

of the court as patron and active emulator of French fashion is highlighted in these texts, since in this period dynastic relationships with France were preferential, especially during the reign of Joan I and his two wives. Most of the artists who favored the spread of International Gothic in Catalonia came from France: for example, the embroiderer Jaume Copí, who became *valet de chambre* to the queen Violant of Bar, or the tapestry weaver (*mestre de draps de figures*) Joan lo Ros of Paris, member of “the house of the Senyora Reyna,” Eleanor of Sicily. Furthermore, this research also examines Catalonia’s appreciation of French illuminated manuscripts, and it reassembles the group as reflected in the group of French and German silversmiths who created pieces for the court. After the first essays, which deal with the context of the court, subsequent essays proceed to analyze architecture (Reinard des Fonoll and Antoni Conejo), wooden sculpture (Pere Sanglada, Maria Rosa Terès), and architectural reliefs (Montserrat Jardí).

Given the rich variety of art disciplines contemplated in this book, the absence of panel paintings is striking, especially if we consider its great importance in Catalonian Gothic art. The researchers oftentimes had to work in a complex framework with a scarcity of surviving pieces; this did not discourage them in their research, however, but encouraged them to find and establish new hypotheses and to reconsider documents published in the twentieth century. These new hypotheses and reconsiderations should be highly useful to historians. By drawing attention to specific decades of transition, these essays show art historians fundamental aspects of cultural practices in the early modern period, revealing information necessary in understanding the reception of French and Netherlandish art in the territories of the Crown of Aragon over the fifteenth and sixteenth centuries.

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A la lumière des manuscrits Le Viste, famille de “La Dame à la licorne.”

Patrice Foutakis.

Histoire culturelle 3. Paris: Classiques Garnier, 2016. 236 pp. €32.

The Lady and the Unicorn tapestry, a masterpiece of art history, continues to fascinate and draw the attention of researchers. Since its restoration and new exhibition, carried out by the Cluny Museum in 2012–13, countless studies have focused on it. This set, consisting of six tapestries woven around 1500, has not yet revealed all its secrets. It is complex and mysterious because of the lack of documents relating to the commission of the work and its iconography. Patrice Foutakis’s book does not refer directly to this famous tapestry. It focuses, in fact, on three documents of the Le Viste family, namely two manuscripts and a rose window: the collation of the will of Jean IV Le Viste (1500), the Holy Spirit Rose of Antoine Le Viste II (1532), and the inventory taken

after the demise of Jeanne Le Viste (1566). In carefully analyzing these three documents, the author takes this opportunity to test some of the often-contradictory hypotheses regarding the *Lady and the Unicorn*. Indeed, Jean IV and Antoine II are the most likely candidates to have commissioned the tapestry, because of the presence of “gules on a bend azure charged with three silver crescents” on the tapestry’s banners.

The first section of the book presents the Le Viste family, several of whose members had a distinguished career in the royal administration and Parlement of Paris. The author briefly discusses the most eminent personalities (and takes pains to correct remaining errors regarding their biographies): Jean Le Viste IV (ca. 1432–1500), Lord of Arcy; Antoine Le Viste II (ca. 1468–ca. 1534), nephew of Jean IV; Claude Dodieu (ca. 1500–58), son of Antoine II’s sister; Jeanne Le Viste (d. 1566), sole heir of Antoine II; and Marie Robertet (ca. 1530–1600), daughter and heiress of Jeanne Le Viste. The next section focuses on the collation of the will of Jean Le Viste IV, published in full for the first time. It had been lost for a long time, but the author found it in the archives of the castle of Rambures. Reading this document, one can guess at the fortune of this gentleman through some items described in the collation of the clauses. Unfortunately, Foutakis has not found the will, nor the posthumous inventory of Jean IV, which would have helped in grasping the entire collection, including the tapestries. The third part addresses the subject of the Holy Spirit Rose, commissioned by Antoine II and his wife, Charlotte Brissonet, to the glassmaker Jean Chastellain to produce a stained-glass window according to the *cartons* of the painter Noël Bellemare. This window was placed in the church of Saint-Germain l’Auxerrois in Paris, where it still is today. Three crests on the rose allow the author to reconsider the problem of the primogenial crests of the *Lady and the Unicorn*. Yet this brief heraldic reading does not establish who commissioned the artwork.

The posthumous inventory of Jeanne Le Viste, only daughter and heiress of Antoine II, is the final component. This inventory is valuable for several reasons: first, the accuracy of the descriptions is remarkable; second, it allows us to know the objects Antoine II passed on to his sole heiress. This inventory, fully transcribed, presents a description of the personal property of each of her homes (Hôtel de Paris, Grande Maison de Conflans, Maison de Montreuil, Maison de Gourroy, Hôtel de Fresnes). It gives us a glimpse of the wealth of this family, especially based on the silverware and jewelry. Regarding the collection of tapestries, it consisted mainly of scenes of greenery; the Lady of Cluny is not mentioned.

The author’s conclusions do not bring any decisive answers to the questions revolving around the *Lady and the Unicorn*, but it will help to lay the foundation for further research. The book concludes with verbatim transcripts of texts and a collation of the posthumous inventory, a nonexhaustive bibliography, and three indexes (names of people, places, and works of art). I believe this work proves above all how useful it is to carefully study the archives (a striking example is the identification of the town

of Fresnes on page 80). The identity of the person who commissioned the famous *Lady and the Unicorn* and its precise meaning will only be revealed through the discovery of other documents.

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Maiolica: Italian Renaissance Ceramics in the Metropolitan Museum of Art. Timothy Wilson.

With Luke Syson. Highlights of the Collection. New York: Metropolitan Museum of Art; distributed by Yale University Press, 2016. xii + 380 pp. \$75.

This intelligent and lavishly produced catalogue of the maiolica holdings of the Metropolitan Museum, part of its Highlights of the Collection series, is an excellent resource for Renaissance scholars across disciplines. The maiolica in the Met's Lehman Collection is well known from Jörg Rasmussen's 1989 catalogue. This volume instead examines examples from the departments of European Sculpture and Decorative Arts and Medieval Art and the Cloisters. As Wilson notes in an essay on the collection history, maiolica was part of the Met holdings within a few years after the museum's founding. The provenance of the collection is especially impressive, with pieces coming from Stefano Bardini, Alessandro Castellani, Robert Langston Douglas, Andrew Fontaine, J. P. Morgan, Mortimer Schiff, Arnold Seilgmann, Elia Volpi, and Horace Walpole, among others. These pieces range from so-called archaic wares to pharmacy jars to *istoriato* to Medici porcelain (not truly porcelain, though not maiolica, or tin-glazed earthenware, either). The 118 entries in this catalogue date from ca. 1275 to 1680, from the major Italian centers as well as France, where the style spread by the sixteenth century.

Among the most impressive examples are the sculptural, which required great skill and precision to fire successfully. One is an astonishing eight-figure Lamentation group over two-feet high and five-feet wide (no. 11), and the other a nineteen-inch-high maiolica inkstand with Apollo and the Muses (no. 106); successfully firing such complex pieces required great skill and precision. Other entries examine pieces with coats of arms from services that have been scattered through the centuries, such as that of the Florentine Strozzi and Ridolfi (no. 44) and Pucci (no. 57), as well as Matthias Corvinus and Beatrice of Aragon, king and queen of Hungary (no. 26). Some of the entries detail previously unpublished maiolica: an unattributed *albarello*, or drug jar, dated 1543 and labeled *mostardo* (a type of fruit compote), is painted with a self-referential still life of apothecary items (no. 93), while another, a tall two-handled example from the workshop of Antonio Patanazzi, is one of perhaps a dozen previously removed from the Roccavaldina pharmacy in Sicily (no. 105).