

Farnese, exercised a benevolent dictatorship over the architecture and the most important ceremonial areas—the tribune, the high altar, and the dome underneath which the cardinal intended to be buried—the Jesuits were evidently left free to decorate the nave chapels in a bewildering variety of styles, a theme that is usefully explored in essays by Linda Wolk-Simon and Gauvin Alexander Bailey. The fraught relationship with Farnese's heirs continued throughout the seventeenth century, as the Jesuits struggled with the issues of how to decorate their embarrassingly bare nave ceiling and apse. Compared with other new churches, such as the Oratorians' Chiesa Nuova and the Theatines' Sant'Andrea della Valle, the Gesù looked quite Spartan. The Jesuits were also struggling to establish cults for their new saints, who apparently lacked the charisma of someone like the Oratorians' founder, Filippo Neri, as Evonne Levy makes clear. The Jesuits, led by Oliva, had to deal with indifference from Cardinal Alessandro's descendant, Ranuccio II Farnese, Duke of Parma, who still owned the patronage rights over the most prestigious parts of the church. Oliva's role is discussed by Franco Mormando, as well as the various iconographies proposed, once Gaulli was engaged. A fascinating proposal to depict Joshua stopping the sun and moon in the apse, to be painted by the battle painter Jacques Courtois, is considered by Louise Rice. Eventually, the Jesuits settled on the theme of the *Adoration of the Lamb*, a more conventional subject that forms the culmination of Gaulli's fresco decorations (essays by Christopher M. S. John and Betsy Rosasco). The Jesuits evidently developed a taste for the theatrical, which extended into the spectacular *Quarant'Ore* (Forty hours) ceremonies, in which Bernini's presence is once again predominant. Equally noteworthy are the astonishing perspectives of the Jesuit painter Andrea Pozzo, who also designed the monument to Aloysius Gonzaga (essays by Andrew Horn).

This volume is lavishly illustrated, particularly in its illustrations of Gaulli's ceiling decorations. A minor quibble would be to wish that the proofreader had been paying more attention. That aside, the book is a significant contribution to studies of the Jesuits and the visual arts, and is most welcome.

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doi:10.1017/rqx.2019.145

Art et société à Tours au début de la Renaissance. Marion Boudon-Machuel and Pascale Charron, eds.

Études Renaissance. Turnhout: Brepols, 2016. 256 pp. €75.

This volume brings together papers given at a conference held in conjunction with the exhibition *Tours 1500: Capitale des Arts* (Musée des Beaux-Arts, Tours, 2012). Within scholarship on French Renaissance art, the notoriety of Tours has been linked primarily to its status as home to the painter/illuminators Jean Fouquet (ca. 1420–81) and Jean

Clouet (1480–1541). Together, the exhibition, its catalogue, and these conference proceedings flesh out the history and significance of Tours as a center of art production in its own right, one whose prominence continued into the sixteenth century. Their focus on the year 1500 follows in the footsteps of the exhibition held the year before at the Grand Palais: *France 1500: Entre Moyen Age et Renaissance* (which traveled to the Art Institute of Chicago under the title *Kings, Queens, and Courtiers: Art in Early Renaissance France*), bringing to the fore a period in French art history that lies between and incorporates elements from the Middle Ages and the Renaissance. By shifting attention away from Paris, they also join the growing body of scholarship on French provincial art centers during this period (recent studies have looked at Nantes, Lyons, and Moulins in this context) and enhance our understanding of the ways in which workshop practices and art production were anchored in specific urban environments, and how artisans working in a range of media interacted within these environments.

Contributors to the conference proceedings include organizers of the exhibition, catalogue authors, and other scholars based outside of French institutions. After an introductory essay by Marion Boudon-Machuel and Pascale Charron, the first section (“Artists and the City”) focuses on architecture and urbanism in Tours. David Rivaud provides a detailed overview of the topography of the city in 1500, including a map locating municipal and religious institutions, landmarks, *hôtels particuliers*, and artists’ houses. This essay is followed by studies of specific structures—the Hôtel de Ville (Jean-Luc Porhel) and the residences and gardens of the city’s mayors (Xavier Pagazani)—and of materials, with Alain Salamagne’s study of the ubiquitous brick used in Tours at the time. Jean-Marie Guillouët’s article returns to Fouquet and his circle’s connections to Tours, calling attention to the resemblance between the architectural decoration and construction techniques depicted in the well-known miniature of Solomon’s temple and the roughly contemporary facade of the cathedral Saint-Gatien.

The second section (“Royal and Luxury Commissions”) includes essays on a range of media produced by artists in Tours. It begins with Pierre-Gilles Girault’s identification of the patrons of artworks associated with the city, beginning with that of the Pietà of Nouans-les-Fontaines, attributed to Fouquet. The following essays in the section recognize the contributions of other artists and craftsmen with strong ties to Tours: the painters/illuminators Jean Bourdichon (Nicholas Herman), Jean Poyer (Mara Hofmann), the Master of Claude de France (Pierre-Gilles Girault), and Jean (Jehannet) Clouet—Alexandra Zvereva’s essay provides new archival evidence for his career in Tours—as well as those involved with less studied forms, including gardens (Xavier Pagazani) and the sumptuary arts (Frédéric Tixier). Important contributions to our knowledge of other overlooked art forms are Caroline Vrand’s article, which draws important links between the embroiderers and goldsmiths within the city, and Éric Reppel’s documentary overview of weapon makers, which situates these artisans within the urban context of Tours through the meticulous use of documents. Nicholas Herman’s essay on Bourdichon highlights the significance and artistry of

heraldry, an art form that, when not entirely overlooked, is commonly utilized as a means of determining the patron for a work of art, or for dating it.

The last section is devoted to the circulation of designs and artists. It includes short essays, by Évelyne Thomas and Jean Guillaume, on the use of Italian ornamental motifs in the decoration of architecture in Tours. More-substantial essays in this section are those by Pascale Charron and Teresa d'Urso. Through detailed case studies of individual manuscripts, they demonstrate how illuminators associated with Tours brought together a range of stylistic motifs from Italian and local sources, which in turn circulated through workshops in the city.

These conference proceedings remind us of the complex relationship between art making and the cities in which it took place and represent a valuable resource and starting point for the study of “art and society in Tours at the start of the Renaissance.”

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doi:10.1017/rqx.2019.146

Georges de La Tour and the Enigma of the Visible. Dalia Judovitz.
New York: Fordham University Press, 2018. xvi + 158 pp. \$20.99.

In her short, densely argued book, Dalia Judovitz observes that Georges de la Tour (1593–1652) is the one artist who owes his latter-day existence completely to the efforts of art historians. La Tour was successful and prosperous and enjoyed a high social status, yet inexplicably slipped into oblivion following his death. The meager historical record of his life became entirely separated from his paintings, which were ascribed to others for two centuries. The German scholar Hermann Voss brought about his resurrection in 1915, and over the first century of La Tour's afterlife there have been four major exhibitions and several studies. The catalogue of the most recent exhibit at the Prado (2016), which presumably opened after Judovitz's writing, proposes a chronology and presents stylistic context. (Of the seventy paintings currently assigned to him, Judovitz includes twenty-five color plates.)

Judovitz takes on some of the more difficult aspects of this already cryptic artist's work. His figures inhabit minimal settings, lit either by brilliant daylight or by the light of a single flame. The faces are usually masklike and expressionless; there is little spatial context. His religious figures have no halos; his angels have no wings. Their subjects can be a conundrum; the sacred and secular are often wondrously intermingled. They contain an often somber quietude with ravishing effects of light.

According to Judovitz's reading, this rigor and minimalism, paired with sensuous description, requires more than merely “seeing”: the paintings' meanings must be discovered and teased out through what amounts to meditation. The author's initial invocation of phenomenological philosopher Maurice Merleau-Ponty claims a multifaceted