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## Artistic Features of *The Book of the Triumph of Fortitude and Prudence* (a Manuscript from The National Library of Russia)

The Manuscripts Department of the National Library of Russia<sup>1</sup> holds a codex entitled *Le livre du triomphe de la force et de la prudence*<sup>2</sup> (*The Book of the Triumph of Fortitude and Prudence*), which is a copy of the work of the same name by the French author Jean Thenaud<sup>3</sup>. It entered the library along with many other manuscripts from the collection of Piotr Petrovich Dubrovsky, who had taken them from Saint-Germain-des-Prés Abbey in France before 1792 [20]. Both Thenaud's work and the manuscript are of immense historical and cultural value as examples of French humanist literature. Thenaud's treatise is an important literary and philosophical work of the French Renaissance<sup>4</sup>. Our focus will be on studying the artistic features of the manuscript copy of this work from the NLR.

In the early 16<sup>th</sup> century, Jean Thenaud, the author of this moral treatise, served Louise of Savoy, the mother of the future King of France, Francis I of Valois, and was involved in the education of the future monarch. The modern study of his writings, which are mostly didactic, moral, and even Kabbalistic, gives us a better understanding of Renaissance society in France and of the spread of humanistic ideas during that period.

King Charles VIII of France died childless in 1498 and was succeeded by his relative from the Orleans branch of the Valois dynasty — Louis XII. He, too, had no male heirs, only two daughters, Claude and René. Thus, his closest cousin Francis of Angoulême (Valois) became heir to the royal throne and later married Louis XII's eldest daughter, Claude of France. His mother, Louise of Savoy, a powerful figure at the court during her son's reign, played a crucial role in his upbringing and, among other things, ordered the treatises for his education.

The principal moral works intended for Francis of Valois date from about 1509 to 1522, given that he was summoned to the court as the legitimate heir [5, p. 27] in 1508, and ascended the throne in 1515 as Francis I. The works of Jean Thenaud, who became part of his family's inner circle, were also written during that period.

<sup>1</sup> Hereinafter — NLR.

<sup>2</sup> Manuscripts Department of the NLR. Fr.Fv.XV.1. The title of the treatise ("Le livre du triomphe de la force et de la prudence"), available in the manuscript, reflects its books in reverse order. It starts with *The Book of the Triumph of Prudence* (fol. 2r–97r) and only then we find *The Book of the Triumph of Fortitude* (fol. 98r–184v).

<sup>3</sup> See manuscript synopsis [19, pp. 206–209].

<sup>4</sup> As part of her study of the image of King Francis I and the French court of his era, A.-M. Lecoq analyzed the writings of Jean Thenaud using manuscripts from the National Library of Russia and the National Library of France [9, pp. 101–115, 292–301].

Jean Thenaud excelled in many areas of human thought [17, p. xxi–xlx; 4, p. 7–9]. He was a Franciscan monk, a translator of Latin texts, an astrologer, and a traveler. In addition to his works on astrology and travel, he left a collection of moral treatises, including *The Triumph of Prudence* (*Le triomphe de Prudence*), *The Triumph of Fortitude* (*Le triomphe de Force*), *The Triumph of Justice* (*Le triomphe de Justice*), which form the cycle entitled *The Triumph of Virtues* (*Le Triomphe des vertuz*). Several codices contain the manuscript copies of these works, one of which is kept in the Manuscripts Department of the NLR (Fr.F.v.XV.1), while others are in France (Fr.144 and Fr.443 are in the National Library of France, and Ms. 3358 is in the Arsenal library).

The copy from the Manuscripts Department of the NLR (Fr.F.v.XV.1) is dated 1517 and includes the first two parts of *The Triumph of the Virtues: The Triumph of Prudence and The Triumph of Fortitude*. The remaining two parts of the treatise can now be found in the National Library of France in a second manuscript (Fr. 144). These codices constitute the presentation copies of Jean Thenaud's treatise, written for Louise of Savoy's daughter Marguerite and son Francis and later for his son (Francis, the Dauphin of France) and his wife (Claude of France). This is apparent from the dedication of the NLR's codex to Louise of Savoy and the first miniature (Ill. 130)<sup>5</sup>, which portrays her as a nun seated on a chair bearing the coats of arms of France and Savoy, while Jean Thenaud presents the work to her. On either side of her stand eight ladies, presumably her ladies-in-waiting. At the bottom of the miniature, on the floor, we see the initials *L–M–F*, which refer to the Duchess and her children (Louise–Marguerite–François).

*Mirrors for princes* (*specula principum*), the genre of didactic literature in which this work was written, was quite popular at the time. Such form of educational literature included government instructions, as well as role models for princes and future kings. These works were written by scholars, writers, lawyers, and humanists who were close to royal families and princes. With their vast knowledge<sup>6</sup>, they were able to introduce their students to classical and Christian heritage, as well as contemporary philosophy and politics. They kept in touch with scholars and publishers. As a result of their intellectual breadth, they were able to draw inspiration from a wide range of sources [13, p. 228–230].

A gradual spread of humanism at the French royal court was primarily supported by royal courtiers, secretaries, and advisors who wrote mirrors, moral treatises, and didactic writings. They translated and explained that sort of literature to royal family members and educated heirs. As a result, even though solitary reading became more and more popular, the practice of gathering and reading aloud was still prevalent at the court. This is evidenced not only by the dedications in the manuscripts referring to reading aloud, but also by their large format [11, p. 248]. It is for this reason that *The Triumphs of Virtues*<sup>7</sup> for Margaret and Francis, as well as for Francis's son and wife, were primarily intended to be read aloud. Due to their size and weight, the books had to be placed on a stand or lectern and read while standing, regardless of whether it was by a royal reader or by a customer.

A reader is taught by Jean Thenaud through the autobiography of the author, who appears as a traveler seeking an earthly paradise (*Explorateur du Paradis Terrestre*) or as a poor pilgrim (*Pauvre Pèlerin*) on his way to the Holy Land. There are numerous allusions to ancient

<sup>5</sup> Manuscripts Department of the NLR. Fr.F.v.XV.1. Fol. 1v.

<sup>6</sup> Among them were people close to royal courts — advisors, clergymen, tutors or clerics: Guillaume Bude, Erasmus of Rotterdam, George Spalatin, François de Moulins, etc.

<sup>7</sup> Manuscripts Department of the NLR. Fr.F.v.XV.1; BnF. Fr. 144.

writings and Sacred Scripture in this treatise. There are about forty ancient writers, poets, and philosophers mentioned in the text, including Homer, Aristotle, Ovid, Cicero, and Pliny.

Throughout his treatises, Jean Thenaud uses an allegorical form of describing his wanderings, which refer to the author's actual journeys to Cairo, Jerusalem, and Mount Sinai which took place in 1512, rather than simply recounting his wanderings. Thus, he begins each part of the treatise, called the *Virtue*, with the author being asleep. He talks about his visions. There are two visions depicted in the multi-layered miniatures in the manuscript copy from the NLR: first, the pilgrim appears asleep, and then, upon being awakened by a nymph, he embarks on his journey (Ill. 130, 134)<sup>8</sup>.

It is no accident that there are four books in the treatise, since the virtues (prudence, fortitude, justice, and temperance) are defined by the author's philosophical and religious convictions, which were based on the teachings of St. Ambrose of Milan and St. Augustine of Hippo, as the four main qualities that set one's relationship to all that is profane, as well as the four paths leading to heaven [6; 10].

As we learn from the first part of the treatise *The Triumph of Prudence*, Jean Thenaud was born in the district of Melle in Poitou. This was one of the stages on the pilgrims' journey to Santiago de Compostela. This fact is critical because the author describes himself as a traveler and pilgrim pursuing each virtue on his journey. As a pilgrim, Jean Thenaud is caught by a nymph, and this marks the beginning of his pilgrimage.

As he sleeps, the nymph, "a goddess and beautiful lady", who is none other than Louise of Savoy, the commissioner of the manuscript, awakes Jean Thenaud and says: "Oh, my poor wanderer and impatient traveler, I have been sent by those from whom you asked for help, who cared for you during your pilgrimage, suffering, and labor, both corporal and spiritual, to guide and address you in the way of the earthly paradise, and to show you what virtue is and who of the virtuous ones is well worth remembering..."<sup>9</sup>

Throughout the work, Jean Thenaud makes a pilgrimage, overcoming all sorts of obstacles on his way to the Holy Land or earthly paradise. In this pilgrimage, we find numerous allegories associated with the author's travels — gardens, palaces, cities, personifying certain moral qualities, virtues, and vices. To reach the desired location, the author must ascend the River Pishon (traditionally associated with the Ganges). A total of 19 miniatures depict Jean Thenaud's journey: the first depicts his commissioner, Louise of Savoy, nine of them relate to the first part of the manuscript *The Triumph of Prudence*, and the other nine relate to *The Triumph of Fortitude*. There are two pages cut out from the manuscript, including one miniature; the latter is preserved in the Detroit Institute of Arts<sup>10</sup>. In Jean Thenaud's itinerary, we find an amalgam of knowledge and wisdom which, when combined, allows us to achieve the virtues he intended. In addition to showing Jean Thenaud's travels, the miniatures illustrate numerous legends<sup>11</sup> and winged Latin expressions intended to educate the reader.

<sup>8</sup> Manuscripts Department of the NLR. Fr.F.v.XV.1. Fol. 6r, 97v.

<sup>9</sup> "O mon povere pellerin et desireux explorateur, je suis cy envoyee de celluy duquel as imploré l'ayde, qui de tes pellerinaiges, peines et labeurs, tant corporelz que spirituelz, a eu compassion et pitié, pour te gwyder et adresser en la voye du terrestre paradis; aussi pour te monstrier que c'est de vertuz, et qui ont esté les vertueux dignes de memoire ..." [17, p. 17]. Hereafter we refer to the texts of treatises published on the basis of manuscript copies from the National Library of France [17, 18].

<sup>10</sup> Detroit Institute of Arts. Acc. 53.5. It should have been located between fol. 114v and 115r (the signature in Fr.F.v.XV.1. indicates how the pages were arranged after the page was lost).

<sup>11</sup> Legends (fr. *légende*) are the scrolls or details depicted in the miniature in which the text associated

In *The Triumph of Justice*, the third of the four treatises, Jean Thenaud writes that the prince “should be shown worthy examples he can easily remember, through paintings, mottos, sermons, speeches and readings, since the daily practice of speaking, listening, living and acting properly will be beneficial to him in many ways”<sup>12</sup>. No doubt, “paintings” and “mottos” referring directly to the medieval fashion of decorating halls with tapestries [18, p. lxiv] depicting famous figures from history, myths, and the Bible, as well as heroic events, are also found in manuscripts belonging to the royal family. The very format of the manuscripts, a large folio with full-page miniatures, meant that princes and princesses would spend a long time perusing the images, studying their numerous details, and memorizing quotations from ancient authors.

Thus, the reader is immersed in an imaginary journey with Jean Thenaud, whose story is described not only verbally, through the text, but also visually, through the included miniatures. As the author walks through the Garden of Genesis or Birth, he discusses the importance of innate human qualities and the auspicious horoscope of young Marguerite and Francis of Valois. In the miniatures, the attention to detail reflects the painters’ meticulous study of the treatise texts or Jean Thenaud’s direct involvement in overseeing their illumination.

A pilgrim’s itinerary starts with the Garden of Genesis depicted in the miniature on fol. 9r. (Ill. 132), a place “surrounded by rocks and mountains”, while Lucina, the patroness of procreation, and Hymenaeus, the god of marriage, guard its entrance. Each miniature in the manuscript is a multi-layered composition characteristic of medieval painting and decorative art where within a single illustration the same character undergoes different events and plot twists. Hence, we see Jean Thenaud first entering the gates of the Garden of Genesis and crossing the bridge, and then finding himself already in the middle of the garden. At the gate on the other side of the bridge, there is, according to the author, “a wise matron who recorded the day and hour when we crossed the rocks and found the garden”<sup>13</sup>. It was Urania, the muse of astronomy, who is responsible for making horoscopes and predictions to everyone who enters the garden. The Garden of Genesis is described as a place full of fragrant herbs, tended by nymphs, an environment that encouraged its visitors to indulge in sleep and rest. The Dame of Genesis or Humanity (*dame Genèse ou Humanité*), with milk flowing from her breasts, stands at the center of the sumptuous pavilion. The miniature conveys all of this in great detail. There are many babies depicted in the garden, who “came to enjoy the pleasures, and those to whom the [Dame] Genesis gave her native breasts benefited more than others”<sup>14</sup>. Jean Thenaud describes several paths-bridges at the exit from the garden, only one of which leads “to the true path of Prudence or to earthly paradise”<sup>15</sup>. He also points out that on the left side pass the so-called *Azemenes*<sup>16</sup> and those born with infirmities, while on the right side pass the monstrous and ugly. In the miniature, they are depicted as bizarre figurines of babies

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with the illustration is located.

<sup>12</sup> “doit avoir esgart a exemples honorables qui luy doyvent estre reduictz a memoire en peintures, divises, predications, orations et lectures, car l’usaige quotidien d’oyr, parler, vivre et bien faire sert moult au prince” [18, p. 277].

<sup>13</sup> “A l’autre bout du pont estoit une saige matronne, qui mettoit par escript le jour et heure que l’on avoit ultrapassé les rochiers et que l’on avoit descouvert le jardrin” [17, p. 21].

<sup>14</sup> “La venoient enfans de toutes pars prendre leurs delices, et ceulx a qui Genese avoit approprié les mammelles naturelles profitoient myeulx que les autres” [17, p. 26].

<sup>15</sup> “desquelz l’un seul alloit au vray chemin de Prudence, aussi du terrestre paradis, qui estoit cil du millieu” [17, p. 32].

<sup>16</sup> That is, those who have experienced the influence of a planet in an unfavorable position.

with wings and various deformities, resembling demons, thus, explaining the author's words by showing that the outward appearance reflects the state of one's soul.

In the miniature, the artist depicts a small group of people standing near the pedestal crowned by the figure of Pythagoras. Next to them, by hand, Louise of Savoy leads the children to the philosopher's statue so that they can touch it. The figure of Pythagoras is used in the treatise as "the crossroads of vice and virtue" (*carroy de vice et de vertuz*). On the right side of the crossroads is the path to the stars, to Elysium, the abode of the blessed souls, and on the left side is the path to Tartarus<sup>17</sup>. The miniaturist illustrates the text in such a way as to reveal the fate of righteous and unrighteous children, since virtue and vice are born at a young age. This idea also reflects the purpose of Jean Thenaud's treatise, which is a type of mirror literature intended to teach and admonish, to provide examples of right behavior, and to expose imperfections.

Gradually, the author explores further the various places-allegories related to human qualities. Among these are the Garden of Aptitude (*Jardin d'Indole*), which Jean Thenaud uses to describe the role of educators and to tell us how Francis, as a teenager, "benefited from all knowledge, manners and reason" [17, p. 41]; the Garden of Council (*Jardin de Conseil*), which describes the role of advisors; the Garden of Memory (*Jardin de Mémoire*), which gives importance to history and human memory; the Garden of Reason (*Jardin d'Intelligence*, Ill. 133), bathed by the River of Errors (*fleuve d'Erreur*); the Mountain of Wisdom (*Mont de Sophia*). At the end of the treatise, the author describes how Dame Prudence, one of its characters, crowns her daughter — the daughter of Louise of Savoy, the young Marguerite.

In *The Triumph of Fortitude* treatise, Jean Thenaud witnesses numerous battles in which the monarch is engaged. The monarch, known as Francis I, also visits various places-allegories, such as the City of Patience (*Cité de Patience*), where he encounters hunger and disease, or the City of Victory (*Cité de Victoire*, Ill. 135). The journey ends with the Pilgrim, Jean Thenaud, transferred to Earthly Paradise, seeing nine worthy men and women, a collective image of the valiant and pious mythical and historical characters from Antiquity, the Bible and the Middle Ages (Ill. 136).

The decoration of the manuscript from the NLR is of great interest due to its stylistic contrasts. The codex's miniatures demonstrate the styles of two different artists. The manuscript may have been worked on by a third artist as well. Perhaps, the richly decorated initials adorning each chapter of Jean Thenaud's treatise could be the work of that third artist. Typical of manuscripts illuminated in Paris in the early 16<sup>th</sup> century, they are set against a gold background with floral elements of green and red, as well as leaves in grisaille.

By their execution, the miniatures by the first master<sup>18</sup> can be attributed to the Rouen school of miniature painting (possibly, it was a Rouen painter who worked in Paris) or at least traced to it. It is evidenced by a particular, autochthonous style peculiar to the miniaturists whose ateliers were located in Rouen, in northern France. The main representatives of this school were formed under the patronage of Georges d'Amboise, a close associate of King Louis XII of

<sup>17</sup> The miniature shows Pythagoras holding two scrolls. The first one reads: "HAC ITVR AD ASTRA. HAC ITVR AD HELISEU[m]" ("This is the way to stars. This is the way to Elysium"), the second one reads: "AT L[a]EVA MALOR[um] EXERCET POENAS ET AD IMPIA TARTARA MITTIT" ("But the left [road] leads the wicked to punishment and casts them down into unholy Tartarus."). Words are borrowed in part from Virgil's *Aeneid* (VI, 542–543).

<sup>18</sup> Manuscripts Department of the NLR. Fr.F.v.XV.1. Fol. 1v, 6r, 9r, 20v, 24r, 28v.

France. He supervised a group of scribes and artists<sup>19</sup> who produced and artistically decorated manuscripts in his residences — the Archbishop's Palace in Rouen and the Château de Gailon. One of the outstanding masters who worked for Georges d'Amboise was Jean Pichore, who from 1502 to 1520, after serving for the cardinal, worked in and carried out orders for the royal family [1, p. 282–285; 2, p. 223; 21].

Italian art, including richly illuminated manuscripts, was introduced to the French aristocracy during the Italian Wars at the turn of the 15<sup>th</sup> and 16<sup>th</sup> centuries. Certainly, many figures of the French court, the nobility, and the wealthy who had an admiration for books wanted the ones similar to those of the Italian dukes. Cardinal d'Amboise was one of them. He purchased a large part of the library of the Aragonese kings in Naples and housed it in his residences.

There have been virtually no attempts to attribute the miniatures in the manuscript from the NLR and to identify which school of miniature is represented in the illustrations. In particular, the miniature on fol. 6r, the librarian Alexandre de Laborde, who studied French manuscripts in St. Petersburg in the early 20<sup>th</sup> century, compared it to the miniatures in the Book of Hours, owned by the shipowner Jean Ango [8, p. 153]. The name of the miniature artist is still unknown. He is known now as the Master of the Ango's Book of Hours who worked in Rouen between 1514 and 1538 [14, p. 94]. However, there is little resemblance to this master.

Perspective was an issue for the first miniaturist who illustrated the codex from the NLR. All depicted characters and objects seem to be frozen in the midair. However, he attempts to convey depth and space: for example, in the miniature on fol. 6r (Ill. 131), the artist makes the figures in the distance appear smaller, and, in the miniature on fol. 28v (Ill. 132), the platforms are depicted in three-dimensional plane so we can clearly see their volume. One of them shows Francis I dressed in blue. Nevertheless, all of the people appear nearly flat.

A master's representation of people deserves attention. Unlike the French masters of the first half of the 15<sup>th</sup> century, the figures depicted by him are more massive and unrefined, and their faces are more rounded. Rouen School masters are recognized for painting figures with disjointed proportions and anatomical inconsistencies. Although recent French studies state that these masters were also subject to innovative processes coming from Italy. As an example, the massive look of the bodies was sometimes enhanced by the fact that the figure was shown only at waist height, which brought a viewer/reader closer to a depicted object. This was a borrowing from the Italian paintings by Andrea Mantegna and Giovanni Bellini [3].

The characters are depicted with a single heavy mass of yellow hair, sometimes with brown instead of the light, airy, and flowing hair characteristic of refined characters in French Gothic miniatures. The clothing of the depicted people is poorly modeled and does not convey a clear idea of the person's body shape. However, the miniaturist makes extensive use of the technique employed by the artist of Tours and later the court miniaturist Jean Bourdichon. By applying fine gold shading to the clothes, he attempts to reproduce the volume of the human figure.

What distinguishes this miniaturist, however, is his imagination and ingenuity. He fills the miniatures with numerous details and mystical creatures. He also tries to depict elements of ancient and Renaissance architecture, as well as the elements of Gothic architecture, which

<sup>19</sup> Accounts and reports for 1502 and 1503 reveal that a number of artists worked for Georges d'Amboise. Among them were: Jean Serpin, Etienne du Monstier, Nicolas Hiesse, Robert Boyvin, Jean Pichore [15, p. 8].

was also characteristic of the Rouen masters. However, the master, unlike his contemporaries, did not frame his scenes with borders that combined Gothic and Renaissance architectural decorative elements.

The work of the second master<sup>20</sup>, who illustrated the codex from the NLR, correlate with the miniatures in the manuscript (Français 144 [7, p. 53–54]) housed in the National Library of France, which represents the third and fourth parts of Jean Thenaud's treatise, *The Book of the Triumph of Justice and The Book of the Triumph of Prudence*. The miniatures in the codex from the NLR are in the same style and were made in grisaille.

French researchers call the miniaturist who was involved in the decoration of the last two treatises the Master of Jean Thenaud (Maître de Jean Thenaud) [12, № 8]. We can certainly assert that this master created thirteen miniatures from the NLR manuscript, as well as the miniature preserved in Detroit. The work of this miniature painter, executed in grisaille and gold, reflect not only the influence of Italian artists invited to France, but also echoes Antwerp Mannerism, as the master was evidently influenced by French masters of Netherlandish origin at the French court in the first third of the 16<sup>th</sup> century. Among these were Noël Bellemare and Godefroy le Batave [16]. The miniatures in the manuscripts of the NLR and the National Library of France exhibit similarities to those created by Godefroy le Batave, who was working in Paris at the time.

There are numerous architectural elements embedded in these miniatures that are connected in various ways to create imaginary castles and cities. They feature a variety of elements both in antique style and in the spirit of medieval art: armor, weapons, and numerous utensils. The Master of Jean Thenaud, like the first miniaturist, depicts Francis I in a blue robe with golden lilies.

He used grisaille in all of his miniatures, diluting it mainly with gold and sometimes with red and blue for decoration. Using both contemporary and antique costumes, he portrays exquisite characters. Some of them, as well as elements of architecture and landscape, are imaginary in nature. In this master's work, there is more movement and expression, and the antiquated ribbons and floral elements emphasize this rhythm. All this suggests that Godefroy le Batave had a significant influence on him.

Therefore, the study has examined the artistic attributes of the codex from the collection of the National Library of Russia, including its cycle of miniatures. It was part of the library of King Francis I of France and was intended for the education of him and his sister. There are two artists' hands evident in the miniatures of the codex. The first clearly represents the Rouen school of miniature painting and the second was influenced by Netherlandish miniaturists from the court of Margaret of Austria. What is common to both masters is that they were both (one to a lesser extent, the other one — to a greater) were influenced by the Italian Renaissance, presumably by the Italian artists who worked in France at the time or by the manuscripts brought back from Italy by the French during the Italian wars. However, at the same time they also represent peculiar antipodes, since the first master reflects the original, somewhat medieval art, whereas the second embraces the Renaissance style that would emerge in France under Francis I.

<sup>20</sup> Manuscripts Department of the NLR. Fr.F.v.XV.1. Fol. 32v, 46v, 69r, 92r, 97v, 103r, 120v, 128r, 140v, 149v, 162v, 169r, 179v.

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**Title.** Artistic Features of *The Book of the Triumph of Fortitude and Prudence* (a Manuscript from The National Library of Russia)

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**Abstract.** The article examines a set of miniatures from a French manuscript dating to the first quarter of the 16<sup>th</sup> century (Fr.F.v.XV.1) held in the National Library of Russia (NLR), a vast deposit of medieval European documents. This codex is a humanist treatise *Le livre du triomphe de la force et de la prudence* (*The Book of the Triumph of Fortitude and Prudence*) written by Jean Thenaud, a French writer, traveler, and the confessor of Francis of Angoulême (Valois), the future King Francis I (1515–1547).

*Le Triomphe des vertuz* (*The Triumph of the Virtues*) is a cycle of moral treatises by Jean Thenaud. The manuscript copies of these works are gathered in several codices, one of which is in the Manuscripts Department of the National Library of Russia (Fr.F.v.XV.1) while the others are in France (Fr. 144, Fr. 443 in the National Library of France and Ms. 3358 in the Arsenal library).

The codex from the National Library of Russia is a presentation copy for Louise of Savoy, the mother of the King of France Francis I. Her children were to be taught morals through these treatises: *The Triumph of Prudence* for Marguerite Valois, and *The Triumph of Fortitude* for Francis Valois. Prior to its acquisition and removal from the Saint-Germain-des-Prés Abbey by the Russian diplomat and bibliophile P.P. Dubrovsky, the manuscript belonged to Bibliothèque du Roi (the Library of the Kings of France). The National Library of France holds a manuscript (Fr. 144) that continues the St. Petersburg codex.

In each *Triumph*, its author, Jean Thenaud, presents an imaginary pilgrimage journey to the Holy Land, filled with allegories and metaphors. The codex Fr.F.v.XV.1 from the National Library of Russia includes 19 miniatures depicting his journey, painted by two anonymous artists. The stylistic contrast of the codex kept in St. Petersburg makes it a peculiarly interesting piece of art. The miniatures of the first master are influenced by the Rouen school of painting, whereas those of the second one are inspired by Italian artists invited to France and by Antwerp Mannerism.

**Keywords:** French Renaissance, French art, France in the 16th century, Francis I, Jean Thenaud, Renaissance book

**Название статьи.** Художественные особенности «Книги о торжестве силы и благоразумия» (рукописи из РНБ)

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**Аннотация.** Статья посвящена исследованию цикла миниатюр французской рукописи первой четверти XVI в. (Fr.F.v.XV.1) из собрания Российской национальной библиотеки (РНБ), в которой находится богатая коллекция европейских документов эпохи Средних веков и Возрождения. Этот кодекс представляет гуманистический трактат — *Книгу о торжестве силы и благоразумия* Жана Тено, французского писателя, путешественника и духовника Франциска Ангулемского (Валуа), будущего короля Франциска I (1515–1547).

Моральные трактаты Жана Тено составляют цикл *Торжество добродетелей*. Списки этих произведений дошли до нас в нескольких кодексах, один из которых хранится в Отделе рукописей РНБ (Fr.F.v.XV.1), другие — во Франции (Fr. 144, Fr. 443 во Французской национальной библиотеке и Ms. 3358 в библиотеке Арсенала).

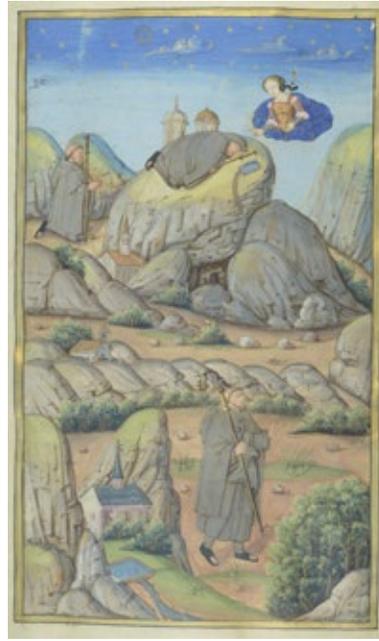
Кодекс из РНБ является подносным экземпляром для Луизы Савойской — матери будущего короля Франции. Трактат был предназначен для нравственного воспитания ее детей: *Торжество благоразумия* — для Маргариты Валуа, а *Торжество силы* — для Франциска Валуа. До того, как рукопись приобрел и вывез из аббатства Сен-Жермен де Пре русский дипломат и библиофил П. П. Дубровский, она являлась частью библиотеки королей Франции. Во Французской национальной библиотеке хранится рукопись (Fr. 144), содержащая продолжение петербургского кодекса.

Текст каждого из *Торжеств* представляет воображаемое путешествие-паломничество автора — Жана Тено на Святую землю, наполненное многочисленными аллегориями и метафорами. В кодексе Fr.F.v.XV.1 из РНБ его путь запечатлен на цикле из 19 миниатюр, которые были исполнены двумя анонимными миниатюристами. Художественное оформление петербургского кодекса представляет большой интерес благодаря своему стилистическому контрасту. Миниатюры, исполненные рукой первого мастера, испытывают на себе влияние Руанской школы миниатюры, а в работах второго, угадывается не только влияние приглашенных во Францию итальянских художников, но и отзвук антверпенского маньеризма.

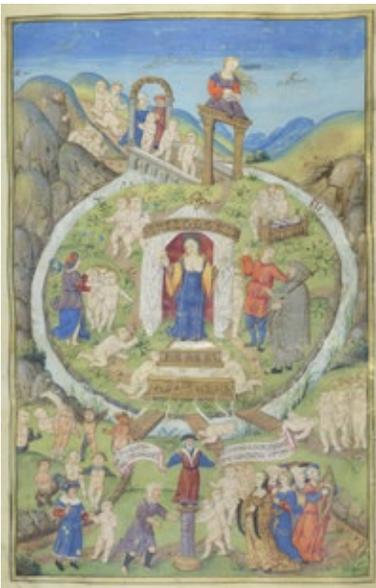
**Ключевые слова:** французский Ренессанс, французское искусство, Франция в 16 веке, Франциск I, Жан Тено, искусство французской ренессансной книги



Ill. 130. Scene of Jean Thenaud's offering the manuscript to Louise of Savoy. Manuscripts Department of the NLR. Fol. 1v. © NLR



Ill. 131. The traveler, disguised as a pilgrim, awakens and, with the nymph's approval, prepares to depart. Manuscripts Department of the NLR. Fol. 6r. © NLR



Ill. 132. Garden of Genesis. Manuscripts Department of the NLR. Fol. 9r. © NLR



Ill. 133. Garden of Reason. Manuscripts Department of the NLR. Fol. 28v. © NLR



Ill. 134. Appearance of a nymph that came down from Mount Sinai before the author. Manuscripts Department of the NLR. Fol. 97v. © NLR



Ill. 135. The monarch is on his way to the City of Victory. Manuscripts Department of the NLR. Fol. 149v. © NLR



Ill. 136. A traveler transferred to the Earthly Paradise sees nine worthy men and women. Manuscripts Department of the NLR. Fol. 179v. © NLR