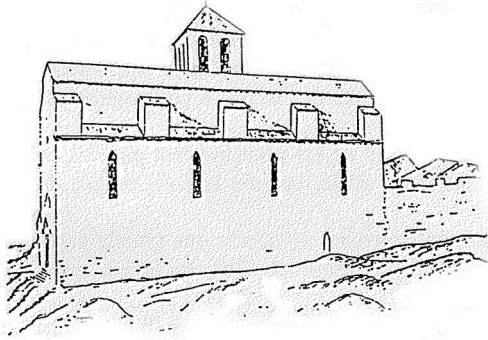


THE PARISH CHURCH "SAINT MICHEL" IN MALAUCENE

Listed as an historic monument in November 1982

This sanctuary, whose construction has often wrongly been attributed to Pope Clement V, who often stayed at the Grozeau between 1309 and 1314, remained unfinished for five centuries.



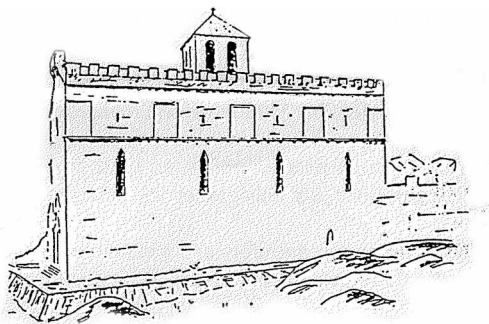
The parts of the church dating back to the first half of the 14th century include:

- The bell tower

- The west front, with its pointed arched portal

- The four adjacent bays (free-standing buttresses)

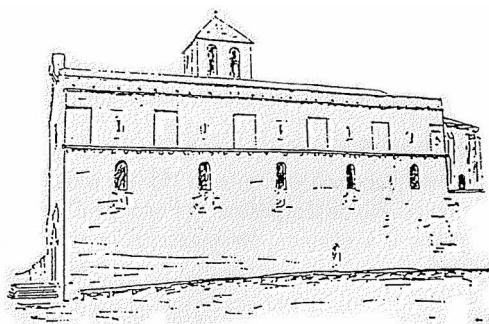
- The immediate surroundings include the rock formation near the Soubeyran portal; elsewhere, the ground is on a steep incline.



As part of the town's surrounding wall, the church looks very much like a fortress: the machicolations above the entrance and the wrought iron sheets of the portal date back to the 15th century.

In 1579, to counter the threat from the Huguenots, the south wall was raised between the buttresses as part of the rampart walk, complete with battlements.

Outside the church, dating back to the 15th century, a small rampart-like wall links the Roux portal to the Soubeyran portal.



The church was completed in the 18th century (1703-1714), thanks to Chevalier Mignard, the son of the painter Nicolas Mignard. The following elements were completed:

- A fifth bay and the apse were added, the windows were transformed;

- A door was added on the north-east side of the church.

The interior of the church was embellished over the course of the 18th and 19th centuries.

Outside, the surrounding area of the church and the front steps were created at the end of the 18th century.

VISITING THE CHURCH OF "SAINT MICHEL" IN MALAUCÈNE

The exterior:

The South Front is the one you face as you arrive from Carpentras. Six stone reinforcements, which could be mistaken for filled-in windows, are in fact buttresses that were built into the walls in 1579.

At the bottom of the four oldest windows, one can see how they were partly filled in at the beginning of the 18th century, when the architect matched them with the windows of the chevet. Before that time, these had been long and narrow broken arched openings.

The long stone bench at the base of the wall dates back to the time when the esplanade was created (1783-1785). A monumental cross was erected on this space in 1819.

The West Front reminds the visitor of the church in Montfavet, built between 1343 and 1374 under the auspices of the Cardinal de Montfavet, the Prior of the Grozeau since 1318. Note a number of fantastic characters. The lintel (mutilated with chisels in 1792), used to represent Christ and his apostles in an arcade with colonettes. The tympanum is empty.

On the upper part, the beginning section of a covered porch remains visible, though it was probably never completed because of the slope of the ground. The current front steps as well as the lovely row of plane trees shading them date back to the end of the 18th century.

The North Front, which is visible from the street opened in 1822 through the old cemetery, includes a large Romanesque portal that was opened in 1574: it replaced the great door which had been walled in 1560 in fear of the Huguenots. The bell-tower is built around a spiral staircase.

The Belfry includes three bells: the first one (dating from 1828) weighs 1085 kg. The second bell (Ste. Theresa, 1836), weighing 800 kg, was replaced in 2000. The third one, Ste. Pascale, is the smallest at 200 kg.

The interior:

In the Choir, note the stalls and their woodwork (1729) as well as the seven large paintings by the local artist Joseph Marie Monier (1755). From left to right these listed paintings represent St. Roch, St. Matthew, St. Michael, St. Mark, St. John, St. Sebastian. The high altar dates back to 1826 and the seven stained glass windows were created in 1897 by Lyons' master glassmaker Lucien Bégule. From left to right one can see St. Joan of Arc; the baptism of Clovis; St. Gens; St. Michael; Notre-Dame du Crozeau; Mary Magdalen and her companions landing in Provence; St. Bernard.

In the Nave (18 meters high) notice the oval stones covering the 59 vaults, all of which were completely restored in 1714. The side chapels were furnished with marble altars at the time of the Restoration. The ground was paved and wall painted between 1830 and 1850.

The upper part of the chapel located directly below the bell tower used to include a 'treasure room' which was eliminated in the 18th century, though its iron-reinforced door is still visible above the platform next to the pulpit.

The South Chapels are not as deep as those on the north side. They feature quadripartite vaulting. The keystones at the intersections of the oldest four vaults are decorated with figurines.

In the Saint Michael Chapel (first on the right next to the choir), notice the winged altar piece, formerly part of the high altar before 1703. The painting by Avignon's painter Zacharie dates from 1598. It shows Saint Michael between Saint Andrew and Saint John the Baptist, topped by a pediment representing God the Father. Removed from the church at the end of 2010, it was brought back in September 2012 after a long and costly process of restoration in the workshops of the Foriel-Destezet firm in Avignon. The restoration was financed by the Municipality of Malaucène and by public and private fund-raising campaigns associated with the Fondation du Patrimoine (Heritage Foundation).

The Pulpit was erected at the end of the 19th century by the Charrol brothers, local artists. They followed a design completed by the Abbé Pougnet, an architect from Marseilles.

The Organ was listed in 1908 for its casework, and then the instrument itself was listed in 1970. An order for a new organ was placed with Charles Boisselin in 1712 to replace a first instrument dating from 1637. The organ was placed in its current location in the church only in 1753. We owe the platform to Philippe Bernus, from Mazan, and the casework was gilded in 1784 by a craftsman from Carpentras, at the time when the organ was undergoing important restoration work by Joseph Isnard. After periods of mixed fortunes, the organ recovered its original 18th century features thanks to the organ builder Alain Sals.