Susie Nash.
Two Tombs of Philip the Bold
Figures

1. Tomb of Philip the Bold in Dijon, Musée des Beaux-Arts. Dinant marble, marble, alabaster, copper gilt and polychromy
2. Tomb of Philip the Bold, detail of the arcade and pleurants, feet/altar end

3. Workshop accounts of Jean de Marville, 1 November 138 to 31 October 1388, opening page (detail). Dijon, Archives départementales de la Côte d’Or, B4431, fol. 26r
4. Map showing the Burgundian territories in 1384. Towns indicated with a white dot are where stone was quarried, sourced or transported through for the tombs of Philip the Bold.
5. Tomb of Charles V and Jeanne de Bourbon, 1364–c. 1370, drawing from the 17th-century collection of Rogier de Gaignières. Paris, Bibliothèque nationale de France, cabinet des Estampes, Rés Pe 1a, fol. 43r
6 (left). Tomb of Pope John XXII, Avignon, Notre-Dame-des-Doms, after 1334. Pernes limestone (architectural canopy) and alabaster (effigy and now-removed figures).

7 (right). Tomb of Pope Innocent VI in Villeneuve-lès-Avignon, Chartreuse de Notre-Dame du-Val de Bénédiction, made by Bertrand de Nogayrol, Thomas de Touron and Barthelemi Cavallier, begun by 1361. Pernes limestone (architectural canopy) and alabaster (effigy and now-missing figurative elements).
8 (left). Limestone canopy from the tomb of Margaret of Artois for St Denis, Paris, after 1363, now set over the high altar of St Denis.

9 (right). ‘Salle du XIVe siècle’ in Alexander Lenoir’s Musée des monuments français in Paris, from Jean-Baptiste Réville and Jean-Jacques Lavelée, *Vues pittoresques et perspectives*, 1816. Here the canopy structure from the tomb of Margaret of Artois was set on top of columns from the jubé of Chartres, over the effigy of Charles V from St Denis.
10 (left). Marble architectural fragment from the arcade of the tomb of Philip the Bold. Dijon, Musée des Beaux-Arts

11 (right). Marble effigy of Charles V, André Beauneveu, 1364–68 (detail). Paris, St Denis

12. Tomb of Philip the Bold, details of hanging bosses decorating the arcade: attached to the tomb (left) and one removed from the monument in the 19th century. Marble, with traces of gilding. Dijon, Musée des Beaux-Arts

14. Tomb of Pope John XXII in Avignon, Notre-Dame-des-Doms, after 1334 (detail of Fig. 6)
15. Tomb of Charles III of Navarre in Pamplona, Cathedral, made by Jean Lome, 1413–19, alabaster and limestone

16. Tomb of Philip the Bold: layer (1) is original; layers (2) and (3) are 19th-century additions
17. Exploded diagram of the Tomb of Philip the Bold, showing, from top to bottom:
the angels, effigy, helm and lion; the upper slab of Dinant marble; the layer below with the inscription; the
mound chest surrounded by veneer panels of Dinant marble and the white marble arcade and alabaster
mourners; the base constructed of three blocks of Dinant marble (corresponding to Fig. 16, layer (1)); and,
reconstructed, the original lower base layer made of four slabs of pinkish-red limestone inset with black stone
(as shown in pre-Revolutionary drawings, e.g., Figs 18–19)

DRAWING: MATILDE GRIMALDI

19. Joannès Lesage, *Tomb of Philip the Bold*, head/west end, c. 1760, pen and watercolour on paper. Dijon, Musée des Beaux-Arts, inv. 3702
20a (left). Tomb of Philip the Bold, ground plan of the arcade; 20b (right) Tomb of Philip the Bold, exploded diagram of part of the arcade, showing its construction.

21. Portal, Chartreuse de Champmol, Dijon, sculpture by Claus Sluter and workshop, 1389–1400
22. Portal, Chartreuse de Champmol, detail of the canopies seen from below

23. Cross-sectional plan of the arcades on the tomb of Philip the Bold by Charles-Félix Saintpère, with assistance from Gustave-Eugène Saintpère, architect, 1827
24. Portal, Chartreuse de Champmol, detail of the canopies

25. Tomb of Philip the Bold, detail of the canopies on the arcade
26. The ‘Well of Moses’, Claux Sluter and workshop, view at point of hexagon with Daniel and Isaiah, top section Asnières stone, base pierre de Resne (with pinkish blocks evident). Dijon, Chartreuse de Champmol
27. The ‘Well of Moses’, Claix Sluter and workshop, view at point of hexagon with Daniel and Isaiah, top section Asnières stone, base pierre de Resne (with pinkish blocks evident). Dijon, Chartreuse de Champmol
28. Jacques de Baerze (sculpture) and Melchior Broderlam (polychromy), Crucifixion retable, 1389–99, with detail of central panel. Oak and walnut with gilding and polychromy. Dijon, Musée des Beaux-Arts
29. Jacques de Baerze (sculpture) and Melchior Broderlam (polychromy), detail of the Crucifixion retable

30. Tomb of Philip the Bold, detail of the arcade, south side
31 (left). Tomb of Philip the Bold, detail of the final figure of the procession

32 (right). Jacques de Buerze (sculpture) and Melchior Broderlam (polychromy), detail of the Crucifixion retable showing the gesture of the second king