West of the nave may be from either the Saintonge or the Limousin.
- b Determining the source for the inspiration of the “Green Men” remains a problem. The inspiration for the birds and animals came from the Saintonge so it would seem logical that the Green Men were similarly inspired, but it is difficult to find anything similar other than Green Cats (or Lions) like those at Chateauneuf sur Charente, for example, or Green Acrobats like the ones at Plassac (16).



Note: the author considers the possibility that the capitals each side of the porch may have been made «off site» - hence the poor fit.

Tome XXIII p 414, A de Roumajoux, 1896

«Les chapiteaux de ses colonnes sont intéressants par leur originalité plus que leur facture; ce sont pour la plupart des têtes humaines qui émergent de feuilles un peu lourds et aux contours plus raides que gracieux. Le porche à plusieurs architraves soutenues par des colonnettes dont les chapiteaux sont bien plus délicatement sculptés, s'ouvre sous un grand arc qui rompt la monotonie de la façade. Ces chapiteaux sont très délicatement traités, n'ont aucun rapport avec ceux de la nef et se rapprochent de l'art angoumois.»

Tome CI page 180, Jean Secret, 1974

«Monsieur le Président (Jean Secret) décrit deux bas-reliefs remployés à l'église de Cercles sur le gros contrefort d'angle du croisillon Nord. Ils sont maladroitement sculptés et difficilement datables ; l'un d'eux représente un homme aux bras levés, l'autre un évêque et un personnage agenouillé, au dessus de la tête duquel s'enroule une sorte de serpent. Le second bas-relief pourrait figurer saint Cybard et un pendu dépendu, le «serpent» étant une corde.»