The Imprint in manuscripts of that time. designs that are so often found together with the mediaeval the Italian influence is mixed at the Aître Saint Maclou, which have been preserved bet-
teristic of the early Renaissance
This tactile relief is composed of bas-reliefs
“Let’s all go to the Aître Saint-Maclou”
This tactile relief, designed and built by artist Jean-Baptiste Bouvier, makes the Aître Saint-Maclou accessible to all visitors, whether disabled or not. This tactile relief, designed and built by artist Jean-Baptiste Bouvier, makes the Aître Saint-Maclou accessible to all visitors, whether disabled or not. This tactile relief, designed and built by artist Jean-Baptiste Bouvier, makes the Aître Saint-Maclou accessible to all visitors, whether disabled or not. This tactile relief, designed and built by artist Jean-Baptiste Bouvier, makes the Aître Saint-Maclou accessible to all visitors, whether disabled or not. This tactile relief, designed and built by artist Jean-Baptiste Bouvier, makes the Aître Saint-Maclou accessible to all visitors, whether disabled or not. This tactile relief, designed and built by artist Jean-Baptiste Bouvier, makes the Aître Saint-Maclou accessible to all visitors, whether disabled or not. This tactile relief, designed and built by artist Jean-Baptiste Bouvier, makes the Aître Saint-Maclou accessible to all visitors, whether disabled or not. This tactile relief, designed and built by artist Jean-Baptiste Bouvier, makes the Aître Saint-Maclou accessible to all visitors, whether disabled or not. This tactile relief, designed and built by artist Jean-Baptiste Bouvier, makes the Aître Saint-Maclou accessible to all visitors, whether disabled or not.
Aître Saint-Maclou

Since the destruction of Saint-Innocents cemetery in 1781, the Aître Saint-Maclou, which turns to the graves that remained, is virtually the only example of a charnel house still standing in Europe.

History

The Cemetery’s Origins

Founded in the 12th century by the monks from the Abbaye aux Dames, the Aître Saint-Maclou was located outside the city itself. Mont Gargan cemetery, which was located to the north of the city, had grown too small and which had witnessed to the great plagues that ravaged Rouen, is virtually the only example of a charnel house still standing in Europe.

Construction

In 1521-1522, confronted by the use of quick lime) and after the flesh had rotted away the ossuary* was built, gravediggers’ tools were mounted on new wooden supports. Inside the ossuary can still be seen the fanciful Renaissance carvings that survived this fire. The columns of the West Wing, the emperor with his Triple Cross is at the head of the procession, followed by a pope, a cardinal with the tassels of his mitre, and a brother of the Christian Brothers’ congregation. On their right are the order of the dancers, one for each sex: Death and a monk. Afterwards, people after death, without distinction for rank or age. However, the Dance of Death did not lead to any general criticism. The 16th century was one of the most difficult periods in European history, notably through the Thirty Years’ War (1618-1648), which lasted 29 years and ended with the Peace of Westphalia in 1648.

Architecture

North and east sides of the greater nave. A fine building, which even now is the site of Rouen’s School of Fine Arts. The columns on the West and North wings were restored after fire in 1911. The first Dance of Death was probably painted on the walls of the Aître Saint-Maclou in 1424. From there, these panels spread throughout Europe, notably through the school of Giotto, and inspired carvings on tombs and other monuments. The Dance of Death is closely linked to the iconography of the Last Judgment, represented by the redoubtable Black Death. The two themes share common images: the coffin, the mourners, the skeletons of the damned, and the pillar of fire. In the 16th century, these images are depicted in a more realistic way, with more attention to human details, and the results are often more terrifying than those of the Middle Ages. The Dance of Death did not lead to any general criticism.