

entrenchment in Florentine society, and their role as architectural patrons, supported directly by Cosimo I. In fact, the houses of Ramirez de Montalvo in Borgo degli Albizi, and that of Arrazola de Mondragón near Piazza Santa Maria Novella, were designed by Bartolomeo Ammannati, the Duke's favorite architect. But the author of the palace "del Baliato" of Suárez de la Concha on Via Maggio remains unknown. Plaza carefully reconstructs their building histories and goes into the details of their architecture and urban setting; his examination is accompanied by useful ground plans (collected in appendix 3): an operation which lays open the way to new chronological and interpretive research in the future.

In the closing pages, the author returns to the subject of the villa, concentrating on those of Ramirez de Montalvo—the little-known villa at Gavena, that of le Masse at Fiesole, and that at Campi Bisenzio—and on his reform of the castle-palace at Sassetta. Here too, the documents allow Plaza to provide us with a precise, and in part previously unpublished, picture of current research in the Cinquecento relative to the typology of the villa, a theme of prime importance in the Tuscan context.

The volume includes a bibliography of more than 700 items, another indication of the width and depth of research which underpins this excellent book.

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Saint-Étienne-du-Mont: Un chef-d'œuvre parisien de la Renaissance.

Étienne Hamon and Françoise Gatouillat.

With Henri de Rohan-Csermak. Paris: Picard, 2016. 240 pp. €44.

Following the departure of the English from the city in 1436 and the end of the Hundred Years' War a decade later, Paris entered a period of intense building activity. The number of ecclesiastical projects rivaled those of three centuries earlier, but unlike the buildings that marked the development of Gothic architecture, these churches have often been viewed as heralds of its decline into an ornamental sophistry that produced monstrous hybrids of flamboyant and classical styles. However, the past forty years have seen a reevaluation of the period beginning with Roland Sanfaçon's *L'architecture flamboyante en France* (1971) and followed by Ethan Matt Kavaler's *Renaissance Gothic: Architecture and the Arts in Northern Europe, 1470–1540* (2012). Agnès Bos's *Les églises flamboyantes de Paris* (2003) surveys over forty projects and has been complemented by monographic studies, including Anne-Marie Sankovitch's *The Church of Saint-Eustache in the Early French Renaissance* (2015). What emerges from this refreshed view is a picture of the inventive variety with which ornament and structure combined to stimulate sensory experience and convey meaning.

Generously illustrated, *Saint-Etienne-du-Mont* combines a diachronic architectural history of the church, from its origins in the thirteenth century to restoration and modernization as recently as 2003, with a descriptive catalogue of the stained-glass windows, furniture, monuments, paintings, and the organ, organized by medium and location. Anchored to archival sources, the text composes an inventory of the scores of craftsmen who built and decorated the church as well as the artists and patrons who outfitted its spaces and walls.

Located at the summit of the Mont-Sainte-Geneviève on the Left Bank, Saint-Etienne served as the parish church of the abbey of Sainte-Geneviève to which it was physically attached. An early thirteenth-century structure, enlarged during the following century, was replaced by the late Gothic edifice we see today. The first two decades of construction and the character of Saint-Etienne's original design are contested. Hamon and Gatouillat assert that work documented in the 1490s concerned the addition of chapels, a new facade, and the surviving bell tower to the existing church. Saint-Etienne's new choir was launched only in 1510 under the direction of master mason Jean Turbillon and briskly built, the vaults installed by Antoine Beaucorps in 1540, marking its completion. Further, the authors suggest that its unique elevation represents a unified architectural vision rather than the result of an intervention in the 1530s, as Agnès Bos claimed, that inserted subsidiary arches and a gallery into the soaring main vessel arcade. The archaeological evidence is equivocal: scars in the stones of the choir piers suggest that these arches were slotted in, but they are integrated flawlessly with the spectacular *jubé* in place by 1541. Clarifying analysis based on architectural details such as molding profiles might be developed in greater depth. Even with this intrusive belt, the upward attenuation of Saint-Etienne's arcades together with the short clerestory and huge windows of the ambulatory produce an interior of luminous spaciousness. The design's filiation remains elusive: the thirteenth-century Le Mans Cathedral choir is invoked along with the contemporary abbey of Saint-Victor in Paris and the church of the Madeleine in Montargis. A deeper context is suggested (58–59) in references to the nearby Cathedral of Notre-Dame, echoed in the columnar main vessel supports as well as the piers between the chapels, and the hall church configuration of the adjacent Sainte-Geneviève. That sixteenth-century architects could draw inspiration from these venerable twelfth-century models while recasting their forms in late Gothic and even classicizing styles reveals the historical awareness that informed their design thinking.

A new nave followed upon the completion of the choir beginning in the 1540s and was roofed, vaulted, and glazed by the late 1580s. While scrupulously respecting the structure and parti of the choir, a classical vocabulary—semicircular arches, egg-and-dart moldings, dentils—dominates the design. A similar multilingual approach rules Claude Guérin's façade, built between 1607 and 1622, that combines tiers of pedimented temple fronts with a traceried rose window.

Saint-Etienne-du-Mont reminds us that artistic activity operated at the scale of a neighborhood at the same time that it reflected international events and period tastes.

Many stories remain to be told of individual artistic careers, the dynamics of patronage, or theories of style. Assembling the craftsmen, churchmen, and bourgeois parishioners who have built, decorated, and maintained Saint-Etienne over its six-century life, Hamon and Gatouillat compile the census that provides the raw material for these future studies.

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The Church of Saint-Eustache in the Early French Renaissance.

Anne-Marie Sankovitch.

Architectura Moderna 12. Turnhout: Brepols, 2015. xxi +240 pp. €99.

The sad year of 1971, when the iron-frame market buildings by Victor Baltard at Les Halles in Paris were pulled down, saw one beneficial effect: Parisians were finally able to step back and get a sweeping view of a grand if problematic masterpiece of the early French Renaissance, the church of Saint-Eustache. Begun in 1532 when François I had decided to revive Philippe Auguste's dream of Paris as permanent capital, the church benefited from royal enthusiasm for new architectural projects if not from direct royal patronage. The small medieval church on the site, though kept in service during construction, eventually gave way to the largest parish church in France. The plan and style were set in the first decade, but progress slowed during the Wars of Religion and the church was not consecrated until 1637.

The great wingspread of flying buttresses that the visitor now sees from the site of the old market promises a splendid interior, and Saint-Eustache does not disappoint. The effect is as breathtaking as it is in any of the great cathedrals. Saint-Eustache is modeled on Notre-Dame in plan and elevation. The vaults are only a meter lower while the inner aisles are higher and the outer aisles are kept just as high. Ingenious roofs over the side aisles allow the triforium to be lit. Few Gothic churches come closer to the ideal of a house of glass.

It is a surprise, then, to find this triumph of the Gothic spirit filled with Renaissance detail. There are pilasters with Ionic and Corinthian capitals everywhere. Serlio's first book (*Quarto Libro*) arrived in France in 1537 and the revolution it announced was enthusiastically embraced by the Master of Saint-Eustache (still unnamed, but Jean Delamarre and Pierre Lemercier are suggested). The DNA of the revolution can be found in the tall piers, Renaissance translations of the Gothic *pilier cantonné* or bundled pier. They are formed around a square core with a half column attached to each of the four faces. In plan this looks just like the piers of the classic eleventh-century exemplar, Cluny III. But here the half columns are stretched without limit from base to vault while the square piers to which they are attached are divided into three levels of podium, pilasters, and colonnettes and made to obey classical proportions.