

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

	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

	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. *Josse Badius Ascensius*

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

CONTENTS

xvii

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

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 desiré</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 Commines	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

b 3

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	413
Archiepiscopal palace at Sens	414
Rouen—Hôtel du Bourgtheroulde. Blois—Hôtel d'Alluye	415
Hôtel Denis Du Pont. Hôtel Sardini. Tours—Hôtel de Beaune	417
Hôtel Gouin. Orléans—Maison d'Agnès Sorel	418
Hôtel Cujas. Toulouse—Hôtel Bernuy	422
Pamiers—Hôtel des Fiches	423

II. *Smaller town-houses*

Clermont-Ferrand	424
Riom. Périgueux	425
Rodez. Tours. Wooden Houses—Rouen	426
Beauvais. Gallardon. Angers. Le Mans. Lisieux. Joigny	427

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

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 Comynes. 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

CONTENTS

XXV

LIST OF PLATES

PLATE		<i>to face</i> PAGE
	<i>Frontispiece.</i> Medal of Louis XII and Anne of Brittany. (From the Fitzwilliam Museum.)	
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 Lallemand	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*.