

CONTENTS

PREFACE

v

PART ONE: NARRATIVE ART

i

I: French Iconography and Italian Art

3

1. The Italian origin of several of the new themes that appeared in French art. —Scenes of the Passion: Christ Carrying the Cross. Christ Nailed to the Cross. Christ on the Cross. The Descent from the Cross. The Dead Christ on the Lap of His Mother. The Entombment. —Scenes from the Infancy: The Annunciation. The Nativity. The Adoration of the Magi. ii. What Italian iconography owes to Byzantine art. iii. What Italian iconography owes to the *Meditationes vitae Christi* (Meditations on the Life of Christ), by the Pseudo-Bonaventura.

II: Art and the Religious Theater

35

i. *The Meditationes vitae Christi*. Its influence on the theater. ii. Certain iconographic innovations created by the author of the *Meditations* come into art by way of the Mystery plays. iii. The *mise en scène* of the Mystery plays and iconography. The new aspect of the principal scenes in the life of Jesus: the Nativity, the Adoration of the Shepherds. The Ministry of Christ: The Raising of Lazarus, Feast of Herod, The Last Supper. The Passion: The Old Woman Forging the Nails, The Apostle Divested of His Cloak, The Veronica, The Resurrection. iv. Costumes are transformed by the practices of the *mise en scène*. The angels. God the Father. The purple tunic and the red mantle of Christ. The Virgin. The magi and their retinue. The prophets. The high priests as bishops. The armor of St. Michael. Nicodemus and Joseph of Arimathea. v. Decor and properties introduced into art by the theater. The chamber of the Annunciation. The candle of St. Joseph. The lantern of Malchus, etc. vi. The Mystery plays give a realistic character to the art of the late Middle Ages. The Mystery plays unify art. vii. How the new formulas created by the theater were transmitted. The artists' docility in imitating them.

III: Religious Art Expresses New Feelings: Pathos

81

i. The new character of Christianity after the late thirteenth century. ii. The Passion of Jesus Christ. The place it was to hold henceforth in Christian thought. iii. The representation in art of the Passion of Christ. Christ on the Cross. Seated Christ on Calvary. iv. The Man of Sorrows. Origin of this figure. The Mass of St. Gregory. The different ways of representing the Gregorian Mass. The instruments of the Passion. v. The Blood of Christ. The Fountain of Life. The Mystic Wine Press. vi. The Passion of the Virgin. The Seven Sorrows. The Virgin of the Pietà. The Pietà in sculpture. vii. The Holy Sepulchers. Their origin. Their iconography. viii. God the Father supporting his dead Son. Origin of this group.

IV: Religious Art Expresses New Feelings: Human Tenderness

136

i. The Influence of the Franciscans and the *Meditationes vitae Christi*. ii. New Aspects of the Mother and Child group. iii. The Holy Family.

V: Religious Art Expresses New Feelings: New Aspects of the Cult of Saints

147

- i. The saints of the late Middle Ages.
- ii. The saints are French in costume and physiognomy.
- iii. Patron saints. St. Jerome. The windows of Champigny-sur-Veude and Ambierle.
- iv. Patron Saints of the confraternities. Religious confraternities. Military confraternities. Confraternities of the guilds. Works of art created for the confraternities. The Mystery plays and the confraternities.
- v. Saints who protect against sudden death. St. Christopher. St. Barbara. Saints who guard against the plague. St. Sebastian. St. Adrian. St. Anthony. St. Roch.
- vi. The Virgin. The protecting Virgin. The Virgin of Mercy. The Miracle of Theophilus. The Holy House of Loreto.
- vii. The Cult of the Virgin. The hymns. Suso. The Rosary. The Immaculate Conception. The painting by Jean Bellegambe. The Virgin surrounded by the symbols of the litany. Origin of this image. The Tree of Jesse. The Cult of St. Anne. The family of St. Anne.

VI: The Old and the New Symbolism

211

- i. The decline of the symbolic view of the world.
- ii. Artists use the compilations of the preceding age as sources. The *Biblia pauperum* and the *Speculum humanae salvationis*. Their influence.
- iii. The concordance of the Old and the New Testaments. The *Credo* of the prophets and the *Credo* of the apostles.
- iv. New symbolic conceptions. Antiquity and Christianity. The twelve sibyls placed in correspondence with the twelve prophets.
- v. The importance of the book by Filippo Barbieri.
- vi. The continuity of the Old and New Testaments conceived as a Triumph. The *Triumphus crucis* of Savonarola. The Triumph of Christ and the Triumph of the Virgin in French art.

PART TWO: DIDACTIC ART

271

VII: Art and Human Destiny: Human Life, Vice and Virtue

273

- i. Art of the late Middle Ages and scientific discoveries. Art remains bound to the old conception of the world. Art and astrology. The influence of the planets.
- ii. The months of the year and the ages of man.
- iii. Moral instruction. The growing importance of books.
- iv. The images of the Virtues in the fourteenth century. The Virtues in the fifteenth century. The strangeness of their attributes. The Italian Virtues differ from the French Virtues. The Italian Virtues are gradually adopted by the French artists.
- v. The personified Vices. The Vices and their corresponding animals. Vices represented by figures of famous men.
- vi. The battle of the Vices and Virtues. The French tradition. The German tradition.
- vii. The allegorical tapestries of Madrid. The influence of the *Grands Rhétoriciens*.
- viii. Conclusion.

VIII: Art and Human Destiny: Death

318

- i. Images of Death appear in art at the end of the fourteenth century. The corpse in sculpture. The thought of death is always present in man's mind.
- ii. *Le Dit des Trois Morts et des Trois Vifs* (The tale of the Three Dead and the Three Living) in literature and art.
- iii. The Danse Macabre. Its origin. Its relation to sermons on death. French origins of the Danse Macabre. The painting of the Danse Macabre in the Cemetery of the Innocents. *La Danse Macabre*, published by Guyot Marchant, is an imitation of it. The Danse Macabre of Kermaria and of La Chaise-Dieu. The Danse Macabre of Women. *La Danse aux Aveugles* (The Dance of the Blind), by Michaut. *Le Mors de la Pomme* (The Bite of the Apple).
- iv. *Ars Moriendi* (The Art of Dying). The engravings of the *Ars Moriendi*.

i. The many tombs in France in earlier times. The Gaignières Collection. ii. The earliest tomb statues and the earliest tomb slabs. iii. The funerary image as conceived by the Middle Ages. The nobility of the conception. iv. Tomb iconography. The tomb as testimony to the faith of the deceased. v. Tomb iconography. The tomb as family feeling. vi. The tombs of the Dukes of Burgundy. The Mourners. vii. Changes in tomb iconography. The use of portraits. Death masks moulded on the faces of the deceased. viii. The statue kneeling on the tomb. The recumbent effigy transformed into a corpse. The kneeling statue and the cadaver both used on the same tomb. The tomb of Louis XII. Its influence. The appearance of pagan tombs.

X: Art and Human Destiny: The End of the World. The Last Judgment. Punishments and Rewards

398

i. The fifteen signs before Doomsday. ii. The Apocalypse. Dürer's work and its influence in Germany and France. The windows of Vincennes. iii. The Last Judgment. The influence of the Mystery plays. iv. The punishments of the damned. *La Vision de Saint Paul* (The Vision of St. Paul). The journeys of St. Brendan, Owen, and Tungdal to the land of the dead. The influence of these books on art. *Le Calendrier des bergers* (The Shepherds' Calendar) and the mural painting at Albi. The stalls of Gaillon. v. Paradise. The painting by Jean Bellegambe.

XI: How the Art of the Middle Ages Came to an End

439

i. The spirit of medieval art and the spirit of Renaissance art. ii. The influence of the Reformation. Gradual disappearance of the Mystery plays. iii. The Church in the late Middle Ages and works of art: its tolerance. Paganism. The liberties taken in popular art. iv. The Council of Trent puts an end to this tradition of freedom. Books inspired by the Council of Trent. The *Discorso* by Paleotti. The *De historia sanctorum imaginum et picturarum* (Treatise on Holy Images), by Molanus. The end of medieval art.

NOTES

453

BIBLIOGRAPHY

549

LIST OF ILLUSTRATIONS

575

INDEX

587