

Cambridge University Press
978-1-107-44070-8 - The Dawn of the French Renaissance
Arthur Tilley
Frontmatter
[More information](#)

THE DAWN
OF THE
FRENCH RENAISSANCE

Cambridge University Press

978-1-107-44070-8 - The Dawn of the French Renaissance

Arthur Tilley

Frontmatter

[More information](#)



Medal of Louis XII and Anne of Brittany.
By Nicolas Leclerc and Jean de Saint Priest
(Fitzwilliam Museum, Cambridge)

Cambridge University Press
978-1-107-44070-8 - The Dawn of the French Renaissance
Arthur Tilley
Frontmatter
[More information](#)

THE DAWN
OF THE
FRENCH RENAISSANCE

BY
ARTHUR TILLEY, M.A.
FELLOW AND LECTURER OF KING'S COLLEGE, CAMBRIDGE

CAMBRIDGE
AT THE UNIVERSITY PRESS
1918

Cambridge University Press
978-1-107-44070-8 - The Dawn of the French Renaissance
Arthur Tilley
Frontmatter
[More information](#)

CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781107440708

© Cambridge University Press 1918

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1918

First paperback edition 2014

A catalogue record for this publication is available from the British Library

ISBN 978-1-107-44070-8 Paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Cambridge University Press
978-1-107-44070-8 - The Dawn of the French Renaissance
Arthur Tilley
Frontmatter
[More information](#)

Cambridge University Press
978-1-107-44070-8 - The Dawn of the French Renaissance
Arthur Tilley
Frontmatter
[More information](#)

TO FRANCE

PREFACE

A SYMPATHETIC critic of my *Literature of the French Renaissance* pointed out that it lacked an introduction, and he suggested that with a view to remedying that defect I should revise and add to the *Introductory Essay* that I published thirty-five years ago. I recognised the justice of his criticism, but I was conscious that the Essay in question was too imperfect to serve the purpose. I therefore proposed to begin afresh and to write two or three chapters which might more worthily take its place. But in the course of thinking out the matter this modest undertaking assumed larger proportions. It seemed to me that to trace the beginnings of the French Renaissance, and to lay a sure and firm foundation for the study of it as an organic movement affecting the whole life and thought of the nation, a wide and thorough survey of the ground must be made. There must be an investigation of the first manifestations of the Renaissance spirit, not only in humanism and literature, but in architecture, sculpture, painting, and every form of art. Former histories of the Renaissance have suffered from a concentration of the vision on certain fields of activity to the exclusion of others equally important. The humanist has been inclined to identify the Renaissance with Humanism, the historian of art to lay undue stress on the particular art in which he was interested. Into the delicate and much debated question as to the relations between France and Italy a further hindrance to right judgment has been introduced by a natural but disturbing bias of patriotism. Good

Frenchmen have rejected without due examination any suggestion of the debt of France to Italy, and this attitude has provoked counter-attacks which go too far in the opposite direction.

It appeared to me then that a stranger, untouched either by patriotic impulses or by the desire to rise superior to them, might possibly hold the scales more evenly and survey the field with a mind that was at any rate free from prejudice. There was this difficulty that I was not an expert in any branch of art, and that in dealing with architecture and sculpture and painting I was likely, indeed sure, to blunder. But on the whole I thought that the attempt was worth making. I thought that if I abstained from pronouncing aesthetic judgments and confined myself to the more modest task of collecting data to speak for themselves, I might present a body of facts, not indeed complete, but sufficient to enable those who have more special knowledge than myself to form their own conclusions. Whatever mistakes I have made, there should at least be no difficulty in detecting them, for I have been careful to give the sources of my facts, and to state with candour my conclusions.

The writing of the book was nearly finished in May 1914, when I made a final visit to France in its interests. Little did my companion and I think as we rested on the grass at Chantilly, after inspecting the treasures of the château, that in three months from that day, within five miles of where we sat, the peaceful town of Senlis would be given up to murder, rapine, and destruction at the hands of an invading army broken loose from civilization and humanity. The Great War has swept other interests into the background, and the best energies of active men and women have been concentrated on the paramount task of repelling the common danger. Thus, though under normal conditions

PREFACE

vii

this book might have appeared in the autumn of 1915, and though the printing, except for the introductory matter, was finished before the end of that year, it was thought advisable to wait for its publication till the close of the War. Two more years however have passed, and it has not yet pleased God, “who by his divine Word rules and moderates all,” to crown the efforts of the Allies with final victory. My book therefore must appear under the shadow of war, and I can only hope that there may be a few persons who have leisure and inclination to direct their thoughts for a while from sterner issues to the arts of peace.

Fortunately all the buildings and works of art that fall within the immediate scope of this inquiry are intact. It is otherwise with some of the buildings to which a cursory reference is made. Everyone knows how the cathedral of Reims, so intimately associated with the historic greatness of France, has been defaced. It is worse with Soissons, which has been damaged almost beyond repair. Of secular buildings the Hôtel de Ville of Arras, a singularly beautiful example of Flamboyant architecture, has with the exception of one solitary corner been entirely destroyed. What will be the ultimate fate of its sister of Saint-Quentin it is impossible to say. Worst of all, because no shadow of a military excuse can be alleged in its justification, is the case of Coucy. It was in pure revenge that the finest existing example of a mediaeval château in France was deliberately blown into the air¹.

From these injuries to the sacred relics of her past, as from the devastation of her soil and from the sacrifice of so many of her heroic sons, who have died that she may live,

¹ An instructive account of the damage done to French buildings will be found in M. André Michel's “Ce qu’ils’ ont détruit,” in the *Gazette des Beaux Arts* for June 1916.

France, with her unconquerable spirit and her inexhaustible powers of recuperation, will rise triumphant. But her regeneration will not be merely material. Unless one has misread the signs of the times, we are nearing the dawn of a greater Renaissance than that which is the subject of these pages—greater, because, while the old Renaissance was chiefly intellectual in character, and its chief work was the emancipation of human intelligence from the chains of worn-out tradition and authority, the new Renaissance will be largely of the spirit. It will not be a sudden re-birth, it will not bring with it the millennium, there will be delays and hesitations and backslidings, but it will surely come, and it will bear the fruits of love and righteousness and peace.

A. T.

CAMBRIDGE,
Christmas, 1917.

AUTHOR'S NOTE OF ACKNOWLEDGEMENT

FULL reference will be found at the beginning of chapters III–XV to the sources of information for these chapters, but I should like to make here special acknowledgement to the *Histoire de l'Art* now in process of publication under the direction of M. André Michel. Without its guidance, and without that of Mr W. H. Ward's *Architecture of the Renaissance in France* and of M. Paul Vitry's *Michel Colombe et la sculpture française de son temps* I should have been greatly at a loss in dealing with the Third Part of my book. To my friend Mr Ward, indeed, who combines with the professional knowledge of an architect the habits and method of a trained scholar, I owe a double debt, for he has kindly read, wholly in proof and partly also in manuscript, the two chapters on Architecture (XI and XII) and the chapter on the French Occupation of Milan (IV). I must hasten to add that he is no way responsible for the statements and opinions that occur in them. My deep gratitude is also due to my friend the Rev. H. F. Stewart, D.D., Fellow and Dean of St John's College, who—not for the first time—has read the whole of my proofs, and given me the benefit of his vigilant criticism. My grateful thanks are also due to the Provost of King's College, Dr M. R. James, who has always been ready to place at my disposal the stores of his multifarious learning. I am also indebted to Mr F. J. H. Jenkinson, University Librarian; to Mr C. E. Sayle, and to Mr H. G. Aldis of the University Library; to Mr S. C. Cockerell, Director of

X AUTHOR'S NOTE OF ACKNOWLEDGEMENT

the Fitzwilliam Museum; to Mr G. F. Hill, Keeper of Coins and Medals in the British Museum, and to Mr A. W. Pollard, Assistant Keeper of Printed Books in the same Museum; to Mr P. S. Allen, Fellow of Merton College, Oxford; to M. Léon Dorez of the Manuscript department of the *Bibliothèque Nationale*; to M. Louis Polain of the *Bibliothèque Mazarine*; to M. Pierre Dufay, formerly Librarian of the Blois Library; and to M. Pontier, Director of the Museum at Aix-en-Provence; all of whom have shewn me great courtesy and kindness in answering my inquiries or in displaying the treasures committed to their charge. I must add my thanks to Mme de Yturbe for graciously permitting me to see her Portrait of a young girl (presumably Suzanne de Bourbon) at her house in Paris; to Mr Charles Weld-Blundell of Ince Hall, Liverpool, for allowing me to reproduce his fine picture of the Madonna with Saints and Louis XII; to Messrs B. T. Batsford and Co. for permission to reproduce some of the illustrations in Mr Ward's *Architecture of the Renaissance in France*; and to the editor and publishers of *The Burlington Magazine* for the same courtesy with regard to Plates XX, XXI and XXIII. The negatives of the photographs which are reproduced in Plates X and XI are the property of the *Commission des Monuments historiques*.

Finally let me add a word of sincere gratitude to the Syndics of the University Press for undertaking the publication of my book, and to the Secretary of the Syndicate, the reader and other members of the staff, for unfailing courtesy and patience.

A. T.

CONTENTS

PART I

FRANCE AND ITALY

CHAPTER I

THE ITALIAN RENAISSANCE

I

	PAGE
Petrarch the source of the Italian Renaissance	3
His individualism. His <i>Secretum</i> . Dialogues between himself and St Augustine	4
His admiration for great men. His “curiosity for information.” His love of travel	6
His critical spirit	7
The first humanist	8
His sense of style. His love of music and painting	9
His love of nature. His relations with Italian tyrants	10

II

The study of Latin literature in Italy. Coluccio Salutati and Luigi Marsili at Florence. Giovanni Conversini at Padua	11
Piero Paolo Vergerio. The study of Greek	12
The acquisition of Greek MSS. Greeks in Italy	13
Difference between the Humanism of 1400–1430 and that of 1430–1460	14
Ambrogio Traversari. Poggio, Filelfo, and Valla	15
Their attitude towards the Church. Alfonso I of Naples	16
Federigo, Duke of Urbino	17
Pope Nicholas V	19
Dr Pastor’s theory of the two Renaissances questioned	20
Dangers to the Renaissance	21

III

The Renaissance of Art. Versatility of the great artists of the <i>quattrocento</i>	22
Alberti. Intellectuality of Florentine art	23
Study of nature	24
Donatello and Masaccio	25

xii	CONTENTS	
		PAGE
The beginning of portraiture		27
Art down to 1455 remains religious in sentiment		28
Influence of antiquity on early Renaissance Art is slight		29
Alberti's <i>De re aedificatoria</i> . Filarete		31
Michelozzo. Luca della Robbia and Pisanello		32
IV		
Pope Pius II		33
Flavio Biondo		35
Valla, the founder of critical scholarship		36
The Roman Academy		37
The Academies of Naples and Florence. Poliziano		38
The decline of Italian humanism		40
V		
The vernacular literature despised		41
Its revival on the impulse of Alberti		42
Influence of Lorenzo de' Medici		43
Pulci and Boiardo. Revival of Italian prose		44
Ficino and Pico della Mirandola		45
Science. Toscanelli		46
Fra Mauro. Italian explorers		47
Mathematics. Luca Pacioli and Leonardo da Vinci's other scientific friends at Milan		48
His scientific knowledge		49
His scientific spirit. His knowledge of classical literature		51
His critical attitude towards antiquity		52
Leonardo the true successor of Petrarch		53
NOTE on the number of books in the principal Italian libraries		54

CHAPTER II
PREMONITIONS OF THE FRENCH RENAISSANCE

I	
The house of Valois. Charles V	56
His library	57
John, Duke of Berry, his buildings and his art collections	58
His library. Philip the Bold, Duke of Burgundy. Louis, Duke of Orleans	60
Louis II de Bourbon	61
Intercourse with Italy. Increase of the secular element in Art. The incipient Renaissance arrested by anarchy, civil war, and foreign conquest	62
Jean de Monstereul	63
Blighting of the Renaissance also due to its want of root	64

CONTENTS xiii

II

	PAGE
Philip the Good, Duke of Burgundy	65
Burgundian art. Dukes of Brittany. Dukes of Bourbon. Charles, Duke of Orleans	67
King René	68
Nobles who patronised art. <i>Bourgeois</i> patrons	69
Nicolas Rolin. Jean Rolin. Jacques Cœur	70
Jacques Cœur's hôtel at Bourges	71
Revival of French literature, 1440-1462	72
Influence of Burgundy	73
Chronicles	74
Character of this literature	75
Georges Chastellain	76
The Universities. Tifernas and Greek	77

III

Louis XI	78
Promotes the unity of the kingdom	79
His Italian policy	80
Missions to Italy. Jean Jouffroy	81
Churchmen who patronised letters	82
French students at Italian Universities	83
Italians in France:	
(1) Bishops. (2) Humanists	84
(3) Artists	85
(4) Artisans	86
The first French printing-press	"
Its successors	88

CHAPTER III
THE EXPEDITION OF CHARLES VIII

I

Charles VIII crosses the Alps	90
Ludovico Sforza	91
Charles at Pavia	93
Crosses the Apennines. At Lucca	94
At Florence	95
Florentine palaces	97

II

Charles arrives at Rome	99
Palazzo di San Marco (Venezia)	100
Roman Churches	101
The Vatican	102
The Sistine Chapel	103
The Vatican library	105
St Peter's	106
Tomb of Sixtus IV	107

III

	PAGE
Charles arrives at Naples	108
Poggio Reale. Arch of Alfonso I	109
Neapolitan Churches	110
Church at Montoliveto. Pontano and Sannazaro	111
Charles at Siena. The Duomo	113
Charles at Pisa	114
His return to France. Consequences of his Expedition	115
Frenchmen who appreciated Italian art	116

CHAPTER IV

THE FRENCH OCCUPATION OF MILAN

Louis XII occupies Milan	118
His procession through the city	119
Recovery of the duchy by Sforza and reconquest by the French. Louis XII at Genoa	120
Revolt and reconquest of Genoa. Entry of Louis XII into Milan	122
Battles of Agnadello and Ravenna. The French evacuate Milan	124
The Court of Milan under the Visconti	125
Under the Sforzas. Il Moro	126
The French in Milan	128
Leonardo da Vinci	129
Ambrogio de Predis. Andrea Solari	130
Vincenzo Foppa. Lombard architecture	131
Ospedale Maggiore	132
Medici Bank. Chapel of St Peter Martyr	133
Bramante	134
Domes	136
La Certosa di Pavia	137
Amadeo and Lombard sculpture	139
Caradosso and the Milanese mint	140
Literature at the Milanese Court. Serafino of Aquila	141

CHAPTER V

THE FRANCE OF CHARLES VIII AND LOUIS XII

Centralisation of France	143
Courts of semi-independent princes. Moulins	144
House of Bourbon. Montpensier	145
Dukes of Brittany (Nantes) and of Lorraine (Nancy)	146
Margaret of Austria (Malines). Charles VIII	147
Louis XII. His library	148
Anne of Brittany	149
Patronage of private individuals. Ecclesiastics	151
Cardinal d'Amboise	154
Charles d'Amboise. Pierre de Rohan	155
Florimond Robertet	156
Financiers. Tours. Jacques de Beaune	157

CONTENTS	XV
	PAGE
Angers. Amboise. Bourges. Family of Lallemand	159
Importance of Tours	160
It becomes the artistic centre of France	161
Le Mans	162
Limoges	163
Bordeaux. Toulouse	164
Marseilles. Aix	165
Avignon. Vienne. Grenoble. Lyons	166
Importance of Lyons. Route to Paris	168
Autun	169
Dijon. Troyes. Reims	170
Amiens. Rouen	171
Dieppe. Chartres	174
Orleans. General character of provincial capitals	175
Their economic condition	176
Means of communication. Rivers	177
Lines of traffic	178
Italians who took service in France:	
(i) Before the Expedition	179
(ii) Under Charles VIII	180
(iii) Under Louis XII	181

PART II

THE RENAISSANCE IN LETTERS

CHAPTER VI

THE STUDY OF LATIN

I. *Robert Gaguin*

His life up to 1673	185
The study of Rhetoric	186
Its revival. Gaguin's lectures	188
Gaguin's missions	189
His translations of Caesar and Livy	190
His <i>Compendium</i>	191
His services to Humanism	193
His friendship with Ficino and Pico	194
His French poems	195
His friends—Laurent Bureau and other Churchmen	196
Lawyers. Jean de Ganay	197
Germain de Ganay. Étienne Poncher	198
Fellow humanists. Charles Fernand	199
Guy Jouenaux	200
Latin poets. Pierre de Bur. Gilles of Delft	201
Nicholas Ory	202
Other Latin poets	203

T. b

xvi	CONTENTS	
		PAGE
Guillaume Tardif		206
Girolamo Balbi		207
Fausto Andrelini		208
Gaguin's last years		210
Death. Flemish element among the French humanists		211
Theological bias		212
Growing popularity of Rhetoric		213
II. <i>Josse Badius Ascensius</i>		
His services to Humanism		214
The Paris press and Humanism		215
Badius comes to Paris. His editions of Latin classics		216
Sets up a printing press. His publications		217
Latin classics printed by other Paris presses		218
Badius's editions of mediaeval historians		219
Of Latin translations of Greek authors. Renaissance grammars		220
Badius's editions of the <i>Doctrinale</i>		221
Of Renaissance grammars		222
Of Calepino's dictionary. Of treatises on Rhetoric		223
Of the Letters of Humanists		224
Of Beroaldo		225
Of Baptista Mantuanus		226
Of treatises on Education		228
<i>Lectiones antiquae</i>		229
Summary of Badius's work		230
Jean Petit. Gering. Henri Estienne		231
CHAPTER VII		
JACQUES LEFÈVRE D'ÉTAPLES		
Quotation from Sainte-Marthe's <i>Elogia</i> . Early career		233
The teaching of Aristotle at the University of Paris		234
Lefèvre's reform. Introductions		236
Translations		237
Edits mathematical text-books		238
And Latin translations of Greek Fathers		239
Other Latin translations of Greek Christian writers. Editions of Latin Christian writers		240
Lefèvre and mysticism. Editions of mystical writings		242
Of Nicholas of Cues. Work in Biblical criticism		244
His attitude towards the Church. His educational ideal		245
His Mysticism. His view of Aristotle		246
Character of his services to Aristotle. His knowledge of Greek		247
His attitude towards Humanism		248
His pupils. Josse Clichtove		249
Charles de Bouelles		251
Beatus Rhenanus		252
His studies at Paris and his books. Works bearing on Aristotle		253
Classical authors		254
Italian and French humanists		255

CHAPTER VIII
THE STUDY OF GREEK

I. *Aleandro*

	PAGE
Janus Lascaris	257
Erasmus and Greek	259
Dearness of Greek books. François Tissard	260
Girolamo Aleandro. His arrival at Paris	262
His first lectures. His editions	263
His success as a lecturer	264
Leaves Paris—and France	266
His pupils	267
His friends. His influence on French Humanism	268

II. *Budé*

Early life	269
He learns Greek	270
Missions to Italy	271
His Latin translations from the Greek. His friends	272
His <i>Annotationes in Pandectas</i>	273
Character and aim of his commentary	275
His <i>De Asse</i>	277
François Deloynes and Louis de Ruzé	278
Germain de Brie	279
Nicole Bérault	280
Jean Ruel. Jean de Pins. Geofroy Tory	281
Denys Lefèvre	283
Olivier of Lyons	284
Longolius	285

III. *Erasmus*

Dates of his visits to Paris	287
Held in high estimation by French humanists	288
First residence in Paris	289
At Oxford. At Paris again. <i>Adagia</i> . At Orleans	291
Various publications	292
Increase in reputation. Aldine edition of <i>Adagia</i>	293
<i>Moriae Encomium</i>	295
Effect of its publication	297
<i>Copia</i> . Greek New Testament	298
The <i>Annotations of Valla</i>	299
Erasmus and Lefèvre. His general influence on French Humanism	300
His view of humanistic education	302

xviii CONTENTS

CHAPTER IX

HUMANISM IN THE PROVINCES

	PAGE
The Universities. Orleans	303
Angers	305
Caen	306
Guillaume de La Mare	307
Bourges. Poitiers	309
Toulouse	310
Jean de Pins	311
Montpellier. Avignon. Valence	312
Lyons	313
Symphorien Champier	315
Cathedral towns	316
Progress of Humanism in France, 1495-1515	318
Attitude of the University of Paris. Printing of Latin classical authors	319
Study of Greek	320
Opposition of the Theological faculty	321
Budé's estimate. Spread of Lutheran doctrines	322

CHAPTER X

FRENCH POETRY AND PROSE

I

Decline of mediaeval literature	324
The <i>grands rhétoriciens</i>	325
Their relation towards antiquity	327
Jean Marot	328
Pierre Gringore	329
Jean Bouchet	330
Guillaume Cretin	331
Octovien de Saint-Gelais	332

II

Jean Lemaire de Belges. His early career	334
<i>La plainte du desir</i>	336
In the service of Margaret of Austria	338
<i>La concorde des deux langages</i>	340
In the service of Anne of Brittany	342
His characteristics as a poet	344
<i>Les Illustrations de Gaule</i>	346
His influence on Marot and Ronsard	349
On Rabelais	350

CONTENTS	xix
III	
	PAGE
Philippe de Commynes	352
A mediaeval or a modern writer?	353
Not a humanist	354
Nature of his artistic tastes. Impressions of Italy	355
His religion	356
As historian	357
His portraits	358
His interest in character	359
As political philosopher	360
His style	362
The Estates of 1484	363
Absolute Monarchy	364
Government of Charles VIII and Louis XII	365
Claude de Seyssel	366
The discovery of the New World	367
Narratives of discovery printed in France	368
Voyages of French sailors. More's <i>Utopia</i>	369
APPENDIX to chapter VII. Bibliography of the first editions of Lefèvre's works on Aristotle	370

PART III

THE RENAISSANCE IN ART

CHAPTER XI

ARCHITECTURE I

I. *Introductory*

Revival of architectural activity in France	375
The Flamboyant style	377
Resistance to the new style	378
Domestic architecture	379
Change from fortress to country-house	381
Influence of Italy	382
Of classical buildings in France	383
Dissemination of the taste for Renaissance architecture	384

II. *Châteaux*

Colony of Italian artists at Amboise. II Boccadoro	385
Fra Giocondo	386
The château of Amboise	387
Le Verger	388
Blois	391

XX		CONTENTS	
			PAGE
Fra Giocondo at Paris.	Châteaudun	. . . . .	394
Château d'O	. . . . .	. . . . .	395
Meillant	. . . . .	. . . . .	396
Fontaine-Henry	. . . . .	. . . . .	397

III. *Gaillon*

Cardinal d'Estouteville's building	. . . . .	397
Cardinal d'Amboise's palace	. . . . .	398
Development of the Renaissance style	. . . . .	399
Share of Fra Giocondo in the work.	Building operations at Bourges	401
Master-mason and architect.	Master-masons at Gaillon.	Was Fra
Giocondo the architect?	. . . . .	405
Architectural details—Medallions	. . . . .	406
Château of Bury	. . . . .	408
Château of Bonivet.	Brittany; its conservatism	410
Château of Josselin	. . . . .	411

CHAPTER XII

ARCHITECTURE II

I. *Hôtels*

Paris—Hôtel de Sens	. . . . .	412
Hôtel de La Trémoille.	Palace at Nevers.	At Nancy
Archiepiscopal palace at Sens	. . . . .	414
Rouen—Hôtel du Bourgtheroulde.	Blois—Hôtel d'Alluye	. . . . .
Hôtel Denis Du Pont.	Hôtel Sardini.	Tours—Hôtel de Beaune
Hôtel Gouin.	Orléans—Maison d'Agnès Sorel	. . . . .
Hôtel Cujas.	Toulouse—Hôtel Bernuy	. . . . .
Pamiers—Hôtel des Fiches	. . . . .	423

II. *Smaller town-houses*

Clermont-Ferrand	. . . . .	424
Riom.	Périgueux	425
Rodez.	Tours.	Wooden Houses—Rouen
Beauvais.	Gallardon.	Angers.
Le Mans.	Lisieux.	Joigny

III. *Municipal buildings*

Palais de Justice at Rouen	. . . . .	428
Hôtel de Ville at Compiègne, at Saumur, at Bourges.	Chambre des	
Comptes at Paris	. . . . .	429
Palais de Justice at Paris.	Hôtel de Ville at Riom, at Dreux	430
Bureau des Finances at Rouen	. . . . .	431
Hôtel de Ville at Orleans	. . . . .	433
At Beaugency	. . . . .	434
At Vendôme	. . . . .	435

CONTENTS xxi

IV. *Ecclesiastical architecture*

	PAGE
Saint-Pierre at Dreux. Saint-Pierre at Avignon	435
Rouen Cathedral. Rue. Troyes. N.W. Tower of Tours Cathedral	436
Cloisters of Saint-Martin	437
Fontaine de Beaune.	438
Other Renaissance fountains	439
Fountains at Blois, Clermont, Mantes. <i>Pourtour</i> of Chartres Cathedral	440

V. *Stained Glass*

Evolution of stained glass	441
Examples at Bourges and Moulins	442
At Troyes. Pictures on glass	443
Windows at Auch	444
Vitrail des Chars in Saint-Vincent at Rouen	446
Influence of Petrarch's <i>Triumphs</i>	447

VI. *Summary*

Evidence from small town-houses	449
From larger town-houses	450
From châteaux	451
From public buildings	452
Quotation from preface to Tory's edition of Alberti's <i>De re aedificatoria</i>	453
General conclusion	454
Reasons for the slow advance of Renaissance architecture	455

CHAPTER XIII

SCULPTURE I

I

Difficulty in defining Renaissance sculpture and painting	457
Different views as to French sculpture	458
Lack of material	459
Revival of French sculpture in second half of fifteenth century.	
Decline of Burgundian school	460
Jacques Morel	461
Burgundian influence not universal. Statues at Châteaudun	462
Child-angels	463
Statues of the Virgin	464
Of the Saints	465
<i>Pietàs</i>	466
Entombments	467
Influence of Confraternities	468
Façades of Cathedrals. Nantes	469
Influence of Mystery-plays	470
Funeral monuments	471
Introduction of kneeling figures	472
And of <i>cadavers</i>	473

xxii CONTENTS

II

	PAGE
Italian sculptors in France. Francesco Laurana	474
Guido Mazzoni. Tomb of Charles VIII	476
Equestrian statue of Louis XII at Blois	477
Tomb of Philippe de Commynes. Two works attributed to Laurana	478
Girolamo da Fiesole	479
Genoa as a centre of sculpture	480
Tomb of the Dukes of Orleans	481
Works at Gaillon	482
Works at Fécamp	483
Tomb of Lannoy and his wife at Folleville	484
Tomb of Bishop James at Dol. The Giusti	486
Other sculptors employed at Gaillon. Summary of the three phases of Italian sculpture in France	488
The lost bronze David of Michelangelo	491

CHAPTER XIV
SCULPTURE II

I

The Entombment of Solesmes	493
Michel Colombe	497
His career before 1502	498
Tomb of François II of Brittany	499
St George and the Dragon	504
Model for tomb of Philibert of Savoy	505
Death of Colombe. Guillaume Regnault. Tomb of Poncher and his wife	506
Tomb of children of Charles VIII. Figures of Louis XII and Anne of Brittany. Jean de Chartres	507
Vierge d'Olivet	508
Vierge de la Bourgonnière. Vierge de Mesland. Vierge d'Écouen	509
Vierge de La Carte. Sculpture in Normandy	510
Chartres. Toulouse. Lyons	511
La Forez	512
Burgundy. Sens	513
Troyes	514
Influence of Italianism on French sculpture	515

II

Conservatism of Brittany and Picardy. Flemish influence . . .	517
Flemish wood-carving	518
French wood-carvers	519
Choir-stalls at Auch. <i>Tarsia</i>	520
<i>Tarsia</i> at Gaillon	521
Font covers. Church doors	522

CONTENTS xxiii

III

	PAGE
Medals. Pietro da Milano and Francesco Laurana	523
Giovanni di Candida	524
His influence. French medals	525
Medals of Charles VIII. Of Louis XII	526
Coins of Louis XII	528

CHAPTER XV
PAINTING

I

Flemish influence	529
The Chantilly diptych	530
Flemish painters in France. Roger van der Weyden	531
Campin. Goes. Memlinc. Gerard David	532
Jean Fouquet	533
<i>Pictor Franciscus.</i> Jean Poyet	537
Jean Bourdichon	538
Triptych at Loches. Portraits of children of Charles VIII	542
The Rochechouart Livy	543
Rouen manuscript of 1503	544

II

Deposition from Saint-Germain-des-Près. Mural painting at Le Puy	545
Sibyls in Amiens Cathedral. Sibyls in Christian art	546
In France	547
Painters at Avignon	548
Pietà in the Louvre. Adoration at Avignon. Picture at Ince Hall	549
Some characteristics of Mediaeval painting	551
Of Flemish painting	552
Scenes from the life of St Giles	554
Painting at Lyons. Flemish influence gives way to Italian	557
Italian pictures in France	558

III

Pictures by the Maître de Moulins. Annunciation	561
Autun Nativity	562
Pierre and Anne de Beaujeu	563
Magdalen with donatrix	564
Portrait of a girl. Development of portraiture in Italy	565
Flemish portraits	567
Portraiture in France	568
Portrait of a girl and the Renaissance	569
St Maurice with donor	570
Moulins triptych	572
Reconstruction of the painter's career	575
Is he Jean Perréal?	576

xxiv	CONTENTS	
		PAGE
Perréal's life and career		577
His artistic personality		579
Discussion of the evidence for the Maître de Moulins and Jean Perréal		581
The "Preux de Marignan"		583
IV		
Book-illustration. Vostre and Pigouchet		583
The Hardouyns		585
Enamelling		586
Tapestry		587
CHAPTER XVI		
RETROSPECT		
The House of Valois. Reign of Charles VIII		589
Of Louis XI		590
Humanism in France. Its northern character		591
Its distinctive features		592
Its progress		595
The debt to Italy		596
Jean Lemaire de Belges. Tours the centre of French artistic life		597
Progress of Renaissance architecture		598
Sculpture and painting		600
Sculpture		602
Painting		604
Minor Arts. Spread of Renaissance art		605
Part played by Italy		606
In sculpture and painting		607
In architecture. In letters		608
Independence of French genius		609

LIST OF PLATES

<i>Frontispiece.</i> Medal of Louis XII and Anne of Brittany. (From the Fitzwilliam Museum.)		<i>to face</i>
PLATE		PAGE
I:	Château of Blois: east side of court	393
II*.	Châteaudun: north wing. (From V. Petit, <i>Châteaux de France des xv^e et xvi^e siècles</i>)	395
III*.	Gaillon: A, Plan; B, Drawing of château from N.E. by Du Cerceau	398
IV.	Gaillon: S.E. loggia. (From A. Deville, <i>Comptes de dépense du château de Gaillon—Plans et Devises</i>)	400
V.	Milan: sacristy of San Satiro	406
VI.	Blois: Hôtel d'Alluye	415
VII.	Bourges: Hôtel Lallemant	420
VIII*.	Rouen: Bureau des Finances. (From Sauvageot, <i>Palais, châteaux, hôtels et maisons de France</i>)	431
IX.	Tours: N.W. tower of Cathedral	436
X.	Tours: Cloisters of Saint-Martin	437
XI.	Virgin and Child (Chapel of Châteaudun)	463
XII.	Solesmes: Entombment	494
XIII.	Nantes: tomb of François II, Duke of Brittany	500
XIV.	Bas-relief of St George and the Dragon (Louvre)	504
XV.	La Vierge d'Olivet (Louvre)	508
XVI.	Aix: doors of Cathedral	522
XVII.	Miniature from the Livy of François de Rochechouart (Bibliothèque Nationale)	543
XVIII.	Virgin and Saints (Ince Hall)	550
XIX.	The legend of St Giles (National Gallery)	554
XX.	Nativity (Autun). (From <i>The Burlington Magazine</i>)	562
XXI.	Portrait of a young girl (Mme de Yturbe). (From <i>The Burlington Magazine</i>)	565
XXII.	St Maurice with a donor (Glasgow)	571
XXIII.	Triptych (Collegiate Church of Moulins). (From <i>The Burlington Magazine</i>)	573

* Reproduced by kind permission of B. T. Batsford and Co. from W. H. Ward, *The Architecture of the Renaissance in France*.

Cambridge University Press

978-1-107-44070-8 - The Dawn of the French Renaissance

Arthur Tilley

Frontmatter

[More information](#)

CORRIGENDA

- p. 47, l. 23. *For* Cada Mosto *read* Ca da Mosto.
- p. 64, l. 5. *For* brightening *read* blighting.
- p. 74, n. 2. *For* 327 ff. *read* 527 ff.
- p. 87, l. 20. *For* Varro *read* Valla.
- p. 122, l. 23 and p. 128, l. 21. *For* Le Maire *read* Lemaire.
- p. 126, l. 28. *For* Manuel Chrysoloras *read* Constantine Lascaris.
- p. 145, l. 8. *For* Ambierlé *read* Ambierle.
- p. 153, last line but two. *For* Forjat *read* Forjot.
- p. 155, n. 1. *For* George *read* Georges.
- p. 166, l. 11. *For* Giulio *read* Giuliano.
- p. 168, l. 29. *For* Génèvre *read* Genève.
- p. 168, last line but one. *For* Tarn *read* Tarare.
- p. 190, l. 16. *For* by Verard *read* for Verard.
- p. 392, l. 5. *For* Blois *read* Romorantin.
- p. 397, l. 5. *For* nine miles north of Caen *read* seven and a half miles south-west of Caen.
- p. 421, l. 11. *Del.* the old Hôtel de Ville, and in.
- p. 421, l. 17. *For* a narrow building of *read* a third set of rooms consisting of

ADDENDA

- p. 155, n. 3. Add a reference to M. de Montmorand, *Une femme poète au xvi^e siècle; Anne de Graville*, 1917.
- p. 364, n. 4. The author, a Fellow of Trinity College, Cambridge, died in France on November 29, 1917, of wounds received near Cambrai two days previously.
- p. 375. Add a reference to T. A. Cook, *Twenty-five great houses of France* (reprinted from *Country Life*), with an introduction by W. H. Ward (1916). It contains chapters on the house of Jacques Cœur and the châteaux of Langeais, Montreuil-Bellay, Amboise, Blois, and Maintenon, besides those of Josselin and D'O cited in my notes.
- p. 381. *For* the château Du Moulin *see* *Country Life* *for* August 25, 1917 (by W. H. Ward).
- p. 419. *For* the Hôtel Lallemand *see* *Country Life* *for* April 28, 1917 (by W. H. Ward).