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Dumont, Jonathan and Laure Fagnart (eds.).

Georges Ier d'Amboise 1460–1510. Une figure plurielle de la Renaissance.

Rennes: Presses Universitaires de Rennes, 2013. Pp. 272. ISBN 978-2-7535-2772-0 (paperback) €20.

This collection of articles concerns itself with three aspects of the main advisor to King Louis XII of France: his political image and actions, his love of art and architecture, and his funeral services. These three dimensions of Amboise are dealt with respectively in three chapters. The co-editors are both researchers at the University of Liège: Jonathan Dumont has a doctorate in history, art, and archeology; he studies political, diplomatic and intellectual history from the late Middle Ages and the Renaissance and has recently published a book entitled *Lilia florent. L'imaginaire politique et social à la cour de France durant les Premières Guerres d'Italie (1494–1525)* (Paris: Champion, coll. Études d'histoire médiévale, 2013). Laure Fagnart has a doctorate in art history; she focuses on Italian art north of the Alps and has published a book entitled *Léonard de Vinci*

en France. Collections et collectionneurs (XVe et XVIe siècles) (Rome, L'Erma di Breitschneider, 2009). This new work, concerning the personality of a historical figure, claims to make an original contribution to the research on George of Amboise, while at the same time pointing out unexplored areas. As such, it is addressed to historians of the Renaissance.

In the first chapter, Cédric Michon demonstrates that George of Amboise exercised a perfect authority over the counsel of Louis XII. Laurent Hablot shows that, above all, the emblems of the brothers of Amboise were desired by the king for mutual benefit. Laurent Vissière proves that Amboise's political vision of a France at peace was, in fact, a fantasy doomed to fail. Jonathan Dumont shows how, through an understanding of the multiple facets of Amboise's image, one sees that the differences between the social roles of the clergy, the nobles, and the people were unclear at the beginning of the Renaissance. Through an analysis of two plays dealing with Amboise, Nichole Hochner presents the man and his family as symbols of the corruption of society because they took too much political power for themselves. Isabelle Gillet demonstrates that, through Amboise's politics, Louis XII became the supreme legal authority.

In the second chapter, Flaminia Bardati shows that, after his failure to be named pope in 1503, Amboise constructed—through architectural endeavours—an image of himself as the most powerful ecclesiastical authority in France: a rival to the pope. Laure Fagnart brings to light the fact that Amboise was a different type of art collector than is normally identified with the beginning of the sixteenth century. For example, he preferred works of art inspired by religious themes to those based on the ideas of Antiquity. Finally, in the third chapter, Alain Marchandisse proves that the funeral services of Amboise were much closer to a royal service than those of Gaston of Foix, Duke of Nemours.

This collection of articles clearly demonstrates, in interesting ways, multiple facets of Amboise's personality—thus making various contributions to the research on this important figure in the history of Renaissance France. The articles are complemented by many photographs and a useful index.

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